



**AESTHETICS OF WORLD HERITAGE : THAI TEMPLES AND RUINS,
SUKHOTHAI HISTORICAL PARK AND ASSOCIATED SITES**

**By
Supot Chittasutthiyan**

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
DOCTOR OF PHILOSOPHY
Program of Architectural Heritage Management and Tourism
(International Program)
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SUPOT CHITTASUTTHIYAN : AESTHETICS OF WORLD HERITAGE : THAI TEMPLES AND RUINS, SUKHOTHAI HISTORICAL PARK AND ASSOCIATED SITES. THESIS ADVISOR : PROF.WILLIAM CHAPMAN Ph.D. 297 pp.

The aim of this study is to establish a suitable aesthetic category model of World Heritage, especially for Sukhothai Historical Park and other heritage sites, that will enable the visitors of the heritage sites to meet the objectives of creating enjoyment, appreciating a heritage property, bringing prosperity and creating local pride in the community.

The author used the qualitative research method in this study to gain in depth information of the subject being examined. Content analysis was used to ascertain historical and art information of the khmer art and its architectural influence in Thailand.

The author visited, observed and discussed with the director of Sukhothai National Museum at the heritage site. The study further examined the feedback of the visitors at heritage site for developing the services of heritage site.

To enable the Fine Arts Department to be more value -oriented, the author suggested the Fine Arts department to push the aesthetic study of cultural heritage sites into the national philosophy of education.

The author examined the Buddhist Art which influenced from Buddhism, The Khmer art and architecture which have had influenced to the Sukhothai Historical Park and associated sites. The author found that eventhough the architecture of Sukhothai Historical Park, World Heritage, was influenced by the Khmer architecture but the architects of Sukhothai can created the masterpice of the stupas, Sukhothai Stupa, in the individual style that absolutely difference from the Khmer architecture.

The conclusion of the study recommended that the aesthetics of World Heritage is based on the pleasure of ruins. This concept can be used at all the cultural heritage sites in Thailand to benefit all stakeholders.

Program of Architectural Heritage Management and Tourism

Graduate School, Silpakorn University

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Student's signature

Thesis Advisor's signature

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This dissertation has been a challenge to the aesthetic categories for the cultural heritage, especially for the World Heritage of Sukhothai Historical Park and Associated Sites. The aesthetics of World Heritage should be the aesthetic concept for all heritage sites.

I would like to use this opportunity to show my appreciation and heartfelt thanks to all those who contributed and supported me in the completion of this dissertation

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Contents

	page
Abstract.....	c
Acknowledgments.....	d
List of Figures.....	i
Figures reference	r
Chapter	
1 Introduction.....	1
Overview.....	1
Literature review.....	4
Methodology.....	5
2 Ruins as the Aesthetic Category.....	6
Ruins as matter.....	6
Ruins as form.....	6
Ruins as function.....	7
Ruins as incongruity.....	7
Ruins as site.....	8
Ruins as symbol.....	8
Ruins as Aesthetic Experience	9
3 Aesthetics and Values.....	12
Aesthetics.....	12
Philosophy of Western Art and Thai Art : Beauty and sublime.....	12
Background of Aesthetics : Thai.....	24
Buddhism.....	24
Hinduism	27
Khmer art.....	35
Khmer art and architecture in Thailand.....	37
Thai (Siam) architecture.....	63
Symbols in architecture.....	82
Values.....	87
Intrinsic value.....	88

Chapter	page
Extrinsic value	88
Cultural values	88
Interpretive value	90
Associative value	91
Aesthetic value	91
Historical value	92
Artistic value	92
“Emotional” and “Use value”	93
4 A Brief history of Sukhothai	97
Early settlement	97
Sukhothai Historical Park	99
Historic Monuments inside the Town Wall	102
Historic Monuments outside the Town Wall	116
History of Conservation and Restoration of Sukhothai	141
5 Influences of Theravada Buddhism and Khmer Art on Wat	
Mahathat and the Sukhothai Architectural Heritage	148
The Impact of Religion and Art on Wat Mahathat Sukhothai	157
Heritage and Its Components	158
World Heritage Status	160
Beliefs	160
Art and Architecture : Ornaments and Decoratives	163
Stucco Motive of Buddha's Birth	165
Stucco Motive of Buddha's Death	167
Buddha's disciples	168
Others Stucco Motif	169
Identity in style	175
Sukhothai art as a classic period of Thai art	187
Buddha Image : Four attitudes	193
Sitting	195
Standing	200

Chapter	page
Walking.....	202
Reclining.....	206
6 Architectures and Ruins.....	208
Architectures and Ruins.....	208
Castle – Topped Chedis.....	208
Ceylonese Bell-Shaped Chedis.....	210
Mandapa	212
Chedis with Lotus Bud-Tops.....	213
Mahathat Chedi	215
The Five-Spired Chedi.....	215
Crypt.....	216
Mandapa of a Standing Buddha Image.....	216
Viharn Luang.....	218
Planing of Wat Mahathat.....	219
Transformation of Khmer art to Sukhothai art and architecture.....	233
Process and development.....	233
Influences of Kbach Angkor in Wat Mahathat Sukhothai.....	255
Timelines of History.....	261
7 Conclusions and Suggestions.....	268
Thai Idea of Beauty.....	268
Concept of Aesthetics of Wat Mahathat Sukhothai.....	271
Influences of Aesthetic concept of Wat Mahathat Sukhothai to the Philosophy of Education on Thai Youth	276
Application of Aesthetic Values of Wat Mahathat Sukhothai on the Philosophy of Education for Thai Study.....	276
Bibliography.....	278

Chapter	page
Appendices.....	281
- Sukhothai Historical Park : Income & Visitor	282
- Map of Sukhothai Historical Park.....	286
- Folder of Historical Park, Sukhothai.....	287
- Folder of the Cultural World Heritage Sites.....	288
- Booklet of Historical Park.....	290
- Sukhothai, The City of Phra Ruang.....	293
- Wat Mahathat Sukhothai.....	294
- King Ramkamhaeng Inscription No. 1.....	295
Biography	296

