

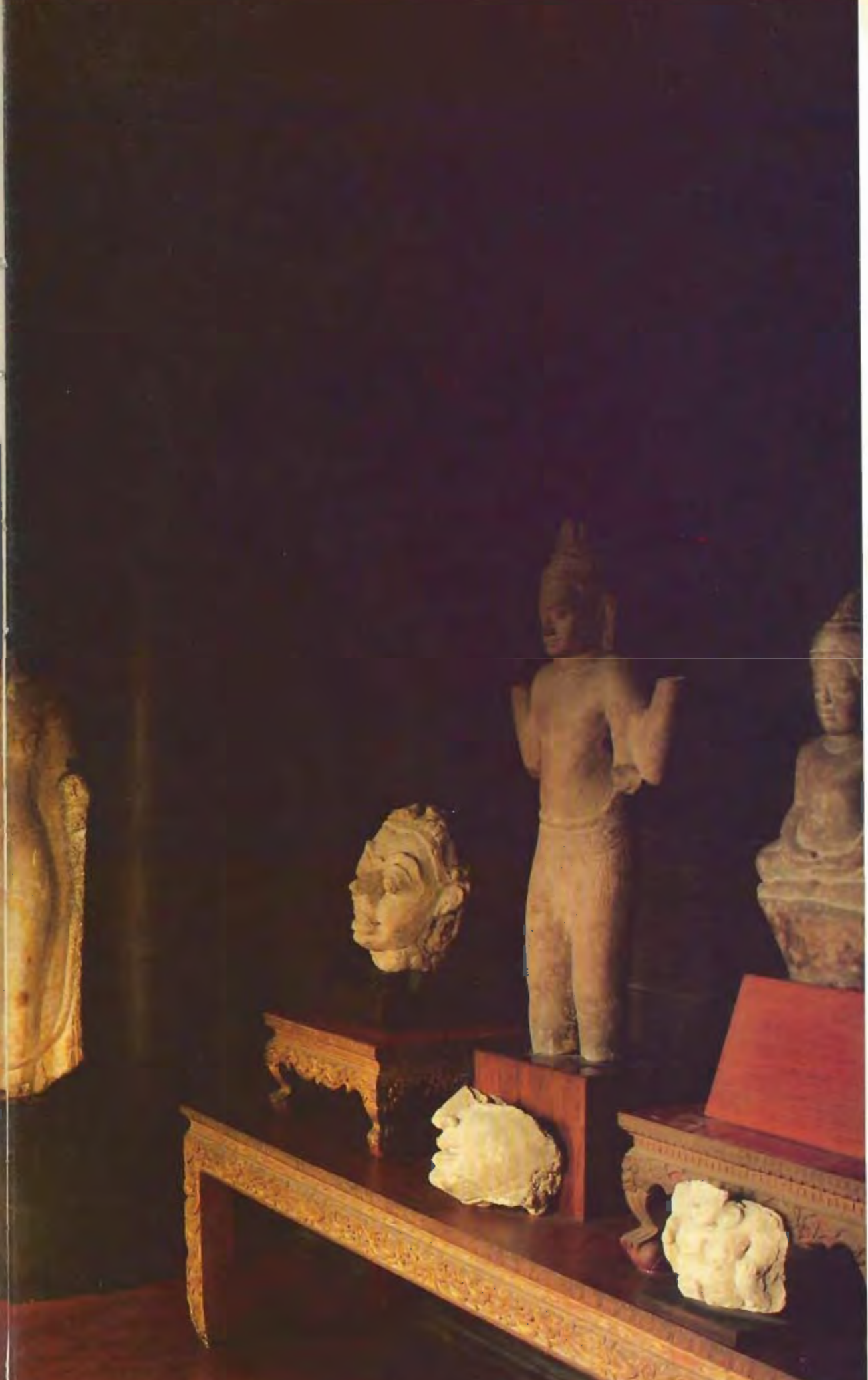
THE  
SUAN PAKKAD  
PALACE  
COLLECTION















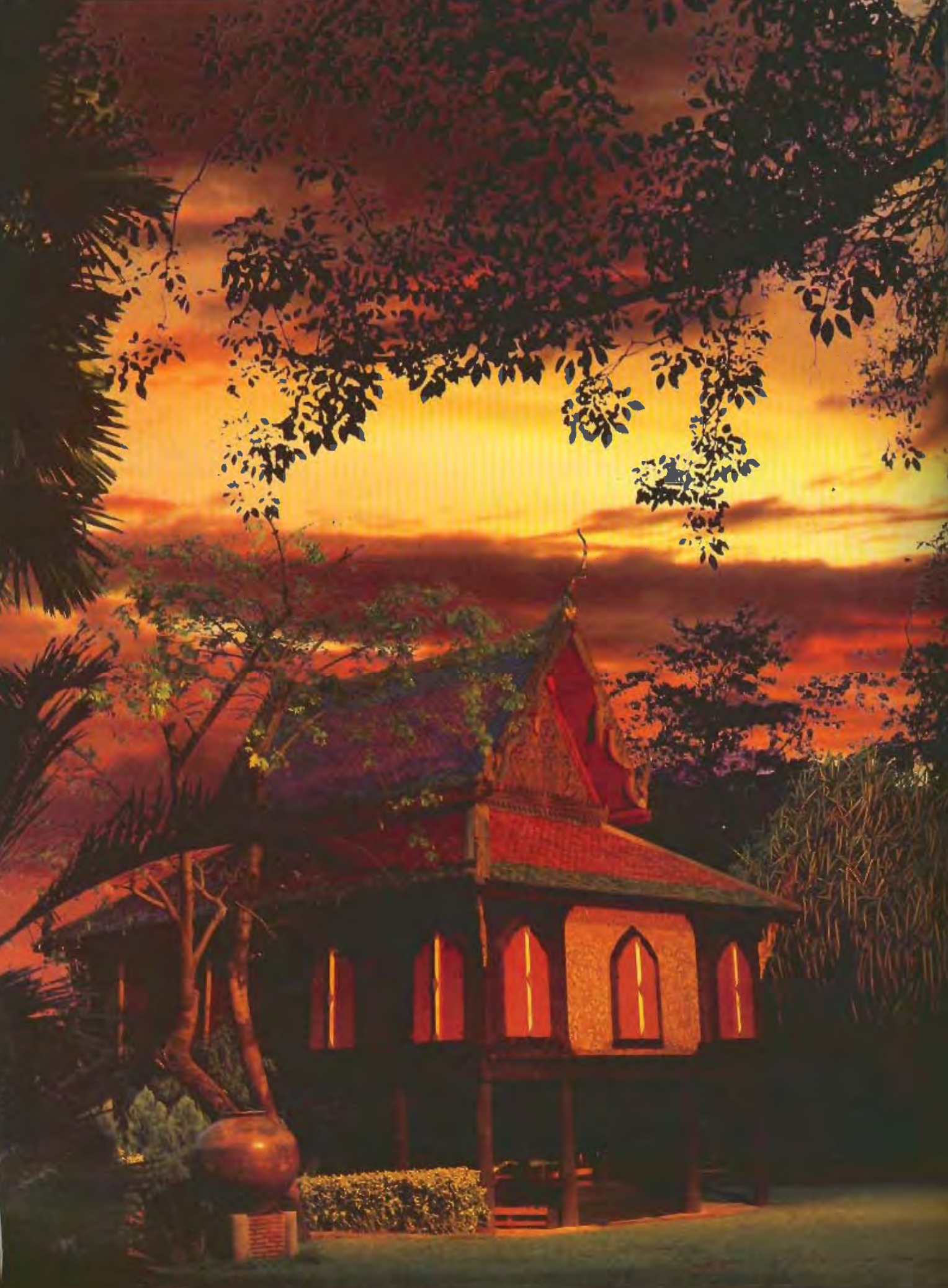
















# THE SUAN PAKKAD PALACE COLLECTION







# THE SUAN PAKKAD PALACE COLLECTION

*Photographs by*  
Chusak Warapitak

*Text by*  
Prof. M.C. Subhadradis Diskul  
William Warren  
Oragoon Pokakornvijan  
Viroon Baidikul

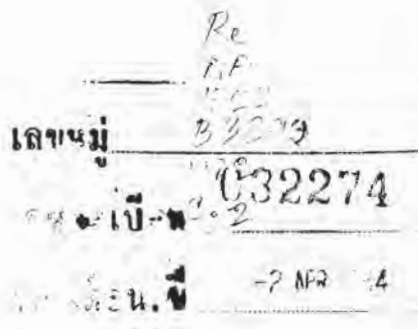
๓

อภินันทนาการจาก  
ศาสตราจารย์ ม.ช. สุภัทรดิศดิสกุล

Compliments from  
Professor M.C. Subhadradis Diskul



The home of Princess Chumbhot  
of Nagara Svarga



*First Published in 1982 by:* Princess Chumbhot of Nagara Svarga

*Photographs by:* Chusak Warapitak

*Text by:* Professor M.C. Subhadradis Diskul  
William L. Warren  
Oragoon Pokakornvijan  
Viroon Baidikul

*Advisers on Minerals:* Dr. Payome Aranyakanon  
Rucha Ingavat  
Rak Hansawek

*Coordination by:* Uab Sanasen

*Design by:* Nanda Chareonphan

*Colour separations:* J. Film Process Co., Ltd.  
Bangkok., Thailand

*Text set by:* Universal Graphic & Trading Ltd., Part.  
Bangkok., Thailand.

*Printer by:* Akson Samphan Press  
Bangkok., Thailand.



# Contents

## Introduction

*Princess Chumbhot of Nagara Svarga*

15

## The Suan Pakkad Palace Collection

*Professor M.C. Subhadradis Diskul*

17

## The Gardens of Suan Pakkad

*William Warren*

97

## The Minerals of Suan Pakkad

*Oragoon Pokakornvijan*

107

## The Shell Collection at Suan Pakkad

*Viroon Baidikul*

115

## Picture Description

121

## Glossary

131



Pantip, Princess Chumbhot of Nagara Savarga  
née M.R. Pantip Devakul





# Introduction

It had long been my intention to provide for the publication of a comprehensive book on Suan Pakkad Palace and its various collections following my death. However, on further consideration, I have decided that I would like to see the result myself; hence the book you now hold.

As any reader will soon discover, the Suan Pakkad collection is a highly personal one, assembled over some 40 years--first by my husband and I together and subsequently, following his death in 1959, by myself alone. It makes no pretence at being comprehensive in any of the fields of study it represents; though we have aimed always at quality, we have mainly been guided by what appealed to us for one reason or another.

Nor do I make any claim to being an expert in the various fields. For that reason, I have called upon several friends to assist in the preparation of the text for this book and have relied upon them to provide the requisite scholarship.

In addition to those friends who wrote

the various sections, whose names appear with their contributions, I would also like to thank Uab Sanasen for coordinating the publication of this volume.

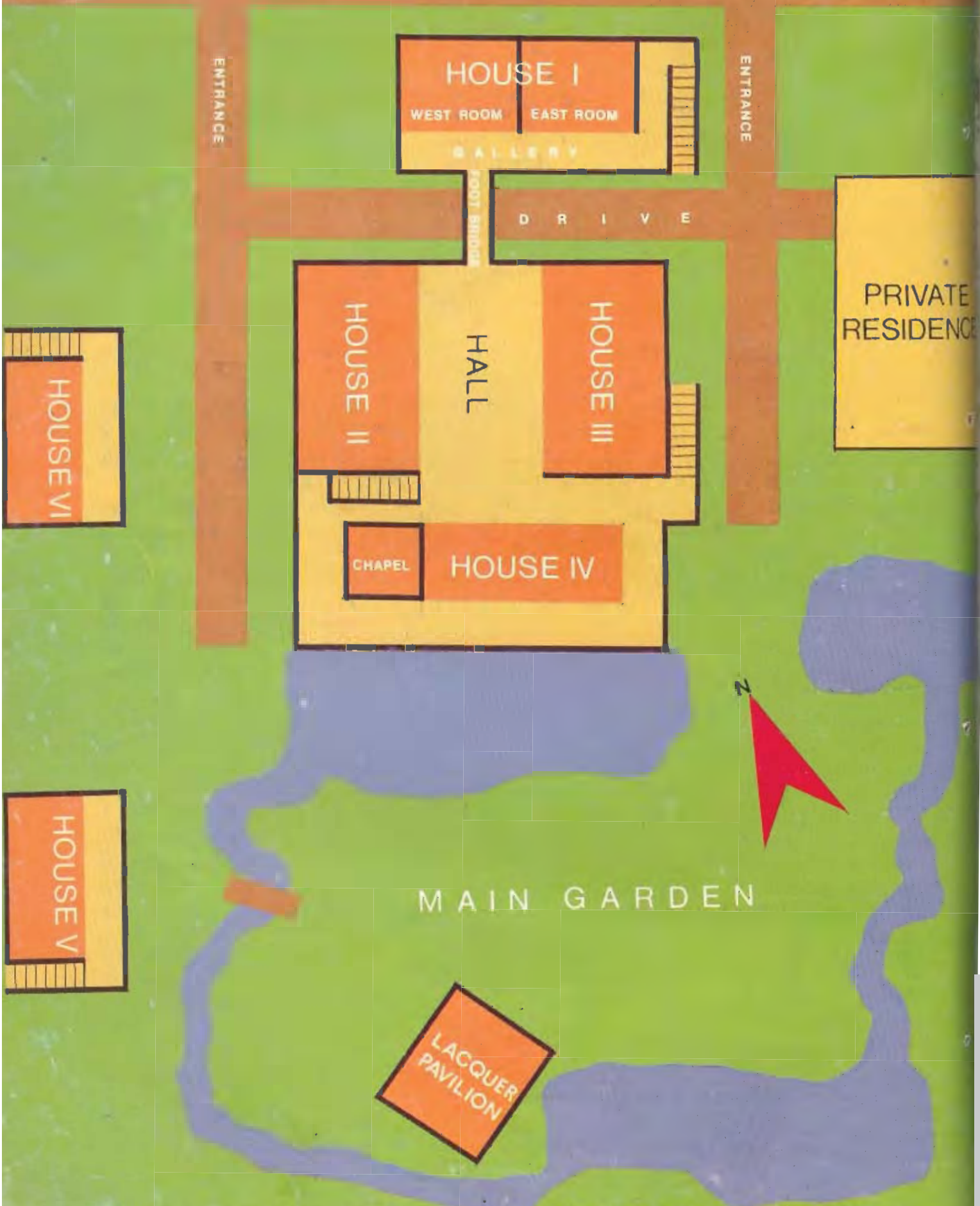
I am grateful, as well, to Professor Chin You-di for his help on the prehistoric Dongsonian bronzes.

I owe many thanks to Dr. Payome Aranyakanon, Mrs. Rucha Ingavat, and Mr. Rak Hansawek of the Department of Mineral Resources, for selecting and identifying specimens of rocks and minerals for illustration in this book.

Last but not least, I must acknowledge the devoted assistance rendered by Wing Leuangpradabchai who helped me set up and arrange the collections as they grew along the years. Every single pot in the Ban Chieng display has been personally repaired by Wing and every stand has been designed and made by him also.

I hope this book will prove a useful guide for Suan Pakkad and also that it will serve as a souvenir of your visit to my home.

SRI AYUDHYA ROAD



THE MAP OF SUAN PAKKAD PALACE



# The Suan Pakkad Palace Collection

by

*Professor M.C. Subhadradis Diskul*

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 promote culture in Thailand. 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 which will be described later in different sections are from Thailand. They include prehistoric artifacts, sculpture ranging from the 7th century A.D. to the 19th, and ceramic wares of various periods, furniture and curios from the 17th century to modern times.

The Thai building in Suan Pakkad Palace is a fine example of traditional Thai 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 barge-boards 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 or King Mongkut (r. 1851-68). At Suan Pakkad Palace 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 near the driveway leads to House I, which is located on the north side of the property parallel to Sri Ayudhya Road. An exhibition of old photographs can be seen under this house. 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 barge-boards provide a lively silhouette. Another important building at Suan Pakkad Palace, the Lacquer Pavilion, stands in the main garden to the south of House IV. If one continues on a small path in front of House V to the south and turns right, one will arrive at House VII on the right side and then a beautiful small garden in the back part of the compound.



## Prehistoric Art

Among the prehistoric objects in the Suan Pakkad Palace collection, the most important ones came from the Ban Chieng site. They are now largely displayed on the upper floor of House V.

Ban Chieng is a small modern village situated on a mound which was originally a prehistoric site in Amphoe Nong Harn, Udorn Thani Province, in northeastern Thailand. In 1960 or 1961 a Fine Arts Department official picked up a few small sherds which he found unusual and sent them to the Fine Arts Department in Bangkok, but nothing resulted from this discovery. In 1966 Stephen Young, son of a former American ambassador, went there to do anthropological research. He also found several large handsome and intricate red-on-buff spiral designs. He showed them to Princess Chumbhot, who suggested that he should get in touch with the Fine Arts Department. The Department then sent an archaeologist to conduct test excavations at Ban Chieng in 1967; the report, unfortunately never published for the general public, stated that the pottery, plain and painted, was found in burial association with bronze artifacts. Some specimens of the pottery were dated by the thermoluminescence process at the laboratory of the University of Pennsylvania in the United States in 1968 and 1971 and these were found to be around 4000 B.C.

In late 1971 and early 1972 new construction at Ban Chieng village produced a large number of painted pots, so unusually handsome that they immediately became prize pieces for collectors and led to a wide range of clandestine diggings. The Fine Arts Department then did two more excavations at Ban Chieng and in 1972 there was a joint excavation there by the Faculty of Archaeology, Silpakorn University and the Faculty of Social Welfare of Thammasat University. The Fine Arts Department also managed to have laws passed protecting the area and forbidding further private digging or trading of the artifacts. Those who possessed objects from Ban Chieng were required to register them with the Fine Arts Department.

In 1973 the University of Pennsylvania became interested in the site and an agreement was reached between the University and the Fine Arts Department with the help of the Ford Foundation to do the systematic excavation at Ban Chieng in an inter-disciplinary programme designed to strengthen the Faculty of Archaeology, Silpakorn University; to train senior Thai students and junior professionals; to bring in collaborating scientific specialists for short-term research topics; and to involve archaeologists from other Southeast Asian countries.

The excavations were carried on in 1974 and 1975. According to an article entitled



“Ban Chieng: a Mosaic of Impressions from the First Two Years” by Chester Gorman and Pisit Charoenwongsa in *Expedition* Vol. 18, No. 4, Summer 1976, published by the

University Museum of the University of Pennsylvania, the two archaeologists have tentatively divided the site at Ban Chieng into 7 stratigraphic sequences, as follows:

Phase	Associated Pottery Styles and Markers	Approximate Dates	Significant Finds
VII	Historic Thai celadons, Chinese blue-on-white porcelains, local N.E. Thai earthenwares.	A.D. 1600–1800	Historic assemblages; clay pipes, pottery, bronze and iron artifacts.
VI	Red slipped and burnished pottery (cruder than earlier material).	300–250 B.C.	Late prehistoric funerary phase at Ban Chieng. Iron Age tool assembly, glass beads, special alloys for jewelry.
V	Red-on-buff Ban Chieng painted (freehand painted pottery).	1000–500 B.C. (Tentative)	Continuation of Iron Age and bronze metallurgy, supine burials with rich funerary offerings.
IV	Incised and painted pottery: geometric and curvilinear designs.	1600–1200 B.C.	Numerous bronze objects; bi-metallic artifacts showing the initial appearance of iron smelting and forging.
III	Cord-marked vessels with elaborate curvilinear incised design.	2000 B.C.	Jar burials of children, sophisticated hunting activity, e.g. “Nimrod’s grave” Some bronze artifacts.
I and II	Black to grey burnished and incised pottery; decorated and undecorated “beaker” forms, and a variety of cord-marked and burnished vessels.	3600–2900 B.C.	The interface between these two burial phases is difficult to place exactly in time. Flexed burials were found only in these two basal phases and one flexed burial contained a cast bronze spearhead. One burial from this phase wore bronze anklets, another bronze bracelets.



The earliest date of Ban Chieng has not yet been accepted by every prehistorian. Some would say that since Ban Chieng was a prehistoric cemetery site, it is difficult to believe in the stratigraphic sequences. Some scholars, though accepting the earliest Ban Chieng date through Carbon 14 testing, believe that the Ban Chieng culture developed only in a limited space since the Ban Kao culture in western Thailand was still in a late neolithic stage though it was about 2000 years later than the Ban Chieng bronze culture. However, one cannot deny the extreme beauty of the painted pottery at Ban Chieng as well as the high technique of casting bronze.

In the Suan Pakkad Palace Collection there is a delightful display of Ban Chieng pottery as well as bronzes and beads. The pottery includes unpainted and painted pieces, all made by hand, without using turning wheels. They can be divided into five types: flower-pot-form with or without stand, tray or vase-form and water-pot form. Apart from the above-mentioned objects, there are also terracotta rollers which might have been used to make designs on cloth or on the skin and might also have served as talismans.

Other remarkable prehistoric objects displayed on the upper floor of House V are two blue glass bracelets, large beads, and bronzes with beautiful designs from Ban Don Tarn, Nakhon Panom Province; ivory and bronze bracelets, and stone moulds for bronze axe heads from Ban Phak Tob, Amphoe Nong Harn, Udon Thani Province. It is also from Ban Phak Tob that most of the prehistoric black pottery in the Suan Pakkad Palace collection come. There are also displayed bronze bracelets from Ban Kut Kwang Soi, Amphoe Non Sang, Udon Thani Province and chess-designed painted pottery from Ban Pang Khon, Sakon Nakhon Province. The above-mentioned provinces are all situated in northeastern Thailand.

In House VII at the back part of the Suan Pakkad Palace compound are exhibited some more prehistoric objects such as pottery

and bronze bracelets from Ban Phak Tob, Ban Chieng and Ban Kut Kwang Soi. Also exhibited are some iron implements from Ban Don Ta Pet, Kanchanaburi Province and three bracelets from Amphoe Don Chedi, Supanburi. The last two provinces are in western Thailand. A few neolithic implements from various parts of Thailand are exhibited in a small case in the east room of House I.

## Dvaravati Art

(7<sup>th</sup>-11<sup>th</sup> centuries A.D.)

The Dvaravati period is the first historical period ever known in Thailand. Most of the objects were made for Theravada (Hinayana) Buddhism; only a few were produced for Mahayana Buddhism and Hinduism. From this period there exist quite a large number of Buddha images. The Dvaravati kingdom was probably situated in central Thailand and its capital might have been at an old town at Nakhon Pathom with Pra Paton as the centre and Pra Pathom Chedi outside the town on the west. The majority of the population were probably Mon as a few stone inscriptions in the Mon language have been discovered.

The Dvaravati Buddha images can be largely divided into three groups:

1. The first group still denotes strong Indian Gupta and post-Gupta influences such as the standing in *tribhanga* (triple flexion) posture, broad shoulders and slim waist and dissimilar attitudes in the right and left hands. The date might be the 7th century A.D.

