A decorative archway frame in a traditional Indian style, featuring intricate carvings and a scalloped top edge. The frame is rendered in a reddish-brown color on a light yellow background. The central area within the arch is a solid dark green color, serving as a backdrop for the text.

MASTERPIECES

FROM PRIVATE COLLECTIONS

BY

PROFESSOR M.C. SUBHADRADIS DISKUL

**MASTERPIECES FROM PRIVATE COLLECTIONS
DISPLAYED AT THE BANGKOK NATIONAL MUSEUM**

from March 6 to April 6, 1968

by

Professor M.C. Subhadradis Diskul

Second Volume of the English-Language
Series of the Faculty of Archaeology,
Silpakorn University.
First publication, 1970
1,000 copies



Front cover designed
by
Pinit Suvarnabun

PHOTOGRAPHER : PIBUL SUPAKITVILEKHAKARN

*Printed by Krung Siam Press 111 Rajabopit Rd., Tel. 25817
Printer: Choompal Chettapongphantu,
Bangkok, Thailand. June 1970*

CONTENTS

	Page
Foreword	(1)
Lenders of Art Objects	(2)
Masterpieces from Private Collections	1
Dvaravati period (7th-11th century A.D.)	1
Early Hindu images (7th-9th century A.D.)	5
Srivijaya period (8th-13th century A.D.)	7
Lopburi period (11th-13th century A.D.)	10
Sukhothai period (13th-14th century A.D.)	15
Chiengsaen period (<i>circa</i> 11th-18th century A.D.)	21
U-tong period (<i>circa</i> 12th-15th century A.D.)	23
Ayudhya period (14th-18th century A.D.)	25
Bangkok period (late 18th-early 20th century A.D.)	26

FOREWORD

This description of masterpieces from private collections displayed at the Bangkok National Museum from March 6 to April 6, 1968 was written by me and published in **Archaeology**, the journal of the Faculty of Archaeology, Silpakorn University, in Volume II, Numbers 1, 2, and 3.

Once it was completed, it was thought to be advisable to publish the whole in a booklet which the public could more conveniently consult.

I wish to express my gratitude to the Asia Foundation in Bangkok for its generous financial aid, to the Thai Fine Arts Department for lending the blocks of the plates and to Mr. Pibul Supakitvilekhakarn, the photographer. Thanks should also be extended to Mr. William T. Carlon and Mr. David W. Johnson, two Peace Corps Volunteers attached to the Faculty of Archaeology, and Mr. Hiram W. Woodward Jr. who kindly improved the English text, and to Mr. Sujit Wongtesa who facilitated the publication.

This booklet is regarded as Number 2 of the English Series Publications of the Faculty of Archaeology, Silpakorn University.

Subhadradis Diskul.

(Professor M.C. Subhadradis Diskul)

Dean of the Faculty of Archaeology

Silpakorn University.

June 1970

LENDERS OF ART OBJECTS*His Majesty the King**H.R.H. Princess Chumbhot of Nagara Svarga**H.R.H. Prince Bhanubandhu Yugala**H.R.H. Prince Chalernpol Dighamvara**Mom Chao Piyarangsit Rangsit**Mom Chao Sanidprayurasakti Rangsit**Praya Buranasiripong**General Pao Pianlert Baribhandha Yuddhakich**Pra Dulaya Ratana Pochanat**Air Vice Marshal Montri Harnvichai**Mr. Pavas Bunnag**Mr. Lek Viriyapan**Mr. Dhada Vanichsombat**Mr. Prapot Paorohit**Dr. Viroj Kanasut**Mr. Term Sivakue**Mr. Athorn Sirikantraporn**Mr. Bencha Sayangkul**Mr. Floyd L. Whittington**Mr. Khongdej Prapatong**Collection of Mr. James H.W. Thompson**Faculty of Archaeology, Silpakorn University*

MASTERPIECES FROM PRIVATE COLLECTIONS
DISPLAYED AT THE BANGKOK NATIONAL MUSEUM
from March 6 to April 6, 1968

by

Professor M.C. Subhadradis Diskul



In commemoration of the 20th Anniversary of the International Council of Museums, the National Council of Museums of Thailand arranged an exhibition of masterpieces from private collections at the Bangkok National Museum from March 6 to April 6, 1968. Many famous Bangkok art collectors- from H.M. the King downwards - participated in this exhibition, and it was attended by 77, 235 visitors. In this booklet is a brief description of some of the important art objects displayed.

First is a bronze image, 55 cm. high, belonging to H.R.H. Prince Bhanubandhu Yugala. This statuette represents the Buddha and is in Amaravati or early Singhalese style of about the 4th-5th century A.D. His right hand is in the attitude of preaching (*vitarka*) while his left hand holds the end of the pleated monastic robe (fig. 1). This image was found at Su-ngai Kolok, in the province of Narathiwat, southern Thailand, and it is possible that it was brought by Indian merchants by sea at the time of its manufacture. The wooden base is new.

Then comes **the Dvaravati period** (7th-11th century A.D.), the earliest known historical period of Thailand. Here eight specimens will be described.

First of all there is a Dvaravati stone standing Buddha image, 1.45 m. high, belonging to Mr. Lek Viriyapan. The Buddha is in the attitude of bestowing favours with his right hand whereas his left one is lifted in order to hold the end of the robe (fig. 2). His body is in a slight triple flexion and is covered by a thin transparent monastic robe which reveals a cloth belt around the waist. On hasty judgement, this image might be attributed to the early Dvaravati style because of strong Indian Gupta and post-Gupta influences. But if one examines closely the facial features of this image, one will notice that they are quite different from those of the Indian prototype, although they do not, on the other hand, have the native characteristics of the Dvaravati style which can be seen in fig. 4. One can therefore surmise that this image might be a late copy of early Dvaravati sculpture and that its date might be around the 9th-11th century A.D.

The second figure of the Dvaravati period is a stone sculpture, 42 cm. high, from the collection of Mr. Dhada Vanichsombat; it represents the Buddha descending from Tavatimsa heaven flanked by Indra and Brahma (fig. 3). Each of the figures is standing on its own lotus base. The Buddha is also standing on the head of a curious beast with wings. This type of iconography has never been found in India. Some have surmised that the beast represents the mixture of the three mounts of the great Hindu gods, the bull of Siva, the *garuda* (king of birds) of Vishnu, and the *hamsa* (wild goose) of Brahma

and that this image is meant to show that Buddhism is stronger than Hinduism. The Dvaravati bas-relief carved on a cave-wall at Saraburi in central Thailand, which depicts Vishnu and other Hindu gods listening to the sermon of the Buddha, seems to support this theory. As the workmanship of this stone image is quite good and both Indra and Brahma are still standing in a triple flexion, we might attribute this standing figure to the early Dvaravati style of about the 7th-9th century A.D.

