

FRONT COVER

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CHULATASNA PHYAKRANOND

Photographs by

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ตามเขต เขียน หรือฉก หนังสือของห้องสมุด



SUAN PAKKAD PALACE

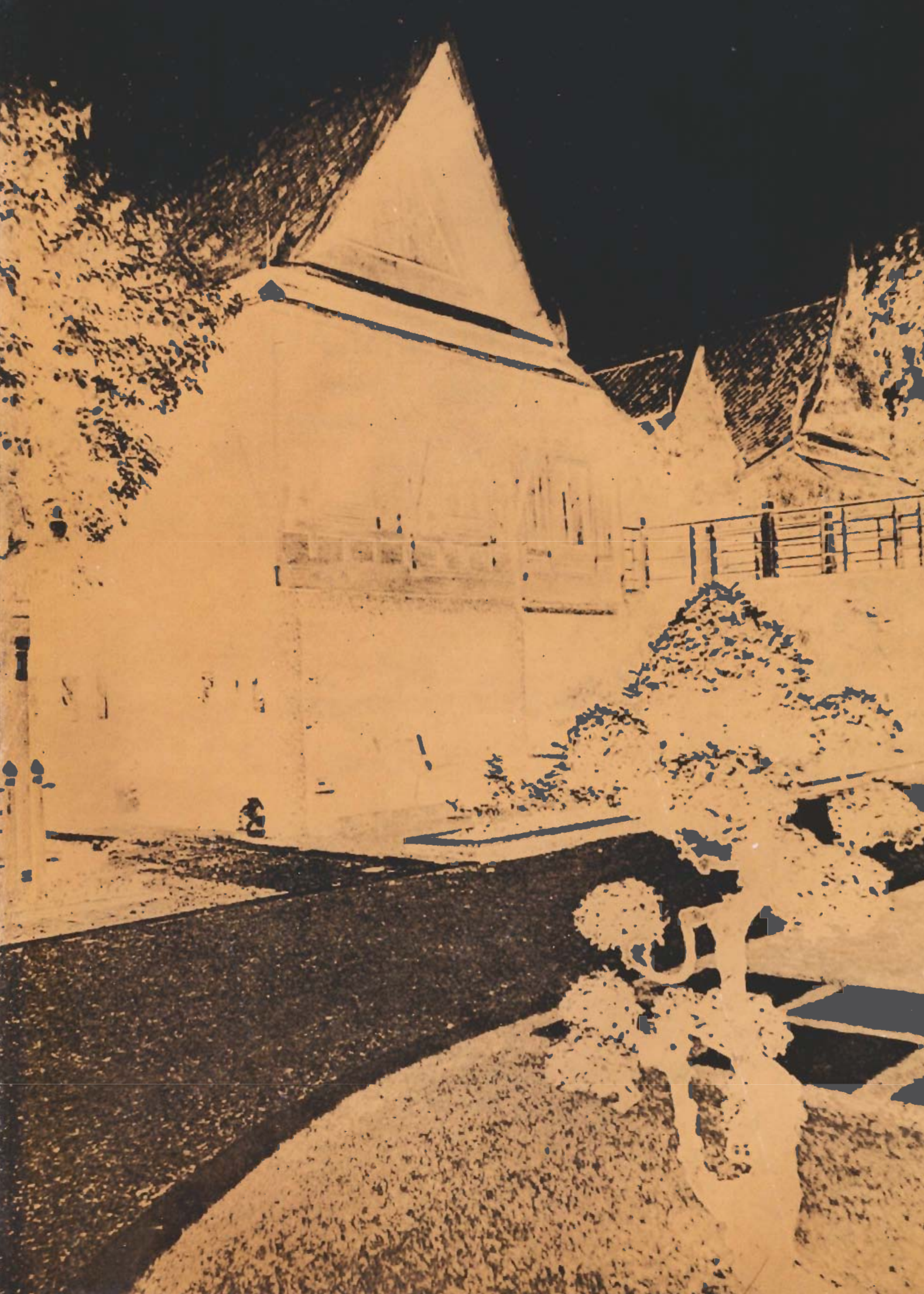
a home of their Royal Highnesses
PRINCE AND PRINCESS HUMBHOT
of NAGARA SVARGA



ตามเขต เขียน หรือฉก หนังสือของห้องสมุด

by

PROF., M.C. SUBHADRADIS DISKUL
DR. A.B. GRISWOLD



GUIDE TO THE ANTIQUITIES

AT SUAN PAKKAD PALACE

สำนักศิลปะและวัฒนธรรม มหาวิทยาลัยสุโขทัย

In 1952 Their Royal Highnesses Prince and Princess Chumbhot of Nagara Svarga built a reception pavilion in the garden of Suan Pakkad Palace in which to entertain guests. They decided to display their collection of antiquities in it, and to open it to the public on several days of each week, using the proceeds of the admission fees to help young artists. Since the Prince's death in 1959 the Princess has carried out their plan.

While a few of the objects on display come from foreign countries, the great majority are from Thailand. They include prehistoric artifacts, sculpture ranging from the 7th century A.D. to the 19th, and ceramic wares of various periods, as well as paintings, wood-carvings, lacquerware, furniture and curios from the 17th or 18th century to modern times.

For a discussion of the names by which the different styles of art are known in Thailand, as well as the approximate dates, see Appendix I. For a note on the ceramic wares of Thailand, see Appendix II.

The building is a fine example of traditional Siamese domestic architecture, consisting of several separate houses built on stout posts which raise them two metres or more above the ground. The houses are rectangular in plan, with walls of teak panelling; the steep ridge-roofs have overhanging eaves to protect against sun and rain; and the tall pointed bargeboards at the gable ends are turned up in the traditional pattern where they meet the eaves. The houses are old ones, removed from other sites. Some of them belonged to Prince Chumbhot's great-great-grandfather, Somdet Ong Noi, a member of the Bunnag family who was one of the two Regents in the time of King Rama IV (r. 1851-68). At Suan Pakkad they have been re-assembled on a plan which allows the public to move easily from one to another and to see the exhibits to best advantage.

A flight of stairs starting near the driveway leads to House I, which is located at the north side of the property parallel to Sri Ayudhya Road. Houses II and III, with a covered hallway between them, are south of House I, on the other side of the driveway, and connected to it by a footbridge. South of these two houses and contiguous to them is House IV, from which a stairway leads down to ground level. Houses V and VI are located along the west side of the property a short distance away. The main axis of House IV is parallel to that of House I, while that of the other houses is at right angles to it, so that monotony is avoided and the soaring bargeboards provide a lively silhouette.



Sukhothai ware, 14th century

เลขที่	11923
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Terrace under House I

The model of a royal barge belonged to Prince Chumbhot's father, the late Prince Paribatra of Nagara Svarga, who used it in ceremonies on the Chao Phya River on such occasions as the King's birthday and the Loi Kratong. The Loi Kratong is an autumn festival, held by moonlight, in which people gather on the river to launch miniature rafts and boats carrying candles and incense-sticks, letting them float downstream as an act of purification for sins committed during the past year. The six large drums near the barge also belonged to Prince Paribatra.

One of the three display-cases in front of the barge contains rock-embedded gem-stones. Another contains a brick with floral designs from a Dvaravati site (7th—11th century), a terra-cotta relic-bowl, and some Bronze Age painted pottery from Ban Chieng, Udon Province. The third contains pieces of Sawankhalok or Sangkalok ware. (For the dates of the ceramics, see Appendix II.)

The two Chinese birds on the lawn are popularly believed to provide magical protection against fire. The stone lion near the foot of the stairs, discovered near Aranyaprathet, is a Khmer work dating from the 11th century.

House I

Entrance hall at the top of the stairs. The bas-relief hanging over the door on the west wall is a lintel of the Ayudhya period, probably 17th century, carved in Khmerizing style. It depicts a Buddhist stupa being worshiped by nine gods and a human devotee. The fourth figure from the left, holding a discus and a conch, is the Hindu god Vishnu, shown with four arms.

Above the lintel is a carved pediment (early 19th century) illustrating an incident in the legendary Life of the Buddha ('Setting the Golden Bowl afloat on the Neranjara River').

The red sandstone relief on top of the chest at the west side of the room is a fragment depicting a group of divinities, perhaps dating from the 7th century.

The chest, which is from Wat Sing, Pathum Thani, is painted with scenes from the Siamese epic *Ramakien* in gold on a black ground. This technique, of which there are many fine examples in the Suan Pakkad Collection, is called "Lai rod nam" (water-washed design). It consists of covering the wood with several layers of black lacquer; then drawing or stencilling designs on the lacquer with a pigment made from yellow arsenic called "hauradan" or King's Yellow. Afterwards a thin coat of adhesive black lacquer is applied to the entire surface, and adjoining squares of gold leaf are plastered on top of it. The whole is then washed with water, which completes the process, for the water erases the gold leaf only where the pigment has been painted on the background; the design or picture is formed by the removal of that part of the gold leaf.

Also from Wat Sing is the wooden stand for Buddhist votive tablets at the north side of the entrance hall; it dates from the 18th or 19th century. The 19th century bronze on the wall above it represents the sun-bird *Garuda* trampling on a pair of *nagas* (serpent divinities).

On the east wall is the coat of arms of the Paribatra Family (the descendants of Prince Chumbhot's father). The small metal votive tablets displayed on the wooden panels at either side of it come from North Thailand. Also from North Thailand is the temple candle-stand nearby, made of carved teak (18th–19th century).

East room.—In the room adjoining the entrance hall, the walls are hung with antique Siamese weapons, such as shields, spears, halberds, swords, daggers and muskets. The large folding-knife hanging in a corner was made by convicts in the late 19th century.

The large Siamese shrine of carved and gilded wood at the west end of the room dates from the 19th century. In it are three images of the Buddha. The first, a bronze of 'U Tong B' style (early Ayudhya, 14th century; see Appendix I), represents Him pointing downward with His right hand, calling the Earth to witness His merits accumulated in past lives; this posture, symbolizing the Enlightenment, is by far the most frequent among Siamese Buddha images. The stone statue in the middle, with the right hand raised in the posture of 'giving protection', is a product of the school of Gandhara (West Pakistan), dating from the 3rd–4th century. The third, in the same posture as the first, is a 19th century bronze from Burma.

Thai and foreign decorations conferred on Prince Chumbhot are displayed in a cabinet at the north side of the room. In the same cabinet is a collection of old Siamese coins; the 'bullet coins' were used before the introduction of European-type coinage by King Rama IV (r. 1851—68). On top is a terra-cotta head of a *yaksha* (demon) from Kampaeng Pet (school of Sukhothai, 14th—15th century). The case nearby contains a collection of bronze figurines of Hindu divinities acquired by Prince Chumbhot's father. On the wall is a frame made in the late Ayudhya period (18th century), in which are displayed examples of the Buddhist votive tablets discovered in the crypt of Wat Rajapurana at Ayudhya (the temple was built in 1424, which provides an approximate date for the votive tablets).

On the south side of the room is a small case in which prehistoric beads and stone tools from various sites in Thailand are displayed; the axe on top, made by New Guinea aborigines of the present day, was presented to the Princess by a member of the Rockefeller Expedition. On a stand nearby are the Sword of the Chakri Order (a decoration conferred only on Royalty) and several other swords, including an antique one from Japan. Prince Chumbhot's horoscope, cast in the year of his birth, is hung on the wall.

Verandah. — The entrance hall opens out into a verandah which runs along the south side of the house. The 19th century lacquered and gilded manuscript-cabinet comes from Wat Sing, Pathum Thani. The stone head on top (16th—17th century) is from a Buddha image of the school of Ayudhya.

Beginning on the wall at the east end of the verandah, and continuing along the upper portion of the north wall from east to west, is a series of scenes from the Life of the Buddha, painted on wood. They come from Wat Kasatrathirat, Ayudhya, and date from the late Ayudhya period (17th—18th century). The scenes from 1 to 3 are on the east wall, those from 4 to 14 on the north wall. In scenes 9, 10 and 11 the Buddha is represented not by a human figure but by a lotus flower. This 'aniconic' symbol, which is very unusual at so late a date, reminds us of those which prevailed in Indian art before the first century A.D., when they began to be replaced by the Buddha in human form.