2. The second group displays stronger indigenous elements such as the flat face with curved and connected eyebrows, protruding eyes, a rather flat nose and thick lips. The body is standing straight and the two hands are performing the same attitude of argumentation (*vitarka mudra*). The date is about 8th-10th centuries A.D.



3. The last group shows Khmer influence, which crept in about the 11th century. The characteristics are a square face with a dimple in the chin, the long end of the robe on the left shoulder terminating in a straight line and a folded-leg seated posture.

In Dvaravati art, stone statues are more plentiful than bronze ones and are normally of a larger size. Terracotta and stucco were much used for the decoration of architectural bases of *chedi* or *vihara*. The stone Wheel of the Law was also popular and with the deer represents the first sermon of the Buddha at the Deer Park near Benares in India. These stone Wheels of the Law might have originally been placed on top of stone pillars in the open air resembling King Asoka's columns in India. The Suan Pakkad Palace collection possesses a base of one stone Wheel of the Law which is displayed in the gallery of House I. The Dvaravati influence also spread to the north, the northeast and the south of Thailand.

In the Suan Pakkad Palace collection, there is a quartz torso of a standing Dvaravati Buddha image which probably belongs to the early phase of the second group. Quite a few small bronze Buddha statues can also be seen in the collection. Many stucco heads are displayed, representing those of divinities and demons. One terracotta head belongs to the Lampun style of northern Thailand, an offshoot of Dvaravati art, and its date is probably between the 11th-13th centuries A.D. The collection also possesses a curious stone head of the Buddha from a cave in northeastern Thailand which originally belonged to the Dvaravati art of the second group but was recarved during the Lopburi period into the Lopburi style. It is still unfinished so one can perceive quite clearly the difference between the upper and lower sections of the face. A northeastern stone Buddha image depicting a mixture between Dvaravati art and local elements is also displayed in the west room of House I.

Images of Hindu divinities also existed contemporaneously with Buddha figures during the Dvaravati period. Some scholars would

classify them as belonging to the Hindu aspect of Dvaravati art but since none of them display the indigenous faces of the Dvaravati second group, sometimes they are classified separately as Early Hindu images in Thailand. Most of them have been found in southern and eastern Thailand. One group of Hindu images has also been unearthed in the town of Sitep in Petchabun Province, northern central Thailand.

## Srivijaya Art

(8<sup>th</sup>-13<sup>th</sup> centuries A.D.)

The term "Srivijaya Art" is used to cover all the antiquities discovered in southern Thailand from about the 8th-13th centuries A.D., as it is believed that during this period there existed a powerful kingdom, the capital of which might have been near the modern town of Palembang on the island of Sumatra. From around the late 8th century, the kingdom of Srivijaya expanded its power over present-day Malaysia up to southern Thailand. Chaiya in Suratthani Province, southern Thailand, became an important town and abounds in Srivijayan antiquities. Some scholars even believe that Chaiya was the capital of the kingdom of Srivijaya instead of Palembang. The southern part of Thailand was probably absorbed by the kingdom of Sukhothai in the 13th century.

Objects in Srivijaya art were mostly fabricated in Mahayana Buddhism. At the beginning they are heterogeneous, showing their derivation from the Indian Gupta, post-Gupta and Pala styles as well as the Central Javanese and Cham arts. But from the late 12th century onwards, the Srivijaya art became more unified and its proper characteristics began to appear. These characteristics mixed with some Khmer influences continued down to the 16th-17th centuries at Chaiya: for



example, the plain cranial protuberance on the head of the Buddha with the halo in the form of a Bodhi-leaf shape attached in front and a pleated end of the upper monastic garment over the left shoulder.

Of Srivijaya art, the Suan Pakkad Palace collection possesses two fine specimens.

## Lopburi Art

(7<sup>th</sup>-14<sup>th</sup> centuries A.D.)

The term "Lopburi Art" is here used to cover not only antiquities made in Thailand in imitation of the Khmer art in Cambodia but also the Khmer objects and monuments discovered in Thailand. Now some scholars have tried to divide the Lopburi art into two periods. The first phase from about the 7th to the 13th centuries, which resembles more the Khmer art in Cambodia, should be termed Khmer art in Thailand. The second phase of the 13th and 14th centuries, which denotes the strong Thai influence, should be grouped under the title Lopburi art as before. Here the term Lopburi art will be used for both periods.

Few specimens of Lopburi art between the 7th and the 10th centuries exist in Thailand. From the 11th to the 13th centuries quite a number of them have been found in the north-east, the east and central part of Thailand. Those of the 13th and 14th centuries display more of the local Thai artistic expression.

The Suan Pakkad Palace collection possesses several remarkable pieces of early Lopburi art. One of them is the stone torso of Uma, consort of Siva, found by Princess Chumbhot at Aranya Pratet on the border between Thailand and Cambodia, and dates back to the Khmer Sambor Prei Kuk style about the first half of the 7th century. Other interesting stone sculptures include male and female torsos of the Khmer Baphuon

style (*circa* 11th century A.D.); a figure of Ardhanarisvara (Siva and Uma mixed together into a single image) of about the late 12th century and a standing statue of Avalokitesvara of the Khmer Bayon style (late 12th-early 13th centuries A.D.). These last two probably came from Cambodia. There are also a stone head of a divinity that might date back to the 10th century and a beautiful standing crowned Buddha image in bronze which can be attributed to the 12th century. Many Lopburi stone sculptures are also exhibited in the Suan Pakkad Palace compound such as a seated stone lion guardian (about late 10th or 11th century A.D.) at the foot of the staircase leading to the upper floor of House I and others under the trees to the east of House IV. Stone antefixes of the 12th century are displayed in the west room of House I, with other important Khmer statues above-mentioned. Stone *naga* heads of the 11th century are exhibited in House VI as well as stone antefixes of the 12th century on the verandah of the same house.

The Suan Pakkad collection also possesses many specimens of Lopburi ware,<sup>4</sup> probably fabricated in Thailand in the 12th and 13th centuries. They are in various forms such as human beings and animals and are covered with brown glaze.

## Chiengsaen Art

(11<sup>th</sup>-18<sup>th</sup> centuries A.D.)

Chiengsaen art developed in the extreme northern part of Thailand and is sometimes called Northern Thai Art or Lanna Thai. It is divided into two phases. For the first one the chronology is not certain and some scholars have expounded that this early phase began only in the 13th century. The antiquities of this period are mostly bronze Buddha statues which might have received influence from the



Pala art in northeastern India *via* the town of Pagan in Burma or from Buddhist sites in Orissa in eastern India. For the second phase the chronology is more certain, as the late Chiengsaen art or Chiengmai denotes the Sukhothai influence from northern Thailand. Their date is probably from the late 14th or 15th century. Inscriptions and chronicles recording dates are also abundant during this late period.

In the Suan Pakkad Palace collection there is a bronze seated crowned Buddha image of the late Chiengsaen style, probably about the 16th-17th centuries, and also wood-carving of the same second phase such as a candle stand and a frame for terracotta Buddhist votive tablets. These last two can be attributed to the 17th-18th centuries.

## Sukhothai Art

✦ (13<sup>th</sup>-14<sup>th</sup> centuries A.D.)

Sukhothai art is reckoned as the most exquisite Thai artistic expression, though it lasted only about 200 years. It has had a tremendous influence over the subsequent Thai styles. The Sukhothai Buddha images are regarded as among the most remarkable sculptures in the world because of the serene smiling expression, the flowing line of the body and the graceful posture, especially of the walking Buddha. The Buddha statues of this period can be generally divided into three groups. The first one is called the General Group of which there are many specimens. The characteristics are a halo of a flame-like motif shape on top of the head, an oval face with arched eyebrows, an aquiline nose and lips showing a gentle smiling expression. The shoulders are large and taper down into a slim waist. The end of the monastic robe over the left shoulder extends down to the navel and ends in a notched design. In the seated

image the legs will be folded, the right one over the left one, and the attitude of the right hand is always subduing Mara. The second group is called Pra Putthachinarat style, in which the face is rounder and the body stouter. The four fingers are of equal length. This type belongs to the late Sukhothai period, probably from about 1350. The other group denotes a mixture with the early Chiengsaen or the Ceylonese styles and some of them might belong to the early Sukhothai period. It is labelled the Wat Trakuan type.

There are also images of Hindu gods during the Sukhothai period. Their facial features resemble those of the Buddha statue. The only difference lies in the dress and the ornaments. One remarkable local production during the Sukhothai period was the ceramic called Sangkalok or Sawankhalok ware. The Thai potters learned the technique from Chinese and Khmer masters but soon they managed to produce their own types, either continuing the Lopburi ware with brown glaze, imitating Chinese celadon or fabricating their own forms with their own designs. Dolls were also produced, especially maternity dolls which were used in the ceremony to ward off evil spirits when a woman was giving birth to a child. The ceremony consists of embedding the fingernails or hair of a sick person into a doll and then breaking its neck and leaving the doll in front of the gate of the house to deceive the evil spirits into thinking that person is already dead.

Stucco and terracotta were also much used during the Sukhothai period for sculptures and architectural decorations.

The Suan Pakkad Palace collection possesses a remarkable small gilt bronze walking Buddha of the Sukhothai period, probably one of the best in Thailand. Quite a few fragments of stucco heads of Buddha images are also displayed, as well as a terracotta demon head from Wat Chang Rob, Kampaengpet. Sawankhalok wares abound and are exhibited in House I and VI. Kilnwasters in various distorted forms are especially cherished by Princess Chumbhot.



## U-tong Art

(12<sup>th</sup>-15<sup>th</sup> centuries A.D.)

U-tong art developed in central Thailand and can be distinguished only in Buddha images. These can be divided into three successive groups. The first one denotes a mixture between the Dvaravati and Lopburi styles and the date is probably the 12th and 13th centuries. The second group displays stronger Khmer or Lopburi influence, with the halo in the form of a flame-like motif and a square face with austere-looking and rather straight eyebrows. The body is rather slender with the long end of the monastic robe hanging over the left shoulder and terminating in a straight line. The attitude is subduing Mara and the seated posture is in a folded-leg position. The base shows a concave form in outline. The date is probably the 13th and 14th centuries. The third group reveals strong Sukhothai influence with an oval face, arched eyebrows and a smiling expression. Sometimes the end of the robe over the left shoulder ends in a notched design. The permanent characteristics of the U-tong style, however, still exist in this last group: a small band on the forehead and a concave base. This last group is postulated by some scholars as belonging to the early Ayudhya style. They probably date to the 14<sup>th</sup>-15<sup>th</sup> centuries A.D.

In the Suan Pakkad Palace collection there are a few specimens that belong to the second group of the U-tong style.

## Ayudhya Art

(middle of 14<sup>th</sup>-middle of 18<sup>th</sup> centuries)

Since the town of Ayudhya was the capital of Siam, now known as Thailand, for 400 years, its art has been divided into 4 periods.

The first one, lasting for 100 years, is more or less a continuation of the U-tong art of the second and third styles. The second period of 200 years shows a strong influence of Sukhothai art but the workmanship of the Ayudhya artists cannot compare with that of Sukhothai. The statues become lifeless and rather insipid. The third period of about 50 years in the second half of the 17th century shows stronger influence of Khmer art in both architecture and sculpture, as the king of Ayudhya during that period conquered Cambodia. The last period of the first half of the 18th century shows the popularity of crowned Buddha images and many specimens of minor arts exist from this period such as book-cabinets with painted designs in gold on black lacquer, wood-carvings, ware made in China bearing Thai designs, etc. Painting also survives from this period.

In the Suan Pakkad Palace collection, there are a few Buddha images of the third and fourth periods of Ayudhya art. Paintings on wood belonging to the last period are displayed along the upper part of the northern wall of the gallery in House I and on top of the wooden pillars along the verandah of House IV. The first example depicts the life story of the Buddha and the second one that of Vessantara Jataka, the last previous life of the Master. The first painting is remarkable in that the Buddha is portrayed in an aniconic form in some scenes of his life, especially during his Enlightenment and after. This in a way reminds one of the conception during the ancient Indian art (300 B.C.-1st century A.D.) when the Buddha was only represented by symbols.

A wooden panel representing a Buddhist disciple and a group of divinities worshipping a *stupa* that probably enshrines relics of the Buddha is hung over the door-way of the east room of House I. It probably dates back to the late 17th century. A wooden case in the entrance hall of House I and a book cabinet, both of them bearing designs in gold on black lacquer, can be attributed to the same period.



Buddhist votive tablets dating from the early 15th century are arranged in a wooden frame and displayed on the northern wall of the east room of House I. Some of them are also displayed in the chapel of House IV. A beautiful mother-of-pearl inlaid door panel is exhibited in front of the chapel of House IV, depicting various Hindu gods. This superb work probably dates to the early 18th century.

## Ratanakosin or Bangkok Art

(from 1782 A.D.)

Early Bangkok art more or less continued the Ayudhya style. Crowned Buddha images were still very popular during the first three reigns of Bangkok (late 18th-early 19th centuries). King Rama I, however, moved about 1200 bronze Buddha images from the north, devastated by the wars between the Thai and the Burmese, down to Bangkok and installed them in various monasteries both in Thonburi and Bangkok. Most of them belong to the Sukhothai, U-tong and Ayudhya styles. King Rama IV invented a new type of Buddha image without the cranial protuberance, with a pleated monastic robe in the attitude of meditation and in the seated posture in a crossed-leg fashion. This new style was, however, not popular with the public and after his reign the artists turned back to the old type with cranial protuberance. From the reign of King Chulalongkorn or Rama V (r. 1868-1910), Thai artists began to humanize the Buddha image by using the Gandharan Buddha image in northwestern India as an example. Sometimes a famous old Buddha statue was copied, such as the Pra Putthachinarat at Pissulok, a copy of which is now the main Buddha image in the *ubosoth* of Wat Benchamabopit (the Marble Temple). From the reign of King Mongkut or Rama IV onwards very few Buddhist monasteries

have been built in Bangkok.

As for painting, many examples have survived in murals, paintings on cloth and manuscripts. Minor arts are also abundant, such as wooden sculptures and furniture, works inlaid with mother-of-pearl, gold painting on black lacquer, ivory boxes, niello-ware, musical instruments, ecclesiastical fans and pentachromatic (*bencharong*) or five-coloured ware made in China but decorated with Thai designs.

The Suan Pakkad Palace collection possesses only a few bronze images of the Bangkok period, among them figurines of sufferers in hell. There are some remarkable Buddhist paintings on cloth, such as the one depicting a standing crowned Buddha in the centre flanked by two disciples who are also crowned, in the chapel of House IV. This painting dates probably from the early 19th century. There are still others representing the story of the Ramayana, a Hindu epic, displayed on the wall of House III and that of Chantakhorob, a popular Thai folk-tale in House VI. Small manuscripts have been cut, framed and hung on the walls in House II. More remarkable is the painting on wood representing the Himavanta jungle set on one side of a wooden screen in the hall between House II and House III. On the other side of the screen facing the foot bridge two more paintings depicting elephant scenes from the Vessantara Jataka are displayed.

The collection abounds in Bangkok minor arts. In the entrance hall of House I, one can admire some wooden sculptures representing the life of the Buddha, probably of the early 19th century, and wooden door-panels of a later date depicting scenes from the story of the Prince of the Golden Conch. The emblem of the Paribatra family, the family of the father of the late Prince Chumbhot, H.R.H. Prince Paribatra of Nagara Svarga, is also displayed in this entrance hall. In the east room of House I are a wooden pavilion of the typical Thai Bangkok style housing three Buddha images, an altar which has been turned into a sword-stand, a model of a Thai throne,



some Thai decorations, bullet coins, weapons and a painting showing the horoscope of the late Prince Chumbhot which might be regarded as an example of Thai miniature art.

On the outer wall of House II are displayed many ecclesiastical fans offered by the Paribatra family to Buddhist monks in commemoration for certain important ceremonies such as the celebration of a fifth cycle anniversary or a funeral. Nearby are a howdah and some wooden elephant figures. In House II are arranged food receptacles in mother-of-pearl inlaid work and in silver, ivory boxes used to contain wax for chewing betel-nut, a Thai toilet set, an embroidered gown for a prince and a shawl for a princess.

House III also contains many Bangkok period articles such as a palanquin and an umbrella for a prince, flanked by two trees made of gilt silver and silver offered by H.M. the King to the late Prince Chumbhot's great-aunt when she was 90 years old. Also in this room are displayed nielloware, some of which might date back to the late 18th century, pentachromatic ware, which can be attributed to the early 19th century, musical instruments and again models of a Thai throne.

In the middle of House IV, which is sometimes turned into a dining area, is placed a model of the *ubosoth* of the Temple of the Emerald Buddha with small bronze lion guardians moulded in wax (cast after the lost wax process) by the late Prince Chumbhot himself. A xylophone in mother-of-pearl inlaid work is also kept in front of an altar in the chapel of this house.

The Suan Pakkad Palace collection possesses many paintings in gold on black lacquer of the Bangkok period such as book-cabinets. One of them is quite interesting as it shows scenes from the last ten previous

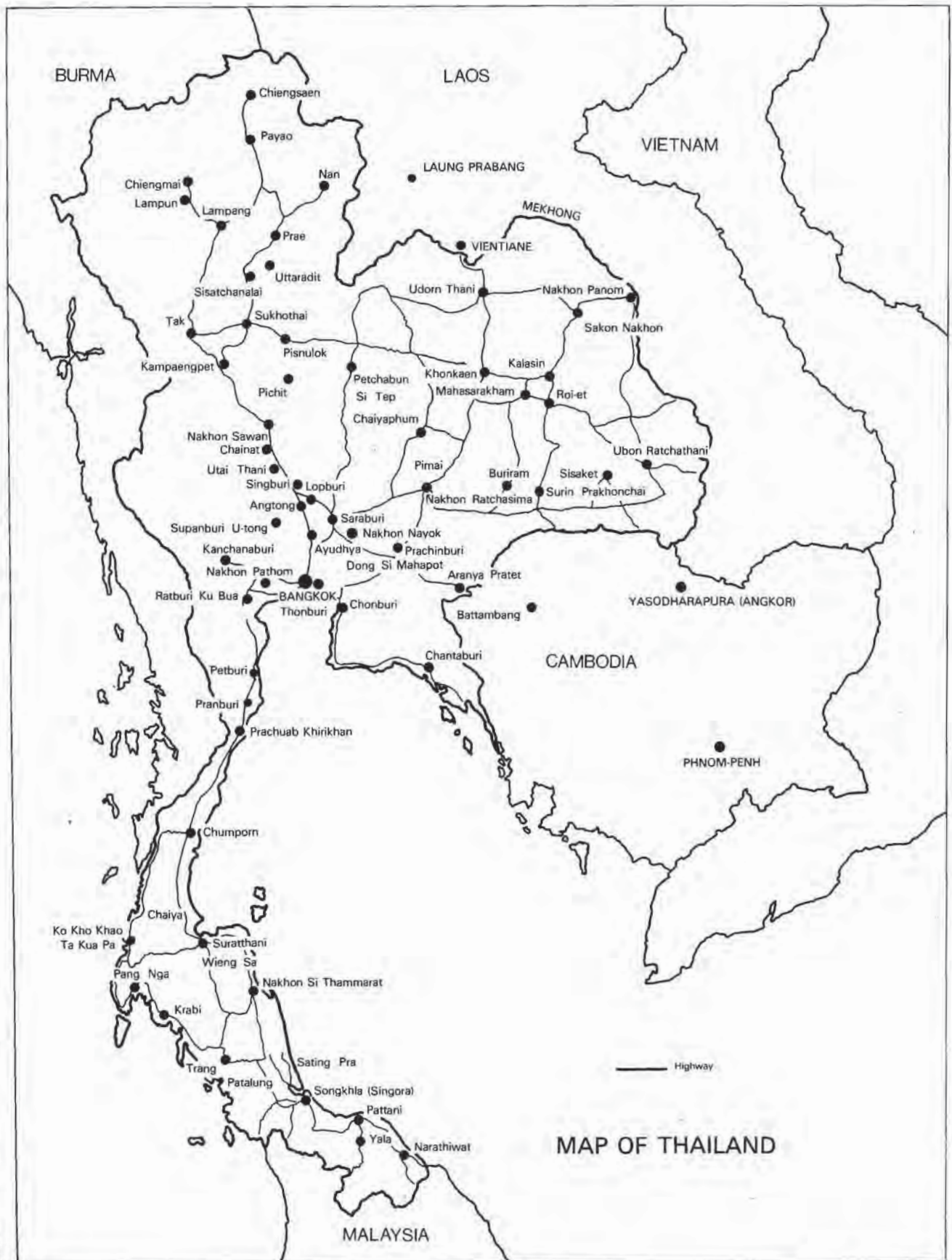
lives of the Buddha as well as two episodes from the life of the Master. The most remarkable example in this category is the Lacquer Pavilion in the main garden south of House IV. There is a special book dedicated to this superb pavilion, describing both its carvings and its paintings.

## Foreign Objects

In the Suan Pakkad Palace collection there are quite a few remarkable foreign objects such as a stone Buddha image in Gandharan style which might be dated back to the early 2nd century A.D. A small stone Bodhisattva of the same style also figures in the collection. Apart from these there are also bronze Buddha images in the Burmese, Tibetan and Japanese styles, small figurines of Hindu gods from India and Burmese elephant tusks carved into seated Buddha images behind intricate designs.

Chinese ceramics such as small boxes and blue-and-white ware are also displayed in the collection as well as some ancient pottery and glass objects from Asia Minor. From Amrach, an ancient battlefield in N.W. Iran, come some artifacts of bronze weaponry which are about 2000-3000 years old. These are placed on the middle shelf of a cabinet standing on the verandah of House VI. Last but not least, some drawings by French artists printed during the late 17th century are exhibited in House III, showing the King and Queen of Siam drawn purely from imagination, and also some rural scenes including the royal barges.





MAP OF THAILAND









1. Three black receptacles. Terracotta.  
Ht. of the central one 23 cm.  
From Ban Phak Tob, Amphoe Nong Harn,  
Udon Thani Province (?). 2000 B.C. (?)



2. Bracelet. Bronze. Diameter 5.3 cm.  
Ban Don Tarn, Nakhon Panom.  
Dongsonian culture,  
3rd - 1st centuries B.C.

*(Below)*

3. A beam balance. Bronze.  
Length of beam 20 cm., height of weight 8 cm.  
Ban Don Tarn, Nakhon Panom.  
Dongsonian culture, 3rd - 1st centuries B.C.







4. Painted pottery. Ht. 35 cm. From Ban Pang Khon, Tambon Khamin, Sakon Nakhon Province, northeastern Thailand. Ban Chieng style. About 1000 - 500 B.C. (?).

*(Below)*

5. Three painted receptacles. Terracotta. Ht. of the right one 31 cm. Found at Ban Chieng, Amphoe Nong Harn, Udorn Thani Province. 1000 - 500 B.C. (?).





6. Receptacle. Terracotta. Ht. 16 cm.  
From Ban Chieng,  
Amphoe Nong Harn, Udon Thani  
Province. 1600 - 1200 B.C. (?)

*(Below)*

7. Four bronze objects.  
Diameter of the armband on the left 7.5 cm.  
Ban Don Tarn, Nakhon Phanom,  
Dongsonian culture, 3rd - 1st centuries B.C.