The third image is quite an important one (fig. 4) and belongs to the royal collection of H.M. the King. It is a gold Dvaravati image of the Buddha, seated in crossed-leg fashion in the attitude of meditation and wearing a monastic robe which leaves the right shoulder bare. The base is newly made. The image is 8.5 cm. high, and it is quite rare to find a statuette of such height in gold. The facial features are typical of the native style of this period: a broad face, curved and connected eyebrows, protruding eyes, a flat nose and thick lips. This image was discovered at Dong Si Maha Pot in the province of Prachinburi in eastern Thailand in 1856. It was presented by the founder to King Mongkut who kept it in the royal private chapel and later on named the image Pra Nirantarai (*Without Danger*), for a thief once broke into the royal chapel but failed to take notice of this valuable image. Now it is enclosed within a larger Buddha image (fig. 46), also of gold, cast by command of King Mongkut in the style of his reign (the middle of the 19th century). As for the gold Dvaravati

Buddha image, it might date from the 9th century A.D., for the Buddha is in a tight crossed-leg position rather than a loose (Amaravati) one.

The next image, a bronze one, is of the Buddha subduing Mara (fig. 5). It was lent by Dr. Viroj Kanasut and was found at Nakhon Sawan in northern central Thailand. The image is seated on a lotus base with a halo around its head and body. It is in a rather dilapidated condition. The face is somewhat ugly, and the image probably belongs to the late Dvaravati style of about the 9th-11th century A.D. Its height is 27 cm.

The next image (fig. 6) belongs to the late Dvaravati style and reveals Lopburi (Khmer) influence. The Buddha is in the attitude of subduing Mara (before his Enlightenment), but he is at the same time protected by the Naga (snake). Actually, when so protected, the Buddha is supposed to have been in meditation. This mistaken iconography does exist, however, in Thai art; the largest and most famous image of this kind is the bronze "Buddha of Grahi" from Wat Wieng, Chaiya, in the southern province of Suratthani. It is dated 1183 A.D. by an inscription on its base, belongs to the Srivijaya style, and is now preserved in the Bangkok National Museum. This small image, which is 19 cm. high and belongs to Mr. Dhada Vanichsombat, shows some influences from the Lopburi style: for instance, the facial features of the snake, the small band on the forehead of the Buddha, the Buddha's face, and the incision of the end of the robe over his left shoulder. It is there-

fore quite late in the Dvaravati style and can be attributed to the 11th-12th century A.D.

Many terracotta and stucco sculptures adorned the bases of Dvaravati monuments. In this exhibition only one stucco piece was displayed. It came from Ku Bua in the province of Ratburi, one of the most famous Dvaravati sites and the provenance of many beautiful terracotta pieces which are now preserved in the Bangkok National Museum. The head, which has a typical Dvaravati native face, is 23 cm. high and belongs to Mr. Dhada Vanichsombat; it probably dates from the 8th-11th century A.D. (fig. 7).

At U-tong in the province of Supanburi, central Thailand, many beads and gold ornaments have been unearthed. The beads were probably used from prehistoric times down into the Dvaravati period. Here they are represented in fig. 8, the topmost piece being 10 cm. long. They were all found at U-tong and probably date from the 7th-11th century A.D. or earlier. All were lent by Air Vice Marshal Montri Harnvichai who is a renowned collector of beads and gold ornaments. The gold ornaments in fig. 9 were found at Nakhon Pathom. The bottom plaque is 7 cm. long. They again belong to the Dvaravati style and probably date from the 7th-11th century A.D. These precious small objects were also lent by Air Vice Marchal Montri Harnvichai.

Now art specimens of the two following periods, *viz.* those of **the early Hindu images** (7th-9th century A.D.) and of **the Srivijaya epoch** (8th-13th century A.D.), will be described respectively.

First of all is a stone image of Vishnu, 93 cm. high, belonging to H.R.H. Prince Chalermopol Dhigamvara (fig. 10). This image is of remarkable workmanship. It comes from an unknown site in peninsular Thailand and entered the collection of the father of the present owner some years ago. The great Hindu god wears a more-or-less cylindrical hat on which are carved beautiful designs. Fringes of hair can still be seen on both sides of the ears. They might also have once formed part of an arch, now broken, connecting the upper arms to the head of the image. The god's body is rather plump. Three of the four arms have been broken. He is wearing a pair of ear-rings (?), a necklace and a long robe extending down to the ankles, arranged in a *dhoti* manner with the ends of the robe hanging down in front of the body. A cloth scarf is tied horizontally across the thigh and its knot as well as the remaining vertical end can still be seen on the right hand side of the body. The lower left hand probably rests upon the handle of a mace. This image still resembles very much its prototype of Indian Gupta and Pallava styles and can be attributed to the 7th-8th century A.D.

Next comes a stone head of Vishnu, 30 cm. high, lent to the exhibition by the Faculty of Archaeology, Silpakorn University (fig. 11). This head has already been discussed in detail in **Archaeology** Vol. I, No. 4. It was discovered by students of the Faculty of Archaeology at the town of Sitep in the province of Petchabun, north central Thailand, in 1967. It is a very beautiful stone

sculpture. Unfortunately the torso has not been found. This head is important because it testifies to the fact that the cylindrically-mitred Vishnu was known at the town of Sitep. Before this discovery, only images of Vishnu wearing an octagonal or a flattened cylindrical mitre had been found there, and the cylindrically-mitred Vishnu was thought to have been confined to eastern and southern Thailand. This stone head probably dates from the 8th century A.D.

The following sculpture represents Durga conquering Mahishasura (fig. 12). The only stone image of this type of iconography discovered so far in Thailand, it is 1.60 m. high including tenon and belongs to H.R.H. Prince Bhanubandhu Yugala. The image represents Durga with four arms standing erect on the head of the buffalo-demon. The goddess is holding in her upper right and left hands a trident and a glaive respectively. Her headgear resembles in a way that of the Khmer Avalokitesvara of Rachgia which is dated in the late 7th century A.D. whereas her dress and the scarf decoration over the lower part of the body show the influence of the Indian Pallava style. This image might be dated around the 8th century A.D.

This period of early Hindu images in Thailand lasted from the 7th to about the 9th century A.D. It flourished in the northern, eastern and southern parts of Thailand and co-existed with the Dvaravati period above-mentioned.

We now come to **the Srivijaya period** which flourished in the southern part of Thailand from the 8th to

13th century A.D. It is generally believed that the kingdom of Srivijaya existed on the island of Sumatra and at one time spread her power up to southern Thailand. This area then received artistic influences from Sumatra and Java, and these influences in turn spread, in part together with Mahayana Buddhism, into the central, northern and eastern parts of Thailand. Here four specimens will be described.

First is a stone bust of a female deity found at Dong Si Maha Pot in the province of Prachinburi, eastern Thailand (fig. 13). It is 28 cm. high and was lent for the exhibition by H.R.H. Princess Chumbhot of Nagara Svarga. The goddess wears a headgear, a necklace, a pair of ear-rings and armlets. Aesthetically, the statue still *looks* very Indian. As this bust was discovered in eastern Thailand, it shows the arrival of Srivijaya art in that part of the country. It might date from around the 8th-10th century A.D.

The next image is a small bronze Buddha statue, 11.2 cm. high, which is owned by Nai Bencha Sayangkul (fig. 14). The Buddha, who wears a monastic robe that leaves the right shoulder bare, is in the attitude of subduing Mara. He is seated in a crossed-leg fashion, but the base has been broken. This statuette very much resembles the stone Buddha images at the Barabudur, central Java. It might date from the 8th-10th century A.D.