The scenes are as follows:

1. The Future Buddha waiting in the Tusita Heaven for the proper time to be born on Earth.
2. His Nativity.

3. Unidentified.
4. The Soothsayer's Prediction regarding Him.
5. The Future Buddha's Marriage.
6. His 'Four Encounters' (symbolizing the sufferings of sickness, old age, and death; and the escape from suffering by means of the religious life).
7. His 'Great Departure' (renouncing the pleasures of the world in order to become an ascetic).
8. The Buddha is stopped by Mara, the god of the Realms of the Senses, and, on the left, cuts off his hair to become an ascetic.
9. His Temptation by the daughters of Mara, the god of the Realms of the Senses.
10. The Enlightenment.
11. The Buddha's First Sermon.
12. His Exposition of the Metaphysics to His Mother in the 'Tavatimsa Heaven.
13. The Cremation of His Remains.
14. The Distribution of the Relics.

In the cabinets along the north wall are displays of ceramics, such as Lopburi, Chalieng, Sukhothai and Sawankhalok wares. (For the meaning of these terms, see Appendix II.) The figurines, some of which were probably made as offerings to the tutelary spirits of houses and gardens, give us a glimpse of daily life in the kingdom of Sukhothai around the 14th century. Several of the Sawankhalok wares are 'kiln wasters', pieces such as dishes and bowls which were damaged in the process of firing and accidentally contorted into fantastic shapes.

The stone fragment in front of the window is part of a Buddhist 'Wheel of the Doctrine' (*dhammacakka*) of the Dvaravati school, and dates from about the 7th or 8th century.

At the west end of the veranda is a head from a stone statue of the Buddha. The head, which was discovered in the Province of Korat, is carved in a curious mixture of the Dvaravati and Lopburi styles. Perhaps it was originally in a style more like the Dvaravati, but was later recut in an attempt to make it conform more nearly to the Khmerizing taste.

West room. — A door from the verandah leads into the west room which—apart from two 19th century paintings of Buddhist and secular subjects—is entirely devoted to sculpture.

The torso in the middle of the room, a Khmer work of the 12th century, represents Ardhanarisvara (the Hindu god Siva and his consort Uma combined in a single body). Only two similar statues of this period have been discovered in Cambodia.

On the west side of the room is an 11th century Khmer torso, discovered by Princess Chumbhot in one of her expeditions into the jungle.

In the northwest corner is a headless stone statue which she discovered lying abandoned in a ditch near Aranyaprathet on the Cambodian frontier. Representing the Hindu goddess Uma, and dating from the 7th century, it is one of the earliest Khmer statues of a goddess carved in the round. It is as remarkable for its beauty as for its rarity.

Another Khmer sculpture from Aranyaprathet is the 12th century red sandstone relief at the north side of the room, portraying a goddess holding a lotus blossom.

The headless Dvaravati statue of the Buddha in the northeast corner, carved in quartzite (7th—8th century), was discovered by the Princess in a cave near Saraburi.

On the east side of the room is a 13th century Khmer statue of a Bodhisattva with four arms, carved in grey sandstone; his smiling countenance is characteristic of the 'style of the Bayon', and the small figurine of the Buddha in his headdress identifies him as Lokesvara. The Bodhisattvas, according to the Mahayana doctrine, were persons who had perfected themselves in the course of countless rebirths and so earned the right to pass into Nirvana, but postponed doing so in order to help all living creatures to earn the same privilege. Lokesvara was one of the most popular of all the Bodhisattvas.

Clustered around this statue is a collection of small images in stone and bronze. Most of the bronzes are figurines of Hindu divinities of the Lopburi style (12th—14th century); but there is also a small Bodhisattva (8th—9th century) which is a work of the school of Srivijaya. The headless image of the Buddha wearing royal ornaments dates from the late Ayudhya period (17th—18th century).

Near the door is a stone image of the Buddha seated in meditation; carved in a mixture of the Dvaravati and Lopburi styles, it is believed to come from Northeast Thailand. The Khmer stone head of a divinity is in the style of Banteay Srei (mid 10th century).

House II and III

The footbridge from House I leads over the driveway to a covered hall between Houses II and III.

In the gable above the entrance is a three-headed elephant of carved wood, on top of which is the crest of Prince Chumbhot's grandmother Queen Sukhumal.

Just inside the entrance is an antique screen of carved and gilded wood, painted on the obverse (south side) with a view of the legendary Himavanta Forest, where hermits practice meditation and all sorts of animals live in harmony together (18th–19th century). On the reverse hang two cloth scrolls with paintings of scenes from the Vessantara Jataka (the last previous incarnation of the Buddha).

Hanging on the walls is a large collection of eye-screens made for presentation to the monks participating in ceremonies for the Royal & princely families over a period of many years. Several are marked with the date of the particular occasion commemorated, together with an appropriate device such as a crest or monogram. (Eye screens, which are often mistaken for fans because of their shape, are really ritual articles used by monks in certain ceremonies.)

On the porch of House II (the west side of the hall) are two elephants of carved wood, an elephant howdah, a gong and a pair of elephant tusks presented by the Prince and Princess of Nan in 1958. There is also a manuscript-cabinet of the late Ayudhya period (17th–18th century) with scenes from the Vessantara Jataka, on top of which are placed some terra-cotta and stucco heads.

Inside House II, the walls are hung with small paintings cut from old manuscripts. The room contains several pieces of antique Siamese furniture. Laid out on the bed are an embroidered cape made for a royal prince and a sash for a princess. On one of the dressing-tables is a photograph of Prince

Chumbhot in ceremonial dress; and on top of the cabinet at the south end of the room is a photograph of the urn in which his remains were placed during the lying-in-state ceremonies at Suan Pakkad Palace in 1959. The displays in this cabinet include a remarkable graduated series of ivory cover-boxes for lip-salve; and a collection of lacquer trays, food-containers and boxes inlaid with mother-of-pearl (18th – 19th century).

On the porch of House III (the east side of the hall) are two lacquered and gilded manuscript-cabinets (19th century), on top of which are heads from stone statues of the Buddha of the Ayudhya school (16th – 17th century); several stucco heads and other fragments, dating from the Dvaravati, Ayudhya and Bangkok periods, displayed on low tables; a bronze drum; a lacquer box inlaid with mother-of-pearl (19th century); and a small cabinet on the north containing antiquities from the classical Mediterranean. On top of the cabinet are two South American heads from the pre-Columbian period, one Inca and the other Ecuadorian.

The interior of House III is furnished as a reception-room, with antique Siamese tables and cabinets. On a large table to the north are the gold and silver trees offered by His Majesty the present King to Prince Chumbhot's great aunt when she reached the age of eighty-four. On others are some stemmed trays of lacquerware inlaid with glass, and a Siamese three-stringed fiddle made of ivory.

The Siamese paintings on the walls date mainly from the 19th century. Above the door and at either side of it are engravings made in Europe in the 17th century on the basis of sketches sent home by visitors to Ayudhya. Those at the right and left of the door are intended to be King Narai (1657 – 88) and his Queen; but as the King is pictured as African and the Queen a nordic blond, they do not look very Siamese. The ones above the door are views of Ayudhya.

The other displays in this room include the following (listed in the counterclockwise direction beginning at the door):

1. A cabinet containing niello-ware and porcelain. The niello-ware, inlaid with gold, and silver was made in Siam in the late 18th century. The porcelain is Chinese export-ware made in the 18th and 19th centuries for the Siamese market after Siamese designs (paralleling the 'Lowestoft' and other Chinese export-wares made for the European and American markets).

2. A large painting illustrating an episode from the *Ramakien*, the Thai version of the Indian Ramayana.
3. A palanquin and honorific parasol for a prince of the rank of Royal Highness.
4. A case. On top is a small Siamese shrine.
5. A small cabinet containing models of Siamese musical instruments, and more niello-ware. On top of it is a head from a gilded bronze image of the Buddha wearing royal ornaments (Ayudhya period, 16th—17th century).
6. A painting of the Buddha expounding the Metaphysics to His Mother in the Tavatimsa Heaven. It hangs between two small panels with scenes in black lacquer and gold; one is the future Buddha's 'Great Departure'; the other is an episode from the Vessantara Jataka.
7. A cabinet containing more Chinese export-ware made for the Siamese market. Above it is a painting of the 'ordeal by water', an episode from the Siamese poem *Khun Chang Khun Paen*. In this form of ordeal, which was sometimes used in the Ayudhya period for deciding lawsuits, the award went to the contestant who could stay under water longest.
8. A settee assembled from old Siamese wood-carvings.
9. A painting of an episode from the Vessantara Jataka.
10. A cabinet containing niello-ware of later date than that listed above (No. 1). On top of the cabinet is another Siamese shrine.
11. Another painting of a scene from the Vessantara Jataka.

House IV

The hall between Houses II and III leads into House IV, which serves as a verandah opening to the south and east.

The lacquered and gilded stand near the entrance contains reproductions of old Siamese works of art. The manuscript-cabinet nearby is painted in color and gold on a background of black lacquer, illustrating episodes from the Buddha's Life and His Previous Incarnations (Jatakas). The two jugs on top are of Sawankhalok white monochrome ware, which is much rarer than the painted wares and celadons. Nearby are two paintings, depicting scenes in the Royal Palace and in a commoner's house respectively.

At the north side of the verandah are an antique dressing-table and a cabinet of carved wood inlaid with colored glass. The jar on top of the cabinet is of 'Chalieng' ware. The bamboo mouth-organ, in the traditional form resembling the 'pipes of Pan', is from North Thailand. Next to it is a painting representing a girl of northern Thailand (19th century).

The centre of the verandah is occupied by a long raised platform of convenient height to sit on its edge. The four little carved-wood figures of caryatid dwarfs in front of the platform, each in a different posture, come from North Thailand or Burma.

The platform can be used for dining in traditional Siamese style, with the guests sitting on cushions and the food placed on individual low tables; or else the floor can be lifted and transformed into a large dinner table. On the platform is an intricately carved antique Siamese bed, now used as a stand for a model of the Temple of the 'Emerald' Buddha in Bangkok. The miniature guardian lions on the front and back porches of the model, six at each end, are cast in bronze after a wax original executed by Prince Chumbhot in imitation of the large bronze lions on the porches of the temple.

A series of paintings on wood, from Wat Kasatrathirat, Ayudhya, are hung along the entablature above the posts at the south side of the verandah. They illustrate, in succession from west to east, the story of the Vessantara Jataka, from the scene in which Prince Vessantara is banished from his father's city because of his excessive generosity, up to the final scene in which he accepts the invitation to return to it with his family. The paintings, like the set from the same temple illustrating the Life of the Buddha (see above, p. 6-7.), date from the late Ayudhya period (17th—18th century).

At the west end of the verandah, between the two doors that lead into the chapel, is a lacquered panel inlaid in mother-of-pearl with figures of the god Brahma on a pair of *hamsas* (wild geese) and the god Indra on his three-headed elephant Erawan, surrounded by intricate designs of tendrils and leafage. This panel, which dates from the late 17th or early 18th century, is part of a double-door from a Buddhist monastery. Another part, converted into a manuscript-cabinet, is now in the National Museum in Bangkok.

The interior of the chapel is furnished in the traditional manner, with groups of low tables set on top of one another in a pyramidal pattern to support images of the Buddha and of worshipers. In the place of honor at the top is an unusually fine gilded bronze image of the walking Buddha of the

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Sukhothai classic style of the 14th century. There are numerous other Buddha images in various postures from the schools of Dvaravati, Lopburi, 'U Tong', Ayubhya, and Northern Siam, as well as examples from Tibet, China and Japan. The three painted scrolls depict (1) the Death of the Buddha (Parinibbana); (2) the Buddha between two disciples, all three dressed in monastic robes; (3) the same, but with royal ornaments in addition to the robes. The modern block-print depicts the Enlightenment of the Buddha. Among the other objects in the chapel are a Siamese xylophone in black lacquer inlaid with mother-of-pearl, two elephant tusks carved with Buddha images of Burmese style, two elephant tusks with silver mountings of Siamese workmanship, a model of a Siamese prang (a religious monument deriving from Khmer architecture), and a Nepalese rosary and prayer-wheel.