8. Prehistoric objects from Ban Chieng, Amphoe Nong Harn, Udorn Thani and from Ban Don Tarn, Amphoe Don Tarn, Nakhon Panom, northeastern Thailand. L. of the longest bead 11 cm.



9. Bronzes. Ht. of the one on the extreme left 21 cm. From Ban Don Tarn, Amphoe Don Tarn, Nakhon Panom Province. 5<sup>th</sup> - 2<sup>nd</sup> century B.C. (?)



*(Below)*

10. Bronzes. The two with large bells in the lower right corner came from Ban Chieng, Amphoe Nong Harn, Udorn Thani Province, whereas the rest came from Ban Phak Tob of the same Amphoe and Province. Diameter of the necklace in the upper left hand corner is 15.5 cm. 5<sup>th</sup> - 2<sup>nd</sup> century B.C. (?)







11. Bracelet. Bronze. Exterior diameter 5 cm.  
Ban Don Tarn, Nakhon Panom; Dongsonian culture.  
3rd - 1st centuries B.C.









13. Seated Buddha image in the attitude of meditation. Stone. Ht. 48 cm. Late Dvaravati style in northeastern Thailand. 12<sup>th</sup> - 13<sup>th</sup> century A.D.



14. Seated Buddha in the attitude of dispelling fear or argumentation. Bronze. Ht. 15.5 cm. Dvaravati style. 8<sup>th</sup> - 9<sup>th</sup> century A.D.

*(Opposite)*

12. Head of a Buddhist disciple (?). Terracotta. Ht. 18 cm. Haribunjaya (Lampun) style. 12<sup>th</sup> - 13<sup>th</sup> century A.D.





15. Head of a Buddha image. Stone. Ht. 46 cm. From Nakhon Ratchasima (Khorat) in northeastern Thailand. Dvaravati - Lopburi styles. 8<sup>th</sup> - 9<sup>th</sup> and 12<sup>th</sup> - 13<sup>th</sup> centuries A.D.

*(Opposite)*

16. Feminine divinity. Stone. Ht. 26 cm. Found at Dong Si Mahapot, Prachinburi. Srivijaya style. 9<sup>th</sup> - 10<sup>th</sup> century A.D.

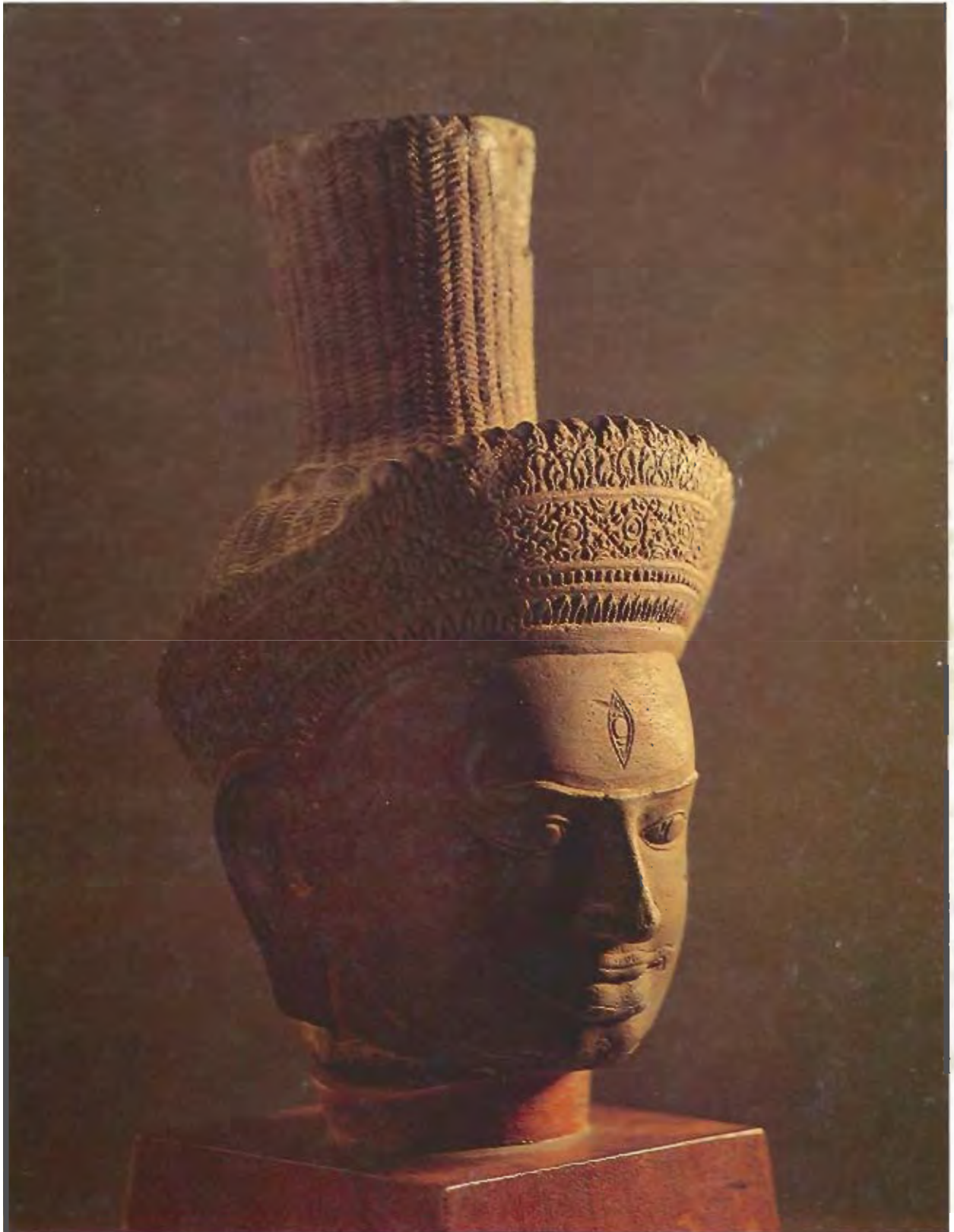




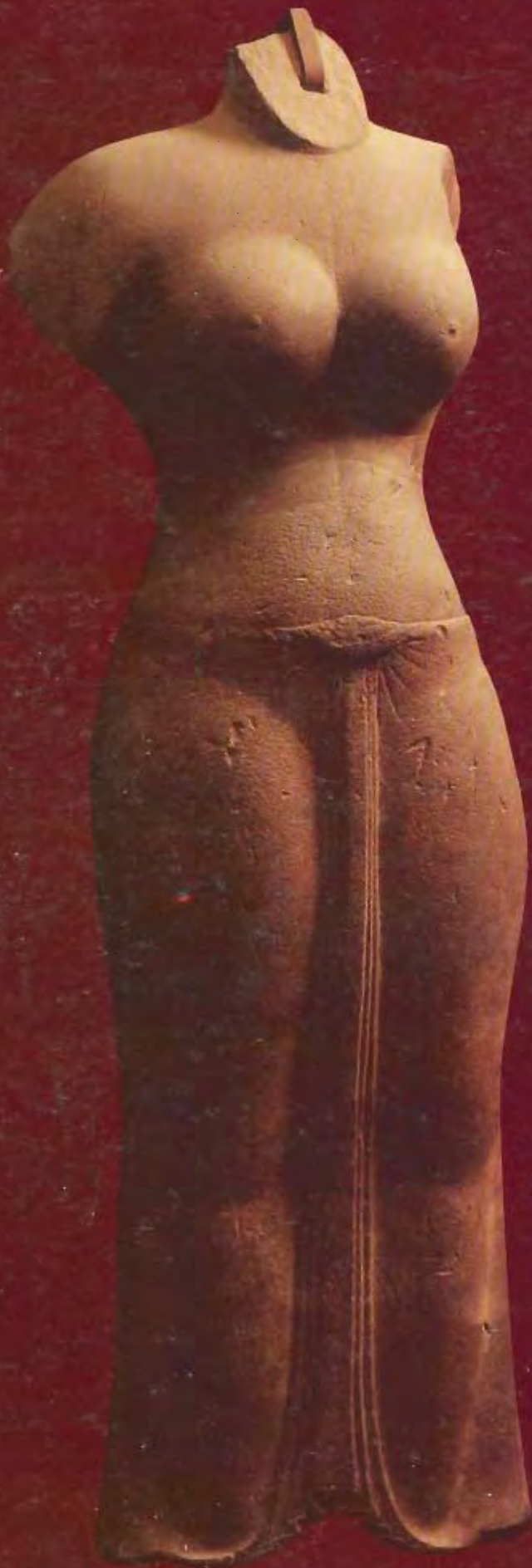


17. Standing Buddha in the attitude of dispelling fear with both hands in front of a frame. Bronze. Ht. 15 cm. Srivijaya style (?). 8<sup>th</sup> - 10<sup>th</sup> century A.D. (?).





18. Head of Siva. Stone. Ht. 17 cm.  
Khmer art of Banteay Srei style.  
Second half of the 10<sup>th</sup> century A.D.

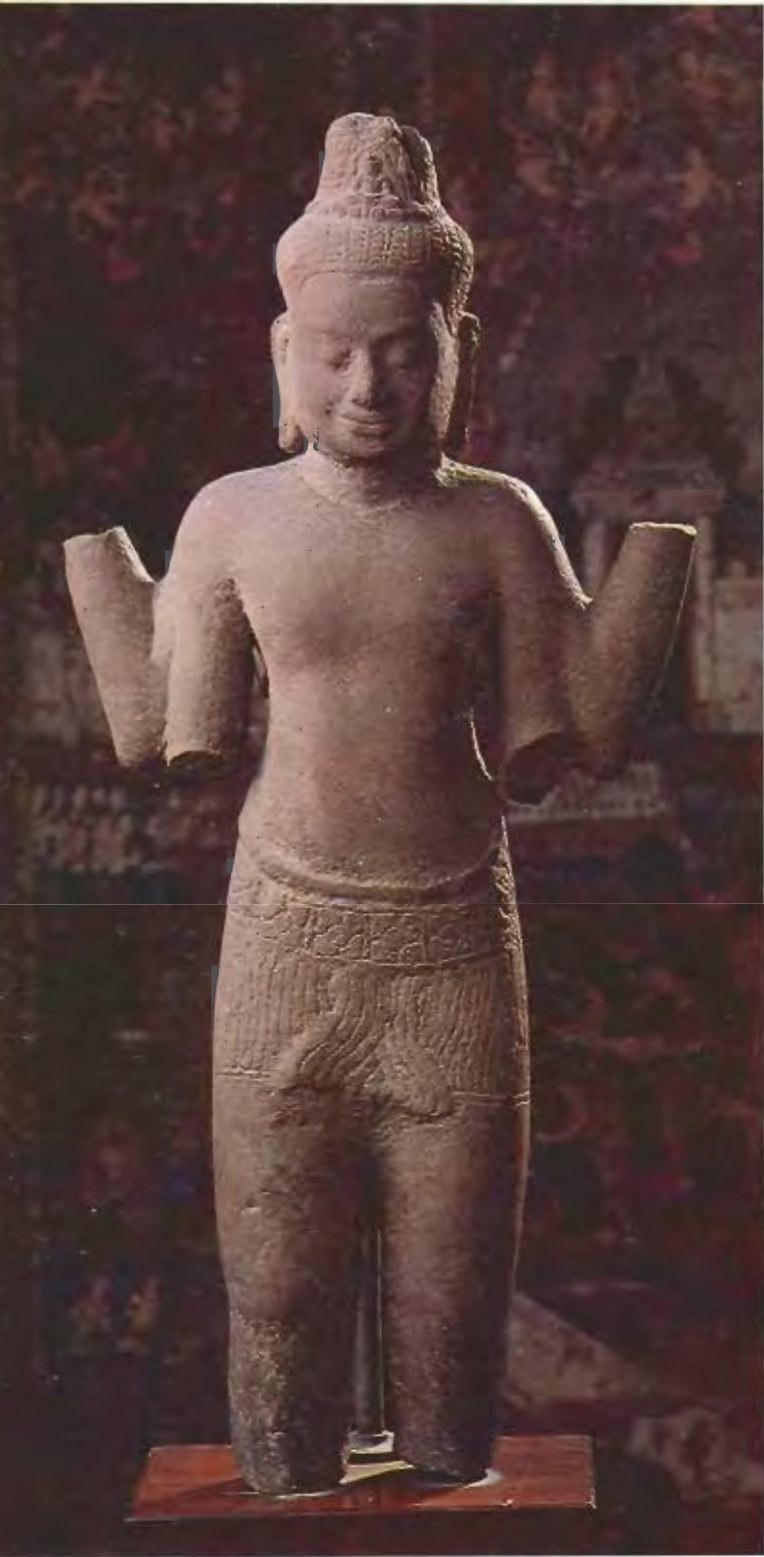


19. Torso of Uma (?).  
Stone. Ht. 109 cm.  
Found at Aranya  
Pratet, Prachinburi.  
Khmer art of Sambor  
Prei Kuk style.  
First half of the 7<sup>th</sup>  
century A.D.





20. Ardhanarisvara. Stone. Ht. 58 cm.  
Khmer art of the Bayon style.  
Late 12<sup>th</sup> - early 13<sup>th</sup> century A.D.



21. Avalokitesvara Bodhisattva. Stone. Ht. 81 cm.  
Khmer art of the Bayon style. Late 12<sup>th</sup> - early  
13<sup>th</sup> century A.D.

*(Below)*

22. Male torso. Stone. Ht. 45 cm. From Aranya Pradet  
Prachinburi. Khmer art of the Baphuon style. 11<sup>th</sup>  
century A.D.



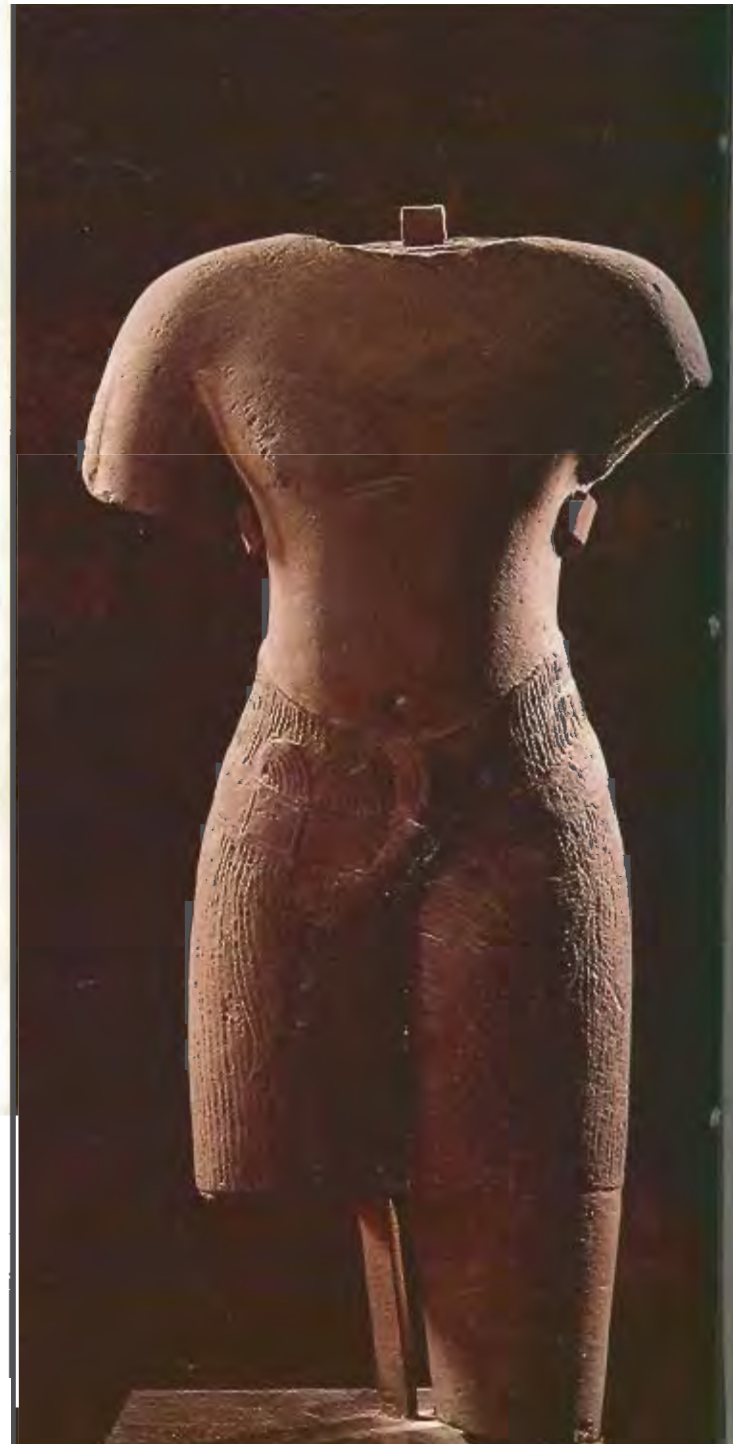




21. Avalokitesvara Bodhisattva. Stone. Ht. 81 cm, Khmer art of the Bayon style. Late 12<sup>th</sup> - early 13<sup>th</sup> century A.D.

*(Below)*

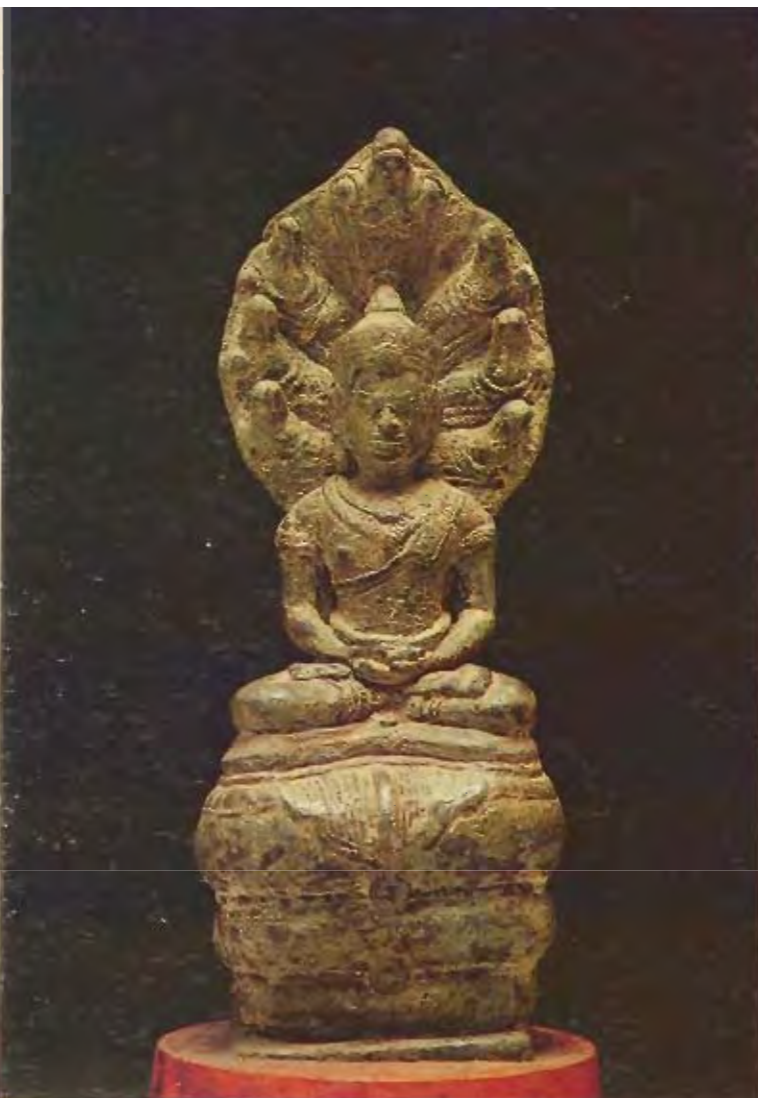
22. Male torso. Stone. Ht. 45 cm. From Aranya Pratel Prachinburi. Khmer art of the Baphuon style. 11<sup>th</sup> century A.D.





23. Standing crowned Buddha in the attitude of dispelling tear.  
Bronze. Ht. 44 cm. From Khok Pip, Prachinburi. Lopburi style.  
12<sup>th</sup>-13<sup>th</sup> century A.D.





24  
25

24. Crowned Buddha protected by the Naga. Bronze. Ht. 21 cm. Lopburi style, 13<sup>th</sup> - 14<sup>th</sup> century A.D.

*(Right)*

25. Standing crowned Buddha in the attitude of dispelling fear. Bronze. Ht. 30,5 cm. Lopburi style, 13<sup>th</sup>-14<sup>th</sup> century A.D.





26. Visvakarma. Bronze.  
Ht. 16 cm. Lopburi style.  
13<sup>th</sup> - 14<sup>th</sup> century A.D.



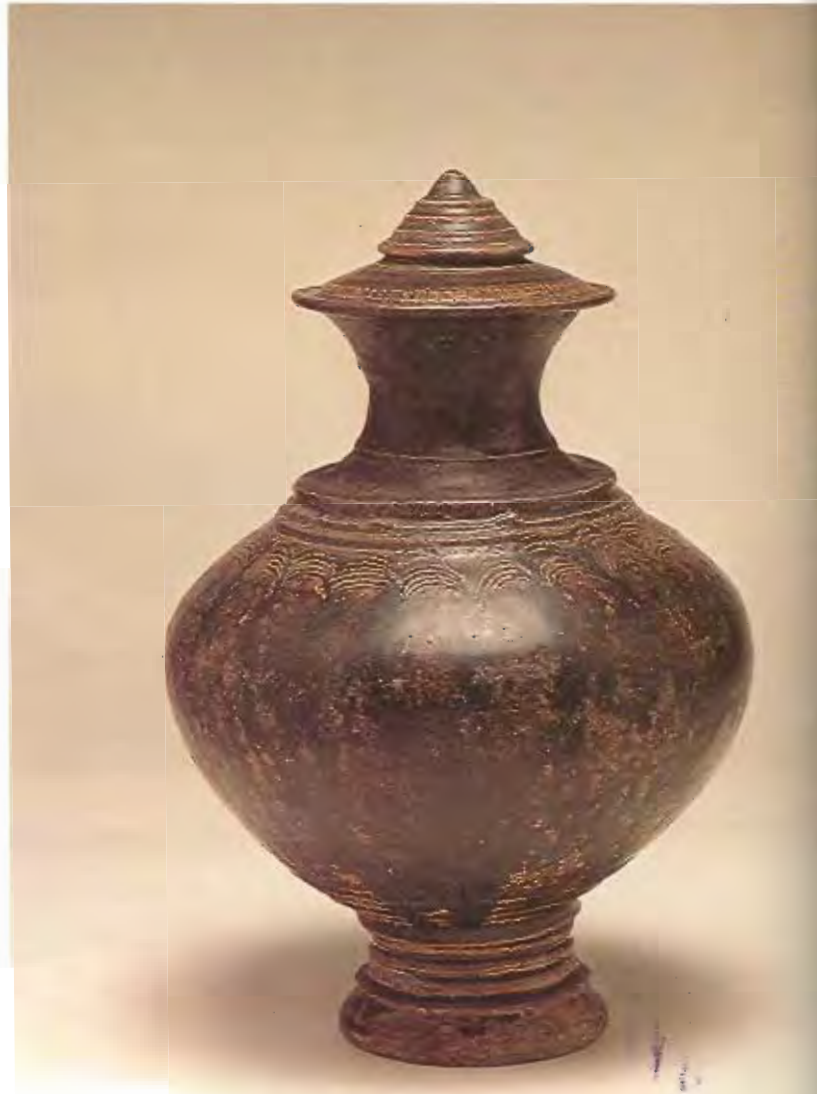


27. Water-pot in the form of a bird.  
Glazed terracotta. Ht. 8.5 cm.  
Lopburi style. 12<sup>th</sup>-13<sup>th</sup> century A.D.