List of Figures

Figure		page
1	Lintel dating from the 7 th century, Sambor Prei Kuk style	38
2	The southern lintel (top) and the northern lintel (bottom) Sambor Prei Kuk style	39
3	The makaras of earlier periods, new Prei Kmeng style	39
4	Prasat Non Ku	40
5	Lintel showing Vishnu Vamanavatara, Koh Ker style, c.940 CE.	41
6	Prasat Khao Phra Viharn	42
7	The Middle door from the southern facade of Gopura III	43
8	The western doorway of the south side of Gopura III.	43
9	Prasat Ta Muen Thom	44
10	The inner lintel above the south door, the Baphuon period	46
11	Outer lintel of the eastern gopura of the gallery	46
12	The South-eastern “library”, from the south	47
13	Prasat Ban Phluang	48
14	Prasat Narai Jaeng Waeng	49
15	Prasat Sikhoraphum	50
16	Lintel of Prasat Sikhoraphum	50
17	Prasat Sikhoraphum	51
18	Prasat Yai Ngao	52
19	Prasat Phimai	53
20	Prasat Phimai	53
21	Prasat Phnom Rung	55
22	The eastern lintel from the mandapa showing Vishnu Anantasayin	56
23	Dancing Shiva from the eastern mandapa pediment	57
24	Pediment from west entrance of the prang	58
25	This frieze from the sanctuary base of the main prang	58
26	Right Lintel from above the eastern doorway of the southern prang	59
27	Photographed from the south-west, Prasat Ta Muen Toch	60
28	The “house with fire” of Ta Muen	61
29	The western entrance of Ban Bu	61

Figure		page
30	The crudely built prang seen from the north-west corner of the enclosure	62
31	The central enclosure from the top of the south-west corner of the gallery	63
32	Indian Buddhist Viharn	73
33	Superstructure of the Mandapa and other Thai buildings	74
34	Indian window whose form is to be traced in many Thai architectural and ornamental elements	74
35	Universal decoration of each layer of the Thai superstructure	74
36	Khmer temple at Lopburi, 11 th century	75
37	Superstructure of a Prasat containing holy or memorial objects	75
38	Superstructure of the Royal Prasat	76
39	Thai crown	76
40	Map of Thailand	99
41	Map of Sukhothai Historical Park	100
42	Sattellite image of area surrounding Sukhothai	101
43	Map identifying Sukhothai and Si Satchanalai Historical Parks and their locations in relationship to the Yom River and the ancient Phra Ruang Road	102
44	Map of Sukhothai (inner city)	103
45	Plan of Wat Mahathat, Sukhothai	104
46	Wat Mahathat, Sukhothai	104
47	Central group of structures: lotus-bud chedi, corner chedis, and Khmer-style prangs in the cardinal directions	105
48	Standing Buddha in a mandapa at Wat Mahathat, south side	106
49	Lotus-bud chedi, Wat Mahathat, (left) standing Buddha in mandapa, 14 th century	106
50	Noen Prasat, Sukhothai	107
51	The main entrance to Wat Si Sawai	108
52	Wat Si Sawai from the southwest	108

Figure		page
53	Bell-shaped chedi, Wat Sa Si, circa late 14 th century.....	109
54	View of Wat Traphang Ngoen	110
55	The city pillar shrine (Lak Muang).....	110
56	Chedi (Wat Chana Songkhram, Sukhothai).....	111
57	Bell-shaped chedi at Wat Chana Songkhram	112
58	Wat Traphang Thong ordination hall (modern).....	112
59	The brick bell-shaped chedi of Wat Tra Kuan, early 15 th century.....	113
60	View of Wat Sorasak with an assembly hall	114
61	Bell-shaped chedi with sculpted elephants around the square base (Wat Sorasak, Sukhothai)	114
62	Mandapa of Wat Son Khao.....	115
63	View of Wat Son Khao from the south	115
64	Ta Pha Daeng Shrine, late 12 th century.....	116
65	Presiding Buddha image, Wat Sichum, late 13 th century	117
66	Lotus-bud chedi, Wat Om Rop	118
67	Khmer-style tower (prang), late 12 th early 13 th century, Wat Phra Phai Luang, Sukhothai (north).....	119
68	Stucco-covered standing Buddha image in the mandapa Wat Phra Phai Luang, Sukhothai	119
69	Unexcavated Kiln, Turieng.....	120
70	Turieng kiln, Sukhothai.....	121
71	Turieng kiln, Sukhothai	121
72	The Five-tiered base of a chedi, Wat Asokaram.....	122
73	Remains of the bell-shaped chedi, Wat Ton Chan.....	123
74	Wat Chetuphon small mandapa, 15 th century.....	124
75	View of Wat Chedi Si Hong from the west.....	124
76	Wat Si Phichit Kirati Kalayaram with its bell-shaped chedi	125
77	Excavation site of the Phra-Ruang Road, near Sukhothai.....	126

Figure		page
78	The mandapa of Wat Bot, Bang Khlang.....	126
79	Sculpted elephants surrounding the base of Wat Chang Lom.....	127
80	Bell-shaped chedi, Wat Phra Non.....	128
81	Mandapa, Wat Traphang Thong Lang, Sukhothai (east).....	129
82	View of Wat Chedi Sung, late 14 th or early 15 th century.....	129
83	Wat Saphan Hin	130
84	Standing Buddha image with right-hand raised (dispelling fear).....	131
85	A monk's cell for meditation, Wat Aranyik.....	131
86	Sixty eight stucco-covered elephant surround the base of chedi, Wat Chang Rop.....	133
87	Bell-shaped chedi with elephants standing in niches around the square base.....	133
88	Chedi with assembly hall and columns at Wat Khao Phra Bat Noi.....	134
89	Remains of the base of a chedi of Wat Pa Ma Muang.....	135
90	Mandapa at Wat Tuk.....	136
91	Close-up of the square columns at Hor Thewalai Mahakaset Phimarn.....	136
92	Wat Mangkorn.....	137
93	View of the bell-shaped chedi towering above the hills, Wat Chedi Ngam.....	138
94	Footprint of the Buddha from Khao Phra Bat Yai, 1359, now at Wat Traphang Thong.....	139
95	Sareedphong Dam.....	140
96	Sareedphong Dam, Sukhothai.....	140
97	“Universe” from Traibhumikatha.....	156
98	Stucco motif of Buddha's Birth.....	166
99	Pediment of Buddha's Death, stucco Motif.....	167
100	Buddha's disciples.....	168
101	The base of the chedi complex with stucco Buddha images of Sukhothai style	168