We then come to one of the most remarkable pieces exhibited in this display of masterpieces from

private collections at the Bangkok National Museum (fig. 15). It is a bronze figure, 28.5 cm. high, of the Bodhisattva Avalokitesvara, which was found at Prachinburi, eastern Thailand, and now belongs to Dr. Viroj Kanasut. The Mahayana deity is standing in a triple flexion on a round lotus base. He has twelve arms which fill the space around the upper part of his body. Some of the attributes held in the hands are indistinct but one can still perceive a lotus, a book (?), a club and a vase in the right hands and two hands dispelling fear and bestowing favours on the left. The Bodhisattva has the figurine of his Dhyani Buddha, Amitabha, on his top knot and his long dress reveals influence from the south, either from Java or India. This statuette is very beautifully cast and it can be dated to the 8th-9th century A.D.

The last image of the Srivijaya style is another bronze figure of the same Bodhisattva. This time he is standing erect on a newly made base (fig. 16) and is 44 cm. high without the pedestal. This image also belongs to Dr. Viroj Kanasut, who kindly lent it to the exhibition. The god is wearing a crown with a small figurine of Amitabha, and he has eight arms. He is more decorated than his predecessor (fig. 15) in that he wears a necklace, a pair of armlets, bracelets and two decorative belts. The deity is also adorned by an antelope scarf over his chest and, around his hips, by what appears to be a tiger skin. This bronze image closely resembles two famous bronzes of the same god found at Chaiya in

southern Thailand, which are now masterpieces in the collection of the Bangkok National Museum. Their dates might be the same, *i.e.* around the 9th-10th century A.D.

Now the objects of **the Lopburi style** will be described.

It is generally accepted that artistic influences from Cambodia spread into the north-eastern and central parts of Thailand along with the spread of Cambodian political power from the 11th down to the middle of the 13th century A.D. There arose in these areas a school of art which closely resembles the Khmer school of Cambodia but still differs from its foreign prototype in minor details. In Thailand, this school of art is called the "Lopburi School" after the town of Lopburi, in the central part of the country, which is believed to have been an important Khmer stronghold, at least in the late 12th and early 13th century. At the present time both Khmer works of art found in Thailand and those of the Lopburi school are loosely classified as "Lopburi Art." Therefore some of the Lopburi art specimens may antedate the 11th century A.D. date above-mentioned.

The first stone statue to be here described is a torso of Uma, the consort of Siva, one of the greatest Hindu gods. It is 1.10 m. high and was discovered by its present owner, H.R.H. Princess Chumbhot of Nagara Svarga, at Aranya Pratet on the Cambodian frontier in the eastern province of Prachinburi. This torso can be identified because of the large shoulders, which show

that the goddess has two arms on each side (fig. 17). The image is beautifully carved in accordance with an aesthetic essentially Indian. She is wearing a robe with several graceful folds that hang down in front of the body. By comparing the style of this statue with that of other works of Khmer art, this torso can be dated to the first half of the 7th century A.D.

The following two bronze statuettes (fig. 18 and 19) may be mentioned together. They were both discovered at Prakhonchai in the province of Buriram in north-eastern Thailand, and they now belong to H.R.H. Prince Bhanubhandhu Yugala. The first one (fig. 18), 39 cm. high, depicts a divinity with a crown in the form of many lotus leaves on his head. His face has a gentle smiling expression. The triple flexion may mean this statue is older than the following one (fig. 19). The two hands seem to have held some attributes which are now missing, and the *sampot* is very short. Judging from the style this image may be attributed to the late 7th or 8th century A.D. The next image (fig. 19), 63 cm. high, portrays Maitreya Bodhisattva, who can be identified by the symbol of a small *stupa* on the front part of his top-knot. This upper tier is arranged in a large flat-topped cylindrical form covered by rows of small rings of hair while the lower tier is composed of neatly combed hair. The face is square and has a rather austere countenance. The god has his eyes open and has a rather flat nose and double lips. His body is short and stout compared to that of fig. 18. His is also standing in an erect posi-

tion, without the triple flexion. His two hands seem to hold two attributes: a lotus in the right hand and a sacred water vase in the left. The gown is short with a flap of cloth on the front. This bronze statuette probably dates from the 8th century A.D. It is a great pity that most of the images which belong to this large group of bronzes discovered at Prakhonchai, Buriram, were mostly smuggled out of the country. Only a few of them have gone into private collections in Thailand, and none have been obtained by the Thai National Museums.

We now come down to a beautiful bronze image (fig. 20) of the Buddha seated in meditation under the protection of the Naga (serpent) 52 cm. high including pedestal (fig. 20). This image now belongs to M.C. Piyarangsit and M.C. Sanidprayurasakti Rangsit. It can be divided into three distinct sections: the Buddha, the head of the Naga and the coiled body of the latter, which is used as the base of the former. This type of Buddha is common in the Khmer Bayon style (late 12th-early 13th century A.D.). The head and the protuberance on top are covered by small hair-curls held in place by a small band on the forehead. The face of the Master is square and has a rather gentle expression. He is wearing a robe which leaves the right shoulder bare, and, in a fashion, like that of the Indian Pala style, which entered Khmer art during the Bayon period, a hemline runs from the bottom of the shawl, passes over the left wrist and then extends across the left thigh. The upper edge of the undergarment of the Buddha forms a

rather decorated line in relief at the waist of the Master. He is seated in the folded-leg fashion which is characteristic of the Khmer and Lopburi styles. The seven heads of the Naga and their perforated halo are superbly cast. The six lateral heads of the Naga are looking towards the central chief one. The uppermost ring of the three coils of the Naga is decorated with beads and pendant lotus leaves. This image of the Buddha, which can be reckoned as one of the best of its type, dates from around the 13th-14th century A.D.

The next bronze image is the crowned Buddha descending from Tavatimsa heaven, 71 cm. high (fig. 21), which belongs to H.R.H. Prince Chalermpol Dighamvara. This type of statue abounds in the Lopburi school. The Buddha wears a crown with a pointed top, a pair of earrings in the form of inverted lotus buds, a necklace and a belt decorated by pendants. All of these characterize the Khmer Angkor Vat and Bayon styles (12th-13th centuries A.D.). The face of the Buddha is square with an *urna* over the bridge of the nose. The eyebrows are more or less in a straight line and the expression of the Master is rather gentle. He is standing erect in the attitude of coming down from Tavatimsa heaven after he has converted his mother (*vitarka* gesture with both hands). This clearly shows the influence of Dvaravati art, which had previously flourished in central Thailand. The symbol of the Wheel of the Law also figures on the palm of each hand. The hems of the upper garment of

the Buddha, which covers both shoulders, hang down from the two lifted forearms. They create an oblique line on each side of the lower part of the Buddha, at the end of which is a curve which marks the different lower front and back lines of the upper garment. Between these two lines can be seen the lower end of the undergarment which protrudes on each side and forms a sharp point. The central folds of the undergarment in front of the body of the Buddha are also decorated with designs. This motif again is derived from the Khmer Bayon art. This bronze image can therefore be attributed to the 13th-14th century A.D.