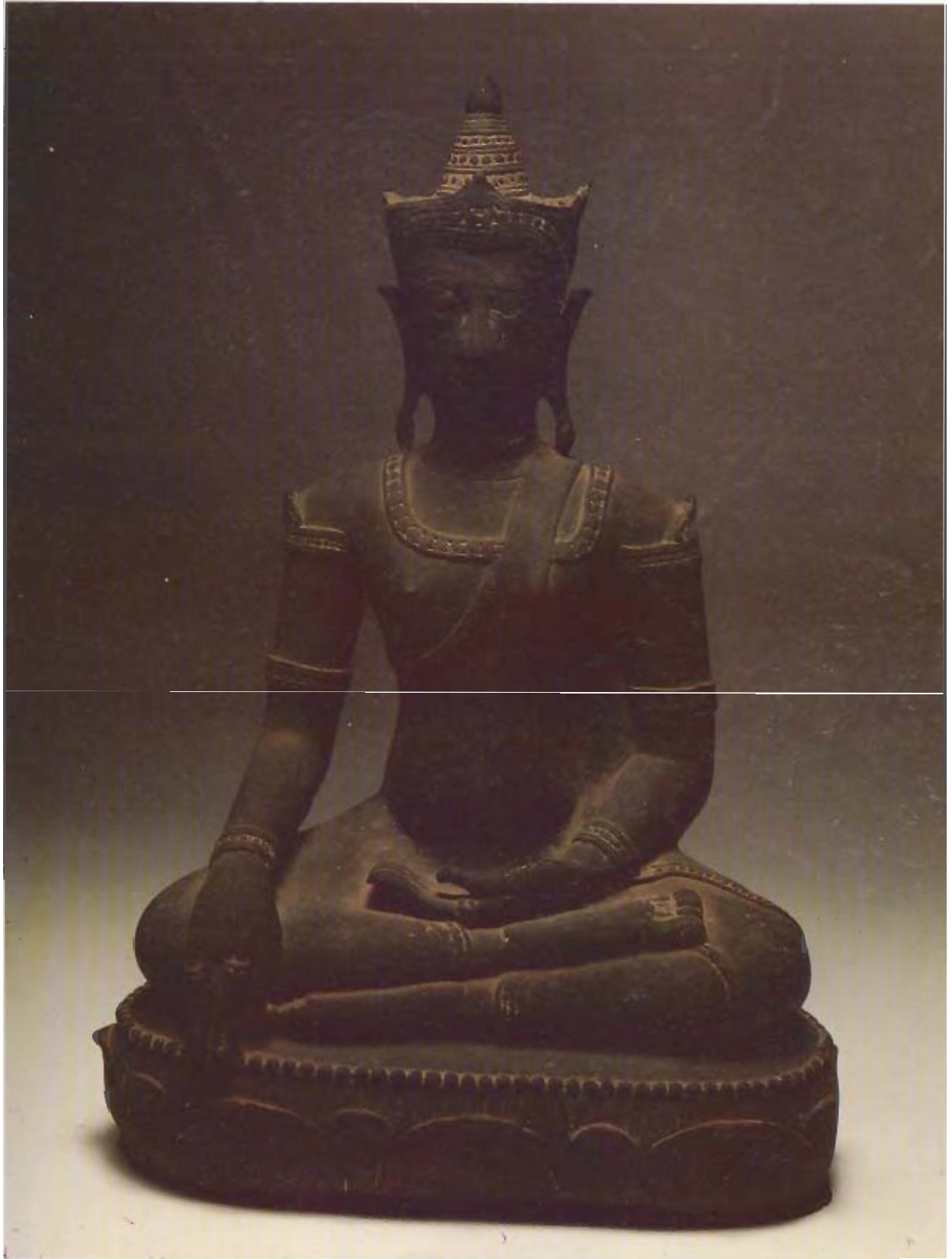
28. Jar. Terracotta covered with  
brown glaze. Ht. 15 cm.  
Lopburi style. 12<sup>th</sup>-13<sup>th</sup> century A.D.

*(Below right)*

29. Jar. Terracotta covered with  
brown glaze. Ht. 28 cm.  
Lopburi style. 12<sup>th</sup>-13<sup>th</sup> century A.D.

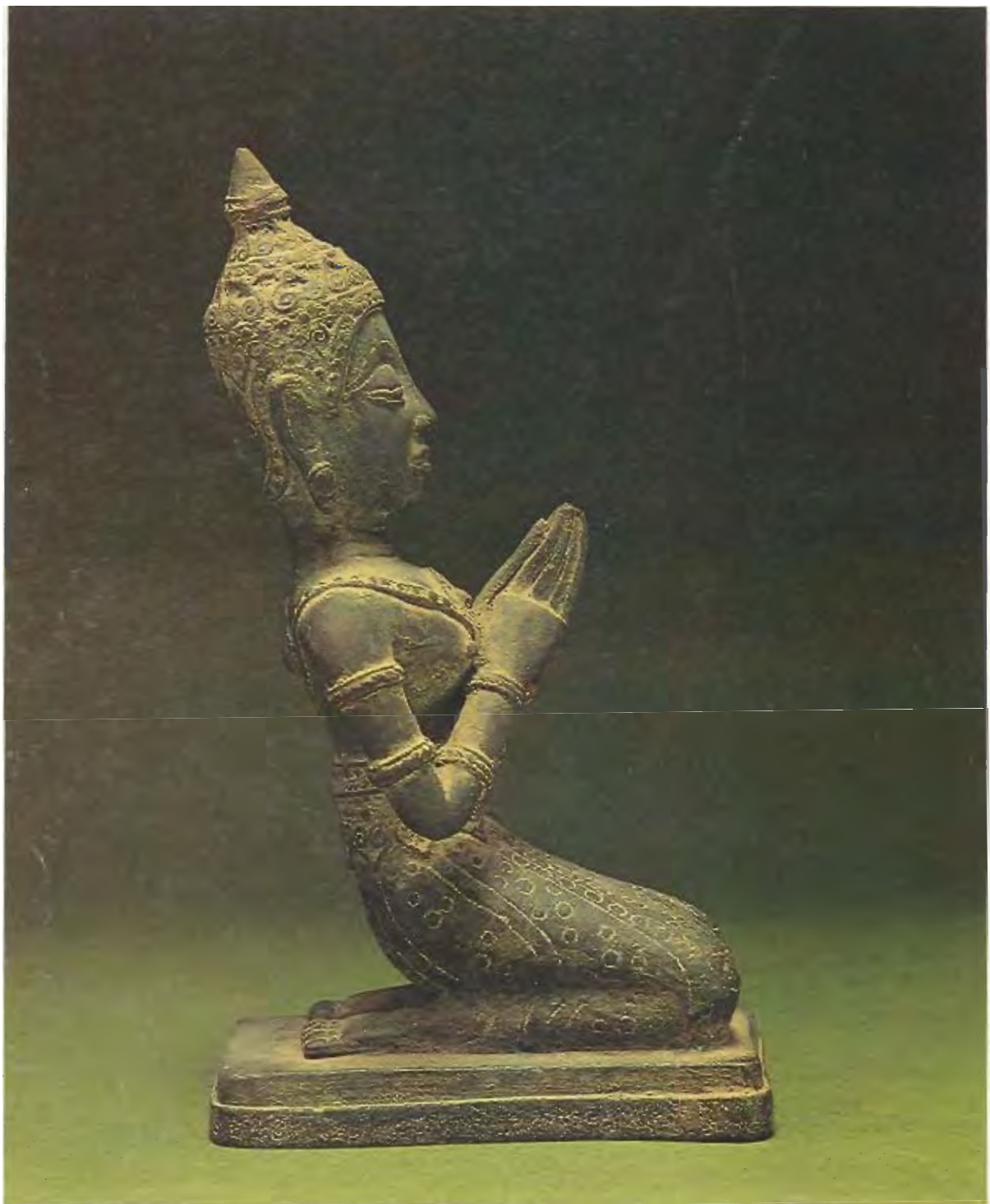


48



30. Crowned Buddha in the attitude of subduing Mara.  
Bronze. Ht. 35 cm. Late Chiengsaen or Chiengmai  
(Northern Thai) style.  
16<sup>th</sup>-17<sup>th</sup> century A.D.





31. Kneeling divinity or prince. Bronze.  
Ht. 17.5 cm. Late Chiengsaen style, 17<sup>th</sup> -  
18<sup>th</sup> century A.D.

*(Opposite)*

32. Walking Buddha in the attitude of dispelling fear. Gilt bronze.  
Ht. 74 cm. Sukhothai style, 14<sup>th</sup> century A.D.





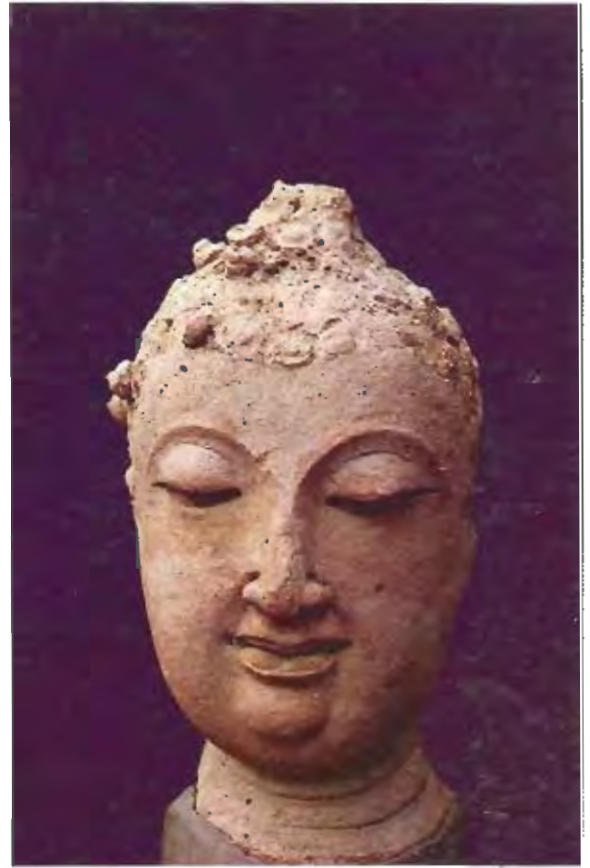


33. Buddha subduing Mara. Bronze. Ht. 27 cm.  
Sukhothai style, 14<sup>th</sup> century A.D.

34. Buddha head. Stucco. Ht. 41 cm. Early Sukhothai style. Late 13<sup>th</sup> century A.D. (?).

*(Below)*

35. Head of a demon. Terracotta. Ht. 20 cm. From Wat Chang Rob, Kampaengpet. Sukhothai style. 14<sup>th</sup>-15<sup>th</sup> century A.D.







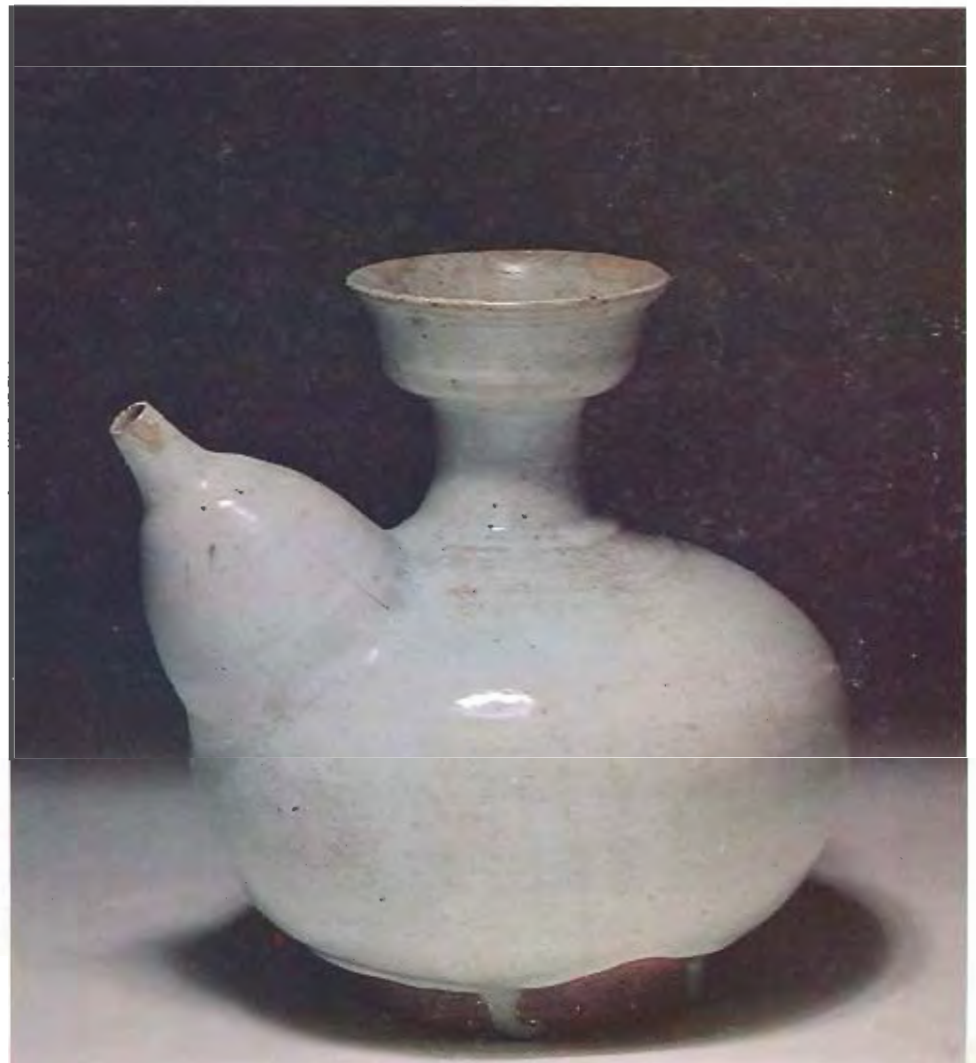
36. Ornamented bowl. Ht. 7.5 cm. and diameter of the mouth 22.5 cm.  
Sangkalok (Sawankhalok) ware, Sukhothai style.  
14<sup>th</sup>-16<sup>th</sup> century A.D.

37. Box with lid. Sangkalok (Sawankhalok) ware. Ht. 17 cm. Diameter of the mouth 20 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.



(Below)

38. Water-pot (*kendi*). Ht. 21 cm. Sangkalok (Sawankhalok) ware. 14<sup>th</sup> - 16<sup>th</sup> century A.D. Sukhothai style.







39. Lovers (?). Sangkalok (Sawankhalok) ware. Ht. 11.5 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.

*(Below left)*

40. Head of a Brahman (?). Sangkalok (Sawankhalok) ware. Ht. 7.5 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.

*(Below right)*

41. Pouring Vessel. Sangkalok (Sawankhalok) ware. Ht. 21 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.





42. Kiln-waster. Sangkalok (Sawankhalok) ware. Ht. 13.5 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.

*(Below left)*

43. Ink-pot in the form of a fish (?). Sangkalok (Sawankhalok) ware. Ht. 5.5 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.

*(Below right)*

44. A horse. Sangkalok (Sawankhalok) ware. Ht. 9.5 cm. Sukhothai style. 14<sup>th</sup>-16<sup>th</sup> century A.D.







45. Buddha subduing Mara.  
Bronze. Ht. 22 cm. Second period of U-tong style.  
13<sup>th</sup>-14<sup>th</sup> century A.D.



46. Seated Buddha image in the attitude of subduing Mara.  
Bronze. Ht. 59 cm. Second period of U-tong style.  
13<sup>th</sup>-14<sup>th</sup> century A.D.





*(Opposite)*

47. Crowned Buddha head. Bronze.

Ht. 36 cm, Ayudhya period.

16<sup>th</sup>-17<sup>th</sup> century A.D.

48. Buddhist votive tablet stand.

Wood. 182 x 84 cm. From Wat

Kasatrathirat, Ayudhya.

Ayudhya style. 17<sup>th</sup>-18<sup>th</sup>  
century A.D.



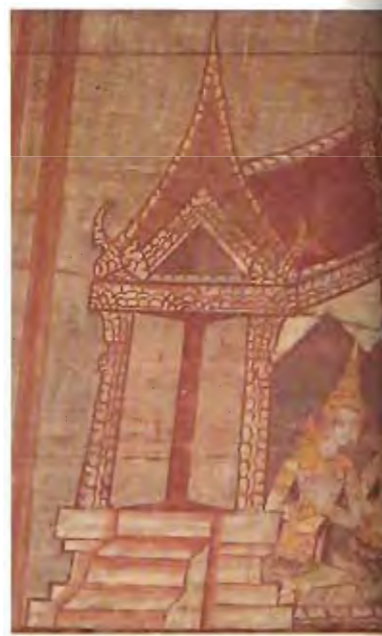






49. Carved panel. Wood. 240 x 75 cm.  
Late Ayudhya style. 17<sup>th</sup>-18<sup>th</sup> century A.D.







50. 51. 52. 53. Painting on wood. Each scene being about 70 to 120 cm. x 36 cm. From Wat Kasatrathirat, Ayudhya. Late Ayudhya style. 17<sup>th</sup> - 18<sup>th</sup> century A.D.





54, 55, 56. Book-cabinet. Wood. 113 × 73 cm.  
From Wat Ban Kling, Ayudhya.  
Ayudhya period. 17<sup>th</sup> - 18<sup>th</sup> century (?).