Figure	page
102 Ornament of main chedi.....	169
103 Ornament of main chedi, stucco motive of Buddha's Enlightenment.....	169
104 Ornament of the chedi.....	171
105 “KINAREE” Stucco Motif.....	171
106 “GALA” Stucco Motif.....	172
107 “MAKORN” Stucco Motif, Khmer Influenced.....	172
108 “MAKORN” Stucco Motif, Khmer Influenced.....	173
109 Stucco Motif of supporting demons.....	173
110 Stucco Motif of Castle-Topped Chedis.....	174
111 Lotus-Bud Motif.....	174
112 Stucco Motifs of supporting demons, elephants and lions.....	174
113 Walking Buddha and Seated Buddha Sukhothai high classic style.....	176
114 Brah Buddha Jinaraja.....	177
115 Standing Buddha Sukhothai post-classic style.....	178
116 Stone Buddha Dvaravati style. Discovered at Wat Tapan Hin, Sukhothai...	179
117 Seated Buddha Sukhothai style, perhaps pre-classic. Wat Chang Lom, Savankaloke.....	180
118 Walking Buddha stucco Sukhothai style, perhaps pre-classic. Wat Mahathat, Savankaloke.....	181
119 Buddha descending from Heaven, accompanied by Devas and Brahmas, plaster relief, Sukhothai high classic style. Wat Trapang Tong-lang, Sukhothai.....	182
120 two Buddhas Sukhothai style, Nan 1427 CE : Wat P'ya Pu.....	184
121 two Buddhas Sukhothai style, Nan 1427 CE : Wat Chang Kam.....	185
122 Some of Mahapurisalakshana.....	186
123 hand “like lotus flower”.....	187
124 Drawing of Budha's head, side view.....	192
125 Drawing of Sukhothai lady's head, side view.....	193
126 Buddha Image in Subduing Mara.....	196

Figure	page
127 Bronze seated Buddha image in the gesture of Subduing Mara	197
128 Ardhapadmasana (half-lotus posture) Virasana (hero posture)	198
129 Bhumisparsha mudra (earth touching)	198
130 Thorani	199
131 Dhyana mudra (meditation)	199
132 Standing Buddha, Phra Attharos	200
133 Standing Buddha, Stucco Motif of the Castle-Topped Chedi	201
134 Phra Attharos, a huge standing Buddha image on the east of Wat Mahathat	201
135 Bronze walking Buddha	202
136 Votive tablet with a walking Buddha, Sukhothai style	203
137 Abhaya mudra (granting protection or dispelling fear)	204
138 Vitarka mudra (teaching or discussion)	204
139 Walking Buddha votive tablet, terracotta, Sukhothai, 14 th century	204
140 The base of the chedi complex with stucco Buddha images of Sukhothai style	205
141 Pediment of Buddha's death	206
142 Reclining Buddha, Wat Phra Phai Luang, Sukhothai	207
143 Castle-Topped Chedis	208
144 Stucco Motif of Castle - Topped Chedis	209
145 Chedi (Wat Chana Songkhram, Sukhothai)	210
146 Wat Sorasak	211
147 Mandapa, Wat Tra Phang Thonglang, Sukhothai (east)	212
148 Central group of structure : lotus-bud chedi, corner chedis, and Khmer-style prangs in the cardinal directions	213
149 Classic Lotus-Bud Chedi, 14 th century	214
150 Lotus-Bud Chedi, Wat Mahathat	215
151 Phra Attharos "Universal Revealed"	216
152 Standing Buddha, Phra Attharos	217

Figure	page
153 Standing Buddha in a mandapa at Wat Mahathat, south side.....	217
154 Bronze seated Buddha image, Phra Sri Sakaya Muni.....	218
155 Plan, Wat Mahathat, Sukhothai.....	219
156 Bell-Shaped Chedi with assembly hall to the east and a seated Buddha image, 14 th century.....	220
157 Bronze seated Buddha image, Phra Sri Sakaya Muni.....	221
158 Central group of structures : lotus-bud chedi, corner chedis, and Khmer-style prangs in the cardinal direction.....	222
159 View of Wat Son Khao from the south.....	222
160 The base of the chedi complex with stucco Buddha images of Sukhothai style.....	223
161 Central group of structures : lotus -bud chedi, corner chedis, and Khmer-style prangs in the cardinal directions.....	224
162 Srivijayan Chedi.....	225
163 “MAKORN” Stucco Motif, Khmer Influenced.....	226
164 Naga.....	226
165 KINARIS.....	227
166 “GALA” Stucco Motif.....	227
167 Standing Buddha in a mandapa (south) 14 th century.....	228
168 Detail of a demon covered in stucco.....	229
169 Mon-style Chedi.....	230
170 Classic lotus-bud chedi, 14 th century.....	231
171 An assembly hall at the east and a seated Buddha on a pedestal.....	232
172 Bell-shaped chedi on an octagonal base.....	232
173 Five-spired chedi with an assembly hall.....	233
174 The chedi complex of Wat Mahathat, taken from the southeastern corner.....	255
175 Southern stucco pediment of the eastern laterite tower in the chedi complex of Wat Mahathat.....	256
176 Stucco pediment of one of the chedi on the north of Wat Mahathat.....	256

177	Stucco pediment above the western false-door of the northern prang of Wat Pra Pai Luang.	257
178	Ornament of main chedi	258
179	Ornament of main chedi, stucco motive of Buddha's Enlightenment.	258
180	ornament of the chedi	259
181	“MAKORN” Stucco Motif, Khmer Influenced	259
182	“MAKORN” Stucco Motif, Khmer Influenced	260
183	Lotus-bud Motif	260
184	Wat Sichum Inscription	263
185	Wat Pa Mamuang Inscription	264
186	Wat Pa Mamuang Inscription No. 6 tablet 4, 5	265
187	Wat Pa Mamuang Inscription No. 6 tablet 6,7	266
188	Walking Buddha Image	268
189	Painting of Wat Chedi Chet Thaew	269
190	The stone engraving of Wat Sichum	270

Figures References

Figure	From
1-31	Palaces of the Gods : Khmer Art and Architecture in Thailand – Book
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148-150, 156-161, 163-172	by the author
photo 1-81	Kback : A study of Khmer Ornament – Book
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184-187	Collections of Sukhothai Inscription Part I, 1978 – Book

Figure	From
189-190	Past Live of the Buddha : Wat Sichum Art, Architecture and Inscription –Book

Chapter 1

Introduction

Overview

The context

Thailand is home to many ancient cities, historic sites, archaeological sites, and historic monuments. Because of the great tradition and culture attached to them, they attract millions of tourists each year. Some sites, like the Ayutthaya Historical Park, Sukhothai Historical Park, Si Satchanalai Historical Park, Kamphaeng Phet Historical Park, Phimai and Phanom Rung see a large number of repeat tourists who frequent these sites in an attempt to soak in the history and culture. This proves that these historic/archaeological sites continue to be of great interest to tourists despite having been at least diminished by nature and having been classified as “ruins”. This dissertation aims to discuss the problems of the “aesthetics” of these ruins.