Houses V and VI

Two houses of traditional Siamese style are built along the western edge of the Palace property.

The first, House V, is used for exhibiting works by Thai artists of the present day, for Princess Chumbhot is also a patroness of modern art. The displays include paintings by her daughter Princess Marsi.

House VI stands to the north of House V, near the entrance driveway. A souvenir shop and an office for the sale of guide-books and admission tickets are located on the ground floor.

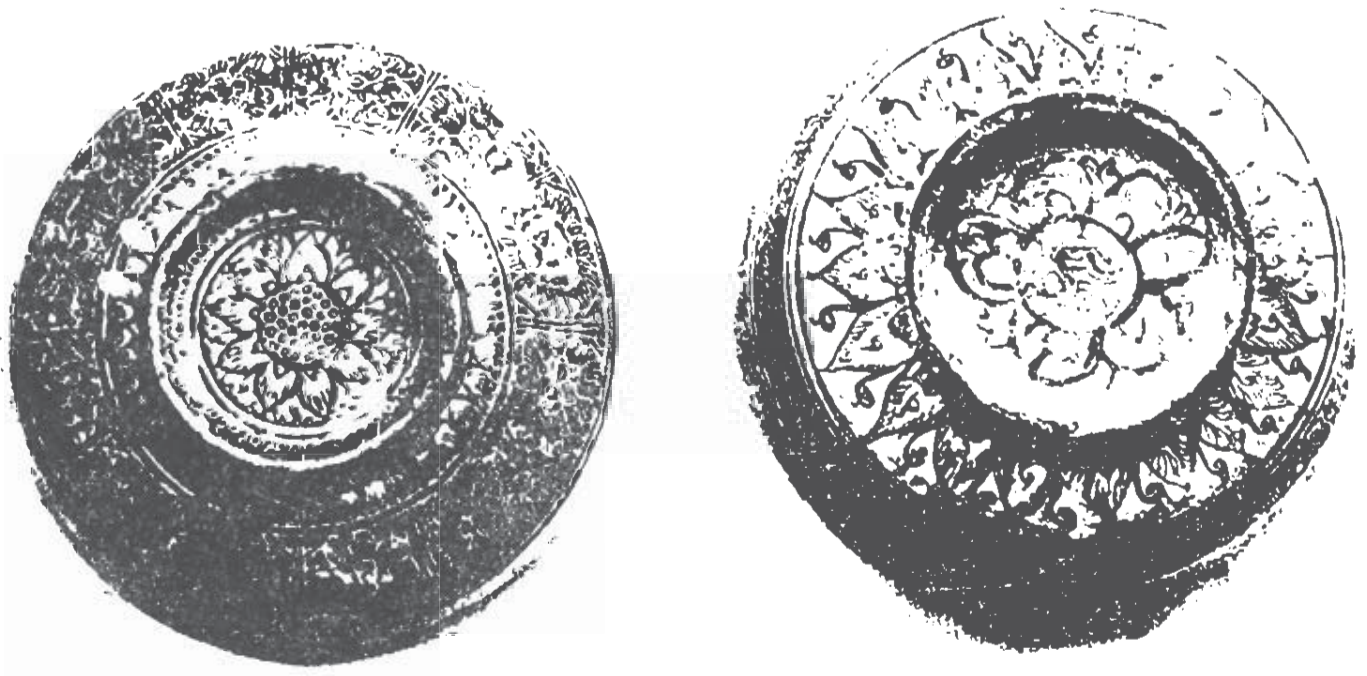
A stairway leads up to the main floor of the house, which serves as an auxiliary museum for the display of ceramics and other antiquities. For the dates of the ceramics, see Appendix II.

The cabinets on the verandah contain specimens of Bronze Age painted pottery, some of them from Korat Province, and some from Ban Chieng in Udorn Province; a Cypro-Phoenician wine-jar of about 800 B.C., acquired by Prince Chumbhot in Europe, which it is interesting to compare with the Bronze Age painted pottery from Thailand; several Sawankhalok kiln wasters; and some Chinese blue-and-white porcelain of the Ming period (1368-1644) discovered at Ayudhya. The two stone antefixes of Lopburi style date from 13th or the 14th century.

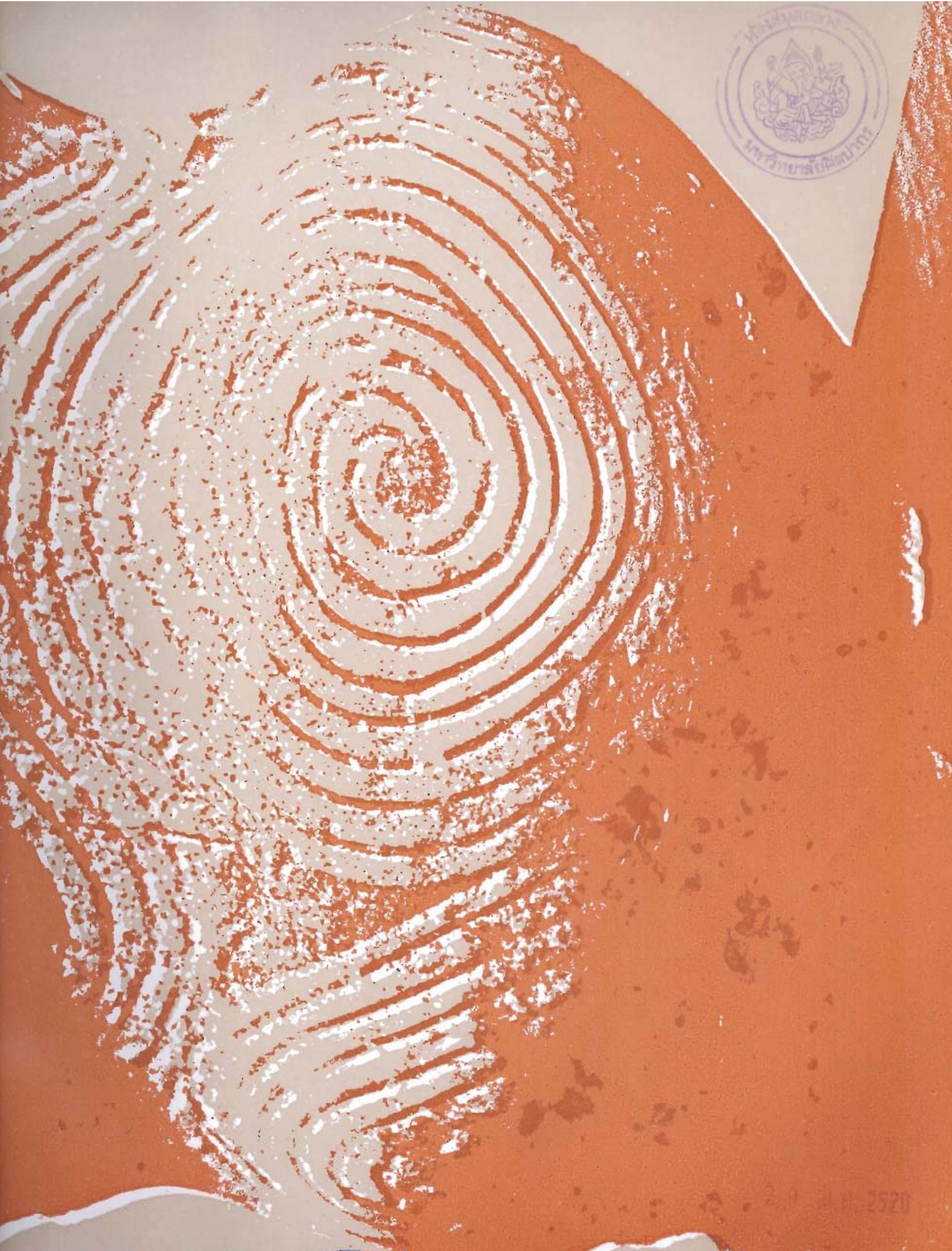
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Inside the house more ceramics are exhibited, including Dvaravati figurines and other objects of terra-cotta, some Lopburi and Chalieng wares, and a large collection of Sawankhalok figurines. Several of the latter are 'maternity figurines', representing a woman with a child at her breast. They were probably intended to protect the woman during childbirth, and made for the express purpose of being decapitated. At least the great majority of those that have been discovered seem to have been decapitated intentionally, and the reason may be guessed from a custom which still prevails in certain villages. When a person is suffering from a serious illness, a figurine representing him is decapitated with due ceremony, and the head is left in front of his gate so as to distract the attention of malicious spirits by making them think he is dead. If the parallel is valid, then the few maternity figurines discovered with the head intact are 'new', while those that have lost their heads are 'used'.

In addition to the ceramics, the room contains two Khmer *naga* heads (11th century), a stone figure of a divinity of Srivijaya style from the district of Dong Sri Mahabodhi in Prachinburi Province (probably 9th – 10th century), some lacquer trays inlaid with mother-of-pearl (19th century), and a stucco head from a Buddha image of Sukhothai style (13th – 14th century) from Wat Takuan, Sukhothai, presented to Princess Chumbhot by a friend, Mr. Wong Bunyoros. The large painting on the east wall is an illustration of the popular story of Chantakorob, in which the hero's wife is punished for her infidelity by being turned into a gibbon.