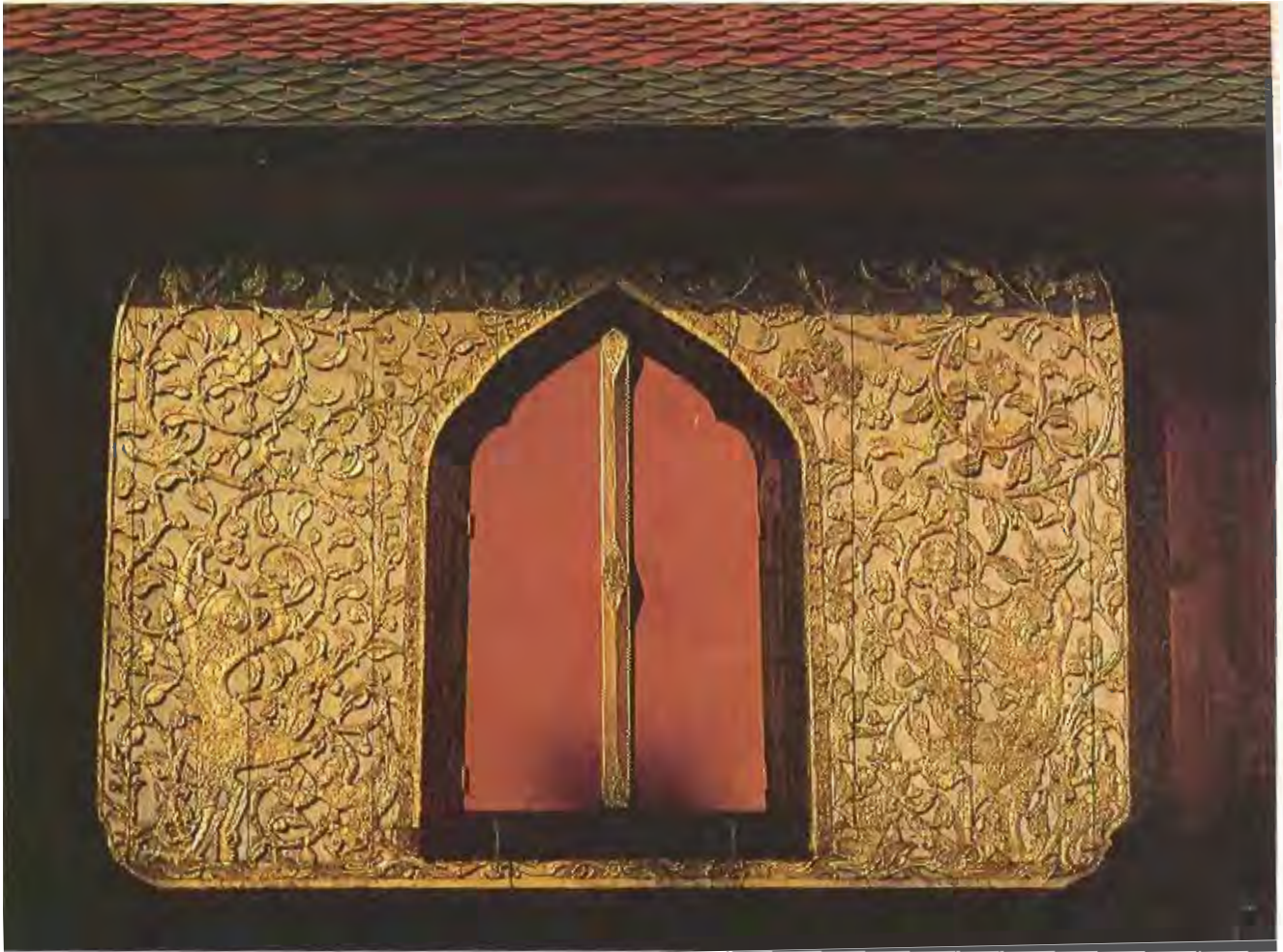












Exterior of the Lacquer Pavilion

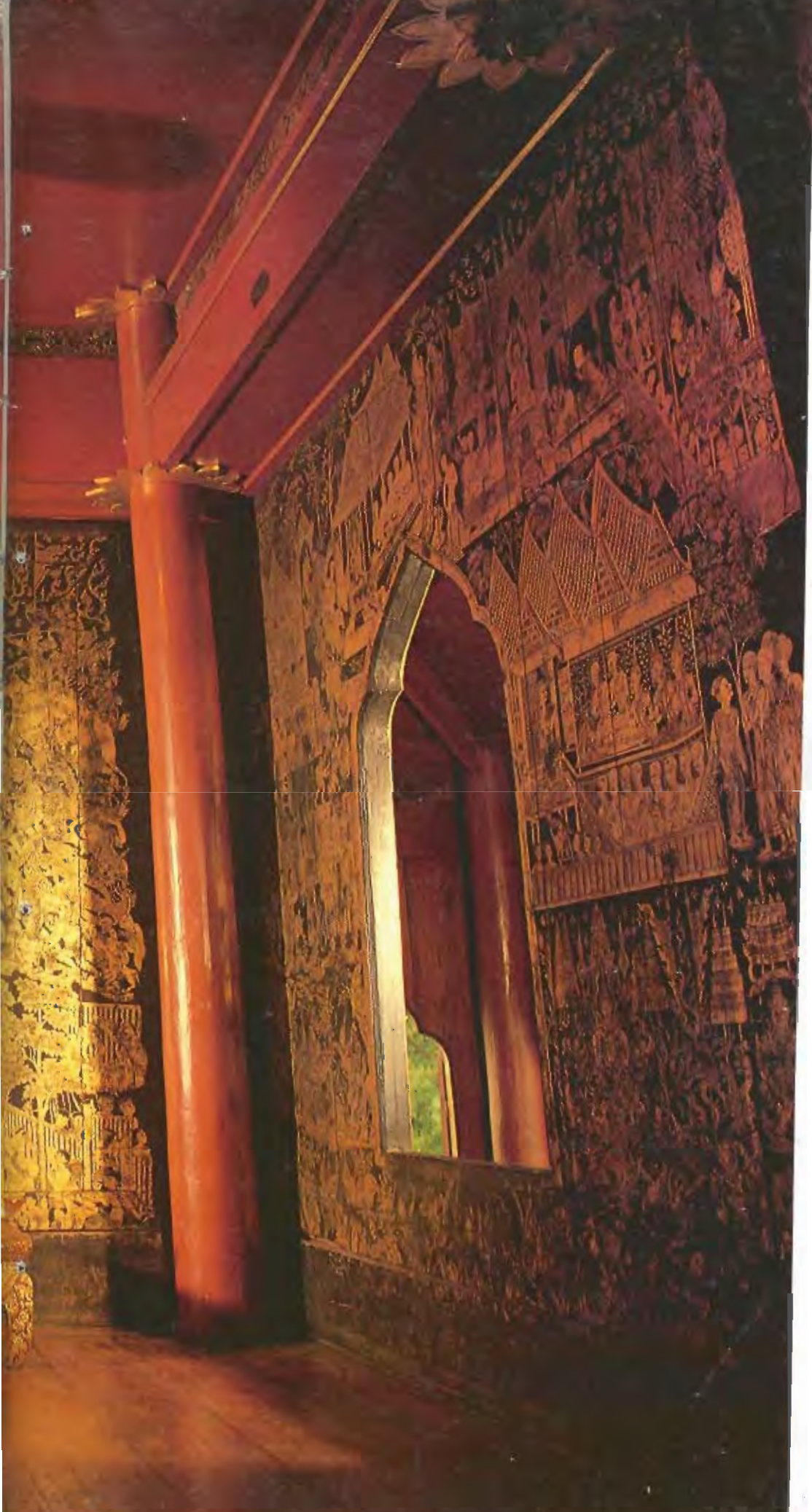
*(Opposite)*

57. The Lacquer Pavilion at Suan Pakkad Palace.  
Northern side.  
Wood. Late Ayudhya or early Bangkok style.









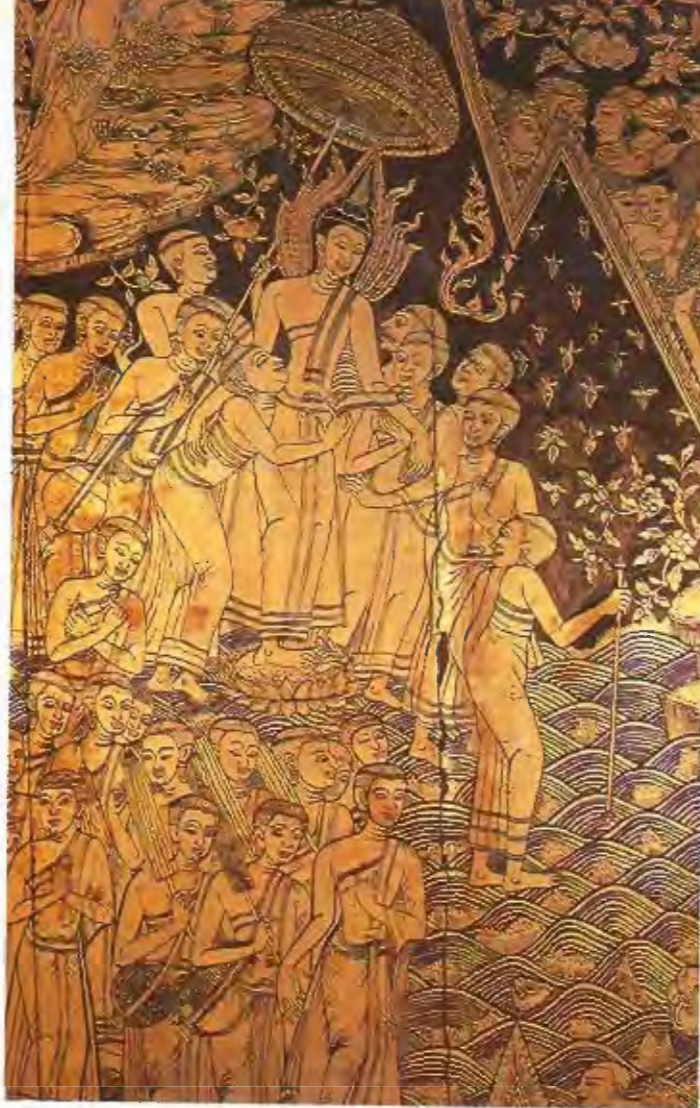
58. The middle room of the Lacquer Pavilion. Late Ayudhya or early Bangkok style. 17<sup>th</sup>-18<sup>th</sup> century A.D. Taken from the south.





59. Painting in gold on black lacquer on the outer western panel of the Lacquer Pavilion. Wood, Late Ayudhya or early Bangkok style. 17<sup>th</sup> - 18<sup>th</sup> century A.D.





*(Above)*

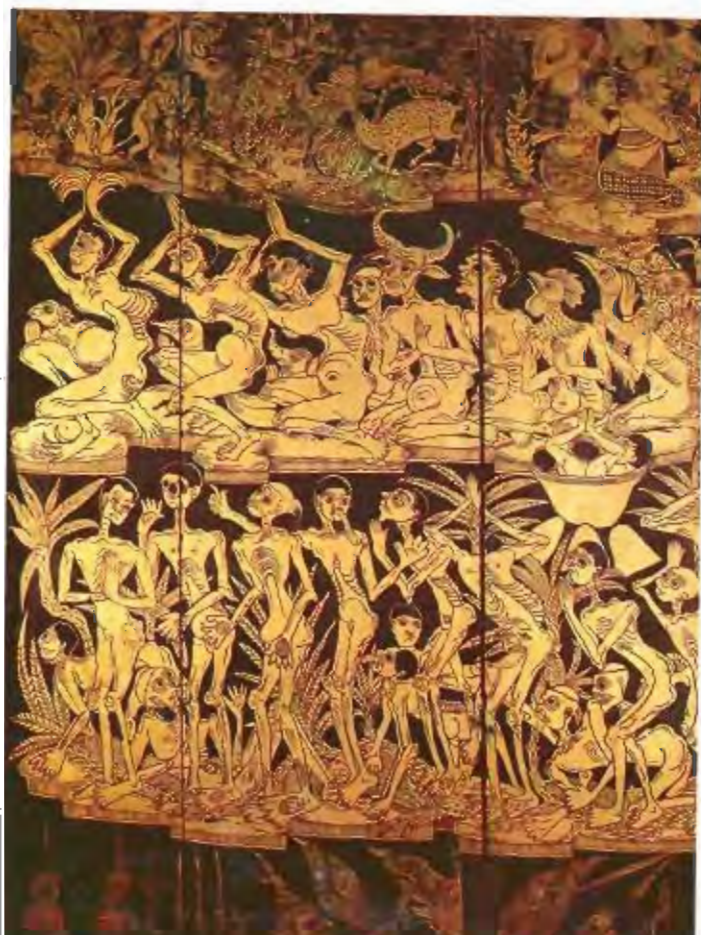
60. Painting in gold on black lacquer on the outer southern panel of the Lacquer Pavilion. Wood. Late Ayudhya or early Bangkok style. 17<sup>th</sup> - 18<sup>th</sup> century A.D.

*(Below left)*

61. Painting in gold on black lacquer on the inner eastern panel of the Lacquer Pavilion. Wood. Late Ayudhya or early Bangkok style. 17<sup>th</sup> - 18<sup>th</sup> century A.D.

*(Below right)*

62. Painting in gold on black lacquer on the outer northern panel of the Lacquer Pavilion. Wood. Late Ayudhya or early Bangkok style. 17<sup>th</sup> - 18<sup>th</sup> century A.D.







63. 64. 65. 66. Wooden sculptures of the Lacquer Pavilion.  
Late Ayudhya or early Bangkok style.  
17<sup>th</sup>-18<sup>th</sup> century A.D.







67. Horoscope of H.R.H. Prince Chumbhot of Nagara Svarga.  
Painting on paper.  
48 x 38 cm. Bangkok style. Early 20<sup>th</sup> century A.D.













68. Room inside House No. 3,  
Suan Pakkad Palace.

*(Above)*

69. Bow of a model of a royal barge.  
Painted wood. L. 157 cm. Bangkok style.  
Late 19<sup>th</sup> - early 20<sup>th</sup> century A.D.

*(Below)*

70. Verandah in front of House No. 2,  
Suan Pakkad Palace.

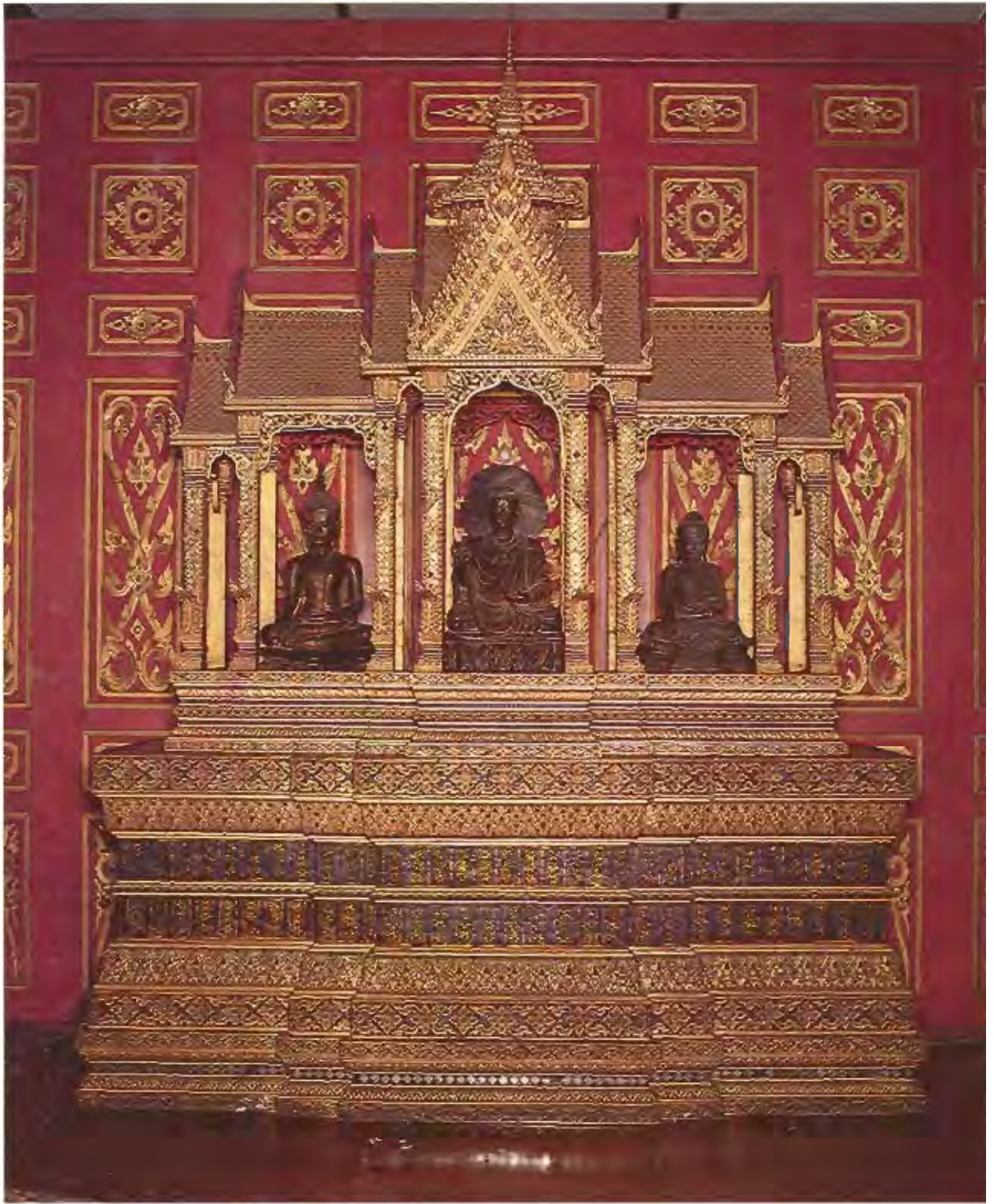


ภาพนี้ถ่ายจากห้องที่จัดแสดงของกรมศิลปากรที่สวนผักกาด และ ป่าเขา  
— ย้ายมาจัดแสดงที่สวนผักกาด —



71. Model of a Thai throne. Ht. 113 cm.  
Bangkok style, 20<sup>th</sup> century A.D.





72. Model of a Thai *prasat*. Wood  
215 x 175 cm. Bangkok style.  
20<sup>th</sup> century A.D.





73. Door-panels representing the story of the Prince of the Golden Conch. Wood. 188 × 109 cm. Bangkok style. 19<sup>th</sup> - 20<sup>th</sup> century A.D.





74. Painting on wood representing the Himavanta' Jungle.  
124 x 81 cm. Bangkok style. 19<sup>th</sup> century A.D.





75. Painting on cloth. 216 x 85 cm.  
Bangkok style. 19<sup>th</sup> century A.D.





76. Panel of mother-of-pearl inlaid work, Wood.  
158 × 85 cm. Late Ayudhya style, 17<sup>th</sup> - 18<sup>th</sup>  
century A.D.





77. Cover of a cabinet decorated with mother-of-pearl. 94 x 90 cm. Early Bangkok style, Late 18<sup>th</sup> century A.D.





*(Above)*

78. Food-container with cover, decorated with mother-of-pearl. Wood. Ht. with lid 62 cm. W. 47 cm. Bangkok style. 19<sup>th</sup> century A.D.

*(Below)*

79. Box decorated with mother-of-pearl. Wood. Ht. 24 cm. W. 47 cm. Bangkok style. 19<sup>th</sup> century A.D.



*(Above)*

80. Food-container with cover, decorated with mother-of-pearl. Wood. Bangkok style. 19<sup>th</sup> century A.D.

*(Below)*

81. Tray decorated with mother-of-pearl. Wood. Ht. 22.5 cm. W. 36.5 cm. Bangkok style. 19<sup>th</sup> century A.D.





82. Painting in gold on black lacquer. Wood. 91 × 50.5 cm.  
Bangkok style. 19<sup>th</sup> century A.D.





83. Betel-nut set. Niello silverware. Ht. of the large tray 18.5 cm. Bangkok style. 19<sup>th</sup> century A.D.



*(Above)*

84. Tea-set. Niello silverware.  
Ht. of the bottle 10.2 cm.  
Bangkok style. 19<sup>th</sup> century A.D.

*(Middle left)*

85. Bowl placed on a flat tray and a ladle. Niello silverware.  
Ht. of the bowl 19 cm.  
Bangkok style. 19<sup>th</sup> century A.D.

*(Right)*

86. Tray and tea-pot. Niello silverware.  
Ht. of the teapot 22.5 cm.  
Bangkok style. 19<sup>th</sup> century A.D.

*(left)*

87. Two spittoons. Niello silverware.  
Ht. of the large one 22 cm.  
Bangkok style. 19<sup>th</sup> century A.D.





88. Bencharong (five-coloured) bowl with lid.  
Terracotta. Ht. with lid 14.5 cm.  
Bangkok style. 19<sup>th</sup> century A.D.

89. Bencharong (five-coloured) bowl.  
Terracotta. Ht. 9 cm.  
Late Ayudhya style.  
18<sup>th</sup> century A.D.



*(Below)*  
90. Spittoon. Terracotta.  
Ht. 9.5 cm. Bangkok style.  
19<sup>th</sup> century A.D.









92. Bodhisattva. Schist. Ht. 25 cm. Indian Gandharan style, 2<sup>nd</sup> - 3<sup>rd</sup> century A.D.  
(Opposite)
91. Seated Buddha image in the attitude of dispelling fear (*abhaya mudra*). Schist. Ht. 97 cm. Indian Gandharan style, 2<sup>nd</sup> - 3<sup>rd</sup> century A.D.





93. Seated Buddha in the attitude of meditation.  
Wood. Ht. 32 cm.  
Japanese art. 20<sup>th</sup> century A.D.



94. Seated Buddha in the attitude of meditation.  
Bronze. Ht. 20 cm.  
Tibetan art. 17<sup>th</sup> - 18<sup>th</sup> century A.D.



95. Drawing on paper by a French artist.  
27 x 16.5 cm. Late 17<sup>th</sup> century A.D.



96. Drawing on paper by a French artist.  
27 x 16 cm. Late 17<sup>th</sup> century A.D.





# The Gardens of Suan Pakkad

*By*

*William Warren*

Even before Wang Suan Pakkad was built, the site was used as a garden of sorts: a commercial vegetable garden, in fact, specializing in cabbages. It was this that led to its somewhat unusual name, which translates into English as Cabbage Garden Palace.

The very uncommercial gardens of the palace today can be divided into three general areas: the "sculpture" garden, in the front part of the compound near the owner's residence; the main garden, extending from the Thai-style buildings to the back wall; and the nursery and collection of specimen plants, in the far right-hand corner of the compound behind the servants' quarters.

Before examining these various parts in closer detail, a word should be said about the general philosophy which has guided the making of the Suan Pakkad gardens. The overall landscape design is largely the work of Princess Chumbhot herself and is characterized by an informality more typical of Western than of traditional Thai gardens. Whereas in most Thai gardens of the old school the emphasis would be on practical (i.e. edible or fruit-bearing) trees and plants or on specimens carefully trained or clipped into shapes, here nearly all the plants are purely ornamental, allowed to take their own distinctive shapes, and one is offered a series of vistas as one strolls about.

A keen traveller as well as an enthusiastic

gardener, Princess Chumbhot has rarely returned from a trip without bringing new plants and seeds—not only from neighbouring countries like Malaysia, Indonesia, and the Philippines but also from places as far afield as France, Israel, and Brazil. Some of these, inevitably, have failed to adjust to Thailand's soil and weather conditions. Still others have not done well in Bangkok but thrive at Wang Takhrui, a country estate and botanical garden belonging to the Princess near the town of Nakhon Nayok, some two hours' drive from the capital. A large number have adjusted, however, and have joined Suan Pakkad's ever-changing plant collection over the years, along with other new species given to the Princess by friends.

As a result of all this, perhaps three quarters of the plants and trees at Suan Pakkad are relatively recent introductions, having been brought into Thailand within the past decade or two. It is thus fitting that the palace serves as the headquarters of the Ornamental Plant Society of Thailand, which encourages the study and cultivation of new species among its members.

The smallest of the three garden areas at Suan Pakkad is the rock sculpture garden near the front entrance. The Princess was inspired to create this section when she began to collect unusually-shaped stones from off-shore islands in the Gulf of Thailand. Many



of these, she felt, had the evocative, flowing lines of true sculpture and so she decided to place them in a garden setting that would bring out their unusual beauty.

The stones are scattered around a lawn of broad-bladed Malaysian grass, shaded by a number of fruit trees, including mangoes and rose apples. A raised pond extends along the far side and contains a number of species of water lilies. For a full appreciation of this small garden, one should spend some time studying the stones from various angles, just as one would in a museum of sculpture.

The main garden is dominated by a spacious lawn of Bermuda-type grass and a lily pond which reflects the larger of the Thai-style buildings. A canal runs along the right-hand side, curves behind the Lacquer Pavilion, and then extends along the back wall, where a fine teak barge, 20 meters long, which was used by King Chulalongkorn is displayed. Another pond on the left is partly screened by water plants and contains numerous large carp.

Various flowering trees are planted about the lawn, among them mauve and pink Lagerstroemia, Parkinsonia, pink Tabebuia, Cochlospermum religiosum (Buttercup Tree), Plumeria, and a large white-flowering Erythrina which Princess Chumbhot brought back as a seedling from Hawaii. Of particular note is an unusual climbing Tabebuia with yellow flowers and grey-green leaves, which has been trained over a pergola at the back of the lawn.

A giant clump of Pandanus with long

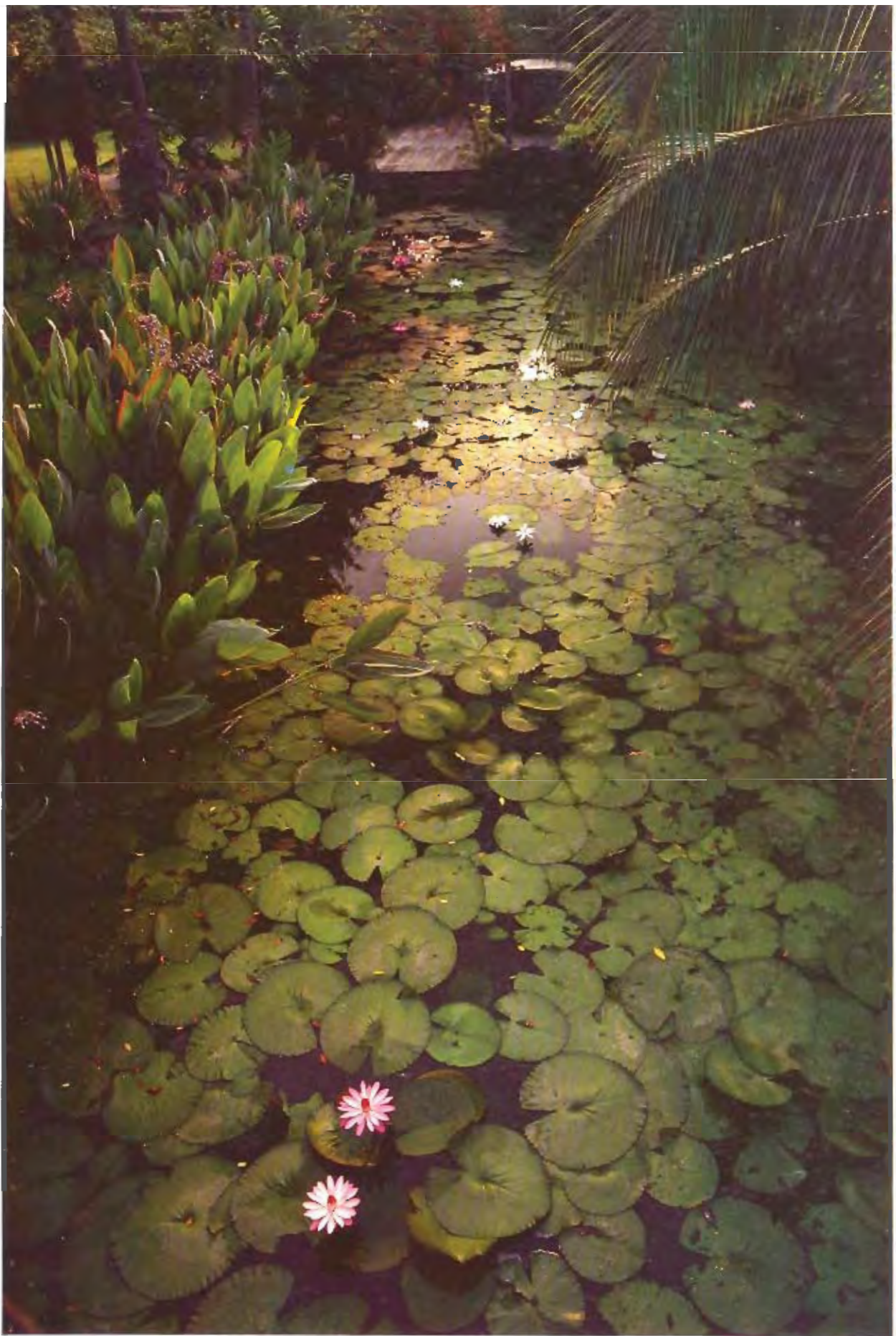
buttress roots forms an impressive mass in the right-hand corner, near the Lacquer Pavilion. Other more or less permanent plants to be seen include Ixora of various colors, Heliconia, Cannas, Bougainvillea, Rangoon Creeper, Jasmine, Thalia geniculata (Water Canna), Henna, and a Cordia with brilliant orange flowers. A flock of tame seagulls and a pair of friendly pelicans have the run of the garden and contribute greatly to its natural atmosphere.