The next image is quite an interesting one. It portrays a standing crowned bronze Buddha with the right hand in the attitude of dispelling fear and the left one bestowing favours (fig. 22). The existence of these different gestures might be due to the presence or influence of Mahayana Buddhism. The statue is 87 cm. high and belongs to Mr. Lek Viriyapan. The crown and ear-rings of the Buddha as well as the lower folds of the robe show clearly the influence of Pala art, but the necklace and the belt recall the Khmer Angkor Vat and Bayon styles. This image can therefore be classified as Lopburi style with Pala influence, and its date is probably around the 13th-14th century A.D. The most interesting feature, on the lower back part of this image, is an inscription consisting of many lines of text. Unfortunately most of it is worn away and cannot be deciphered properly. The inscription uses Khmer charac-

ters and is in the Pali language. The characters are also a 13th-14th century A.D. type. The face of the Buddha shows the mixture of Khmer and Pala styles. There is also a stylized Wheel of the Law on each palm.

The last Lopburi period item to be described is a pair of palanquin hooks, discovered at Surin in the north-eastern part of Thailand, which belong to the collection of Mr. James H.W. Thompson (fig. 23). This pair of bronze hooks, 19.5 cm. high, is one of the best ever found in Thailand. The palanquin was made of wood and these two hooks were used to hold a net on which a nobleman would sit. The hooks are cast in beautiful designs. Apart from the glowing flame-like motifs, each of them is decorated with a figure of *garuda* (the king of birds) holding a *naga* (the king of serpents) in both hands. They probably date also from around the 13th-14th century A.D.

Art objects of **the Sukhothai period**, regarded as the best period of Thai art, will now be described.

One of the most beautiful of all Sukhothai bronze Buddha images (fig. 24, 92 cm. high) belongs to H.R.H. Prince Chalermopol Dighamvara. The characteristics of a typical Sukhothai Buddha image are as follows: a flame-like radiance, small and pointed hair-curls, an oval face, arched eyebrows, eyes that are looking downwards in a meditative way, an aquiline nose (following the Indian conception of beauty), thin lips and a gentle smiling expression. The neck is marked by three lines (also after the Indian concept of beauty), and the slender body of

the Buddha has broad shoulders and a thin waist. The Buddha of this period usually wears a thin monastic robe that clings to the body and leaves the right shoulder bare. The end of the robe hanging over the left shoulder extends far down to the navel where it terminates in a notched design. The Buddha is seated in a folded-leg fashion with the right leg over the left one, and his attitude is usually that of subduing Mara, *viz.*, pointing to the ground with the beautiful and tapering fingers of the right hand while the left hand remains on the lap. The border of the upper robe can be seen draped over the left wrist and thigh; the lower hem can be seen on both knees. The upper part of the undergarment can be seen at the waist, and its lower hem appears as double lines on both ankles. The base for the image is usually plain without any decoration. Sukhothai Buddha images of this type are classified the General Group, and they are more numerous than those of the other three styles. This image probably dates from around the 14th century A.D.

There is another image in gilt bronze which also belongs to the General Group of Sukhothai Buddha statues. Seventy-four cm. high including a newly-made pedestal, it was kindly lent to the exhibition by H.R.H. Princess Chumbhot of Nagara Svarga. This beautiful Sukhothai Buddha image (fig. 25) resembles fig. 24 except that the posture is that of walking, which is one of the four postures, sitting, reclining, standing and walking, which were popular during the Sukhothai period. The statues of the walking Buddha in the round may have been the

invention of Sukhothai artists as before this period they had been found in the Buddhist world only as high or low reliefs. Some scholars have said that the Sukhothai walking Buddha might be a concomitant of the simultaneous advance of the newly independent nation, for the Thai are believed to have created the newly independent state of Sukhothai around the middle of the 13th century A.D. The left hand of the Buddha is raised in the attitude of dispelling fear while at the same time the left foot is in the posture of advancing. The right arm hangs down loosely near the body and the heel of the right foot is lifted up. The upper and lower garments of the Buddha are worn in the same manner as those of fig. 24. This gilt bronze image probably also belongs to the 14th century A.D.

Another bronze image which also belongs to Sukhothai art displays some peculiar characteristics which might derive from the Chiengsaen school of art. This latter school flourished in the extreme northern part of Thailand and probably antedated the Sukhothai style. As can be seen in this bronze image, which is 41 cm. high and belongs to Pra Dulaya Ratana Pochanat (fig. 26), the radiance is still flame-like, but the hair-curls are quite large. The face of the Buddha is rather round but the gentle smiling expression of the Sukhothai style is still apparent. The body of the Buddha is more corpulent though the monastic robe is worn more-or-less in the same manner as that of the Sukhothai seated Buddha image (fig. 24). The upper edge of the undergarment can be

traced in a waving line at the waist, perhaps due to the influence of the Lopburi crowned Buddha. The attitude of meditation is also exceptional for Sukhothai Buddha images where the attitude of subduing Mara was always preferred. This again shows the influence of other schools of art. The Chiengsaen influence from the north can clearly be seen in the lotus leaf designs on the pedestal, which again shows the persisting influence of the Indian Pala style in the extreme north of Thailand. This image might belong approximately to the 14th century A.D. and to the Wat Takuan school of the Sukhothai style, which is characterized by a mixture of the art of Sukhothai with that of Ceylon or Chiengsaen. Some of the Buddha images of this school might form the earliest group of Sukhothai Buddha images.

The next item is a terracotta Buddhist votive tablet, 27 cm. high, representing the walking Buddha under a niche flanked by two flower vases and protected on top by a two-tiered umbrella (fig. 27). This tablet, which is made from a mould, belongs to Mr. Khongdej Prapatpong and is quite unusual as it is cast in terracotta rather than in tin or some other metal. This type of votive tablet is significant in that it shows quite clearly the origin of the Sukhothai walking Buddha in-the-round. Near the ancient town of Sukhothai there is a stucco bas-relief representing the Buddha, descending from Tavatimsa heaven, flanked by angels and protected by two umbrellas over his head. This type of votive tablet belongs to a transitional period when all the angels have

been removed but the two umbrellas still exist, placed, however, one on top of the other. The next stage, with the niche, flower vases and umbrellas all removed, will leave only the figure of the walking Buddha, which would then be cast in the round. This Buddhist votive tablet might be dated around the 14th-15th century A.D. as some of this type were still cast in metal during the early Ayudhya period.

We now come to a fine Hindu image of the Sukhothai period (fig. 28). It represents Harihara, a combination of the two great Hindu gods Vishnu and Siva in one statue, and is part of the collection of Mr. James H.W. Thompson. The image is 75 cm. high. The god wears a pointed crown of typical Thai style but the ear-rings still show Khmer influence. The necklace, armlets, bracelets, belt and costume are also typically Thai. The god holds a disc, a lamp (?), a bow (?) and a conch in the upper right hand, the lower right, the lower left and the upper left hand respectively. The disc and the conch are attributes of Vishnu but the vertical third eye on the forehead and the snake decoration on the body are emblems of Siva, and therefore this mixed image represents Harihara. It is not surprising that even during the Sukhothai period, when the kings and the people were so piously Buddhist, Hindu images were also cast. In the old days Buddhist kings had to be Hindu at the same time, or otherwise they would not know how to govern their country, for various royal ceremonies pertaining to birth, coronation, death, etc., were performed by Hindu

priests. Lawsuits could not be judged in court before a Hindu priest was asked for advice because the law texts were guarded by the court Brahmins. Even now the Thai king has Brahmins in his court to perform certain ceremonies. This image of Harihara probably belongs to the middle group of Sukhothai bronze Hindu images, and therefore its date is again presumably around the 14th century A.D.