Decoration on lids of Sukhothai ware. 14th century



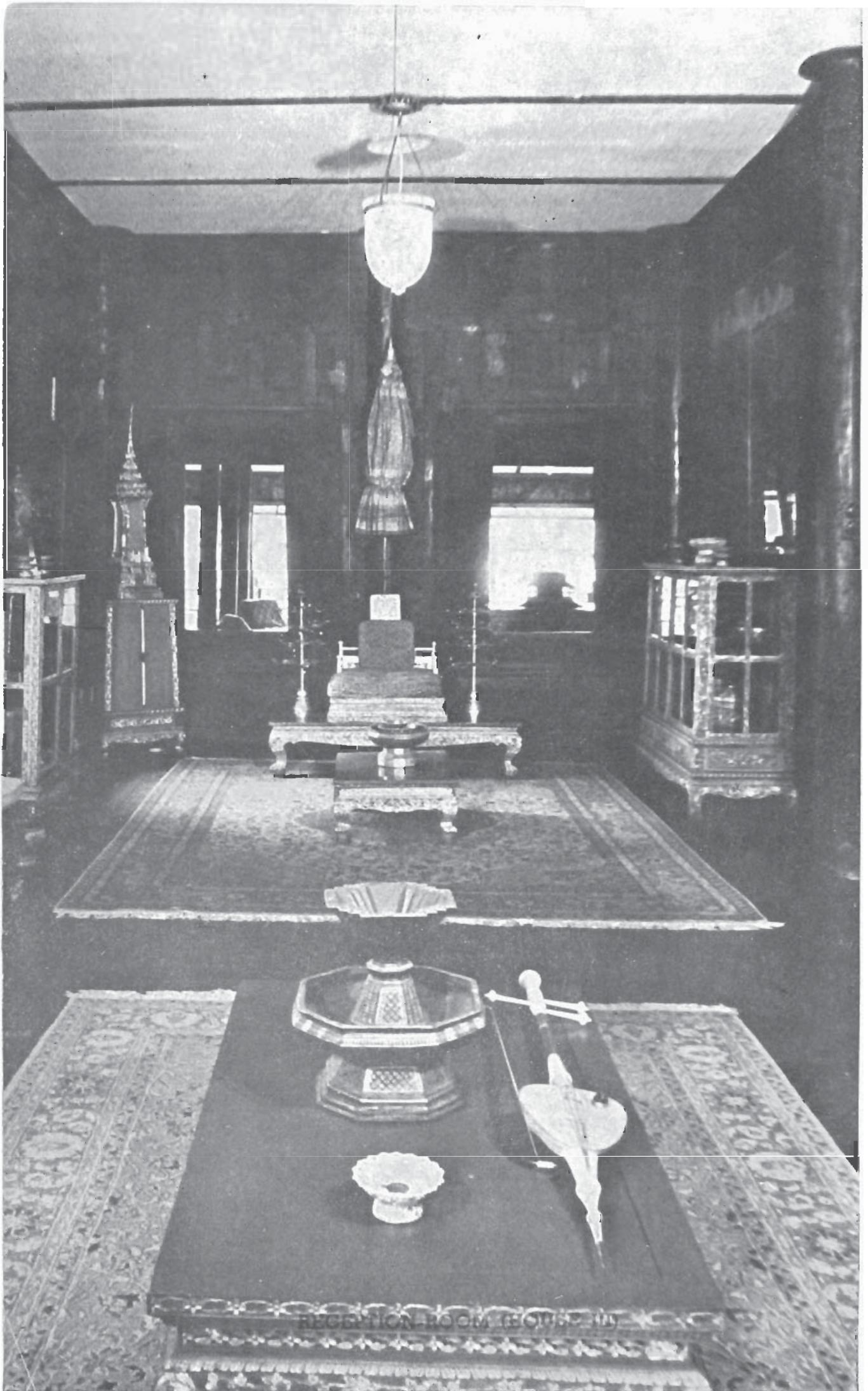
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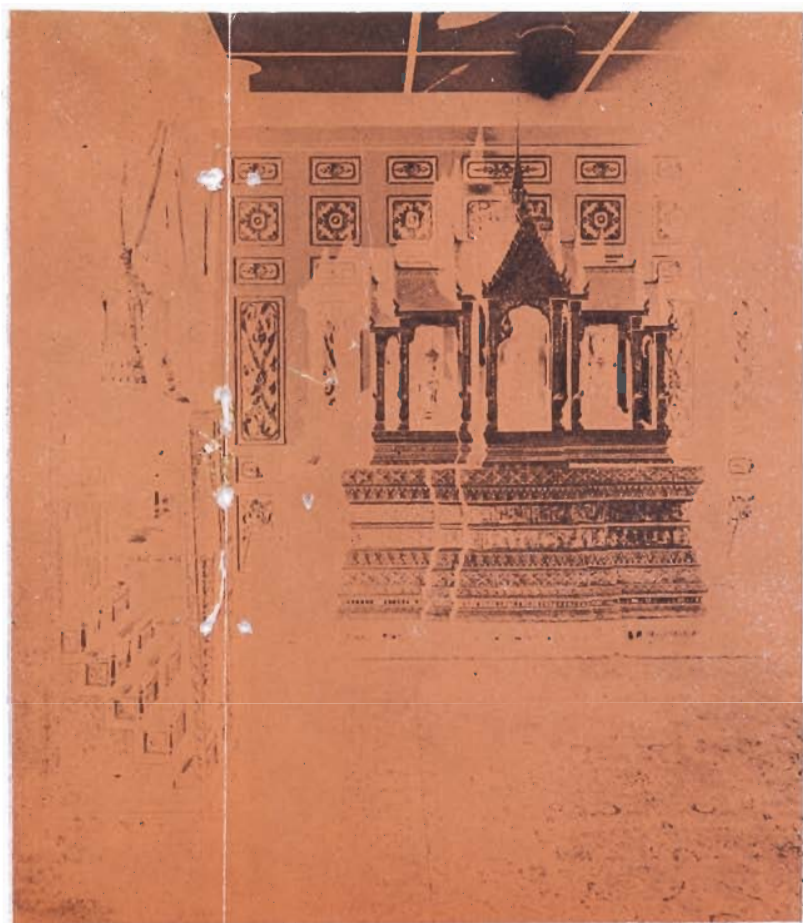
AVALOKITESVARA BODHISATTVA, 13th CENTURY A.D.



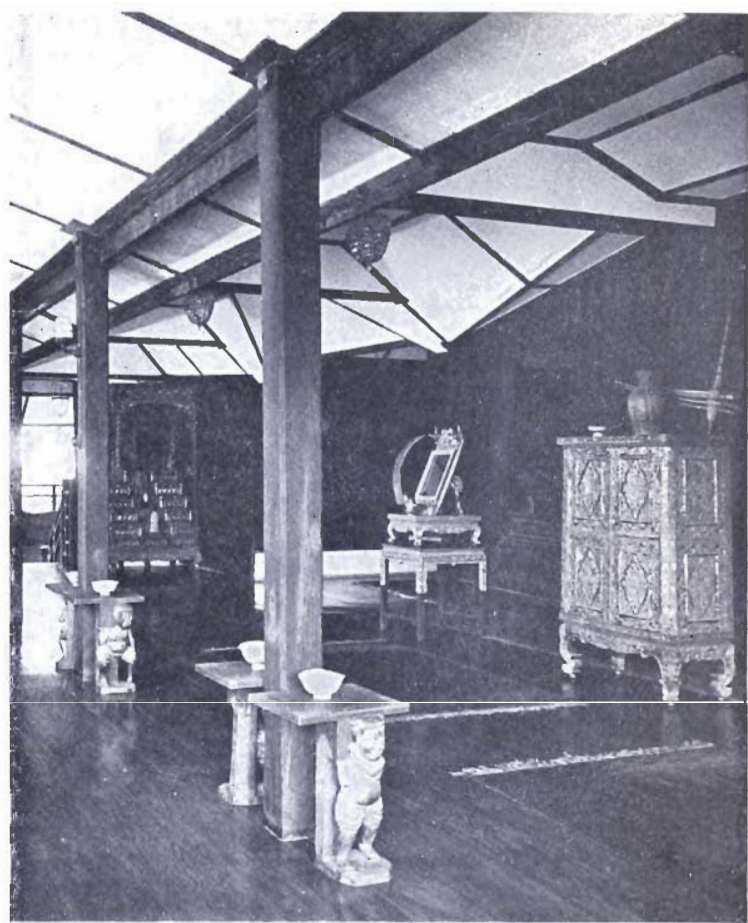
TORSO OF UMA, 6th CENTURY A.D.



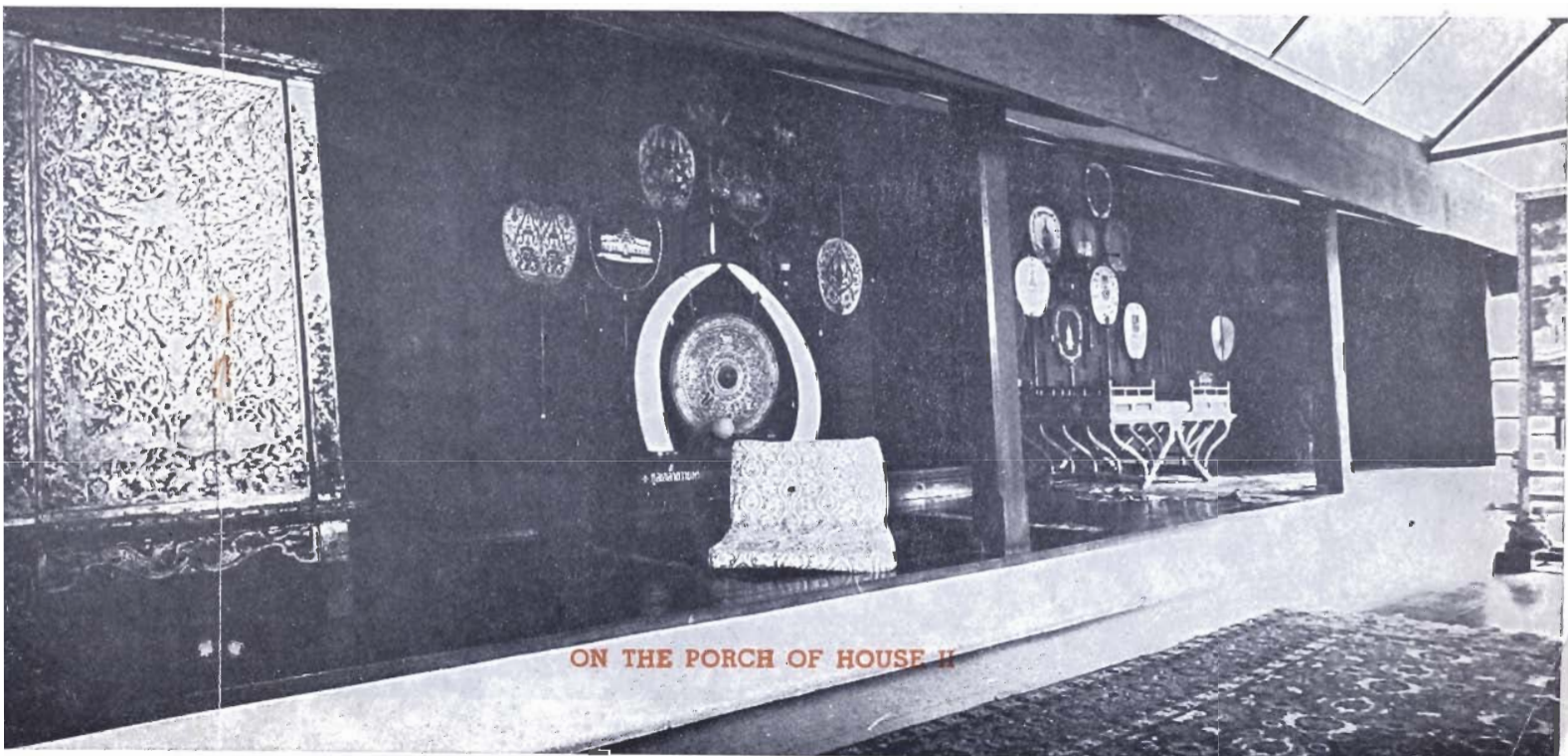
RECEPTION ROOM (HOUSE 211)