The question

The research question that emerges from this context and from the author's own interest in the subject and is stated as: “What is the aesthetic value of these ruins?”. Although there are many historic/archaeological sites, this paper has chosen on to focus one site – the Sukhothai Historical Park. The Sukhothai Historical Park was chosen for its significance in the history of the country. Sukhothai is the first kingdom in the history of present-day Thailand (13th-15th centuries). It was later annexed by the second kingdom of Ayutthaya (14th-18th centuries).

Issues of aesthetics are generally ignored in international agreements on heritage. Developed out of Europe's own experience with rapid industrialization in the 19th century, heritage “theory” focuses primarily on historical and material issues. Retention of original building materials, designs and a sense of historical context have always been preeminent concerns. Codified in the mid 20th century, especially through international organizations such as UNESCO, heritage conservation came to be viewed as more of a science than an art. This kind of approach has tended to remove concerns even further from aesthetic issues.

Ruins had long been valued for their romantic and symbolic qualities. These reached a crescendo in the mid 19th century, by which time a “cult of ruins” had more or less been established among the European middle and upper classes. “Beauty” and “sublimity” were key to this popular movement, but concepts such as these never translated fully to the more “programmatic rules” of 20th century heritage thinking. “Aesthetics” were at the background of many decisions, but were never acknowledged by heritage practitioners.

This dissertation is an attempt to better understand and describe the aesthetic ideas that lay behind the state-sponsored project at Sukhothai and the also look at how these standards interface with more traditional Thai aesthetic ideals. The final object as to indeed bring “delight” and beauty back into the formula of heritage appreciation.

The ruins at Sukhothai embody both the aesthetic ideals of the picturesque and the more formal canon of Thai artistic tradition. Sites such as Wat Mahathat can be appreciated for their pictorial value as ruins within a managed landscape. But they also retain both qualities of plan and design - as well as decoration - more strictly part of Thai aesthetics. It is this combination of western and Thai ideals that makes Sukhothai such a compelling site to study and understand.

The objectives to be pursued

The hypothesis or research tasks relate to the questions regarding the theory of beauty, theory of aesthetics and the categories of aesthetic judgment which can be applied to historic/archaeological sites listed as ruins. From the history of Thai art and architecture we know that all forms of Thai art, ornaments and patterns have been derived from different forms of nature, for example the lotus flower, jasmine flower, etc. At the same time Thai architecture has been influenced by religion especially Theravada Buddhism. The ornaments or decorative art found in Thai temples are composed of the stories of Chataka in Buddhism, for example: the mural paintings in the Uposatha or Viharn of all temples or wats in the country. In regards to argument, the hypothesis of this dissertation is to analyze and to prove the influences of Theravada Buddhism and the Khmer art on the decorative art of the main building (or chedis) of Wat Mahathat Sukhothai. The tasks undertaken concerned documentary

research on aesthetic theory or the philosophy of art, the principle of Thai art and architecture, the influences of Khmer art in Sukhothai, and the influences of Theravada Buddhism and Hinduism on Wat Mahathat Sukhothai.

A brief note on method

It was expected that the research questions could be answered after a thorough research has been conducted on previously documented studies. This paper brings forward a relationship between the theories applying to the sense of beauty of the ruins. Archaeological data, historical data, data concerning the history of conservation and restoration of Wat Mahathat Sukhothai site were collected. Besides these, data about the Sukhothai art history, history of architecture of Thai temple and the formula of plan setting of Wats, especially those belonging to Sukhothai and associated cities were also collected. The most important data collected concerns the philosophy of art, that which concerns aesthetics. The third set of data collected concerns the two religions mentioned, Theravada Buddhism and Hinduism. Research and analysis of said documents led to answers to the research question(s) posed.

Outline of the dissertation

The outline of the dissertation presenting the overall structure along with a short introduction on each chapter follows:

1. Key words such as “aesthetics” and “values” are defined so that it is easy to understand them from both a Western and Thai perspectives. A short background of the primary concerns with regards to such words has also been presented.
2. A brief history of Sukhothai including all historic monuments both inside and outside the town wall including their history of conservation and the restoration of Sukhothai will be presented.
3. Influences of Theravada Buddhism and Khmer art on Wat Mahathat Sukhothai are discussed and help understand the effect of religion and art on the same. A discussion is also done regarding the transformation of Khmer art to Sukhothai art.

4. Composition of Art and Architecture of Wat Mahathat Sukhothai was discussed to aid understanding of the ornaments and decoration of the building in Wat Mahathat Sukhothai.

5. Architecture and ruins at Wat Mahathat Sukhothai which comprises of many “chedis”, “mandapas” and “viharn” are discussed. These monuments reveal the philosophy of art and religion in Wat Mahathat Sukhothai.

6. Conclusions and suggestions for the understanding of the concept of the aesthetics of Wat Mahathat Sukhothai as a World Heritage have been presented.

Literature Review

For information on ruins, references have been derived from “*Pleasure of Ruins*” by Rose Macaulay which was filled with excellent information and corporative materials on ruins throughout the world. For information on aesthetics of ruins “*The Aesthetics of Ruins*” by Robert Ginsberg has been referred to. This book details the ruins aesthetic categories.

“*The Politics of Ruins*” and the “*Business of Nostalgia*” by Maurizio Peleggi have been useful in the Thai context. More technical treatments have been included from the “*Kbach Angkor book*” by Chan Vitharin.

There have been numerous studies on Thai and Buddhist art by Charles F. Chicarelli and Prince Damrong Rajanuphab. The studies on Sukhothai art by Professor M.C. Subhadradis Diskul, A.B. Grisworld, Coeds and Professor Silpa Bhirasri, etc deserve special mention.

More recent books about Khmer Art and Architecture in Thailand have included “*Palaces of The Gods*” by Smitthi Siribhadra and Elizabeth Moore. With regards to philosophy and art the “*Encyclopedia of Philosophy*” by Paul Edwards, Editor in Chief and “*Looking into Art*” by Frank Seiberling, State University of Iowa have provided valuable guidance.