During the Sukhothai period, one of the chief exports was ceramics. The Sukhothai potters probably learned the ceramic techniques from their Chinese teachers. They later produced their own glazed stoneware, which was exported as far as Japan, Indonesia, the Philippines and Borneo. In these countries a lot of Sukhothai ware (called Sangkalok in Thai) has been discovered and most of it is of a higher quality than that found in Thailand. This ware has been kept and treasured by the Japanese and Indonesians. For this exhibition, several remarkable pieces were borrowed from the notable collections of Mr. Lek Viriyapan (fig. 29), Mr. Floyd L. Whittington (figs. 30,36), Praya Buranasiripong (figs. 31-33) and Mr. Prapot Paorohit (figs. 34-35, 37). Most of these ceramic objects came from kilns near the town of Si-satchanalai, the twin city of Sukhothai. They are painted or incised and then covered by a beautiful glaze. Not only were vases, boxes, bowls and plates produced but also human figurines and war-elephants. Those lent by Mr. Floyd L. Whittington (figs. 30, 36) were recently acquired in Indonesia.

Now the objects of the Chiengsaen, U-tong, Ayudhya and Bangkok periods will be described.

First is the **Chiengsaen style** bronze Buddha subduing Mara lent by General Pao Pianlert Baribhandha Yuddhakich (fig. 38, 56 cm. high). Buddha images of Chiengsaen style in northern Thailand can be divided into two groups: the first group, in which there are resemblances to images in the Pala style of north-eastern India (8th-11th century A.D.), is thought to have originated in Thailand about the 11th century; the second group shows Sukhothai influence, and it must date at least from after the end of the 13th century. It is believed, however, that the oldest images of this second group actually probably belong to the end of the 14th century. The theory of Mr. A.B. Griswold that the Chiengsaen Buddha images of the first group (called in Thai "Early Chiengsaen") and those of the second group ("Late Chiengsaen") are both no older than the second half of the 15th century is now losing credence as new evidence at Sukhothai has been found refuting it.

General Pao Pianlert's beautiful Chiengsaen Buddha image retains the early Chiengsaen iconography. Unfortunately the radiance, which could have been either in the form of a lotus bud or a flame-like motif has been lost. The hair-curls are quite large and the round face of the Buddha has a double chin. The body is corpulent with a developed chest and the short end of the robe is terminated by a notched design on the left shoulder. The Buddha is in the attitude of subduing Mara and is seated

in a crossed-leg fashion. This iconography is that of the Pala style, indicating the early Chiengsaen group. However, the upper hem of the undergarment of the Buddha forms a wavy line at the waist which shows that it probably derives from a decorated belt of the crowned Buddha in Lopburi style not antedating the late 12th-13th century. The indication of the lower hem of the upper garment of the Buddha below the knees also supports a late date for this Buddha image as this feature is usually present on late Sukhothai Buddha images. The workmanship of this bronze Buddha image is, however, remarkable. According to the writer, this statue is probably a good copy of an early Chiengsaen type image, and its date is probably around the 14th-16th century.

The next image, a bronze Buddha in meditation, 42.5 cm. high, that belongs to Mr. Bhavas Bunnag (fig. 39), is easier to identify. This Buddha statue has also some characteristics of the early Chiengsaen style: a radiance in the form of a lotus bud, large hair-curls, a round face and a rather corpulent body. But he is in the attitude of meditation, which is rather rare in the northern Thai school. The end of the robe on the left shoulder extends quite far down to the navel and the Buddha is seated in a folded-leg fashion. The base is also undecorated. These last three features point to Sukhothai influence. Therefore this Buddha image can be dated with the late Chiengsaen group, or around the 15th-16th century.

Next we come to a glazed terracotta jar belonging to Praya Buranasiripong (fig. 40, 32 cm. high). This jar was made in the northern part of Thailand and its date is probably around the 15th-17th century. According to Thai history, around the middle of the 15th century A.D. a war broke out between the Ayudhya kingdom and the Chiengmai kingdom. The governor of Sawan-khalok (the old Sisatchanalai in the Sukhothai kingdom) betrayed the king of Ayudhya and moved his townsmen, who had largely been potters ever since the Sukhothai period, to Chiengmai territory. These potters were sent to settle down in many districts, where they continued their profession. Many kiln-sites have been discovered in the northern part of Thailand, at Wieng Kalong in the province of Chiengrai, for example, from which this beautiful jar probably came, and at San Kampaeng in Chiengmai province. The wares produced cannot be compared to those fabricated at Sisatchanalai. It might be that the clay was not so good and that the quality of workmanship had already declined. One should also notice four figures of climbing lizards on the neck of this glazed jar.

The next two bronze Buddha images belong to the **U-tong school** of art. This style, created by Thai artists, developed in the central part of the country presumably from the 12th to the 15th century. It received artistic influences respectively from the Dvaravati, Khmer or Lopburi, and Sukhothai art, and most of the Buddha images in this style can be divided into three successive

groups. The first image (fig. 41, 54 cm. high) belongs to the first group, in which there are both Dvaravati and Lopburi influences. It represents the Buddha in the attitude of subduing Mara and belongs to Mr. Dhada Vanichsombat. The radiance is in the form of a lotus bud with a row of lotus petals decorating the base. The hair-curls are quite small, and a small band exists between the hair and the forehead. This last feature is one of the important characteristics of the U-tong style. The austere-looking square face with straight eyebrows reveals influence from the Lopburi school, whereas the thick lips probably indicate lingering Dvaravati influence. The body is slender and the right shoulder bare; the long robe end that falls from the left shoulder is terminated in a straight line, another characteristic of the U-tong style. This long end is continued by a line that passes over the left wrist and thigh, a feature of the late 12th-early 13th century Lopburi or Khmer school. The wavy upper edge of the undergarment also reminds one of the decorated belt of the Lopburi crowned Buddha. The Master is seated in a folded-leg fashion with his right hand pointing down to the ground in the attitude of subduing Mara, the gesture also typical of the U-tong style. One can therefore state that this bronze Buddha statue illustrates the mixture of the Dvaravati and Lopburi schools. It can be identified as belonging to the first group of the U-tong style, which dates around the 12th-13th century.

The second image, also 54 cm. high (fig. 42), belongs to the U-tong style as well. It falls into the second

category, however, as the Khmer or Lopburi influence is more dominant. The general features of this Buddha statue resemble those of the first. One difference is that the radiance has turned into a flame-like motif; this might be an invention of Thai artists during this period which was later handed on to the Sukhothai school. Dvaravati influence, furthermore, has disappeared, leaving the Khmer style dominant. One should, however, note that the countenance of the Buddha has become much softer and has a smiling expression. This might indicate that this statue belongs to the end of the second period of U-tong style, just previous to the third period in which strong Sukhothai artistic influence is present. The permanent U-tong characteristics of this image are the small band on the forehead, the attitude of subduing Mara, the folded-leg position and the concave base.