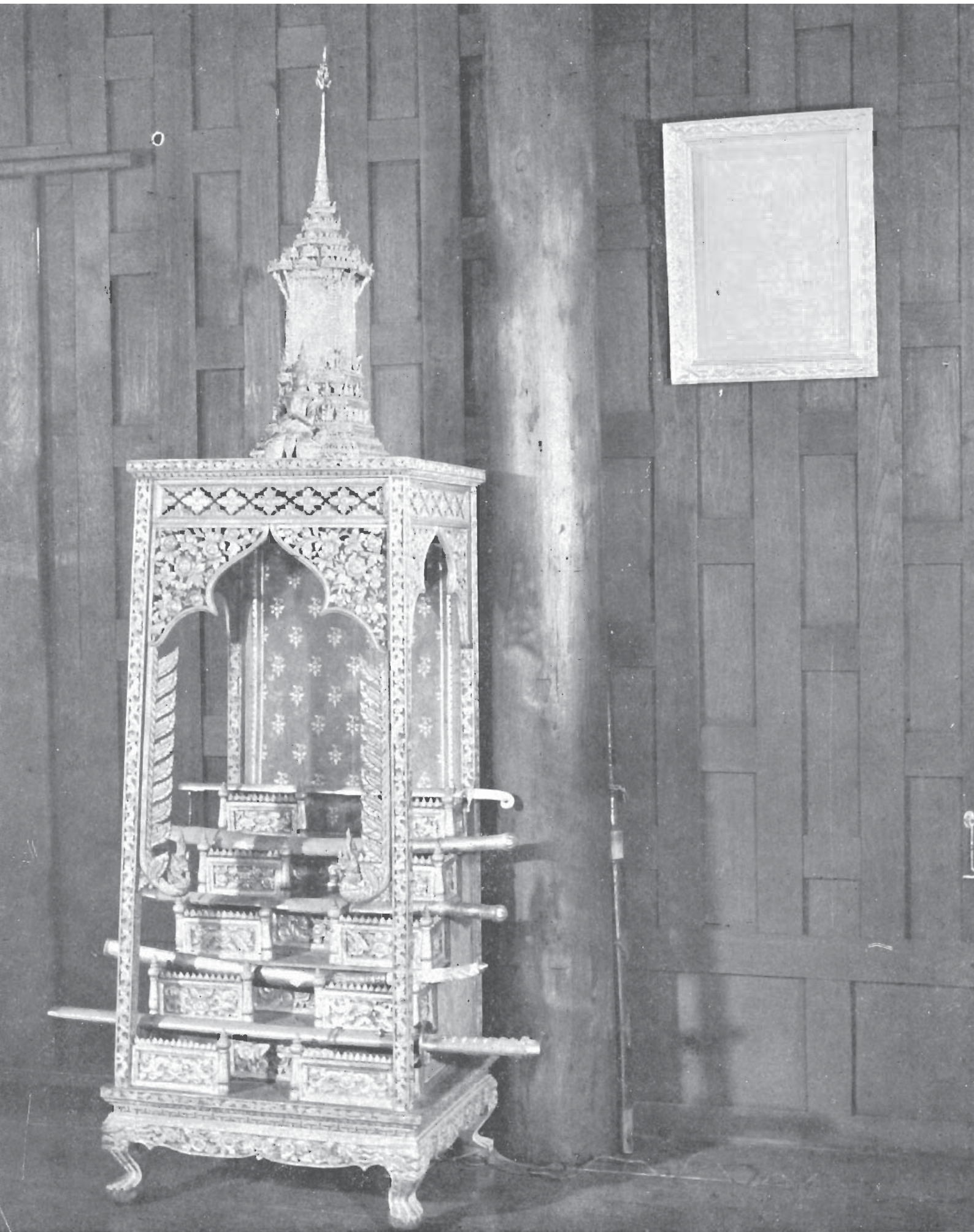
EAST ROOM OF HOUSE I



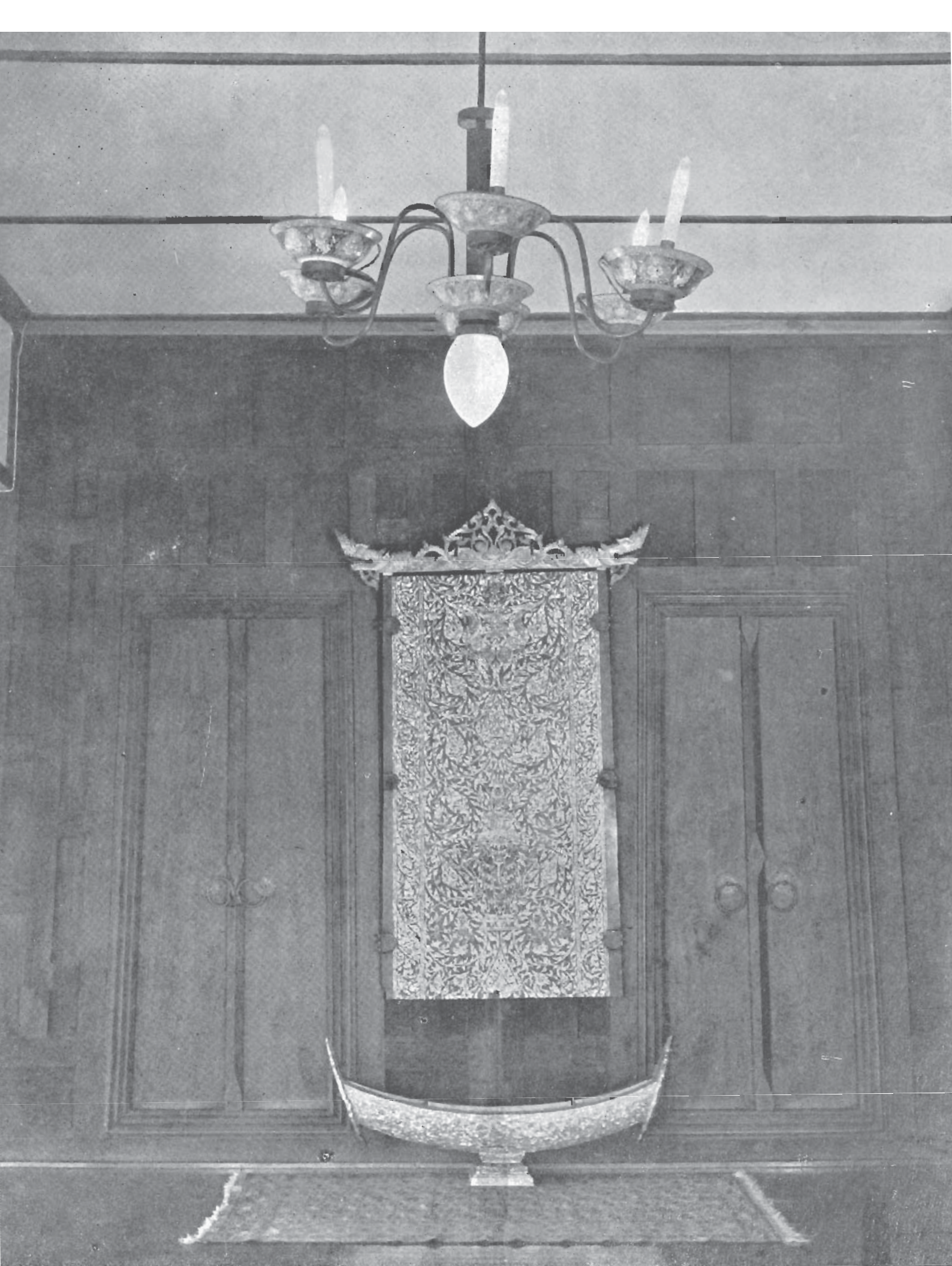
THE VERANDAH OF HOUSE IV



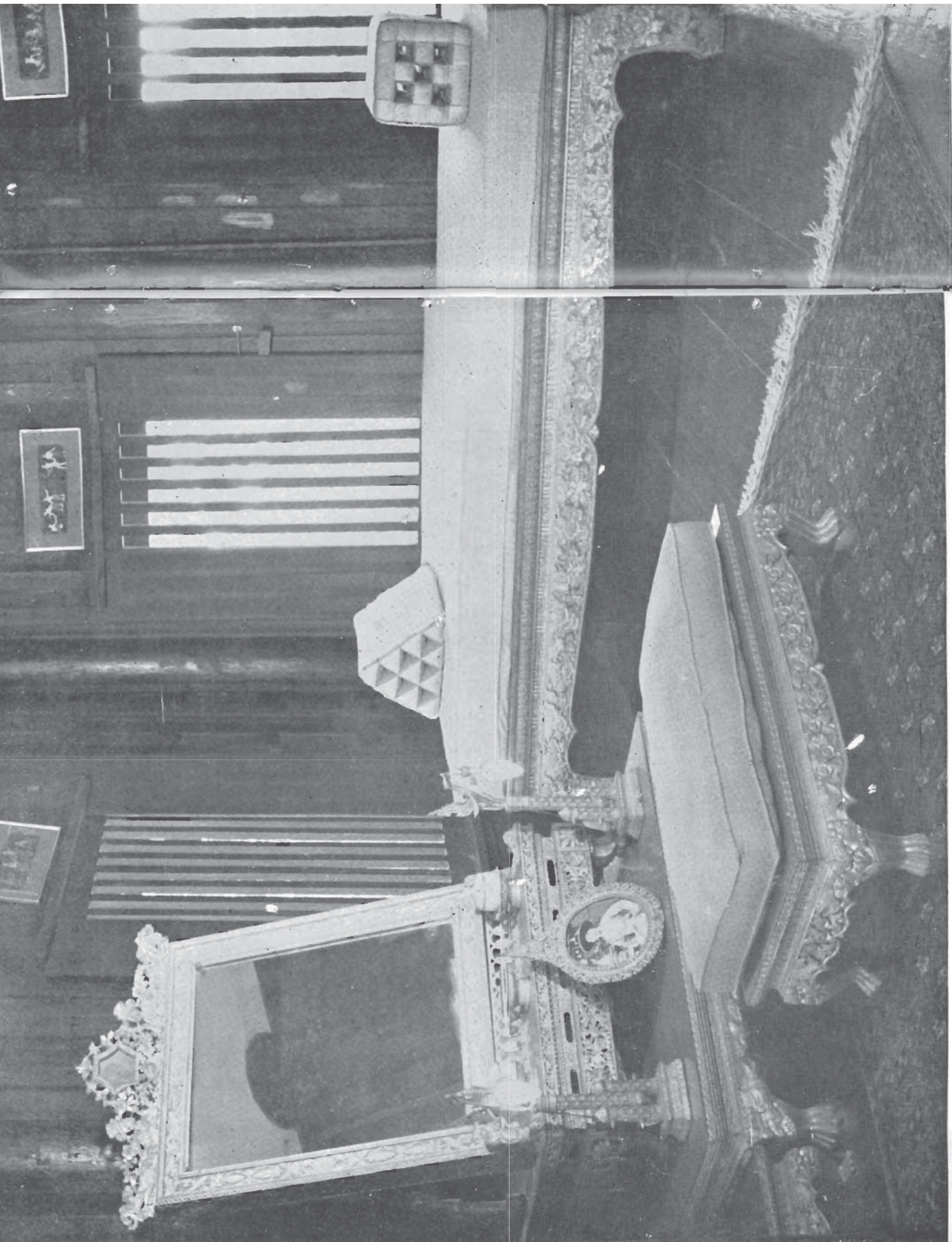
ON THE PORCH OF HOUSE II



A SWORD-STAND IN THE EAST ROOM OF HOUSE I

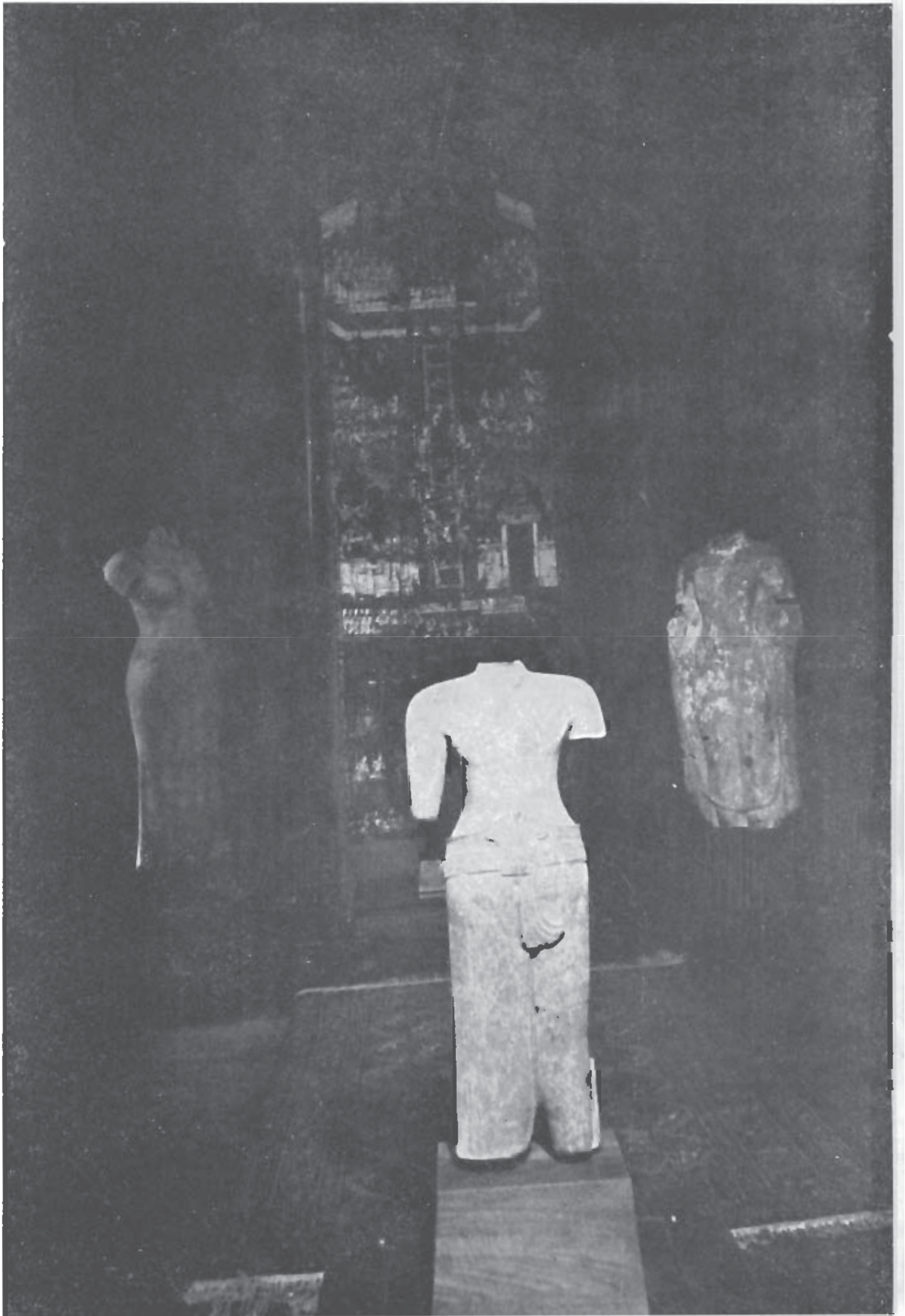


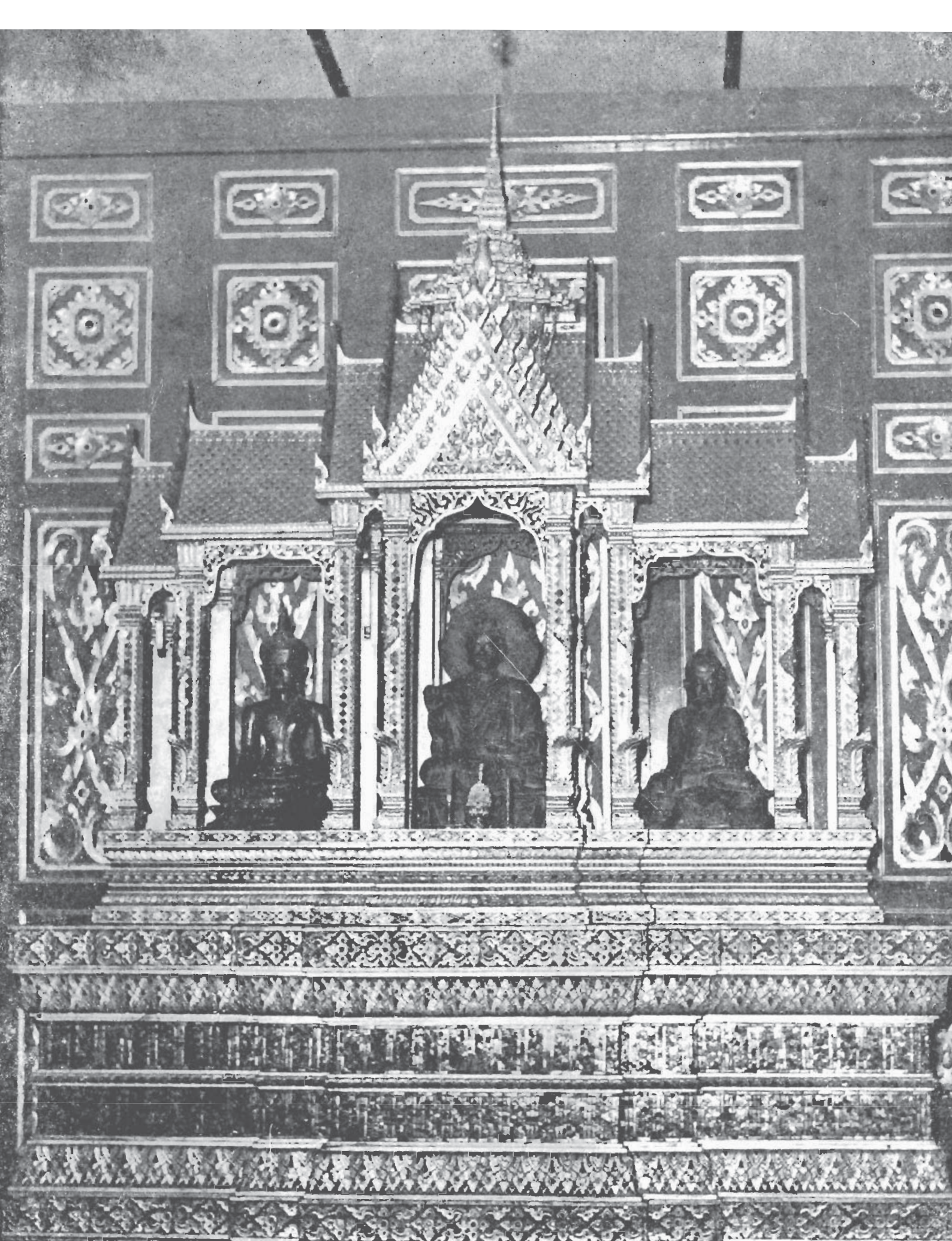