The final section of Suan Pakkad garden, of particular interest to any connoisseur of exotic plants, is the nursery and specimen collection, reached by a pathway leading along the back wall. Here several hundreds of the rarer plants are displayed in pots in an attractive lath-house and along the walkway. Numerous varieties of Ficus can be seen, along with Philodendrons, Crotons, Anthurium, Gingers, and Cacti, among many others.

Two attractive features of this section are the thatched-roof pavilion where the Princess sometimes entertains at informal parties and, nearby, a fernery built around an artificial waterfall. The latter has a mist sprayer which keeps it moist in the dry season; when sunlight strikes the droplets of water, a natural rainbow is formed which enhances the beauty of the surroundings.

The gardens of Suan Pakkad play an important part in the creation of its total effect, offering an ideal setting for the various buildings and also a restful contrast to the busy city just outside the walls.





A lily-filled pond in the garden



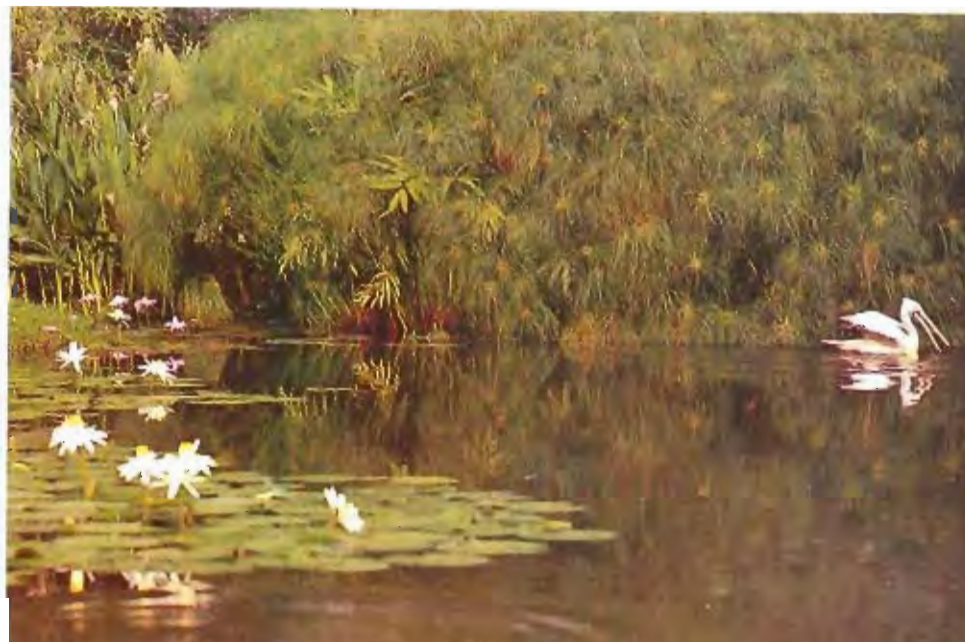


Views of the Suan Pakkad gardens





One of the tame pelicans









The gardens are famous for their tranquil beauty.







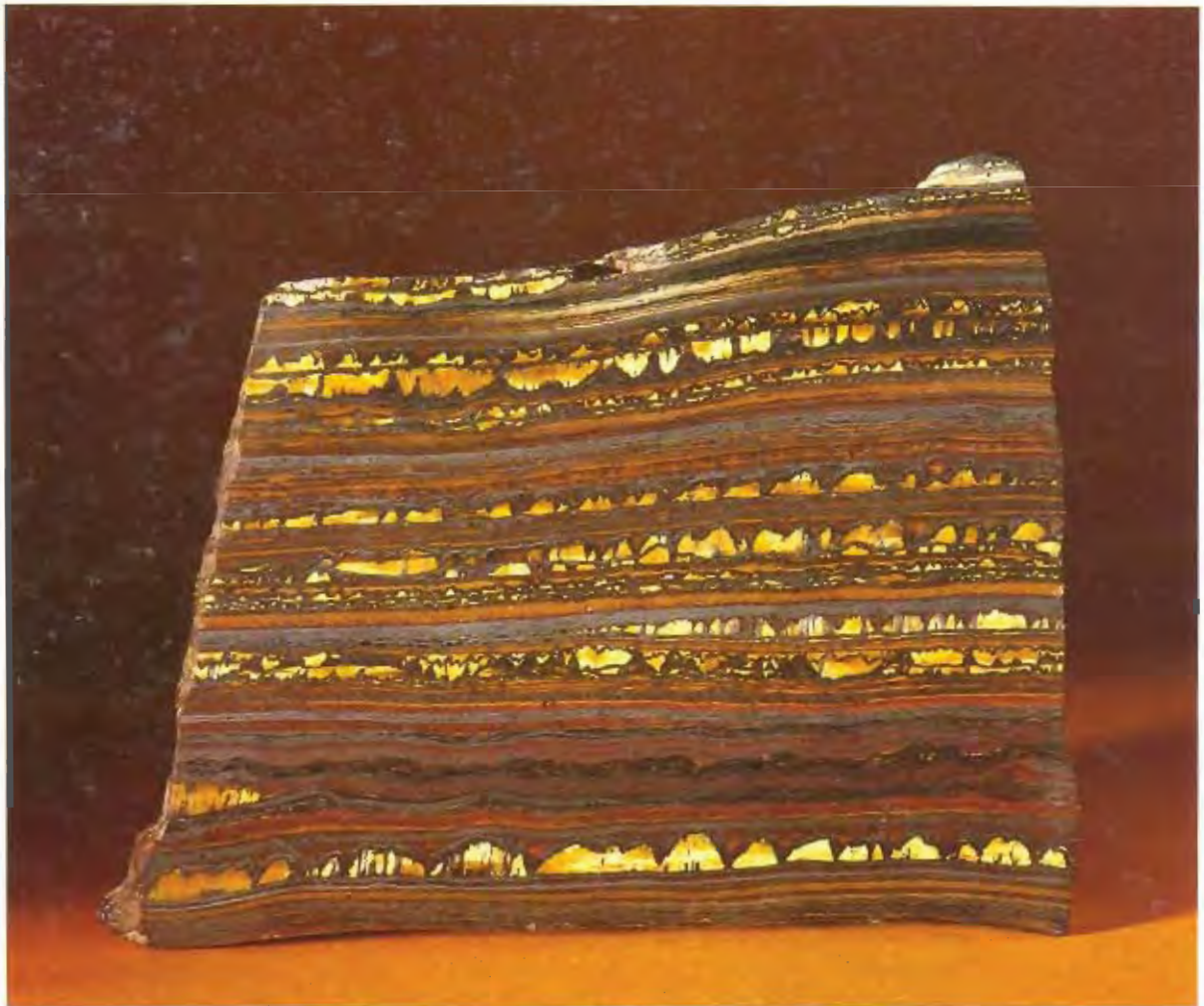
Part of the stone garden











1. Mixture of silica, iron oxide,  
and other minerals

# The Minerals of Suan Pakkad

by

*Oragoon Pokakornvijan*

Princess Chumbhot's wide-ranging interest in objects of beauty, natural as well as man-made, has led to the formation of an impressive collection of rocks and minerals from various parts of the world. These are displayed in two parts of the palace compound: in the two ground-floor rooms below Building No. 5 that houses the Ban Chieng artifacts and in another special ground floor room below Building I known as the Cave of Ali Baba (House No. 3).

Most of the minerals exhibited in the Ban Chieng building are larger specimens. Among these are a number of beautiful geodes, rounded or elliptical masses, generally hollow. Composed of rhyolitic lava, geodes contain chalcedony, a cryptocrystalline variety of quartz, often in spectacular formations that are revealed when the mass is opened.

Geodes range from an inch or two to several feet in size; the largest ever found, in Brazil, was 33 feet long, 16½ feet wide, and 10 feet tall. Opened, they reveal many remarkable mineral features inside, some twisting like a mass of fossilized worms, others with stalactitic crystals that resemble a miniature cave. When the chalcedony is lemon or pale orange in color it is called carnelian, if darker it is known as sard. Chalcedony with white and black, white and gray, or white and red bands is onyx; black banded sard is sardonyx, and that in which the bands are wavy or

branching is agate.

The Suan Pakkad collection contains specimens of all the above. A particularly remarkable one is a geode which still contains its mineral solution inside after countless thousands of years. Also notable are a number of pieces of quartz once prized by Thais as lucky stones and several geodes in which small Buddha images have been placed among the stalactitic crystals so as to create the illusion of a cave or grotto. Of interest as well in the display under the Ban Chieng building are several fossils, one of them of a complete fish.

The Cave of Ali Baba is imaginatively illuminated to create the effect of a rich treasure trove of rare jewels. One cabinet, to the left of the entrance, consists largely of amethysts, violet quartz that occurs either as single crystals or in large masses. One spectacular cluster in the group, measuring more than a foot across, was found at Wang Takhrui, Princess Chumbhot's country estate in the province of Nakhon Nayok. A beautiful amethyst geode is also displayed.

Many of the minerals in the Cave of Ali Baba are shown in both their natural and polished forms. Thus there is a chunk of raw malachite, a copper mineral, together with a string of brilliant green beads of the same substance; examples of bloodstone in the same combination; and a pair of finely-carved



Chinese figures of coral and turquoise.

Various specimens of quartz can be seen, among them a rose quartz crystal, rarer than the massive type of rose quartz, as well as such cryptocrystalline varieties as chalcedony, opal carnelian, sard, agate, and jasper.

Other treasures on view include rhodochrosite, hexagonal in form and rose-pink in color; an unusually large chunk of malachite from the Congo; cubes of brassy-yellow pyrite in a cluster; chalcopyrite, which occurs in various shades of iridescent blue; clusters of fluorite, the massive and banded forms of which are mined in northern and central Thailand; vivid green diopside; and hematite, a strange form of iron mineral that sometimes occurs as rounded masses resembling a bunch

of grapes.

Outside the Cave of Ali Baba is a dry, rocky stream-bed designed by Princess Chumbhot, along which are a number of large geodes which were found in Lopburi Province. During heavy rains, water is diverted to flow along this stream-bed to the large pond behind Building I.

In forming her mineral collection, as with the shells, plants, and art objects, Princess Chumbhot has been principally guided by personal taste, selecting those which appeal to her because of their beauty of color or design rather than because of rarity. They are thus best enjoyed from a purely visual standpoint, like so many of the natural wonders at Suan Pakkad.



2. Fossil Fish



3. Quartz rhodocrosite and pyrite crystals





4. Zebra rock and zebra volute shell patterns



5. Tiger striped stone and top shell patterns





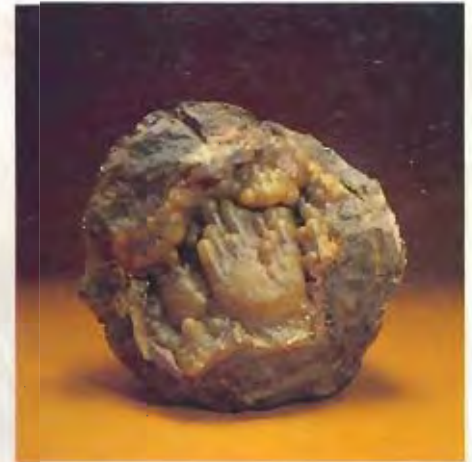
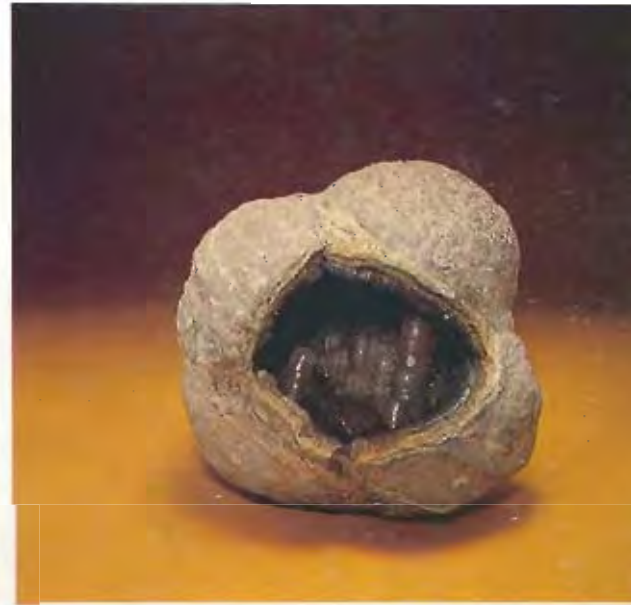
6. Malachite



7. Jasper



8. Quartz crystal



10. Geode

11. Geode





1. Murex Shells

# The Shell Collection at Suan Pakkad

by

*Viroon Baidikul*

No account of Suan Pakkad Palace would be complete without mention of its shell collection, displayed in the two lower rooms of the House V which also contains the artifacts from Ban Chieng.

The author first met Princess Chumbhot at the Week-End Market, where she was choosing shells to add to her collection. It was noticeable that in making such purchases, she was influenced less by their rarity than by their beauty and variety, so that like most of the other objects at Suan Pakkad the shells are a strong reflection of her personal taste. In some cases, she has also been attracted to certain shells by the remarkable way in which they echo patterns found in other natural objects, thus reflecting her own belief in patterns of human behavior; one display in the right-hand room illustrates this repetition of patterns by comparing a rock and an Amaria shell.

The Suan Pakkad shell collection is divided into two parts. Those in the smaller room on the right are mostly from foreign countries, while those in the room on the left are found in Thailand.

It would be impossible to list all the specimens on display in the larger room, but certain ones deserve particular mention. The first cabinet on the left contains a number of Bivalves, including the Glorious Scallop, popular with collectors because of its wide range of delicate colors; Pearl and Wing

Oysters, both of which produce precious stones; the fragile white Angel Wings; and, on top of the cabinet, the famous Chambered Nautilus.

One of the most interesting shells in the next cabinet is the Glory of Bengal (*Conus bengalensis*), noted for its magnificent marking and coloration. Also shown are a number of Murex shells, distinctive because of their elaborate, spiny outgrowths; perhaps the most beautiful of these is the Venus Comb with its long, fragile spines. In addition there are some Helmet shells, a group of many-whorled Auger shells, some Drupes Snails with colorful apertures, and Miter shells with tall, tapering spires.

In the third cabinet can be seen a *Tridacna squamosa*, the most highly sculptured of all giant clams; the colorful Thorny Oyster, actually more closely related to the scallop than to the oyster; and a group of lovely Jewel Boxes (Chamidae), which live attached to rocks and wrecks.

The fourth cabinet displays a number of conches, including the Spider Conches, which is distinguished by the long "spines" on the outer lip.

Cowries, which have attracted man since prehistoric times (some species have been unearthed at archaeological sites in Thailand) and which have also been used as money by some groups, are displayed in the fifth shell cabinet. It should be noted here that a speci-



men of the rare Golden Cowry is displayed in the next room among the foreign cowry shells.

An assortment of beautiful shells is shown in the sixth cabinet, among them Ceriths, Bonnet shells, Harpa shells, Hairy Tritons, Sundial shells, Turritella snails, Frog and Winged Frog shells, Nerite snails, the Sunburst Carrier (*Stellaria solaris*), Top shells (from one kind of which shirt buttons are made), Bubble and Moon shells, Turbo (formerly known as Turban shells because of their shape), Limpets (resembling Chinese hats), Vase shells, highly polished Olive shells, and large, thick-shelled Tulip shells.

The remainder of the Suan Pakkad shell collection, together with some of the minerals Princess Chumbhot has collected, is displayed in the smaller room on the right. As noted above, most of these come from foreign waters and they include specimens well known to collectors everywhere.

On view are *Thatcheria mirabilis*, the world's largest Turrid shell, which lives in the deep waters off the Japanese islands of Honshu

and Shikoku; the False Trumpet, the largest gastropod shell, used as a water carrier by natives of Northwest Australia; many varieties of Volute shells from Australia; the Pacific Trumpet shell, most decorative of the larger ornamental shells and actually used as a trumpet by some island people on important ceremonial occasions; the huge Pearly Abalone from California; and a number of foreign cowries, including the famous Golden Cowry.

Philippine Land Snails and Nerits predominate in one display case, many of them in bright colors and bearing beautiful patterns. Of interest to gourmets as well as to shell collectors are the specimens of *Cyclophorus sp.* (a snail called, in Thai, *hoy hom*) and the African Giant Snail. The meat of these edible mollusks can be prepared in the same way as the French *escargot* cooking them thoroughly to eliminate the danger of the parasites.

The shells of Suan Pakkad comprise only a small part of the total collection, but it is one that should appeal to all lovers of beauty.



2. Cowry Shells





3. Cone Shell



4. Cone Shell



5. Tent Olive Shell

6. Pagoda Shells







7. Bivalves

# Picture Description

## The Suan Pakkad Palace Collection

1. These types of black pottery have been found in northeastern Thailand. This group might have come from Ban Phak Tob which is a village not very far from the famous Ban Chieng. Their approximate date derives from the dates of the tentative stratigraphic sequence through the Ban Chieng mound in the journal *Expeditions* Vol. 18 No. 4 Summer 1976.  
Most of them were found in burial mounds with human skeletons. The one on the right is decorated with incised scroll and triangular designs. The beaker in the centre with two handles and four legs is ornamented with incised scroll designs, whereas the bowl on the left has cratched designs forming adjacent rectangles.
2. This bronze bracelet, found at Ban Don Tarn in Nakhon Panom, is adorned with small bells decorated with concentric circles and a dominating figurine of a buffalo's head.
3. This beam balance was found at Ban Don Tarn in Nakhon Panom Province. Suspended on one side is a scale pan and on the other a weight (?) in the shape of two men seated back to back on a tenon-like seat, their hands touching their knees.
4. This painted pottery was found in northeastern Thailand and can be classified as belonging to Ban Chieng culture. It is different from those found at Ban Chieng because it is painted with red ochre in the form of a chequer design which is quite rare. On the upper part are also represented some insect figures which might be grasshoppers or birds. The rim of the mouth is decorated with lozenge motifs. Most of this type of pottery was found at Ban Chieng village in the province of Udorn Thani in burial graves with human skeletons.
5. These beautifully painted potteries were found at Ban Chieng, probably in burial mounds. They are painted by freehand in red-on-buff. The right one is decorated with vertical lines, scroll and zigzag designs. The central one is painted with lip designs (?) on the neck and concentric rectangular motifs on the body. The small beaker on the left is ornamented with finger-print designs.
6. This unpainted pottery with cord-marked designs (?) came from Ban Chieng. It is porous at the bottom, which is unique for its kind, and might have been used in cooking. The mouth is partly restored.
7. These bronze objects were found at Ban Don Tarn in Nakhon Panom Province. The second from the left is an armlet with two protuberances at each end decorated with the patterns of a comb, wavy lines and crosshatching. Next to it on the right is a bracelet decorated with spirals framed by bands of three lines. The other two objects are another armlet and a bracelet.
8. The group of bronze bracelets, one on top of the other, came from Ban Don Tarn in the province of Nakhon Panom whereas the other objects comprising of beads, bronze axe-heads, bracelets and ear-rings came from Ban Chieng, Amphoe Nong Harn, Udorn Thani.
9. These bronzes came from Ban Don Tarn, Nakhon Panom Province, northeastern Thailand. The four objects from the left are probably bracelets worn by the chiefs. The spikes on the third and fourth (from the left) round bracelets might have been for fighting. On the right is a bell. It is a great pity that all of them came from clandestine diggings by villagers; therefore their dates cannot be known for certain from stratigraphy. Their designs in scrolls remind one of the Dongson culture in northern Vietnam, so their dates might be contemporary with that of the Dongson culture, viz. 8<sup>th</sup> - 1<sup>st</sup> centuries B.C.
10. These bronze decorations came from northeastern Thailand. They came from clandestine diggings which is why their date is uncertain. A necklace is in the upper left-hand corner whereas the rest are bracelets. Those from Ban Chieng have a special characteristic, being provided with large bells.
11. This bronze bracelet, found at Ban Don Tarn in Nakhon Panom Province, has a man standing on each end holding some objects that look like the two wings of a dragon fly.
12. This terracotta head probably belongs to a Buddhist disciple as it has no cranial protuberance and halo. The small haircurls are pointed with a small band on the forehead denoting the Khmer influence. The facial features still display some Dvaravati characteristics such as curved and connected.



eyebrows and thick lips. The downcast eyes and especially the turned-up corners of the mouth showing a gentle smiling expression belongs to the Haribunjaya or Lampun style in northern Thailand, an offshoot of the Dvaravati art in the central part of the country. As this head shows the influence of the Khmer art which penetrated into central Thailand about the 11<sup>th</sup> century A.D., its date can be attributed to the 12<sup>th</sup> or 13<sup>th</sup> century.