The next item is a metal Buddhist votive tablet 18.5 cm. high; it belongs to Mr. Dhada Vanichsombat (fig. 43) and was cast during **the Ayudhya period**. Buddhist votive tablets are known in Thailand from the earliest historical time, the Dvaravati period (7th-11th century A.D.). They were probably made to prolong the life of Buddhism beyond the supposed span of only 5000 years. When a *stupa* was built, thousands of these terracotta votive tablets would be made from moulds, sometimes inscribed on the back with the Buddhist credo "Ye dhamma", and enshrined in the *stupa* in the hope that once Buddhism had disappeared, people might find the tablets and be converted again to Buddhism. This

tradition has continued to the present day, and Buddhist votive tablets have evolved into more highly decorated, metal-cast types. During the Ayudhya period (14th-18th century A.D.) one type of votive tablet came into fashion, a metal plaque on which were small figurines of the seated Buddha, usually in the number of 500. Such is the one shown in this figure. Nowadays most Buddhist votive tablets, especially the smaller ones, are regarded as invulnerable talismans or charms.

During the late Ayudhya and early Bangkok periods (17th-19th century) pentachromatic (called *bencharong* in Thai) ware was quite popular in Thailand. These ceramics were fabricated in China but decorated with Thai designs which were sent at the same time as the order. Most of the Ayudhya examples are green inside, whereas those of Thonburi (a capital for 15 years before Bangkok) and Bangkok are white. The first specimen, a bowl with a diameter of 19.5 cm. (fig. 44), might belong to the late Ayudhya period according to its owner, Praya Buranasiripong, and its date is probably around the 17th-18th century. The second specimen, a tray of 36 cm. diameter (fig. 45), belongs to Mr. Athorn Sirikantraporn. It was probably ordered from China during **the Bangkok period** and can be dated around the late 18th-19th century.

The next item is quite important. It is a Buddha image in gold, 27.8 cm. high, on a gilt bronze base (fig. 46), which was graciously lent by H.M. the King. This image was cast by command of King Mongkut or Rama IV (1851-1868) to cover the gold Dvaravati Buddha image

found at Dong Si Mahapot, Prachinburi (fig. 4; see page 3). The king named this image Pra Nirantarai (Without Danger) as the gold Dvaravati Buddha image inside had twice escaped from destruction; the man who discovered the image presented it to the king instead of destroying or selling it, and secondly, it was not taken when a thief broke into the private chapel in the Grand Palace. It can be seen from this image that King Mongkut invented a new type of a Buddha image by going back to many early Indian characteristics. One notices that the protuberance on the head of the Buddha has disappeared and that the radiance rests immediately upon the Buddha's head, which is covered by hair-curls. The *urna* or tuft of hair between the eyebrows, which is one of the auspicious marks of great heroes and occurs quite frequently on Indian Buddha images, is represented. The monastic robe is covered with folds and the Master is in the attitude of meditation. He also sits in a crossed-leg fashion, which is common in the Indian northern schools as well as in the Thai early Chiengsaen style. The lower base is decorated by the head of a bull gargoye, which signifies Gotama, the family of the Buddha. This type of Buddha was, however, only popular in the reign of King Mongkut. After his reign, Thai artists again turned to the usual type of the Buddha that more or less continued the Ayudhya style which, in turn, had adopted the Sukhothai tradition.

During the Ayudya and early Bangkok periods, the quality of statuary may have declined, but minor arts flourished. In the early Bangkok period, from the reign of King Rama I to that of King Rama III (1782-1851) workmanship in the minor arts could equal that of Ayudhya, but afterwards it began to decline, probably owing to the infiltration of western influence. Here two specimens of such minor arts are shown: the first one being a silver niello bowl with a diameter of 13.8 cm., belonging to M.C. Piyarangsit and M.C. Sanidprayurasakti Rangsit (fig. 47). This bowl was probably fabricated in the early Bangkok period, in the late 18th or early 19th century. One can see a design of a *garuda* of an early type (?) flying in front of subtle scrolls. The later niello ware has more complicated, heavier designs and a greater proportion of gilded area. The next specimen is a drum 36 cm. long which belongs to Mr. Prapot Paorohit (fig. 48). Its handle is ceramic and was probably ordered from China and decorated with Thai designs. This drum was most likely made in the late 19th century, later than the silver niello bowl mentioned above.



Fig. 1
Preaching Buddha

Bronze. Height 55 cm. Found at Su-ngai Kolok, Narathiwat.
Indian Amaravati or early Singhalese style. About 4th-5th century A.D.
Lent by H.R.H. Prince Bhanubandhu Yugala.



Fig. 2
Buddha bestowing favours
Stone. Height 1.45 m.
Dvaravati style.
9th-11th century A.D.
Lent by Mr. Lek Viriyapan.



Fig. 3

Buddha descending from Tavatimsa heaven

Stone. Height 42 cm.

Dvaravati style. 7th-9th century A.D.

Lent by Mr. Dhada Vanichsombat.



Fig. 4

Buddha in meditation

Gold. Height 8.5 cm. Found at Dong Si Maha Pot, Prachinburi.
Dvaravati style. 9th-11th century A.D.
Lent by H.M. the King.



Fig. 5

Buddha subduing Mara

Bronze. Height 27 cm. Found at Nakhon Sawan,
Dvaravati style. About 9th-11th century A.D.
Lent by Dr. Viroj Konasut.



Fig. 6
Buddha subduing Mara under Naga
Bronze. Height 19 cm. Late Dvaravati style.
11th-12th century A.D.
Lent by Mr. Dhada Vanichsombat.



Fig. 7

Stucco Head

Height 23 cm. Found at Ku Bua, Ratburi.
Dvaravati style. 8th-11th century A.D.
Lent by Mr. Dhada Vanichsombat.

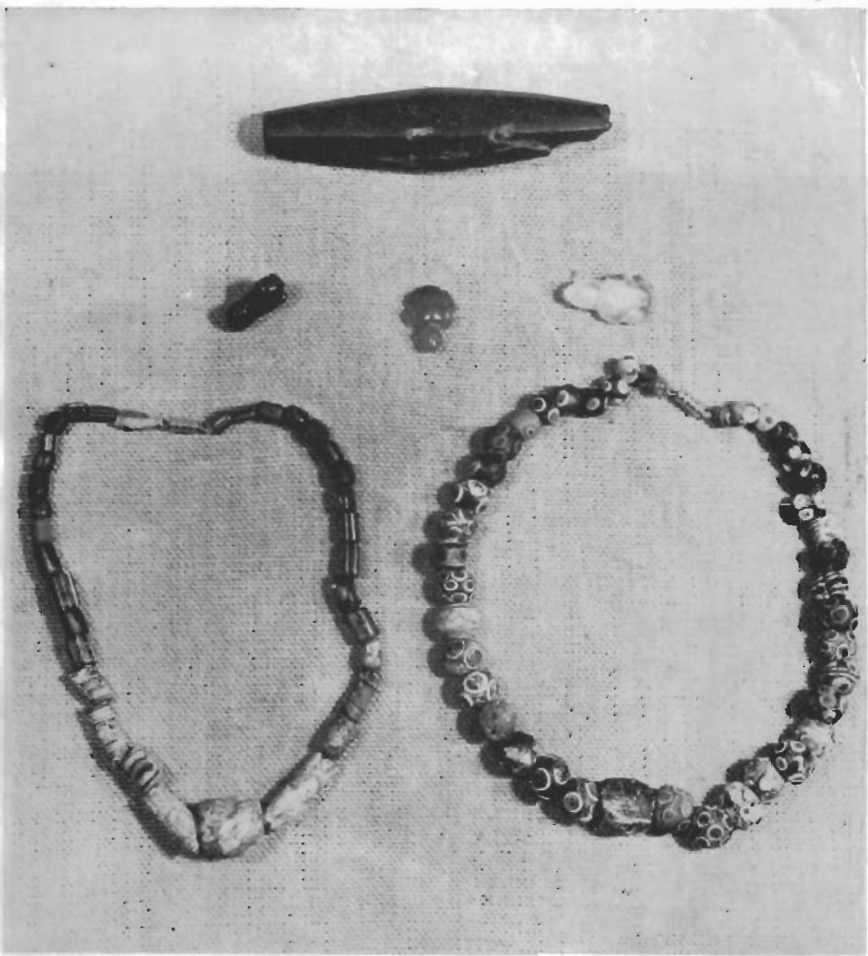


Fig. 8
Beads

The topmost piece being 10 cm. long.