IN FRONT OF THE CHAPEL (HOUSE IV)



INSIDE HOUSE II (THE GUEST ROOM)

THE WEST ROOM OF HOUSE I

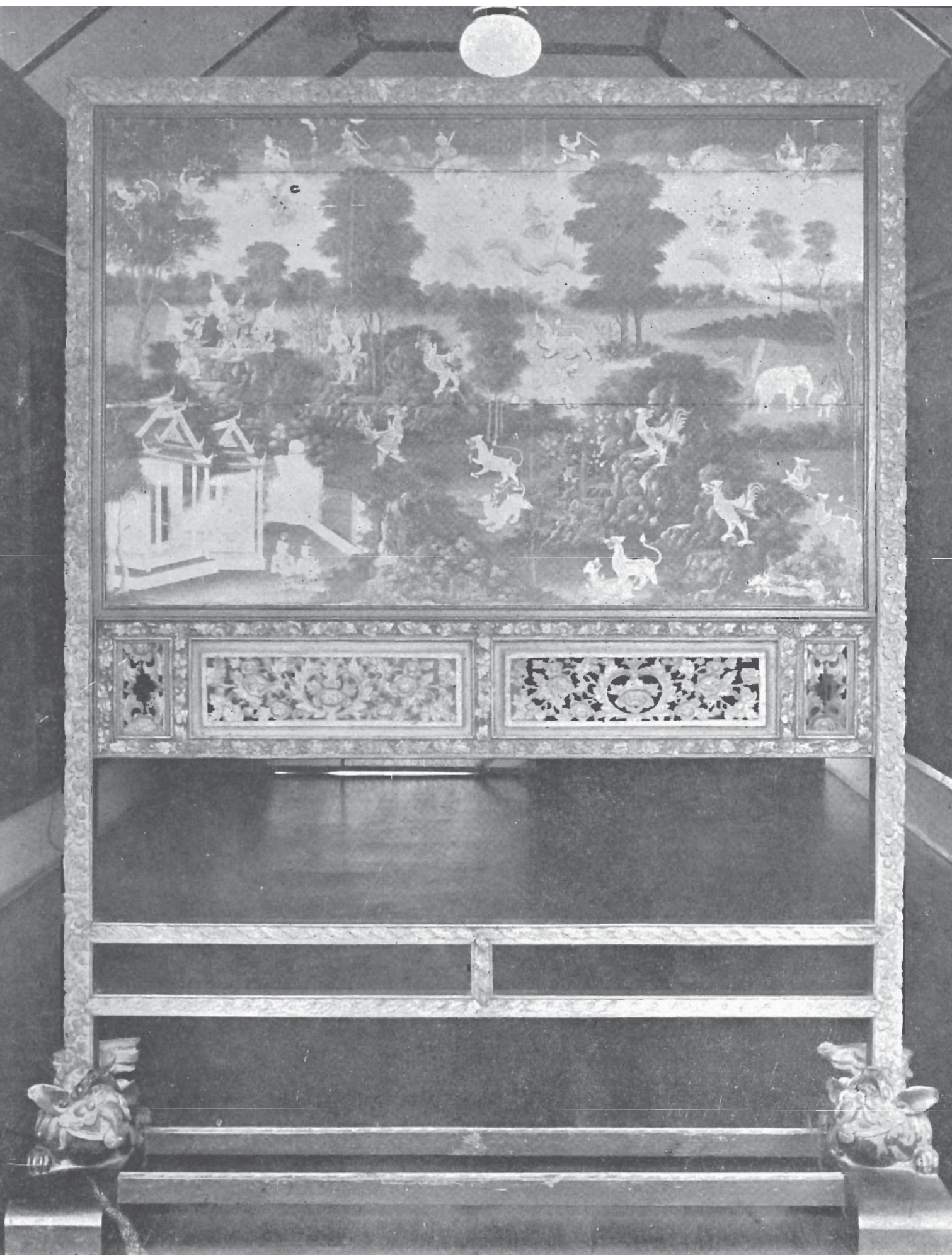




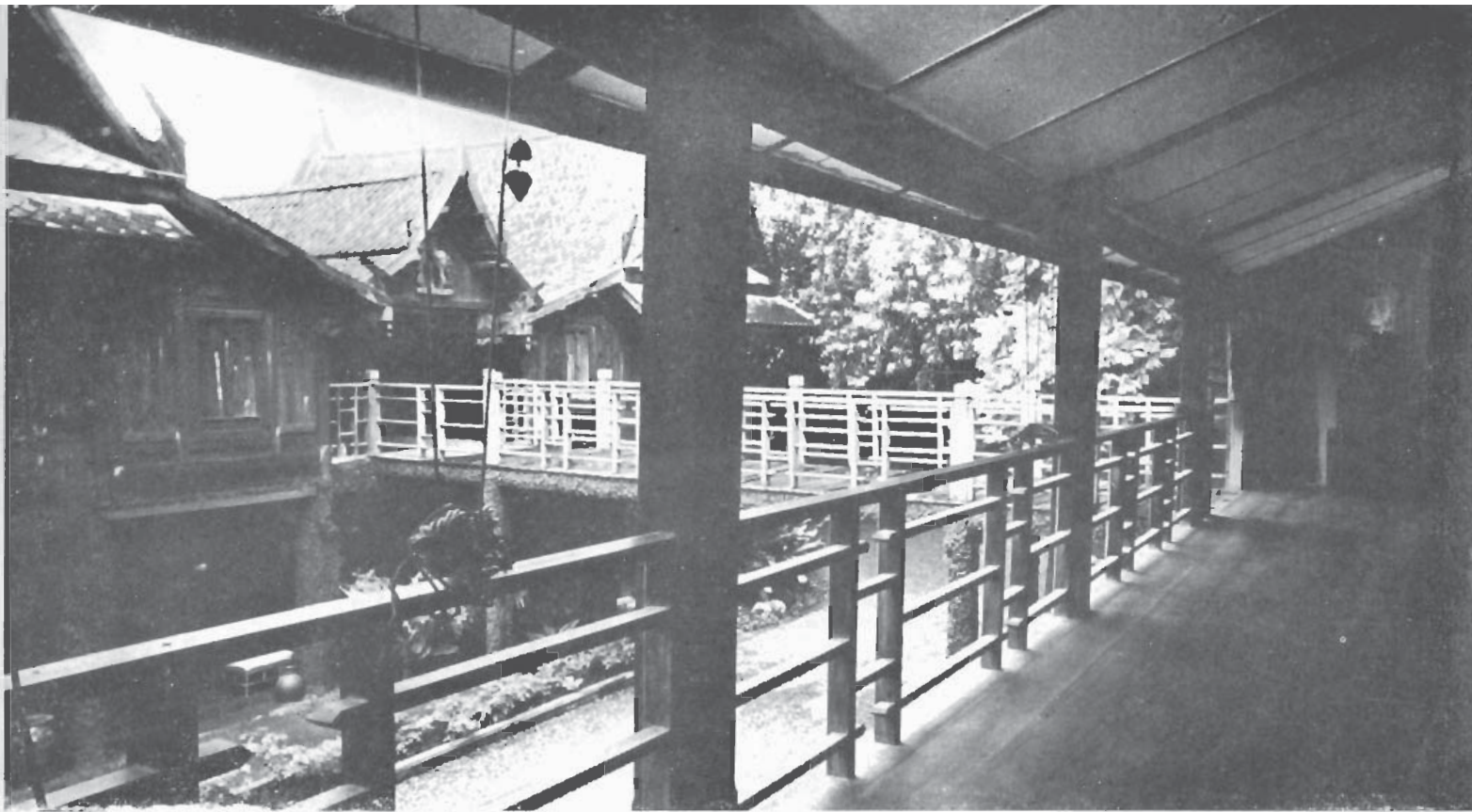
U-THONG, GANDHARA AND BURMESE BUDDHA IMAGES IN STALLED
IN A GILT WOODEN THAI PAVILION. (EAST ROOM OF HOUSE 1)