Sukhothai has been a site of interest among scholars for many years. Some of the first books have included *King Ramkamhaeng’s Inscription*, *Wat Sichum Inscription*, *Wat Pa Mamuang Inscription*, *the Sayings of Phra Ruang*, and *Traibhumikatha*.

Methodology

This has been primarily a library based research. It has included many hours of reading and note taking on the Eastern philosophy in order to be able to apply the concept of philosophy, especially Buddhism to the architecture of Wat Mahathat Sukhothai and evaluate the values from this point of view.

One of the most important values is “Aesthetic value”, which deals with the process of evaluation and the theory of evaluation and includes both subjective and objective thinking.

The other instruments used were documents and interviews. From an objective point of view, every document containing ideas and comments about the architecture and so forth regarding Wat Mahathat Sukhothai were considered and conclusions drawn from those dissertations. Visits were also made to Sukhothai site and scholars as well as the Director of Ramkhamhang National Museum (Amara Srisuchat) were interviewed to access visitor feedback.

Secondary research along with investigations of the data collected at actual sites or historic sites, and interviews of visitors to the cultural heritage sites were thought to be most appropriate for the purpose of the case study presented here.

The values of aesthetics and architecture of Wat Mahathat Sukhothai historic site point to the significances of cultural heritage management and tourism in advance.

Chapter 2

Ruins as the aesthetic category¹

By definition, a ruin is “the irreparable remains of a human construction that, by a destructive act or process, no long dwells in the unity of the original, but may have its own unities that we can enjoy”.

Robert Ginsberg, editor of the book “*The Aesthetics of Ruins*” says that “whereas ruin has been a marginal subject in discussion of the arts, and in our general experience of life, as something deficient or lacking in original unity, I bring ruin onto center stage in this book. Make way for ruins! My thesis is that ruins, though old, broken and saddening, may have new unity that is fresh, invigorating, and joyful. The ruin can spring forth as an unanticipated aesthetic whole.”

Sukhothai Historical Park is one of the ancient cities that can be classified as a ruin. So we consider its beauty from the perspective of the “aesthetics” of ruins. Many categories for consideration of the said ruins have been presented below.

Ruins as matter

The matter of the ruins is revealed in its unexpected identity, energetic presence, and formative unity. Matter has its say, its day. It comes into its own, not as the leftover, but the ability to return to a previous good condition. This topic will be elaborated at a later stage when discussions about the aesthetics of World heritage, Wat Mahathat Sukhothai are presented.

Ruins as form

The ruin liberates from its subservience to function. The death of function in the ruin spells the life of form. We may appreciate form without matter, as in music, but matter without form is rarely worth our attention.

¹ Robert Ginsberg, *The Aesthetics of Ruins* (Amsterdam-New York: Rodopi B.V. , 2004), preface.

The ruin allows its forms to speak their truth, the script having been ripped away. The form is articulation irrespective of intention

The vital innerness of forms, indifferent to their former life, breathes in multiple dimensions.

The embodied form is evidently subject to the gravity and limitations of its materials. Not a linear design, but a substantial entity.

Ruins as function

The ruin liberates function from its subservience to purpose. Functional structures are present and may still be functioning, but their intended service to deliberate aims has ended. When original unity is destroyed, purpose is smashed.

In the ruin, matter becomes forms, surfaces become shapes, and forms become functions.

The functions are the intentions of structure. The steps mean to be stepped upon. They often do take you up, although nothing remains at the top.

Function fulfills form, perfecting structure, expressing material, presenting pattern.

The integrity of the functional structure is surprisingly pleasing in the absence of the overall governance. We take interest in the intimate relationship between the evident function and its form and matter.

Ruin as incongruity

Ruin incongruity is linked to anachronism, anomaly, ambiguity, irony, and uncanniness, all forms of disjointedness, oddness, out-of-orderness, out of the ordinary/orderly, out-and-out irregular.

The incongruity heightens appreciation of the aesthetic value of the persistent function. Incongruity in the ruin helps in the isolation, detection, and characterization of appealing features.

Incongruity arises from the activities of people in what they have done to the ruin and what they are doing at the ruin.

Ruins as site

The ruin may cultivate an aesthetic relationship with its site. We must keep in mind that the ruin, whatever place it occupies, is grounded in some place. Like architecture and outdoor sculpture, the ruin is set in a context, surrounded by surroundings, through which we move to reach it, and in which it is visible in contrast or harmony. The ruin does not stand alone, even when it stands alone.

The vitality and openness of the ruin stand against the protective closure and circumspection of its contiguous companions.

What is a ruin if not the ruin is site?

Ruins as symbol

The ruin is enriched with symbolic value when a community retains a broken structure as a cultural treasure. The symbolic ruin is the meaningful monument. It bring to mind, or to soul, a value saved and hence vital.

The context goes beyond the physical and visual surroundings to the concern and attitude that govern the ruin s preservation and presentation. The symbol looms larger than the stone. The ruin is greater than the site. It insists that we share insight.

The ruin is a choice. It has been preserved as a remnant of something valuable in the past. The symbolic is testimony of a community s identity.

The ruin bears the mark of the human touch, but it can put its mark upon our humanity. A past chosen, a present valued the symbol expresses forward looking energy.

We seek ourselves in the ruin as symbol. The symbol s guiding light is its conjuring of unity that makes us whole again. The symbol is the incarnation of soulfulness.

In the symbolic ruin, we move from the aesthetic feeling to the moral sentiment. Poignancy is the rivet that ties one to the other. The symbol is affective. It effectively involves us in a felling way with non-literal meaning. The symbolic ruin has a public dimension colored with the content of loss, pride, identification, continuity, suffering, and survival: moral experiences. By becoming a symbol, the ruin gives aesthetic expression to shared moral values.

Churches make good subjects for symbolic ruins. They are likely to be retained, because of their many attachments to the community, including dedicated chapels, memorial stones, and sculptural images.

Ruins as Aesthetic Experience

By analyzing, let's review the aesthetic experience of the ruin in twelve moments or twelve units of time

(1) Noteworthy *newness* or *freshness* characterizes the experience and stands in contrast to the presumed oldness and wear of the ruin. The newness is genuine innovation in the face of the familiar. The ruin invents and not merely endures. The ruin is not so much a preservation of the past as a presentation of its own freshness. The original edifice is past. The ruin is present in *its* originality. The ruin, after all, is a ruin *of* something. Newness is precisely what we do not expect to experience.