Found at U-tong, Supanburi.

Dvaravati style. 7th-11th century A.D.

Lent by Air Vice Marshal Montri Harnvichai.



Fig. 9

Gold ornaments

The bottom plaque being 7 cm. long.

Found at Nakhon Pathom.

Dvaravati style. 7th-11th century A.D.

Lent by Air Vice Marshal Montri Harnvichai.



Fig. 10
Vishnu

Stone. Height 39 cm. 7th-8th century A.D.
Lent by H.R.H. Prince Chalermpol Dighamvara.

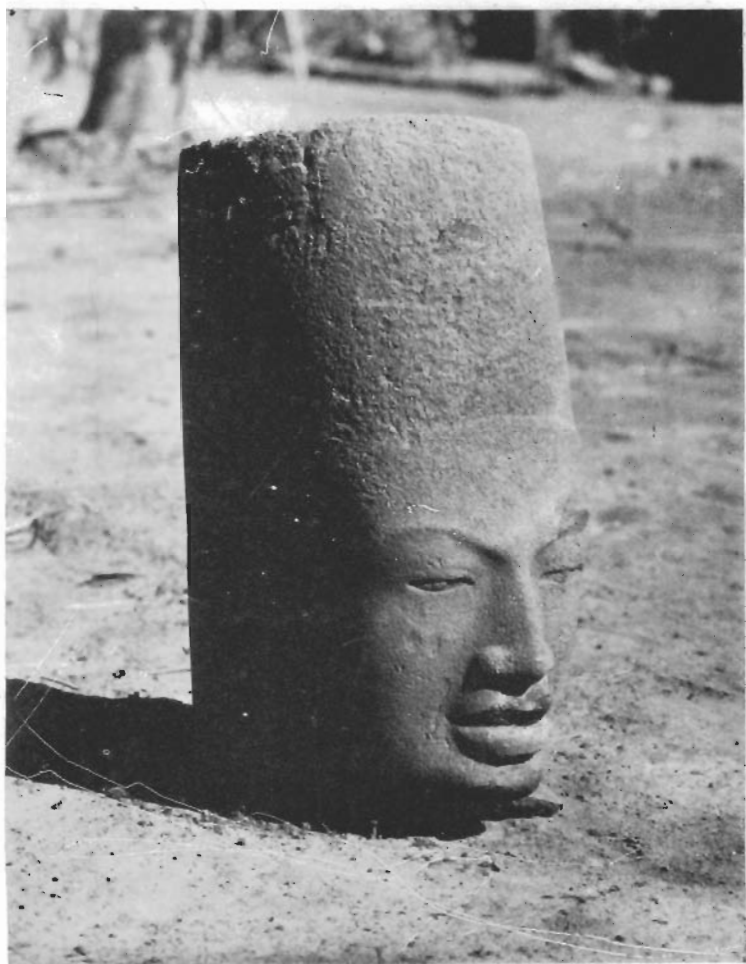


Fig. 11
Head of Vishnu

Stone. Height 30 cm. Found at Sitep, Petchabun.
8th century A.D.

Lent by the Faculty of Archaeology, Silpakorn University.



Fig. 12

Durga conquering Mahishasura

Stone. Height including tenon 1.60 m.

About 8th century A D.

Lent by H.R.H. Prince Bhanubandhu Yugala.



Fig. 13

Female divinity

Stone. Height 28 cm. Found at Dong Si Maha Pot, Prachinburi.

Sivijaya style. About 8th-10th century A.D.

Lent by H.R.H. Princess Chumbhot of Nagara Svarga.



Fig. 14

Buddha subduing Mara

Bronze. Height 11.2 cm. Srivijaya style.

8th-10th century A.D.

Lent by **Nai Bencha Sayangkul.**



Fig. 15

Avalokitesvara Bodhisattva

Bronze. Height 28.5 cm. Found at Prachinburi.
Srivijaya style. 8th-9th century A.D.
Lent by Dr. Viroj Kanasut.



Fig. 16

Avalokitesvara Bodhisattva

Bronze. Height without base 44 cm.
Srivijaya style. 9th-10th century A.D.

Lent by Dr. Viroj Kanasut



Fig. 17

Uma

Stone. Height 1.10 m. Found at Aranya Pratet, Prachinburi.
Lopburi style. First half of the 7th century A.D.
Lent by H.R.H. Princess Chumbhot of Nagara Svarga.



Fig. 18
Divinity

Bronze. Height 39 cm. Found at Prakhonchai, Buriram.
Lopburi Style. 7th-8th century A.D.
Lent by H.R.H. Prince Bhanubandhu Yugala.



Fig. 19

Maitreya Bodhisattva

Bronze, Height 63 cm. Found at Prakhonchai, Buriram.
Lopburi style. 8th century A.D.

Lent by H.R.H. Prince Bhanubandhu Yuga'a.



Fig. 20

Buddha under Naga

Bronze. Height with base 52 cm.

Lopburi style. 13th-14th century A.D.

Lent by M.C. Piyarangsit
and M.C. Sanidprayurasakti Rangsit.



Fig. 21

Buddha descending from Tavatimsa heaven

Bronze. Height 71 cm. Lopburi style. 13th-14th century A.D.

Lent by H.R.H. Prince Chalermpol Dighamvara.



Fig. 22

Crowned Buddha in the attitude of preaching
Bronze. Height 87 cm. Lopburi style. 13th-14th century A.D.
Lent by Mr. Lek Viriyapan.



Fig. 23

Palanquin hooks

Bronze. Height 19.5 cm. Found at Surin.

Lopburi style. 13th-14th century A.D.

Lent by the collection of Mr. James H.W. Thompson



Fig. 24

Buddha subduing Mara

Bronze. Height 92 cm. Sukhothai style. 14th century A.D.
Lent by H.R.H. Prince Chalermpol Dighamvara.



Fig. 25
Walking Buddha

Gilt bronze. Height including pedestal 74 cm.
Sukhothai style, 14th century A.D.

Lent by H.R.H. Princess Chumbhot of Nagara Svarga.



Fig. 26

Buddha in meditation

Bronze. Height 41 cm. Sukhothai style, 14th century A.D.

Lent by Pra Dulaya Ratana Pochanat.



Fig. 27

Votive tablet representing the walking Buddha

Terracotta. Height 27 cm. Sukhothai style. 14th-15th century A.D.

Lent by Mr. Khongdej Prapatpong.



Fig. 28
Harihara

Bronze. Height 75 cm. Sukhothai style. 14th century A.D.
Lent by the collection of Mr. James H.W. Thompson.