LEFT SIDE OF THE PORCH IN FRONT OF THE RECEPTION ROOM (HOUSE III)



A WOODEN SCREEN DEPICTING THE HIMAVANTA FOREST SCENE
IN THE HALL BETWEEN HOUSE II AND III



A VERANDAH LEADING FROM THE EAST ROOM TO THE WEST ROOM OF HOUSE I



HOUSE IV TAKEN FROM SOUTH-WEST CORNER



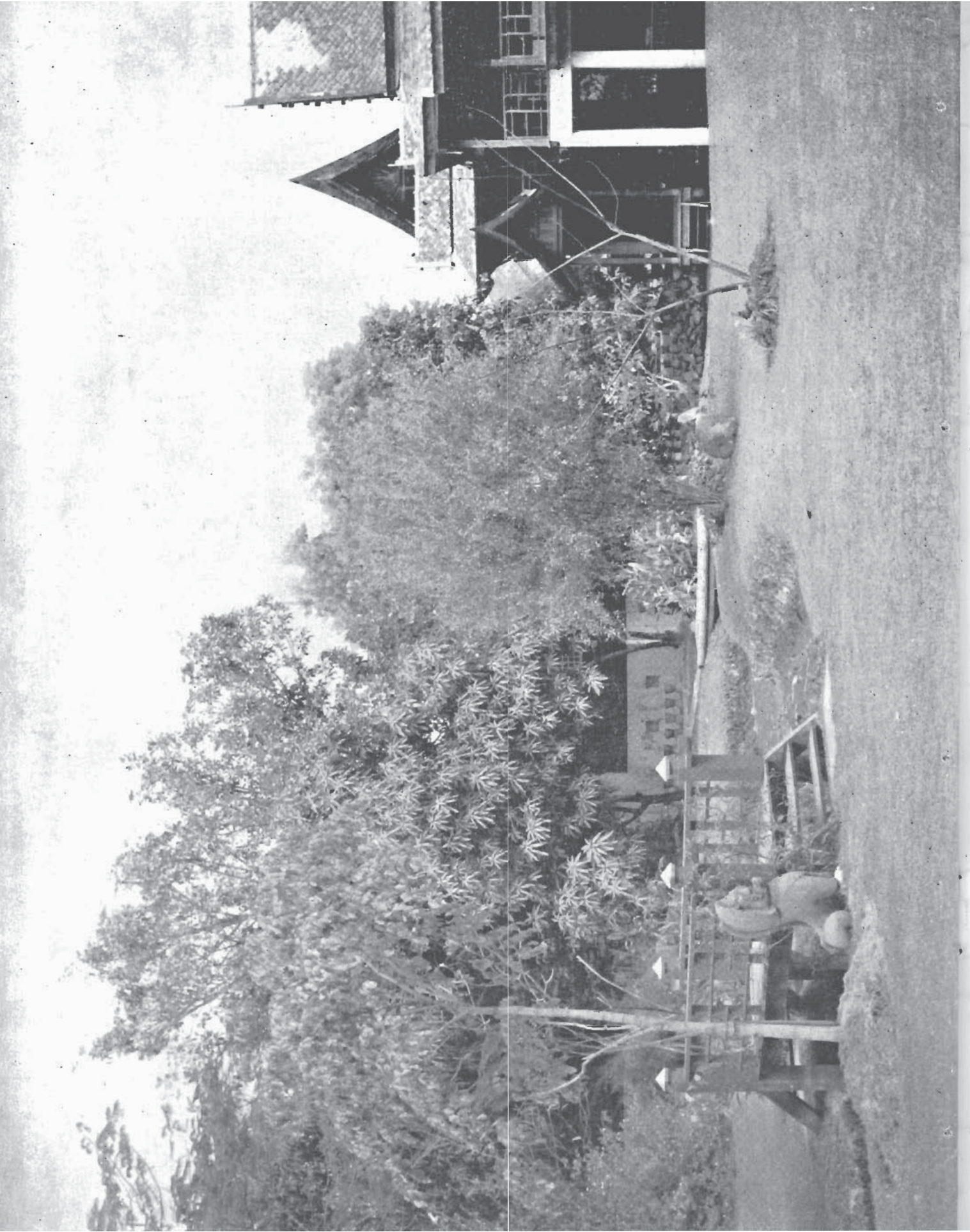
THE LACQUER PAVILION
AT SUAN PAKKAD PALACE

The Gardens and the Lacquer Pavilion

The garden under House III, reached by a stairway leading down to ground-level from a corner of House IV, was designed by Princess Chumbhot, with a graveled 'dry stream-bed', stone bridge and walks, and a variety of shade-loving plants. At the edge of the garden are several large Sukhothai jars (14th century), and smaller ones of various other wares. Some antique wooden window-shutters carved in relief with scenes of elephant-hunting have been assembled into a pair of screens.

Under a tree near the foot of the stairway are several Khmer guardian figures of carved sandstone, and three Chinese stone lions. A short distance to the south is a commemorative tablet which formerly stood on the parapet of a highway bridge built by Prince Chumbhot's grandmother, Queen Sukhumal. On top of the tablet is an antique bronze *hamsa* (wild goose) added by Princess Chumbhot. South of the tablet, beside the garden walk, is an ornate boat-cabin, now converted into a bar. Beyond is the main garden, with broad lawns, large ponds filled with lotus and water-lilies, natural rocks of fantastic shapes collected by the Princess, stone lion and *nagas* (serpent divinities) of Khmer style, a brook spanned by a red arching bridge, and numerous trees and bushes, some of which are native to Siam and some imported from other countries. In a canal at the far end of the garden, against a background of flowering plants, is a boat (nearly 20 metres long, made from a single log; it belonged to Prince Chumbhot's grandfather King Chulalongkorn (r.1868 – 1911), who often used it when he went incognito to inspect the provinces of his kingdom.

Nearby is the Lacquer Pavilion, a masterpiece of Siamese art which formerly stood at Wat Ban Kling, on the riverside between Ayudhya and Bang Pa-in. It was acquired in 1959 by Prince Chumbhot, who re-erected it in the garden of Suan Pakkad Palace and presented it to the Princess on her fiftieth birthday. It is believed to date from the late 17th century. The walls are carved on one side with reliefs of the legendary Himavanta forest, while on the other side are magnificent scenes from the Life of the Buddha and from the *Ramakien*, 'painted' in gold leaf on a background of black lacquer. A full description of this unique piece of architecture and the works of art it contains, illustrated with numerous photographs, will be found in the booklet entitled *The Lacquer Pavilion at Suan Pakkad Palace*, which is on sale at the office.



THE GARDEN IN FRONT OF THE LACQUER PAVILIAN

Appendix I

Chronology of Art Styles in Siam

BY DR. A.B. GRISWOLD

Siam, or Thailand as it is now called, has a long and complex history, in which the chief roles at different times have been played by three different peoples—the Mon, the Khmer, and the Thai. Each of these peoples had its own characteristic style of art, the later ones naturally borrowing a certain number of traits from the earlier. The names usually given to the successive styles were adopted many years ago. Some of them correspond to well-defined regions and periods, while others are liable to cause confusion unless the historical reason for their choice is understood. We shall therefore give a very brief sketch of the historical factors which had a part in forming the different styles. A moment's reflection will show that a given school of art might remain active long after the extinction of the kingdom which created it.

From about the 7th century to the end of the 10th, Central Siam was the seat of the kingdom of Dvaravati, whose ruling classes were Mon. The Thai, so far as is known, probably did not arrive until later. The Mon of Dvaravati were for the most part Buddhists of the Theravada school. The location of their capital is not known.

The art of Dvaravati (7th–12th century) is clearly related to several Indian styles, most noticeably the Post - Gupta. Examples of Dvaravati art have been found chiefly in the provinces of Nakon Pathom, Rajaburi, Supanburi, Ayudhya, Lopburi and Prachinburi, and to a lesser extent in many other places. Evidently the style spread far beyond the limits of the kingdom. There was a sub-school at Lampun in northern Siam (8th to late 13th century), and several others which need not concern us here.

The art of Srivijaya (8th–13th century and later) is named for a kingdom in Sumatra and the Malay Peninsula, whose main religion was Mahayana Buddhism. The name is loosely applied to works of art of several different styles discovered in the Malay Peninsula, and, by extension, elsewhere in Siam.

Shortly after the year 1000 A.D. the Khmer (Cambodians), who had already established footholds in Northeast Siam, conquered a large part

of Central Siam. They continued to rule it intermittently for the better part of 250 years, building numerous temples and to some extent implanting their own particular form of culture. Their predominant religions, Hinduism and Mahayana Buddhism, gained a certain following in the Khmer-occupied provinces of Siam, but without ever displacing the Theravada. The Khmer ruled these provinces through vassal princes, some of whom were Mon, while others, particularly in the Sukhothai region, were Thai. In the 12th and early 13th century the town of Lopburi was the seat of a Khmer viceroy; from the mid-13th to the mid-14th it was the capital of an independent but Khmerizing kingdom.

The art of Lopburi (11th–15th century) is a term used for the strongly Khmerizing styles of the provinces which were under Khmer political control, and which continued the same styles after the Khmer withdrew.

Meanwhile the Thai peoples were migrating into Siam in increasing numbers. According to the most recent researches, they had been settled in South China, along the coast and especially in the provinces of Kwangtung and Kwangsi, long before the Chinese themselves. As early as the 3rd century B.C. they spread westward into Tongking. Later on, perhaps in part to escape Chinese domination after the victories of the Han dynasty, some of them moved farther west into Laos. Between the 11th and 13th century several Thai peoples moved from Laos into northern and central Siam.

They were soon converted to Theravada Buddhism, presumably by the Mon. Later they were in close touch with Ceylon, which had been the fountainhead of the Theravada Doctrine ever since the decline of Buddhism in India. The arts of all the Thai schools in Siam are strongly impregnated with Theravada Buddhist ideals.

The first Thai kingdom on which we have any substantial information is Sukhothai, located in a region which was under Khmer domination in the 12th and early 13th century. At an unknown date in the first half of the 13th, it gained its independence under a Thai dynasty; and by 1300 it ruled all of Siam except the kingdom of Lan Na Thai in the north, and the kingdom of Lopburi. Later its political fortunes declined; in 1378 the King of Sukhothai was forced to become a vassal of Ayudhya (see below); but he

and his successor remained virtually independent until about 1410, when the bonds of vassalage were more strongly asserted. In 1438 the kingdom of Sukhothai was abolished and its territory incorporated into the kingdom of Ayudhya.

The art of Sukhothai (13th—17th century) went through its pre-classic phase in the second half of the 13th century, its transition to the classic in the first half of the 14th, its high classic phase mainly in the second half of the 14th, and its post-classic from the 15th to 17th. Between 1340 and 1430 it reached a perfection which has never been matched by Thai art since. In the latter part of that period it exerted a strong influence on the arts of Ayudhya and Lan Na Thai. The school of Sukhothai, though it gradually lost its identity, remained vigorous for a long time; and some of its work as late as the 17th century is not far inferior to that of the 15th.

The Kingdom of Ayudhya was founded around 1350 by a Thai, Prince U Tong (Ramadhipati I), by consolidating two rich inheritances. One of them, bequeathed him by his father, was the principality of Ayudhya Sri Debanagara, comprising the provinces of Ayudhya, Lopburi, and the territory to the east and south. The other, bequeathed him by his father-in-law, consisted of the province of Supanburi and those to the south, including most of the Malay Peninsula. Ramadhipati established his capital at Ayudhya; the kingdom gradually spread over the whole of Siam except the north, and became the most important power in Southeast Asia.