(2) In the ruin is new *unity* and *Integrity*, in contrast to the broken and fragmented. The ruin unifies. It makes wholes. Not the original whole, but new unities appear, and these need have no reference to the original. The ruin reforms itself into a plurality of unities, some at the materials level, other at the formal, still others at the functional. The ruin's integrity extends in new fashion to include its site and perhaps its culture.

(3) the ruins' aesthetics requires *discovery* and stimulates *exploration*, in contrast to the sense of loss and the effort to imagine the invisible. What counts in the ruin is what we find, not what we miss. The ruin repays us with what it is instead of depriving us of what it is not. It is not known by study in advance of a visit. It requires on-the-scene openness. The ruin is a field of happening, unlike the array of archaeological objects in a museum. The beauty of the ruin is not given. It is found.

(4) The *springing forth* felt in the ruin is its integrated dynamic presence that contrasts with the sullen receding quality presumed for the ruin. The ruin does not slink/sink back, making a distance between our presence and its past. It comes toward us, reaching into our pace/space with tingling alacrity. The ruin is acrobatic in spirit.

(5) *Freedom* and *creativity* thrive in the ruin rather than destruction and inhibitions. The inhibition of convention, tradition, servitude, purpose, and expectation have been destroyed. Exhilaration exults. What has been destroyed in the ruin is not the ruin but the original. This is grounds for the ruin's fresh originality. The ruin is free to create itself in aesthetic appreciation, matter free of form, form free of function, function free of purpose. Sight is free to join with site, symbol to join with

culture. The ruin renounces the old and announces the new. The ruin is positive, because it posits itself. Destruction is deadly. The ruin is lively. Its creative force is the innovation of unity.

(6) The soul of the ruin is organic *vitality*, not dull decay. The ruin comes alive. It quickens the visitor's grasp of Being. The ruin has innerness that presses outward. It is personable and has character. The ruin expresses its vitality by entering symbiotically with site and nature. The unities form right before our eyes. An activation of force inherent in ruin and felt in the visitor. The organic quality of the ruin embraces our lived presence. The ruin invites participation, not just contemplation. The disclosure of form is a life process. Invention, not succession. Aesthetic enjoyment increases, because the ruin does not pretend to be a work of art. It is a work of life, Being - in - process. The ruin sensitizes us to it, and we respond as if it, too, had feelings. The ruin breathes with vitality in its immediacy.

(7) The ruin has *presence* or impressive *immediacy*, in contrast to the absence of the original edifice and to the exercise of imagination needed to conceive it. By opening its space to our presence, the ruin comes close to us. The ruin heightens the here-ness and now-ness of experience, giving substance to space and time. The ruin catches up the visitor within it and will not permit the kind of leisure – filled distancing with which we view a picture

(8) The ruin *shifts* or *switches* aesthetic identity, enriching our enjoyment, in contrast to the singular fixity of remnants. The ruin changes into itself, as we explore it, and it changes its mind about itself. The delight comes from the switching levels. What was only matter becomes form, form becomes function, function becomes incongruity, incongruity becomes site, site becomes symbol, then back again, shedding the levels.

(9) The ruin has *movement* as an aesthetic element, in contrast to endless stability. While the ruin has taken movement away from its original, it moves in directions that may have no overall unity. We feel its liberation from purpose as movement off, away, out. The ruin requires passage in three dimensional space. It moves us to move through it. It leaves no turn unstoned.

The ruin discloses its new unities by tripping up our expectations. The springing forth of aesthetic qualities is a motion that works with vital innerness. The ruin is not one-

and-for-all present. It comes into presence over time and in shifting ways. We sense this, too, as motion. We take a turn, and a unity moves forward into experience.

(10) the ruin is *sited*, attached to its grounds, not blindly adrift in a foreign world. The ruin reshapes its grounds, regrounding itself, and laying claim to the visitor who enters upon its grounds. The ruin is not transportable as an object of art. It exists in a way that museum works do not. Attachment to the earth intensifies the vitality of its existence. Many contributing elements of nature add to its aesthetic force. The ruin is at home under the ruin and wind. It welcomes into its bosom trees and weeds. These are new discoveries for visitors accustomed to landscape and architecture.

The ruin proposes a unity between its stones and the stones of the earth, between its flourishing wild forms and the forms of wildflowers. It does not sink into the earth in defeat. It leaps forward with lively presence. The ruin refreshes the earth, rescuing it from solitude and neglect.

(11) The ruin is blessed with enriching *incongruity* that stands in contrast to simplicity and regularity. The ruin is at home with the out-of-place. Oddness becomes interesting, amusing, or moving. The relationship with the grounds may be strange yet not strained. The shifting levels of aesthetic identity may bring forward noteworthy contrasts and stimulating incongruities. The ruin encourages the discovery of unity. Oddity, which does not at first fit unity, may come to recast that unity. The shifting nature of the ruin may alternate between purity of function and oddity of purposeless function. Incongruities come to the fore, insisting on their presence and requiring response. They lend themselves to symbolic meaning.

(12) *Symbolic meaning* emerges in the ruin, in contrast to the loss of significance of broken structures. The ruin joins us in assertion of values. It links past to a committed future by means of its presence. It is a vital unity within a culture's breast. The symbol springs forth out of the materiality of remains. It has a spiritual identity. It may embody a fundamental incongruity or an archetypal harmony with site. The symbolic ruin is key to the discovery and exploration of the common bonds of a people. The ruin frees a people to follow their destiny, thank to the inescapable presence of a symbol.

Chapter 3

Aesthetics and Values

Aesthetics

In the west, the history of systematic philosophizing about the arts begins with Plato. Today, when we speak of Plato's aesthetics, we mean his philosophical views about those fine arts that he discusses: visual arts (painting, sculpture, architecture), literary arts (epic, lyric, and dramatic poetry), and mixed musical arts (dance and song).

Aesthetics is the branch of philosophy that is concerned with the analysis of concepts and the solution of problems that arise when one contemplates aesthetic objects. Aesthetic objects, in turn, comprise all the objects of aesthetic experience: thus it is only after aesthetic experience has been sufficiently characterized that one is able to delimit the class of aesthetic objects.

Aesthetics asks the philosophical questions "What do you mean?" and "How do you know?" in the aesthetic domain, just as philosophy of science asks these questions in the scientific domain. Thus, the concepts of aesthetic value, aesthetic experience, as well as the entire battery of concepts occurring specifically in the philosophy of art, are examined in the discipline known as aesthetics, and questions such as "What features make objects beautiful?" and "Are there aesthetic standards?" and "What is the relation of works of art to nature?" – as well as all questions occurring specifically in the philosophy of art – are aesthetic questions.