13. This small stone Buddha image probably originated in northeastern Thailand. The statue shows a mixture between the Dvaravati and the Khmer or Lopburi art styles. The *ushnisha* (cranial protuberance) is mixed with the halo in the form of a plain cone without any hair-curls. There is a small ring between this cone and the top part of the head. The head is also uncovered with hair-curls but with a small band dividing the hair from the forehead, this latter characteristic being typical of Khmer art. The square face also denotes Khmer influence but the facial characteristics still retain some Dvaravati features such as thick lips. The body is rather short, wearing a monastic robe covering both shoulders. The hands are in the attitude of meditation and the legs form a complete folded-leg posture which is also typical of Khmer art. Underneath is a tenon to be inserted into a base.
14. This rather beautiful Buddha figure is probably one of the best bronze Dvaravati Buddha images in Thailand. The Buddha has no halo on top of his head but only a cranial protuberance. He is wearing a monastic robe leaving the right shoulder bare and traces of the end of the robe can still be seen on the left shoulder. His left hand is more or less in the attitude of giving boon or benediction (*vara mudra*) with the end of the robe hanging down from the left wrist. The seated posture in the form of a complete folded-leg fashion might denote a little later date for this statuette. A small piece of bronze connecting the lower part of the right forearm in the process of casting has not yet been cut off. The face of the Buddha still retains strong Indian influence.
15. This stone head of a Buddha image of Dvaravati style is very interesting. At first it belonged to the Dvaravati style as can be seen from large hair-curls, the rather flat face, protruding eyes, the flat nose and thick lips. These ethnic characteristics point to the Dvaravati style and the date can probably be attributed to the 8<sup>th</sup> or 9<sup>th</sup> century A.D. However, later on, presumably in the 12<sup>th</sup> or 13<sup>th</sup> century A.D., this head was recut into the Lopburi style showing the Khmer influence, as can be noticed from small hair-curls on the forehead underneath the original larger ones and the forehead which has been recarved including the Dvaravati curved and connected eyebrows which have been changed into straight ones after the Khmer fashion.

This head can therefore be regarded as unique in showing the two styles of art combined into one image and fortunately the attempt to change the old style into a newer one is unfinished, therefore leaving traces for posterity to perceive.

16. This stone bust of a feminizing deity is wearing a high chignon on top of the head with a diadem the end of which is tied at the back part of the neck. The diadem is decorated with three crests, the one in the middle being quite small but the two on both sides of the ears being quite large. In her long ear-lobes she is also wearing a pair of round ear-rings. A necklace and a pair of armlets and bracelets are also worn. Each armlet is decorated with a large floral design. The left arm is broken but the right one is placed on the breast. The breasts are highly developed. The face is worn and shows a rather insipid expression. The fact that this Srivijayan piece from southern Thailand was found in the eastern part of the country shows that the Srivijayan art spread up to eastern Thailand from about the 8<sup>th</sup> or 9<sup>th</sup> century A.D., probably with Mahayana Buddhism.
17. This small standing Buddha in the attitude of dispelling fear with both hands which is typical of the Dvaravati art has a rather slender body and an indianized face that might mark it as belonging to the Srivijaya style in southern Thailand. The Buddha is wearing a thin and transparent robe covering both shoulders. His undergarment is provided with a flap in the middle. He is standing on a lotus-petalled base upon two square pedestals, the lowest part of which is divided into many receding stages. The frame is decorated with floral motifs which are in a rather worn condition.
18. This head can be reckoned as that of Siva because of the third vertical eye on the forehead. One can say that this piece belongs to the Khmer Banteay Srei style because of the diadem which is composed of two lower registers of lotus petals and beads, the rest being a large band decorated with lozenge designs and topped with floral motifs intersected with upright pendants. The hair is matted with a tall chignon that expands out on the top which is ornamented with a lotus design. A row of large beads encircles the lower part of the chignon. The diadem is knotted at the back part of the head. The face is provided with traces of hair on the temples, a moustache and a beard. The expression is half austere and half gentle.
19. This stone torso was found at Aranya Pratet, Prachinburi, eastern Thailand, by H.R.H. Princess Chumbhot of Nagara Svarga herself and has now become one of the masterpieces of the Suan Pakkad Palace collection. It probably represents Uma, the consort of Siva, as the statue originally had four arms. The Indian conception of feminine beauty is still highly preserved, hence its early date. The long dress shows the Khmer Sambor Prei Kuk style from its simplicity without any pleats, but with a buckle in front and a group of median pleats in the middle as well as a few pleats on the lower lateral sides of the body. Some indication of lines spreading from the buckle is also indicated. A few lines on the middle of the body underneath the sensuous breasts suggest the Indian conception of beauty. The dress is very thin and the sculptor shows extremely skilfully the contours of the body and the legs.
20. This standing stone image is a torso of Ardhanarisvara, a



composite figure of Siva, one of the greatest Hindu gods, and his wife or *sakti* (energy), Uma. One can notice that the right side of the torso is male and the left side is female.

The male part is wearing a short dress (*sampoi*) ornamented with floral designs with the end beautifully tucked up underneath the belt on the back. The dress is decorated with triangular motifs on the lower part, typical of the Khmer Angkor Vat (first half of the 12<sup>th</sup> century) and Bayon styles. The belt is also decorated with a floral motif with a beautiful buckle behind, the front one having already been destroyed as well as the falling pleated part of the dress. Underneath the belt are attached beautiful short triangular leaf-motifs intersected with falling pendants, again typical of the Khmer Angkor Vat and Bayon styles.

The female part is wearing a long pleated dress with the end of a triangular flap of cloth in front.

The figure of Ardhanarisvara is rather rare in Khmer art. The male part might originally have held a trident, the weapon of Siva, the lower part of the handle of which can still be seen attached to the right leg.

21. Avalokitesvara Bodhisattva is a male saint in Mahayana Buddhism. He was much worshipped during the time of King Jayavarman VII, the last great monarch of the Khmer empire (1181 - 1220?). The style of this image is typical of the Bayon style of that period.

The Bodhisattva is wearing a cylindrical chignon which is partly broken with a small figurine of Amitabha, the Dhyani Buddha in the attitude of meditation who is his spiritual father, in front. His hair is composed of vertical sections in which are lined motifs resembling the crescent moon. He has a small band on his forehead. His eyes are closed and his lips are showing a gentle smiling expression indicating compassion towards all the living creatures in the world. This serene and noble expression is typical of the Khmer Bayon style. He has four arms but the attributes which might have been a rosary, a book, a lotus and a water-flask have all been lost. His dress (*sampoi*) is short with the end tucked up behind. It is pleated with two flaps, one in front and one on the back. The belt is decorated with floral motifs without any noticeable buckles. The god is more or less standing in *tribhanga* (triple flexion).

22. This male torso was found in the jungle at Aranya Pradet, Prachinburi, eastern Thailand, by H.R.H. Princess Chumbhot of Nagara Svarga herself. The Khmer art of Baphuon style can be noticed from the dress (*sampoi*) which is short and pleated with the upper hem curving down rather low on the abdomen leaving the navel to be seen. In front one can see a small notched design on the cloth under the navel and a flap of cloth (*drape en poche* in French) divided into pockets on the left thigh of the statue. A cloth belt is worn with the end hanging down from a buckle on the right side of the body. The end of the cloth tucked behind forms a butterfly-motif above the belt on the back. All of these characteristics point to the Khmer Baphuon style.

On the middle part of the body are two lines which might be

auspicious characteristics. This torso originally had four arms which might mean that the image represents Vishnu, one of the three great Hindu gods.

23. This Buddha image can be reckoned as one of the finest of that period. The statue shows the influence of the Khmer Angkor Vat style (12<sup>th</sup> century) as can be seen from the rather austere countenance. At the same time the influence of the Khmer Bayon style (late 12<sup>th</sup>-early 13<sup>th</sup> century) can also be detected, such as the three large floral designs decorating the front part of the diadem and the short pendants attached underneath the necklace and the belt (which belong to both the Angkor Vat and the Bayon styles). The Buddha is wearing a pair of ear-rings and has an *urna* (a tuft of hair) between the eyebrows. His square face and the form of the ear-rings denote the Khmer influence. The middle flap of the undergarment is also decorated. Both hands are performing the same gesture of dispelling fear which shows the influence from the Dvaravati style in central Thailand. This image was probably cast in eastern Thailand where it was found, as can be noticed from additional lower registers underneath the middle part of the diadem. This characteristic has never been found in Cambodia. The circular design on each palm of the hand probably derives from the Wheel of the Law. The Buddha is wearing the upper garment covering both shoulders but it is so thin and transparent that the upper part of the body seems to be naked.
24. The Buddha protected by the Naga was very popular in Khmer art in Cambodia from about the 11<sup>th</sup> to the 13<sup>th</sup> centuries A.D. This gave the influence to the Lopburi or Khmer art in Thailand. The Buddha in the attitude of meditation wears a crown as well as a pair of ear-rings, a necklace, a pair of armlets and anklets. He is seated in a crossed-leg fashion which is rather peculiar for the Lopburi style. The monastic robe is worn leaving the right shoulder bare with the short end of the robe on the left shoulder ending in a straight line. The hollowness under the left arm-pit might show misunderstanding on the part of the artist concerning the way the drapery is worn. The Naga has seven heads with a long nose and the six lateral ones are looking towards the central face which is typical of Khmer art. There are three coils of the body of the snake under the Buddha and on top of a rectangular pedestal. The design of a piece of cloth is on the middle part of the first coil whereas two floral motifs (?) figure underneath between the first and the second coils and between the second and the third.  

This Buddha might be reckoned as the Adi Buddha, the creator of the world in Mahayana Buddhism but at the same time he might also represent Bhaisajyaguru, the Buddha as the healer, as he is holding a sort of a medicinal container on his right palm.
25. The statue represents the Buddha wearing the attire of royalty and standing on a lotus pedestal. This Buddhist icon has some interesting features. His beaming countenance shows the influence of Bayon style (13<sup>th</sup> century A.D.). The finial of the crown resembles a lotus bud. The slightly curved diadem is decorated with lotus petal designs. Between his eye-brows is an *urna* (a tuft of hair). His oval face, arched eyebrows, an aquiline nose and a plump chin suggest the influence of



Sukhothai art (13<sup>th</sup>-14<sup>th</sup> century A.D.). Hanging from his ears are ear-rings with pointed knobs. A globular ornament is conspicuously studded in the middle of the necklace. Both the necklace and the belt belong to the Angkor Vat (12<sup>th</sup> century A.D.) and Bayon styles. His hands are performing the gesture of dispelling fear which indicate the Dvaravati style (7<sup>th</sup>-11<sup>th</sup> century A.D.) from central Thailand. A lotus bud figures on the palm of each hand. The image is presumably cast in the central region of this kingdom as evidenced by his facial features.

26. Visvakarma is the god of craftsmen and was popular in Cambodia about the 13<sup>th</sup> century. He is wearing a crown, a necklace, a pair of ear-rings and armlets, a belt, a pair of bracelets and anklets. His necklace and belt show the derivation from the Khmer Angkor Vat and Bayon styles (12<sup>th</sup>-13<sup>th</sup> centuries A.D.) with short pendants attached underneath. He is seated in a so-called Javanese style, lifting up his right leg. His dress (*sampot*) is a short one. His right hand probably held a working instrument of a craftsman which has now been lost. A circle design marking a great hero can be seen on the palm of his left hand.

27. This water-pot is a beautiful one, covered with brown glaze. The spout and the end of the handle are decorated with representations of a stylized bird's face. There is a hole in the middle surrounded by curved and vertical designs as well as vertical motifs on the body. The conical lid has unfortunately been lost.

28. This water jar is decorated with circular lines around the mouth which is attached with two small handles. It was probably fabricated when the Khmers from Cambodia were still powerful in Thailand.

29. This brown glazed jar is decorated on the upper part of the body with curved designs. The conical lid is still there. It was probably used to contain water.

30. This late Chiengsaen or Chiangmai Buddha image from northern Thailand received influences from the Sukhothai art as can be seen from the oval face and crown decorations which probably derive from those of the Sukhothai bronze Hindu images. Usually the Buddha of this type wears the ornaments over his monastic robe but here one can detect some misunderstanding on the part of the artist. The *sanghati* (a scarf worn over the left shoulder) is hanging above the necklace and the hem of the robe over the right chest has turned into a design and curves up under the right arm-pit. The hem of the robe over the left wrist and the left thigh has also turned into a beaded ornament as well as the hems of the upper and lower garments on the left leg. The Buddha is wearing a crown, a pair of ear-rings, a necklace, two pairs of armlets, bracelets and three rings. The base still shows the early Chiengsaen style being decorated with lotus petals and stamen.

The face, though receiving the Sukhothai influence, shows already the decline of the Thai statuary workmanship.

31. The figure of a kneeling divinity or prince was rather popular during the late Chiengsaen or Chiangmai period in northern

Thailand. Here one can see a statuette of a kneeling personage in the attitude of adoration or holding a lost conch (?) in the attitude of donation. The crown and the belt contain a motif which probably derives from the Sukhothai Hindu images. The pectoral on the chest denotes that it is contemporaneous with the Ayudhya style.

32. This walking Buddha statue can be reckoned as one of the best walking Buddha images in Sukhothai style. He has a flame-like halo on top of his head. His hair - curls are rather small with arched eyebrows, down-cast eyes, a rather hooked nose and thin lips with a gentle smiling expression. His shoulders are broad with a rather thin waist. The whole body is gracefully swaying after the momentum of the walking movement. His left hand is lifted up to produce the attitude of dispelling fear with beautiful tapering fingers whereas the right arm which is like the trunk of an elephant (after the Indian conception of aesthetics) is swaying behind to counterbalance the forward movement. The hem of the robe falls down in a wavy line from the left wrist. The Buddha is wearing the robe leaving the right shoulder bare and the long end of the *sanghati* (shawl) is hanging over the left shoulder ending in a notched design. The upper hem of the lower garment can be seen in a semi-circle on the abdomen below the navel. The left leg (which is supposed to be like a banana tree again after the Indian conception of beauty) is moving forward whereas the right one with the heel up is regressing on the back. The ends of the lower hem of the upper garment curve up beautifully at the two corners and that of the lower garment can be seen underneath. The heels of the feet protrude behind after the characteristics of a great hero. The base is newly made.

33. This Buddha image is one of the best representatives of the Sukhothai Buddha of the General Group. He has a flame-like motif on top of his head with rather small and pointed hair curls. The face is oval with arched eyebrows, the eyes looking downwards, a hooked nose after the Indian conception of a great hero and a thin mouth with serene smiling expression. The shoulders are large with a rather thin waist. The *sanghati* over the left shoulder is quite long, down to the navel and ends in a notched design both on the front and on the back of the body. The hem of the upper garment traces a wavy design on the left thigh. The Buddha is seated in a folded-leg fashion and the hems of the upper and lower garments can be seen on both ankles. The base has unfortunately been broken.

34. This stucco head of a Buddha image probably came from Wat Pra Pai Luang, one of the oldest Buddhist monasteries outside the old town of Sukhothai in the north. One can notice the early Chiengsaen or northern Thai style in the facial features such as a prominent chin after the Indian conception of a great hero.

The downcast eyes, a rather hooked nose and serene smiling expression belong to the Sukhothai style. Though the top part of the head has been broken, hair-curls can still be noticed with some remnants of the cranial protuberance. The three rings on the neck also denote the auspicious marks of a great hero. If one believes that the early Chiengsaen



- style antedates that of Sukhothai, this Buddha head can then be attributed to the early Sukhothai art.
35. This terracotta head of a demon came from the large *chedi* at Wat Chang Rob, Kampaengpet in northern Thailand. It belonged originally to a group of standing demon-guardians holding a club between elephant-caryatids surrounding the base of that *chedi*. Unfortunately now all of these terracotta figures have been destroyed. Only some of the heads have been left. The Buddhist demon with protruding eyes and a rather smiling expression is wearing a diadem and a pair of ear-rings.
  36. This bowl probably came from the Turiang kiln at Sukhothai. The middle is decorated with the design of a stylized disc and the inner and outer sides with floral motifs intersected with vertical lines of stylized beads (?). It is supposed that the influence came from the Tzu-chou ware in China.
  37. This beautiful box is decorated with brown glaze on a cream background. The decorative motifs are floral designs, a lotus and lotus petals. At the inner bottom of the bowl is a fish motif. It was probably fabricated at the Turiang kiln outside the town of Sukhothai on the north and is one of the best specimens from that site.
  38. This water-pot of the Sukhothai period derives its form from an Indian water-pot of a *kendi* type with a special kind of spout. It is covered with white glaze which is rare to find. This pot was probably fabricated at the town of Sisatchanalai, north of Sukhothai, where existed many kilns producing the best Sangkalok or Sawankhalok ware.
  39. In Sukhothai art, erotic scenes are quite rare. Thus this piece must be regarded as unusual. The head-dress and the dress of the male and female figures might be used for knowledge of Sukhothai every-day life. The colour is cream decorated with brown glaze. They are both probably wearing a *sarong* and a shawl on the upper part of their bodies.
  40. This head probably represents a Brahman as there is a chignon at the back part, encircled by a ring with two knobs, one on top and one down below. The hair is represented as being combed and the expression is joyfully smiling. Brahmans existed at Sukhothai during the Sukhothai period as some of them were advisers to the king and some performed Hindu court ceremonies.
  41. This vessel is a beautiful one. The spout is in the form of a dragon with the body painted on the main part of the kettle amongst some floral designs. The handle is in the form of another smaller dragon. The small mouth is decorated with lotus petal motifs. The decorative designs on this kettle show some Chinese influences but were probably drawn by Thai artists.
  42. This kiln-waster is composed of two distorted bowls. The accident probably occurred in one of the kilns at Turiang outside the town of Sukhothai to the north. The upper bowl is decorated with floral designs whereas the lower one has no decoration. During the Sukhothai period it was thrown away by potters but now such wasters have become very popular and are found in many private collections.
  43. This piece was probably used as an ink-pot as can be seen from its spouted nose. The fish form might be identified from the scales and a tail.
  44. This standing horse covered with brown glaze might have been used as a toy or an offering to a divinity. A rope is tied around its body and leads to a saddle (?) on its back.
  45. This Buddha image was cast in Thailand and probably by a Thai artist. The statue shows some Khmer influences such as a small band on the forehead, a square face with rather straight eyebrows and a somewhat austere expression. The halo in a stylized lotus-form, small hair-curls, long *sanghali* (shawl) ending in a straight line, the attitude of subduing Mara, the folded-leg seated posture and the base concave in outline all point to the second period of U-tong style which flourished in central Thailand about the 13<sup>th</sup>-14<sup>th</sup> century A.D.
  46. This Buddha image is typical of the second period of U-tong style with the halo in a flame-like motif, small hair-curls, a small band on the forehead and a square face, the two latter characteristics deriving from Khmer art. The facial expression is rather austere with curved eyebrows and a rather thick mouth. The base is again concave in outline.
  47. This crowned Buddha head belongs to the Ayudhya style, as can be noticed from the rather hard and lifeless expression on the face. The diadem worn by the Buddha probably derives from the Sukhothai bronze Hindu images but the two projecting parts or seams on the diadem above the ears denote the Ayudhya period. The ears are also very stylized, wearing a pair of ear-rings in the Khmer style. On top of the head can be seen a stylized cranial protuberance and halo.
  48. This Buddhist votive tablet stand used to contain many small Buddhist votive tablets in terracotta, probably around 108 (an auspicious number in Buddhism) and then four large ones in the top part which is decorated like the pediment of a Thai building, being framed by a stylized *garuda* (the king of birds) on top holding *naga* (king of serpents). Such a design probably derives from Khmer art and is believed to have the power of chasing away evil spirits. The more or less triangular projections on the frame represent the scales of the *naga*. This type of Buddhist votive tablet stand was originally made to be dedicated to a Buddhist monastery.
  49. This carved panel represents in the centre a *stupa* probably enshrining the relics of the Buddha. On the right of the *stupa* figures a Buddhist monk in adoration as well as holding a lotus. Next sits Vishnu, one of the greatest Hindu gods, as can be noticed from his four arms, the two lower ones joined in the act of adoration and the two upper ones holding a conch and a disc respectively. Then follow three angels who are also in the attitude of adoration and seated in the same style as Vishnu by lifting up their right legs. On the left of the *stupa* sit five divinities also in adoration but sitting by lifting up their left legs in order to give symmetry to the scene. On top are flowers hanging down between each



personage in the scene.

This carving shows some Khmer influences such as the rather square faces, the dress and the seated posture but it was probably sculpted by Thai artists in the late 17<sup>th</sup> or 18<sup>th</sup> century A.D.

50. This painting on wood represents scenes from the life of the Buddha when he was still the Bodhisattva in Heaven; his birth on earth in Lumbini park; the divination that he would become either a great king or a great prophet; his marriage; his realization of the impermanence of life by seeing the four symbols of old age, sickness, death and a monk; the Great Departure; the cutting of the hair; the Enlightenment; the temptation of Mara (the evil spirit) 's daughters; the First Sermon; the preaching in Tavatimsa Heaven, the cremation of the body of the Buddha and the distribution of the relics. Though the workmanship of this painting belongs to the late Ayudhya style, it is noticeable that after the Enlightenment, the Buddha is represented by an aniconic symbol, a lotus, which is typical of ancient Indian Art (3<sup>rd</sup> century B.C. - 1<sup>st</sup> century A.D.) before the anthropomorphic image of the Buddha was invented. However he is represented as a human being in the scene of preaching in Tavatimsa Heaven.
54. This book-cabinet originally containing Buddhist holy manuscripts belonged to Wat Ban Kling in the province of Ayudhya, from where the Lacquer Pavilion also came. The two front panels represent a scene from the Vessantara Jataka, the last previous life of the Buddha, when the family of Prince Vessantara including his father, mother, son and daughter is going out of town with an army to invite Prince Vessantara and his wife, who have become hermits, to come back to town. The workmanship is very much like that of the Bangkok period (19<sup>th</sup> century) but the two lateral panels, depicting a dancing divinity holding a sword among other divinities in adoration with lively flame-like designs and animals, remind one more of the late Ayudhya workmanship.
57. The Lacquer Pavilion formerly stood in the precincts of the Ban Kling Monastery, on the bank of the Chao Praya River between Ayudhya, the former Thai capital, and Bang Pa-in. It seems to have been in the Ban Kling Monastery for a hundred years or more. Formerly there had been two buildings but later on they were pulled down by villagers who reassembled them to form a single building having a room in the centre surrounded by narrow corridors. The inner wooden walls of the room are painted in gold on black lacquer depicting various scenes from the life of the Buddha along with others from the Ramayana, the Hindu epic, in the lower register. The outer part of these inner walls are sculptured into scrolls, animals and many lively mythical beings. The inner sides of the corridors are also painted with scenes from the Buddha's life and the Ramayana. The outer part is sculptured but very much dilapidated because of the sun and the rain except on the northern side which has been recently restored. The late Prince Chumbhot asked the abbot of the Monastery of Ban Kling for permission to remove the Lacquer Pavilion to his palace, compensating by building some other structures for the Wat. He gave this Pavilion as a birthday present to the Princess in 1959. Both of them employed skillful artists to restore the paintings and painstakingly supervised the work until the Lacquer Pavilion became one of the outstanding pieces of architecture in Thailand.
59. This scene represents the conversion of the Fire-Worshippers (Jatila) by the Buddha. The Buddha miraculously floats in the air. The Fire-Worshippers watch him from their boat, while heavy rain falls and floods the hermitage and the forest.
60. This scene represents the Buddha, who is already ill, leading his disciples to the Hiranyavati River on the way to the grove of Sala trees near the town of Kusinara before his death.
61. This scene probably represents one of the series of five sermons the Buddha was accustomed to preach to his lay disciples: on the evil results of worldly pleasures (*kamadinavakatha*), symbolized by sufferers in hell.
62. This scene represents the Buddha's Last Hours when villagers are preparing food to present to the Buddha in one of his daily activities: collecting alms in the morning. Thai artists usually insert funny anecdotes in religious stories. Here one can see in the lower right corner a woman fetching water while one boy is trying to lift up her robe.
63. This wooden sculpture probably represents a scene from Vidhura Jataka (the ninth of the previous ten lives of the Buddha) when Vidhura, a scholar Bodhisattva who will be reborn as the Buddha, is preaching to Punnaka, a demon, who is seated on his left and the demon's horse crouching on his right. This story teaches the virtues of the conquest of good over evil and the duty (*dharma*) of officials to their king.
65. The outer panels of the middle room as well as those of the outside are sculptured into beautiful floral scrolls in which mingle lively animals and mythical beings. Here one can see the latter, with human heads and bird bodies. They look much westernized and might have received their prototype from western examples.
67. This painting might be described as a Thai miniature. It represents the horoscope of H.R.H. Prince Chumbhot of Nagara Svarga who was born on the fifth of December 1904. One can notice the Buddha flanked by two adoring disciples above the horoscope of the late prince. Down below in a cartouche is described the date and time of the birth of the infant prince and a wish for good luck, prosperity and long life for him.
68. At the far end of the room are installed a palanquin and an umbrella for the rank of a prince, flanked by two trees made of gilt silver and silver. These two last items were offered by H.M. the King to the great-aunt of the late Prince Chumbhot as a token of respect when she reached 90 years of age. At the corner on the left is a model of a Thai throne set up on a cabinet and further left the head of a crowned Ayudhya Buddha image and a hand in the attitude of dispelling fear placed on another cabinet, inside of which are displayed miniatures of Thai musical instruments. On the right is hung a painting of the Ramayana story above a cabinet displaying some niello ware and *bencharong* (five-coloured) bowls. In the foreground one can see a low table with a three-stringed musical instrument



and a flower-tray on top.