Fig. 29
Vase

Sangkalok ware. Height 34 cm.
Sukhothai style. Late 13th-15th century A.D.
Lent by Mr. Lek Viriyapan.



Fig. 30

Box

Sangkalok ware. Height 12 cm. Found in Indonesia.

Sukhothai style. Late 13th-15th century A.D.

Lent by Mr. Floyd L. Whittington.



Fig. 31
Box

Sangkalok ware. Height 8 cm.
Sukhothai style. Late 13th-15th century A.D.
Lent by Praya Buranasiripong.



Fig. 32

Box

Sangkalok ware. Height 12 cm. Sukhothai style.
Late 13th-15th century A.D. Lent by Praya Buranasiripong.



Fig. 33
Bowl

Sangkalok ware. Diameter 26.5 cm.
Sukhothai style. Late 13th-15th century A.D.
Lent by Praya Buranasiripong.



Fig. 34
Plate

Sangkalok ware. Diameter 42.5 cm.
Sukhothaj style. Late 13th-15th century A.D.
Lent by Mr. Prapot Paorohit.



Fig. 35
Doll

Sangkalok ware. Height 16.5 cm.
Sukhothai style. Late 13th-15th century A.D.
Lent by Mr. Prapot Paorohit.



Fig. 36
Doll

Sangkalok ware. Height 8 cm. Found in Indonesia.

Sukhothai style. Late 13th-15th century A.D.

Lent by Mr. Floyd L. Whittington.



Fig. 37
War elephant

Sangkalok ware. Height 41 cm.
Sukhothai style, Late 13th-15th century A.D.
Lent by Mr. Prapat Paorohit.



Fig. 38

Buddha subduing Mara

Bronze. Height 56 cm. Chiengsaen style.

About 14th-16th century A.D.

Lent by General Pao Pianlert Baribhandha Yuddhakich.



Fig. 39

Buddha in meditation

Bronze, Height 42.5 cm.

Late Chiengsaen style. 15th-16th century A.D.

Lent by Mr. Bhavas Bunnag.



Fig. 40

Wleng Kalong jar

Height 32 cm. Late Chiengsaen style, 15th-17th century A.D.
Lent by Praya Buranasiripong.



Fig. 41

Buddha subduing Mara

Bronze. Height 45 cm.

First period of U-tong style. About 12th-13th century A.D.

Lent by Mr. Dhada Vanichsomkat.



Fig. 42

Buddha subduing Mara

Bronze. Height 54 cm. Second period of U-tong style

About 13th-14th century A.D.

Lent by Mr. Dhada Vanichsombat.



Fig. 43

Buddhist votive tablet

Metal. Height 18.5 cm. Ayudhya style. 15th-18th century A.D.

Lent by Mr. Dhada Vanichsombat.



Fig. 44

Pentachromatic ware

Diameter 19.5 cm. Ayudhya style. 17th-18th century A.D.

Lent by Praya Buranasiripong.



Fig. 45

Pentachromatic tray

Diameter 36 cm. Bangkok style. Late 18th-19th century A.D.

Lent by Mr. Athorn Sirikantraporn.



Fig. 46
Pra Nirantarai

Gold with gilt bronze base. Height without base 27.8 cm.

Bangkok style of the fourth reign (1851-1868).

Lent by H.M. the King.



Fig. 47

Niello bowl

Diameter 13.8 cm. Bangkok style.

Late 18th-early 19th century A.D.

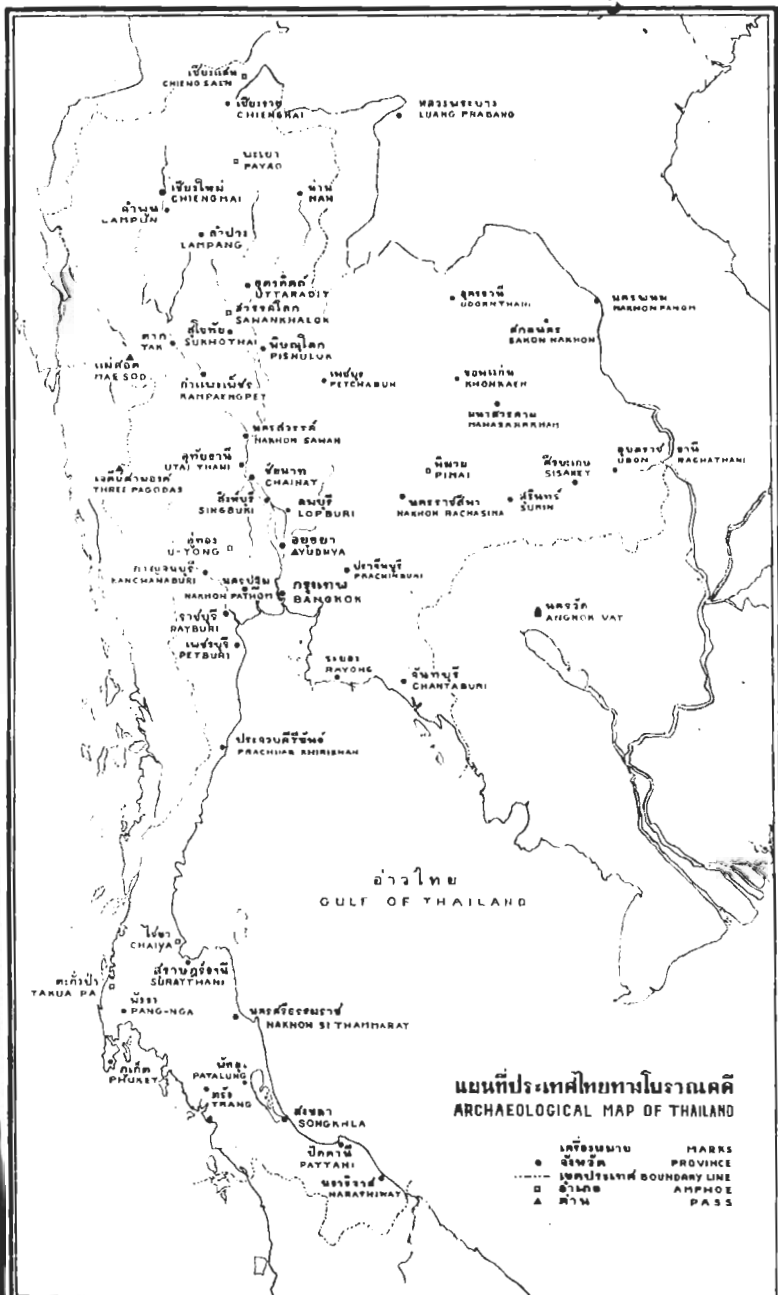
Lent by M.C. Piyarangsit and M.C. Sanidprayurasakti Rangsit.



Fig. 48

Drum

Ceramic. Length 36 cm. Bangkok style. 19th century A.D.
Lent by Mr. Prapot Paorohit.



อ่าวไทย
GULF OF THAILAND

แผนที่ประเทศไทยทางโบราณคดี
ARCHAEOLOGICAL MAP OF THAILAND

- | | | |
|-------|------------|---------------|
| ● | เมืองโบราณ | MARKS |
| ○ | จังหวัด | PROVINCE |
| ----- | เขตประเทศ | BOUNDARY LINE |
| □ | อำเภอ | AMPHOE |
| ▲ | ด่าน | PASS |