Philosophy of Western Art and Thai Art: Beauty and sublime

The philosophy of art covers a somewhat narrower area than does aesthetics, since it is concerned only with the concepts and problems that arise in connection with works of art and excludes, for example, the aesthetic experience of nature.

The philosophy of art should be distinguished carefully from art criticism, which is concerned with the critical analysis and evaluation of works of art themselves, as opposed to an elucidation of concepts involved in such critical judgments, which is the task of aesthetics. Art criticism is directed toward specific works of art or classes of works of art (for example, those in the same style or genre), and its aim is the enhanced appreciation and greater understanding of these works. The task of the critic presupposes that of the aesthetician, for in discussing and evaluating works of art, the critic employs the concepts that are analyzed and clarified by the philosopher of art. The critic, for example, says that a given work of art is expressive or “beautiful”, the philosopher of art asks what one means when one says that a work of art has these characteristics and whether and how such statements may be supported. In speaking and writing about art, the art critic presupposes the clarification of the terms he uses, as set forth by the philosopher of art; consequently, the writing of the critic who is not aware of this is liable to lack clarity. If a critic calls a work of art expressive, without being clear about what it means to say this, the result is great conceptual confusion.

We speak of the philosophy of art, but what is art? In its broadest sense, art includes everything that is made by man as opposed to the workings of nature. In this sense, paintings, house, atomic reactors, cities, matchboxes, ships and piles of garbage are art, whereas trees, animals, stars, and ocean waves are not. In fact there have been endless definitions of “art” in the history of aesthetic theory, and of most of them it can be said that we are more certain that a given work is or is not a work of art than we are that the offered definition is satisfactory.

Many definitions of art are stated in terms of some specific theory of art and, accordingly, depend on the correctness of that theory. Most such theories are best regarded as generalizations about art, of the form “Everything that is a work of art also has such-and-such characteristics,” rather than as definitions with which we should begin. Any such generalization, in fact, when it used the term “art”, presupposes some already existing meaning to the term in the first place.

In any case, in aesthetic theory we are concerned with a far narrower range of objects than the total group of man-made things, or, perhaps more precisely, with a far narrower function of objects. We are concerned with man-made things only to the extent that they can be regarded aesthetically. Now it may be that all objects can be so regarded but it is quite certain that they do not all repay aesthetic scrutiny or aesthetic information.

- Beauty: Plato

According to Plato, the question that is of great importance is this :

“Do the arts contain, or convey, knowledge?” If the architect, as a maker of semblance, changes reality to make it look better, why does he do this? He seeks those images that will appear beautiful. Another basic fact about arts, in Plato's own view is this: “they can embody in various degrees the quality of beauty”. The beauty of concrete things may change or disappear, may appear to some but not to other (Republic 479A); but behind these temporal embodiments there is an eternal and absolute form of beauty. Its existence can be demonstrated dialectically, like that of the other forms; but direct acquaintance with it is to be sought, Plato says, via the practical and dimmer beauties open to the senses and it is easier to access than the other forms (Platodrus 249 BCE).

The path to beauty is described most fully in the symposium:

A man possessed by love (Eros) of beauty is to progress from bodily beauty to beauty of mind, to beauty of institutions and laws and the sciences themselves and finally to beauty in itself.

It is also important to ask what beauty is or if that cannot be stated abstractly, what the conditions are under which beauty will be embodied in an object.

In the *Philebus*, a careful discussion leads to the conclusion that beautiful things are made with care in the due proportion of part to part, by mathematical measurement “The qualities of measure and proportion invariably constitute beauty and excellence”. And because it is, or depends upon measure, beauty is assigned a high place in the final list of goods.

Aristotle Aristotle's aesthetic theory comes chiefly from the collection of lecture notes the *Poetics*, composed probably around 347-342 BCE and later added to.

First task of Aristotle was to define the art of poetry, which was his subject. He assumed a distinction between three kind of “thought”, knowing (*theoria*), doing (*praxis*), and making (*poiesis*). One kind of making is imitation, by which Aristotle means the representation of objects or events. According to him, imitative art can be divided into:

- (1) the art of imitating visual appearances by means of color and drawing and
- (2) the art of poetry, the imitation of a human action (*praxis*) through verse, song, and dance. Thus the art of poetry is distinguished from painting by its medium (word, melody, rhythm) and from versified history or philosophy by virtue of the object it imitates.

The pleasure of imitation: Aristotle suggests briefly two motives that give rise to tragedy. The first is that imitation is natural; and the recognizing of imitation is naturally pleasurable to man because man finds learning pleasant, and recognizing, say, a picture of a dog, is a form of learning. Since tragedy is an imitation of a special sort of object, namely fearful and pitiable events, its proper pleasure “is the pleasure that comes from pity and fear by means of imitation”.

The pleasure of beauty: Tragedy also grows, Aristotle says,

out of our natural disposition to “melody and rhythm”. But if we compare this to Plato's *Philebus*, our pleasure in melody and rhythm

may be taken as pleasure in beauty in general. “A beautiful thing, either a living creature or any structure made of parts, must have not only an orderly arrangement of those parts, but a size which is not accidental.” Thus a tragedy, or its plot, may be “beautiful,” i.e., artistically excellent. And the “proper pleasure” of the epic, for example, depends on its unity, on being “like a single whole creature” with a beginning, middle, and end. This analogy echoes Plato’s *Phaedrus* 264c. for the fineness of the object sensed or contemplated produces the highest degree of that pleasure that is proper to the organ sensing or mind contemplating.

- The Later Classical Philosophers

Stoicism: The Stoics were much interested in poetry and in problems of semantics and logic. Zeno wrote articles on poetry, we know of work on music by the Stoic Diogenes of Babylon, and from Cicero’s *De Officiis* of a work on beauty by Panaetius. Both seem to have held that beauty depends on the arrangement of parts. The delight in beauty was connected with the virtue that expresses itself in an ordered life, with decorum.