69. This model of a royal barge originally belonged to H.R.H. Prince Paribatra of Nagara Svarga, father of the late Prince Chumbhot. When the prince was still living in his residence on the Chao Praya River, which is now the National Bank of Thailand, he would have this kind of boat lighted and let float on the Chao Praya (Menam) River on certain festivals such as the birthday anniversary of the king.
70. Here one can see on the wall commemorative fans or screens, concerning the Paribatra family, offered to Buddhist monks during many ceremonies, such as those of birthday anniversary, funeral, etc. The embroidered motif on each one of them has a certain meaning pertaining to that occasion. Down below will be seen a howdah, once placed on the back of an elephant, and two elephant tusks with a gong hung in the middle offered by the Prince and Princess of Nan to Prince and Princess Chumbhot of Nagara Svarga in 1958.
71. This model of a Thai throne was probably commissioned by the Paribatra family to enshrine the ashes of one of their ancestors. One can notice the pointed roof of a *prasat* on top of a base which is rather long. On each side is a seven-tiered umbrella which is used as a decoration and at the same time marks the high royalty rank. The throne also symbolizes the Sumeru Mountain, the sacred mountain at the middle of the earth, after Hinduism and Buddhism. Once the king sits on the throne, he is more or less reckoned as a god. That is the reason why on the base can be seen small figurines of divinities in the attitude of adoration.  
It is now adapted as a lamp holder.
72. A Thai *prasat* is a type of architecture that can be constructed only in the Royal Palace or in a Buddhist monastery to house a Buddha image or a Buddha's footprint. The main characteristic is a pointed roof divided into many tiers, each tier decorated with small models of architecture or mostly with just decorations in the form of a small pediment. This model was probably originally ordered by the Paribatra family (the family of H.R.H. Prince Chumbhot of Nagara Svarga) in order to place the small urns containing ashes of their ancestors. The Thai *prasat* probably derives from Indian architecture which was originally built in stone. Now this model of the *prasat* is used to contain three Buddha images, one in the Gandharan style in the middle, one of U-tong art on the left and a Burmese one on the right.
73. This set of two door-panels originally belonged to a Buddhist monastery. The story carved and painted represents that of the Prince of the Golden Conch, a drama composed by King Rama II of Bangkok (r. 1809 - 1824).  
In the upper left-hand corner the mother of the prince is trying to break the conch in which her child used to hide after their banishment from the town of the prince's father. In the middle section of the panel a mahout on an elephant tries to kill the young prince but in vain. The bottom scene of this panel shows the heroine, Princess Rochana, gives a garland to the prince, who is disguising himself as a negrito, as a token of her consent to become his wife. On top of this scene both of them are banished from the town by Princess Rochana's father. On the top of the right panel the scene represents the Prince of the Golden Conch in his real identity with his wife, Princess Rochana, when they are living together in a hut outside the town. Below the prince is acting as a divinity in front of his six brothers-in-law who come out hunting by command of their father-in-law. In the scene the prince is cutting one of their ears before giving them some dead animals. In the middle of the panel the Prince of the Golden Conch, in disguise again, is taking a number of fish to his father-in-law by his command. In the bottom scene the Prince of the Golden Conch in his real identity is playing polo with Indra, the god, who comes down from Heaven in order to help the prince to show his real identity. The prince wins the game and he and his wife are invited back to town.
74. This painting on wood represents a scene in the Himavanta Jungle around the foot of the Himalayas or the Kailasa Mountain, the abode of Siva, one of the greatest Hindu gods. In the lower left-hand corner one can see an old hermit, probably a teacher, seated in one hut which is situated near another, both of them built in Thai pavilion-style. In front are seated on the ground two young hermit-students in adoration. On the right of the on-lookers are many species of animals, both real and mythical, for instance elephants of many colours, lions, birds and above the two pavilions mythical beings who are half human and half bird. In the sky are many *vidyadhara* (hermits who live around the foot of the Kailasa Mountain) who are flying and plucking fruit from a tree.
75. This banner represents the crowned Buddha in the attitude of dispelling fear with his right hand (which is sometimes called in the late Ayudhya and early Bangkok periods the attitude of pacifying the relatives during quarrels) attended by two crowned standing disciples in the attitude of adoration. It is quite rare to find them all crowned as on this banner, especially the Buddhist disciples, who are monks as can be noticed by their monastic robes. The three are standing upon beautifully decorated bases under a niche. The niche is decorated on top with lotuses and surrounded by hermits also in the attitude of adoration. The colour is pleasant with predominant red and blue. The disciple on the right of the Buddha is wearing the monastic robe leaving the left shoulder bare which is unusual but was probably done to produce symmetry in the composition.
76. This mother-of-pearl inlaid wooden panel was probably originally a door-panel of a Buddhist monastery. On the panel one can see two Hindu divinities acting more or less as door-guardians: Brahma with four faces and four arms, the two lower ones being in the attitude of adoration, riding on two *hamsa* (wild geese) and Indra with the right hand holding a sword riding on his mount, the three-headed elephant, Erawan or Airavata. Under the two gods are portrayed two large and two small divinities in the attitude of adoration. They are all surrounded by graceful scrolls, sometimes representing stylized *kirtimukha* or *kala* (the face of a monster-guardian) and sometimes ending in a *hamsa* head.
77. This superb mother-of-pearl inlaid work is decorated with scroll designs inside of which figure the heads of lions, *gajasinha* (lion with the trunk of an elephant) and dragons. These motifs resemble those on the door-panels of the Temple of the Emerald



- Buddha. Hence their contemporaneity: early Bangkok period, late 18<sup>th</sup> century A.D.
78. This food-container which is made of wood, lacquered and exquisitely decorated with mother-of-pearl in Thai designs, is used to contain many bowls with food. Normally the food will be offered to a Buddhist monk during a certain ceremony.
  79. This box is superbly decorated with mother-of-pearl inlaid work in Thai designs. The figure of the lion on the middle of the lid might denote that the object concerned the Ministry of Interior.
  80. This food-container which is made of wood, lacquered and exquisitely decorated with mother-of-pearl in Thai designs is used to contain many bowls with food. Normally the food will be offered to a Buddhist monk during a certain ceremony.
  81. This tray is used to contain objects, such as bowls containing food or a garment for a Buddhist monk. The objects will be offered to a Buddhist monk during a ceremony.
  82. This picture represents the scene before the Great Departure of the Buddha. The Bodhisattva (Buddha-to-be) is looking at his wife and newly born son in the palace while his horse and groom are waiting for him in the lower left-hand corner. All the female and most of the male attendants are sleeping. The arabesque designs on top point to the Bangkok period of about the second quarter of the 19<sup>th</sup> century A.D.
  83. The Thai used to chew a lot of betel-nuts. Here one can see a set for them including a tray with four legs, smaller trays for betel-nuts and accessories such as tobacco, clove etc., a pair of scissors to cut a betel-nut, an instrument to grind a betel-nut and an envelope for a knife.
  84. A tea-set is composed of a flat tray, a kettle, a bowl with cover on a small tray and a bottle for tea powder. This set was probably used in a ceremony by a high personage.
  85. This bowl was probably used to contain rice for offering food to Buddhist monks in the morning and the ladle was used to put rice in a Buddhist monk's alms-bowl. The design is floral, intersected here and there with *hamsa* (swan)'s heads.
  86. These two objects were probably made in Bangkok in the 19<sup>th</sup> century as the gold designs nearly cover the outer parts of the objects. In the earlier period the black background would predominate.
  87. In chewing betel-nut, spittoons were quite important. Here one can see two of them in different shapes. The large one was probably used in a ceremony whereas the small one was privately used.
  88. This bowl decorated with five colours probably belongs to the Bangkok period as it is white inside. It was made in China after Thai designs. On the outer part one can see figures of divinities in adoration among floral designs. The lid is decorated with the same motifs as the body of the bowl.
  89. This bowl made in China after Thai designs might belong to the late Ayudhya period as it is green inside. One can see on the outer part the figures of divinities in adoration intersected with mythical beings, half human-half deer, among flame-like designs. Inside there is a large floral motif in the middle. It is called *bencharong* because it is usually decorated with five colours.
  90. This spittoon was made in China after Thai designs. It is white inside indicating its age as belonging to the Bangkok period. The designs are composed of coloured floral motifs on a gold background.
  91. This Buddha image shows the Greco-Roman style as can be seen from a round plain halo behind the head and a western type of face mixed with some Indian characteristics such as elongated eyes and rather thick lips. The monastic robe with natural pleats imitates the Roman *toga* covering both shoulders. The Buddha has natural hair with a chignon which differentiates him from a Buddhist monk disciple. He also has an *urna* (a tuft of hair between the eyebrows), long ear-lobes and webbed fingers as characteristics of a great hero after the Indian conception. His right hand is performing the gesture of dispelling fear whereas the left hand is placed on the lap holding the end of the robe. He is probably seated in a crossed-leg fashion, the toes of the left foot still being seen on the right thigh. The seat has two decorated legs and is covered by a drapery. Two Buddhist monks are seated with the left leg lifted up and the hands joined in adoration in front. This piece probably came from northwestern India which is now Pakistan.
  92. This small stone figure of a Bodhisattva, probably Maitreya the future Buddha, no doubt came from northwestern India which is now Pakistan. It belongs to the Greco-Roman style mixed with some Indian local features. The halo is round without any decoration after the Greek and Roman arts. The Bodhisattva wears long hair with a chignon on top. He is wearing a diadem, a pair of ear-rings and a heavy necklace, the last being after the Kushana style of the period. The dress is more or less worn in the style of a Roman *toga*. The slippers also belong to the western mode. The right hand of the Bodhisattva was probably in the attitude of dispelling fear and the left one holding a lustral water-flask. The face is a mixture of the Indian and Greco-Roman styles with an *urna* (a lump of hair between the eyebrows) symbolizing a great hero.
  93. This Buddha image no doubt represents Amitabha, or Amida in Japanese, the Dhyani Buddha of the West and of the present age. Avalokitesvara, the Protector Bodhisattva of the Mahayanists during this period, is his emanation, hence the popularity of the cult of Amida in Mahayana Buddhism in Japan. He has a halo behind him in the form of a Bodhi leaf shape composed of many lotus designs. The Buddha has no



halo on top of his head but a red gem on his hair instead. He has a round face typical of the Japanese Buddha style and his garments also denote the Chinese and Japanese types. He is seated in the attitude of meditation with two hands joined, again after the Chinese and Japanese fashions, on a lotus base which is on top of a higher one composed of an inverted lotus, animal figures and various designs.

94. This Tibetan Buddha image probably represents Amitabha, one of the Dhyani Buddhas in Mahayana Buddhism. He is the Buddha of the West and at the same time the Dhyani buddha of the present age, hence his popularity during this period. He is wearing long hair with a small halo on top and the fringes of hair descending on both shoulders. A short necklace and a long one are also worn as well as a pair of round ear-rings, the right one of which has been lost.

The Buddha seems to wear a shawl on the upper part of his body whereas the lower garment is composed of many folds. One can also notice a pair of armlets and bracelets. Two rays are coming out from his body, both from the right and the left arms, but the right one has been lost. He is seated in a crossed-leg fashion and the base is decorated with two rows of lotus petals probably denoting the influence from the Pala art in northeastern India.

Inside the base are contained ten magic formulas written on ten small rolls of paper covered with cloth.

95. This drawing was probably made by a French artist in the late 17<sup>th</sup> century A.D. when there was an exchange of ambassadors between Louis XIV of France and King Narai of Siam (r.1656-1688). The French artist who made this portrait presumably had never come to Siam. This is the reason why King Narai or Chaou Haraye looks like a negro and wears a costume that is totally different from that of a Thai king.

At the bottom of the picture is written "Chou-Haraye, Roi de Siam. Tire des Voyages de Kaempfer. A Paris chez Duflos rue St. Victor. A.P.D.R."

Kaempfer was a German doctor who came to Southeast Asia, China and Japan in the 17<sup>th</sup> century.

96. This portrait was probably made by a French artist who had never come to Siam in the late 17<sup>th</sup> century. The Queen of Siam (Reine de Siam) thus looks like a female Greek statue wearing royal European dress during that period.

At the bottom of the picture is written "Reine de Siam, Tire de Kaempfer. Paris chez Duflos rue St. Victor A.P.D.R."

## The Minerals of Suan Pakkad Palace

1. The golden yellow bands of the polished slab originally were asbestos of chrocidolite variety which was later replaced mainly by silica or quartz material. Some of the other interbanded colours are various kinds of iron oxide minerals. The yellowish brown is of limonite and the metallic grey is of haematite.

2. The upper slab is of fossil fish of the herring family which belonged to the Eocene Epoch, about 50 million years ago. They have been preserved by a thin film of carbonaceous material in marl.

The lower two slabs are similar to the *Aspidorhynchus* fish with thick ganoid scales of probably Cretaceous to Jurassic Period, about 100 to 150 million years ago. These fish were adapted to fast swimming and were presumably of predacious habit.

3. A fine specimen weighing 7 kgs. from Mount Oppu Mine, Amori Prefecture, Honshu Island, Japan. The inner core is of quartz crystal bunch, with the outgrowth of pink rhodocrosite on which a sprinkling of pyrite crystals has grown. It resembles a large cluster of pale pink lotus buds. A gift from the collection of Mr. Rikuro Ito of the International Rock Appreciation Club, Japan.

4. The banded rock from West Australia is well known by the term "zebra rock". The rock itself is composed of quartzose material (sandstone, quartzite). The distinctive brownish

bands are caused by the staining of hydrous iron oxide. Its attractive banded pattern looks like some shell patterns as shown in the photographs.

6. This specimen of malachite (copper hydrous carbonate mineral) is from Africa. The interlayers of bright and lighter green form an attractive parallel banded structure which increases the value of the semi-precious stone.
7. Polished jasper mass showing attractive interbanded colours; the bright shades of brown and metallic grey colour are due to the presence of limonite and haematite mineral respectively.
8. A very special form of quartz crystal was collected from the volcanic area of Nakhon Nayok on the southern edge of the Khorat Plateau, Thailand. The specimen shows an unusual habit, the exceptional multiple crystal growths developing on each prism face.
9. Unusual geode specimen from Lopburi, Thailand, with an internal growth of stalactitic form of chalcedony, dropping on the parallel layers of the same material below. This indicates its origin by meteoric activity rather than hydrothermal activity.
10. Other two unusual geodes from Lopburi, with interior of
11. stalactitic shapes formed by chalcedony: the lower photograph resembles a human palm.



## The Shell Collection at Suan Pakkad Palace

1. Group of MUREX SHELLS, distinguished by large and attractive spiny structures, are the *Muricanthus radix*, *Hexaplex cichoreus* and *Hexaplex regius*.  
(Clockwise from top)
2. Among the favourite acquisitions by Princess Chumbhot for her collection are these outstanding examples of COWRY SHELL, including *Cypraea mappa*, *C. testudinaria*, *C. aurantium* and *C. caurica niger* from New Caledonia.  
(Clockwise from the top left)
3. An immediate glance at these CONE SHELLS reveals even to an inexperienced eye that *Conus bengalensis* on the left-hand side is more rare and more sought after than the *Conus textile* on the right hand side.
4. Another group of shells, the CONE SHELL from the beautiful island of Phuket. (Counter-clockwise from the top) *Conus litteratus*, *C. betulinus*, *C. figulinus*, *C. monile*, *C. zonatus*, *C. ammiralis*, *C. striatus* and *C. aulicus* in the middle.
5. The largest in the Genus *Oliva* *Oliva porphyria* displays its handsome tent patterns.
6. Nature's own pagoda, (from the left) these are *Mitra mitra*, *terebra maculata*, *T. subulata* and *T. dimidiata*.
7. The beautiful varieties of *bivalves* are all from the south western coast of *Thailand*.

# Glossary

by

*Professor M.C. Subhadradis Diskul*

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

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

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

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

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

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

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

**Bangkok** or Ratanakosin, the present capital of Thailand since 1782.

**Banteay Srei** A Khmer temple that was built in 967 A.D. by Yajnavaraha in the reign of Rajendrarvarman. It was dedicated to Siva and its name has also been used for the Khmer art style in the second half of the 10th century A.D.

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

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

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

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

**Brahma** One of the greatest Hindu gods. He has four faces and his mount is a *hamsa* (wild goose). He is reckoned as the creator of the world.

**Brahman or Brahmin** A Hindu priest.

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

**Buddha under Naga** One episode of the life of the Buddha when after his enlightenment the Buddha went to sit down and meditate. During that time a storm was beginning so the Naga Muchalinda came up from a pond and tried to protect the Buddha from the rain. This iconography originated in the Amaravati art in the southeastern part of India. It might be that the people there had worshipped the snake so after they adopted Buddhism this iconography was invented in order to mingle the two faiths together. In Khmer art this type of iconography was very popular as the *naga* was also considered as the protector of the Khmer empire.

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

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

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

**Dongsòn** A site in northeastern Vietnam where many prehistoric bronze objects such as kettle drums have been found. Scroll designs were very popular during that period. It is now believed that the date might be from 8th to 1st centuries B.C. The site gives the name of Dongsonian culture for the same type of objects.

**Enlightenment of the Buddha** The scene depicted is usually the Buddha seated in the attitude of subduing Mara or the evil spirits with the right hand on the knee pointing down to the ground, palm facing inside, and the left hand on the lap. The earth-goddess figures underneath the throne and the Bodhi tree on top. The Buddha is surrounded by the army of Mara on both sides, normally threatening on the left and already converted on the right. The earth-goddess is there



to drown the host of all the evil spirits by water of merit from her hair that the Buddha has accumulated in his previous lives. It is surmised that this scene is an allegory to depict the fighting between worldly pleasure and the desire for enlightenment in the mind of the Buddha until at last he decides to continue contemplation until his absolute enlightenment.

**Gandhara** The name of a province in northwestern India which is in the present-day Pakistan and Afghanistan. The Greeks and the Romans settled down there and they produced the Buddhist Gandharan art showing the Greco-Roman influence about the beginning of the Christian era.

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

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

**Hamsa** A wild goose or swan, mount of Brahma.

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

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

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

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

**Kushana** The name of a dynasty that came from central Asia and settled down in northwestern India about the beginning of the Christian era. They adopted Mahayana Buddhism and their great king, Kanishka, probably created the anthropomorphic image of the Buddha for the first time by using Greco-Roman artists in the province of Gandhara and Indian artists at the town of Mathura in northern central India about the 1st or 2nd century A.D..

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

**Mahayana Buddhism** "Greater Vehicle" or "Greater Means of Progression", Buddhism that incorporates many aspects of Brahmanism (ancient Hinduism). In Mahayana Buddhism there are many Buddha and Bodhisattva. Supposed to have begun in northern India at about the 1st century A.D. In late Mahayana Buddhism, there are the Adi Buddha, the creator of the World, the five Dhyani Buddha in heavens, one in the centre and the other four in each direction as well as many Bodhisattva. The Dhyani Buddha of the West is Amitabha or Amida in Japanese. He is the Dhyani Buddha of the present age, hence his popular worship. He is in the attitude of meditation and his paradise is called Sukhavati. The Avalokitesvara Bodhisattva is his emanation.

**Maitreya** The Bodhisattva that will be reborn as the future

Buddha, both in Theravada and Mahayana Buddhism.

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

**Mudra** Gesture of the hands.

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

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

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

**Prasat** A royal residence, a structure in a Buddhist monastery or the name of a Khmer monument, either in Buddhism or Hinduism. It can be perceived from a pointed roof which evolved from a structure with many tiers of roof in Indian architecture.

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

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

**Sangkalok** An imitation of Chinese ceramic, especially the celadon type, fabricated in Thailand during the Sukhothai period and later, probably from the 14th to 15th or 16th centuries A.D. Usually called by foreigners "sawankhalok" after the name of a town when the ware was produced.

**Siva** One of the greatest Hindu gods. He is a great hermit and therefore is dressed in a tiger skin, at least in his early iconography. He usually has a third vertical eye on his forehead. His attribute is a trident and his mount is a bull, Nandin.

**Srivijaya** A kingdom in the south of Southeast Asia from about the late 7th to the end of the 13th century A.D. Its capital might have been near the modern town of Palembang on the island of Sumatra. At one time it controlled the island of Sumatra, Malaysia and the southern part of Thailand.

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

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

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

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

**Uma** Consort of Siva. She can be both kind as mother of the world or ferocious. Her name for the first character is usually Parvati or Uma. For the second character she is called Durga or Kali.

**Vidyadhara** "Possessors of knowledge". A class of inferior deities inhabiting the regions between the earth and sky, and generally of benevolent disposition. In Thai art they always

dress like a hermit and are sometimes of bad character.

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

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

**Visvakarma** The craftsman - divinity of the gods.

**Vitarka mudra** The gesture of preaching or argumentation

when the thumb and the index of the right hand touch to form a circle symbolizing the Wheel of the Law. The Buddha can be either seated or standing. For the former posture the left hand is usually placed on the lap or holds the end of the monastic dress. For the latter the end of the monastic dress is always held in the left hand.

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