The 'U Tong style' is the term used to describe the arts of Prince U Tong's realm before and after he established the kingdom of Ayudhya. It is named for the Prince, not the town of U Tong, which was deserted from the 11th to the 17th century and consequently produced no 'U Tong' art. The 'U Tong style' can be divided into three phases (their dates overlap to some extent). Phase A, in which Dvaravati characteristics are still noticeable, may be dated approximately 1200—1350. Phase B, which is more Khmerizing, belongs chiefly in the 14th century, and is probably the first style that should be associated with 'early Ayudhya'; in the latter part of the 14th century, a number of Sukhothai sculptors imitated it. In Phase C, datable chiefly in the first half of the 15th century, Sukhothai influences become more conspicuous; a good many examples have been discovered at Sukhothai; and it seems likely that this phase is partly the work of sculptors trained in the Sukhothai tradition.

Although the greatest number of works of 'U Tong' style were produced in the Ayudhya period, it is customary to reserve the term '*style of Ayudhya*' for the art into which the 'U Tong C' style gradually developed around 1450, and which is aptly termed '*the National Style*' as it spread all over the kingdom of Ayudhya. It lasted until 1767, when Ayudhya was conquered by the Burmese. The capital was burnt during the disorders that followed the conquest.

The Burmese soon retired, and order was restored. The old capital was not rebuilt; instead a new one was established at Thonburi, on the right bank of the river Chao Phya opposite Bangkok. In 1782, upon the accession of King Rama I, the capital was moved to its present site on the left bank.

The arts of the Thonburi and Bangkok periods (Thonburi, 1767-82; Bangkok, 1782 to the present) are a direct outgrowth of those of Ayudhya. Its work in sculpture is no match for the earlier periods; but in the late 18th and the 19th centuries it brought architecture, painting and the minor arts to a high standard of excellence.

Events in Northern Thailand followed a different course. In 1292 King Mang Rai, a Thai who was already ruler of several principalities in the extreme north, conquered Lampun from the Mon King. Four years later he built Chieng Mai, which he made the capital of his Kingdom, Lan Na Thai. For over 250 years he and his successors ruled over Lan Na Thai, which comprised Northern Siam and at times parts of the Shan States in Burma and China. In the mid-16th century Lan Na Thai was conquered by the Burmese, who held large parts of it until the late 18th. After that it became a dependency of Bangkok.

The art of Northern Thailand (late 13th century or earlier to the present), popularly called '*Chieng Saen*' but more correctly '*Lan Na Thai*', combines the heritage of Lampun with that of Sukhothai. Its greatest triumphs were achieved between the mid-15th and mid-16th century. The style centered at Chieng Mai and Lampun; there were sub-schools at Chieng Saen, Payao, and numerous other towns.

Appendix II

A Note on the Ceramics of Thailand

BY DR. A.B. GRISWOLD

Unglazed wares.—Unglazed terra-cotta wares have been produced in Thailand from Neolithic times up to the present day. The painted wares discovered at Ban Chieng in Udorn Province, and in Korat Province, date from the Bronze Age. Dvaravati pottery (7th–12th century) is unglazed and usually unpainted. Unglazed wares resembling those of Cambodia, when they are found in Thailand, are generally called ‘Lopburi’ wares and assigned to the 11th–13th century.

Brown-glazed wares.—The ‘Chalieng’ wares, with thick dark-brown glaze, are named for a site 2 or 3 km. southeast of the old town of Sri Sajjanalai. The name was chosen because this site is thought to have been the seat of Khmer authority in the region in the late 12th and early 13th century, and wares with the same dark-brown glaze have been found in quantity in Cambodia. There is, however, no evidence that they were ever produced either in Cambodia or at Chalieng. The only complex of kilns in which they have been found in quantity are at Ban Ko Noi, a few kilometers north of Old Sri Sajjanalai. Production of ‘Chalieng’ wares at this site began at an unknown date (11th or 12th century?) and continued until the middle of the 15th century. Some authorities consider the Ban Ko Noi kilns the most probable source of the brown-glazed ceramics found in Cambodia and the parts of Thailand that were long under Khmer domination. Other authorities call these wares ‘Khmer’ when found in Cambodia, ‘Lopburi’ when found in the Khmer-held provinces of Thailand, and ‘Chalieng’ when found at Sri Sajjanalai, Sukhothai, and the neighboring towns.

‘Sukhothai’ glazed wares.—The kilns just north of the town of Sukhothai, it is believed, were established at the end of the 13th century by a group of Chinese potters trained in the tradition of Tz’u-chou. The wares they produced usually have an underglaze painted decoration in dark brown or black on a yellowish-grey slip; the glaze is transparent.

‘Sawankhalok’ glazed wares.—A group of potters trained in the Chinese tradition of Lung-ch’uan apparently settled at Sri Sajjanalai in the early 14th century and set to work at Ban Ko Noi, at the same complex of kilns where the ‘Chalieng’ wares were already in production. Their principal

innovation was celadons and other monochromes, with or without underglaze incised decoration. They also produced painted wares having a certain resemblance to those of Sukhothai, but the shapes are usually different, and the painted underglaze motifs are distinctive.

Another complex of kilns, located at Pa Yang between the north corner of the old town of Sri Sajjanalai and Ban Ko Noi, specialized in architectural finials and guardian figures in painted ware.

Except for the 'Chalieng' wares, all the glazed ceramics produced by the kilns near Old Sri Sajjanalai are known as Sawankhalok wares, after the modern name of the district in which the kilns are located. Note, however, that the present town of Sawankhalok lies nearly 20 km. to the south, while the present town of Sri Sajjanalai lies an equal distance to the north of the kiln-sites.

Recapitulation.—All the 'Sukhothai' and 'Sawankhalok' wares, as well as many 'Chalieng' wares, can properly be assigned to the 'Sukhothai period', for they were produced in the kingdom of Sukhothai, some during the period of independence and some later. Production ceased around the middle of the 15th century, when the potters were carried off to North Thailand.

North Thailand.—These potters then commenced operations at Payao, San Kampaeng, Ka Long, and other sites in North Thailand, which continued for about 100 years.

Appendix III

A Note on Spelling

BY DR. A.B. GRISWOLD

Siamese, as the predominant language of Thailand is called by scholars, belongs to the large family of Tai (Thai) languages spoken in Southeast Asia and South China; but it contains an unusually large number of loan-words from Sanskrit, Pali, Khmer, etc.

Dozens of different systems have been devised for the 'Romanization' of Siamese words, i.e. spelling them in the letters familiar to westerners; but very few people take the trouble to learn any of the systems. Instead most

writers, when they have to Romanize a word; put down the first spelling that happens to come to mind. That saves them a lot of trouble, though it may bewilder the reader.

The Graphic System reproduces the Siamese spelling exactly, but gives hardly any idea of the Siamese pronunciation. It is particularly well suited for the many Siamese proper names which are borrowed from Sanskrit or Pali. For transcribing such names, His late Majesty King Ráma VI considered it the only system that does not make them look ludicrous. On the other hand it is admittedly awkward for words of Tai (Thai) origin.

The Official System gives at least a rough clue to the pronunciation, but none whatever to the spelling. It is rather confusing to foreigners, as PH and TH are supposed to be pronounced like P and T in English PUT and TAKE, though English readers have an almost irresistible impulse to pronounce them as in PHILIP and THIN; K is supposed to be pronounced like G in BACKGROUND; CH sometimes as in CHURCH but sometimes like J in BOOTJACK; and so on. The Royal State Railways use this system for their station signs, but the Bangkok Municipality, judging from the road signs, is happily unaware of its existence. It is singularly unattractive for transcribing Sanskrit and Pali words; for example BUDDHA, written BUDDHA in the Graphic System but pronounced PUT in Siamese, becomes PHUT in the Official System.

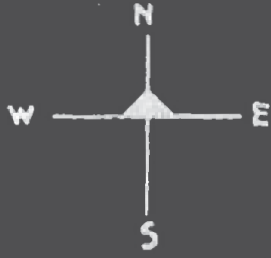
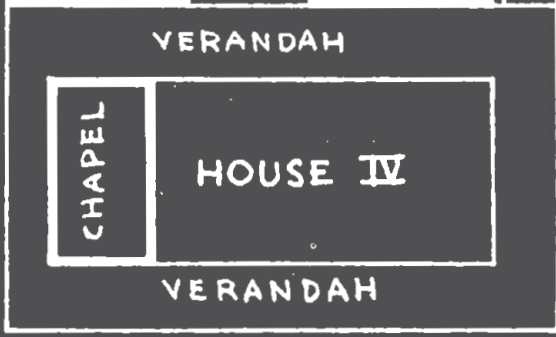
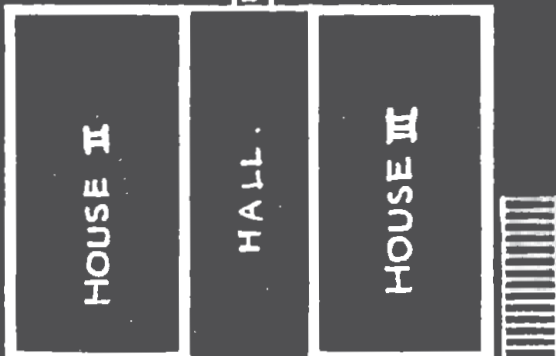
The table below gives different spellings for several of the names that appear in the foregoing pages. In the system used in Column 4, consonants are to be pronounced as in English; but note the following: B as in SCRAPBOOK; D as in PILTDOWN; G as in BACKGROUND (never as in GEORGE); J as in BOOTJACK, NG as in SINGER (never as in FINGER); S as in SIT (never as in ROSE). The vowels in general are to be pronounced as in Italian, but with a sharper distinction between long and short vowels; note the following: Â as in PALM; A, Á the same but shorter; É as in FREIGHT; È like A in LAND; E, Ê as in SET; Î as in MACHINE; I, Í the same but shorter; Ó as in NOTE; O, Ô the same but shorter; Ò like AW in LAW; Õ the same but shorter; Ö like U in BURR; Û as in TRUE; U, Û the same but shorter; Ü nearly as in French UNE, but more open. In words of more than one syllable, the stress falls on those containing vowels marked with a breve (ˇ) if short, or any of the other accents if long.

TABLE

<u>1. Graphic</u>	<u>2. Official</u>	<u>3. Other</u>	<u>4. Pronounced</u>
Araṇyapradesa	Aranyaprathet		Aranyabratét
Ayudhyā	Ayutthaya		Ayuttayâ
	Chao Phya		Jao Payâ
Candagoraba	Chanthakhorop		Jantakorop
Culālankaraṇa	Chulalongkon	Chulalongkorn	Julâlonggon
Cumbāṭha	Chumphot	Chumbhot	Jumpot
Daiy	Thai		Tai
Dvaravatī	Thawarawadi		Tawârawadi
Dhanapuri	Thon Buri	Dhonburi	Tonburi
	Ka Long		Gâ Long
Kāmbèn Bejra	Kamphaeng Phet		Gampèng Pet
	Khun Chang Khun Phaen		Kun Châng Kun Pèn
	Ko Noi		Go Noi
Ksatrādhiraja	Kasatrathirat		Gasatrâtirât
Labpurī	Lop Buri		Lopburi
Nagara Svarga	Nakhon Sawan	Nakorn Sawan	Nakon Sawan
Padumadhānī	Pathum Thani		Batum Tâni
Paribatra	Boriphat		Boripat
Prāciṇapuri	Prachin Buri		Brajinburi
Rājapuraṇa	Ratchaburana		Râtchaburana
Rajapuri	Ratchaburi	Ratburi, Rajaburi	Râtchaburi, Râtburi
Ramakirti	Ramakien		Râmagien
	Saen		Sèn
Sajjanalaya	Satchanalai		Satchanalai
Sāla Kāmben	San Kamphaeng		Sân Gampèng
Sinha	Sing	Singh	Sing
Sri	Si		Si
Sri Mahābodhi	Si Maha Phot		Si Mahâ Pot
Srivijaya	Si Wichai		Si Wichai
	Suan Phak-kat	Suan Pakkad	Suan Pak—gât
Sukhodaya	Sukhothai		Sukkotai
Svargaloka	Sawankhalok		Sawankalok
Utara	Udon	Udorn	Udon
	U Thong		U Tong
Vessantara	Wetsandon	Wetsandorn	Wétsandon

ENTRANCE

SRI AYUTHYA ROAD.



MAIN GARDEN