Epicureanism: The Epicureans are said to have disapproved of music and its pleasure, but it appears that this is partly based on a misunderstanding of Epicurus’s aversion to music criticism. Two important works by Philodemus of Gadara (first century BCE) parts of which have been unearthed at Herculaneum, give further evidence of Epicurean thinking about the arts. In his work on music, Philodemus strikes the earliest known blow for what later was called “formalism”, by arguing that music by itself – apart from the words, whose effects are often confused with the music itself – is incapable either of arousing emotions or of effecting ethical transformations of the soul. And in his work *On Poems* he argued specifically that poetic goodness is not determined either by the moral–didactic aim, by the pleasure of technique and form, or by a mere addition of the two, but by a unity of form and content – his conception of which we do not now know.

Plotinus: The philosophical reflection that continued in the Platonic schools until the Academy at Athens was closed by Justinian I in CE 529, culminated in the Neoplatonic system of Plotinus.

This view states that behind the visible world, stands “the one”, or “the first”, which is the ultimate reality, the first “hypostasis”, or role, beyond all conception and knowledge. In its second hypostasis, reality is “intellect”, or “mind”, but also the Platonic forms that are known by mind. In its third hypostasis it is the “all soul” or principle of creativity and life. Within his scheme of infinite gradations of being “emanating from the central light” – Plotinus develops a theory of beauty that is highly original, though inspired by the Symposium and other Platonic dialogues. The essay “On Beauty” begins by nothing that beauty lies in things seen and heard, and also in good character and conduct, and the question is “What is it that gives beautifulness to all these things?”

The first answer considered, and rejected, is that of the Stoics. Beauty is, or depends on, symmetry. Plotinus argues that simple sense qualities (color and tones), and also moral qualities, can have beauty though they cannot be symmetrical; more over, an object can lose some of its beauty (as when a person dies) without losing any symmetry. Therefore, symmetry is neither a necessary nor sufficient condition of beauty. It is not beauty but participation in ideal-form, that is, embodiment of Platonic ideas that marks the difference in a stone before and after the sculptor carves it, for he gives it form. In the experience of beauty, the soul finds joy in recognizing in the object of an “affinity” or attraction to itself, for in this affinity it becomes aware of its own participation in ideal form and its divinity. When an object becomes unified, “beauty enthrones itself”.

- The Middle Ages

St. Augustine : The key concepts in Augustine s theory are unity, number, equality, proportion, and order; where unity is the basic notion, not only in art but in reality. The existence of individual things as units and the possibility of comparing

them with respect to equality of likeness give rise to proportion, measure, and number. Number, he emphasizes in various places is fundamental both to being and to beauty – “Examine the beauty of bodily form, and you will find that everything is in its place by number”. Number gives rise to order, the arrangement of equal and unequal parts into an integrated complex in accordance with an end. And from order comes a second level kind of unity, the emergent unity of heterogeneous wholes, harmonized or made symmetrical through internal relations of likeness between the parts.

An important feature of Augustine's theory is that the perception of beauty involves a normative judgment.

We perceive the ordered object as being what it ought to be, the disordered object as falling short; hence the painter can correct as he goes along and the critic can judge. But this rightness or wrongness cannot be merely sensed; the spectator must bring with him a concept of ideal order, given to him by a “divine illumination”. It follows that judgment of beauty is objectively valid; there can be nothing relatively in it.

St. Thomas Aquinas : St. Thomas's account of beauty is given briefly, almost casually, in a few key passages that have become justly famous for their rich implications. Goodness is one of the “transcendental” in his metaphysics, being predicable of every being and cutting across the Aristotelian categories; it is considered in relation to desire.

The pleasant, or delightful, is one of the divisions of goodness – “that which terminates the movement of appetite in the form of rest in the thing desired, is called the pleasant”. And beauty is what pleases on being seen.

Here, of course, “seeing” extends to all cognitive grasp; the perception of beauty is a kind of knowing. Since cognition consists in abstracting the form that makes an object what it is, beauty depends on the form, Thomas's best-known

statement about beauty occurs in the course of a discussion of Augustine's attempt to identify the persons of the Trinity with some of his key concepts. Beauty, he says,

“includes three conditions”. First there is “integrity or perfection” – broken or injured object, incomplete objects, are ugly. Second, there is “due proportion or harmony”, which may refer partly to the relations between parts of the object itself but mainly refers to a relation between the object and the perceiver; that the obviously visible object, for example, is proportioned to the sight. Third, there is “brightness or clarity” or brilliance. The third condition has been variously explained; it is connected with the medieval Neo-platonic tradition in which light is a symbol of divine beauty and truth.

The conditions of beauty can be stated univocally, but beauty, being a part of goodness, is an analogical term (that is, has different sense when applied to different sorts of things). It signifies a whole family of qualities, for each thing is beautiful in its own way.

- The problem of taste

The investigation of the psychological effects of art and of the aesthetic experience developed along two distinct, but occasionally intersecting paths: (1) the search for an adequate analysis and explanation of certain basic aesthetic qualities (the beautiful, the sublime) or (2) an inquiry into the nature and justification of critical judgment, the problem of “taste”.

One phase of aesthetic thinking was launched by the very influential writings of the third earl of Shaftesbury. Shaftesbury's philosophy was basically Neo-platonic, but to emphasize the importance of our impression of beauty, and also to underline his view that the harmony perceived as beauty is also perceived as virtue, Shaftesbury gave the name “moral sense” to that “inward eye” that grasps harmony in both its aesthetic and ethical forms. The concept of a special faculty of aesthetic apprehension was one form of the theory of taste.

The first real treatise on aesthetics in the modern world was Francis Hutcheson's *Inquiry Concerning Beauty, Order, Harmony, and Design*, the first part of *An Inquiry into the Original of our Ideas of beauty and virtue* (1725). From Shaftesbury, Hutcheson took the idea of an inner sense –

the “sense of beauty” is the power to frame the idea of beauty when confronted with those qualities of objects suited to raise it. The sense of beauty does not depend on judgment or reflection; it does not respond to intellectual or utilitarian features of the world, nor does it depend on association of ideas.

His analysis showed that we sense beauty in an object when it presents “a compound ratio of uniformity and variety” so that beauty varies with either of these, if the other is held constant.

The question of the standard of taste was the chief concern of David Hume's thinking on aesthetic matters. In his treatise, he suggested that

“beauty is such an order and construction of parts, as either by the primary constitution of our nature by custom, or by caprice, is fitted to give a pleasure and satisfaction to the soul”,

thus allowing, like Hutcheson, who influenced him considerably, an immediate delight in beauty, but allowing also for a transfer of his delight by association.

-The aesthetic qualities

The search for necessary and sufficient conditions of beauty and other aesthetic qualities (the concept of the “picturesque” was added late in the century) was continued enthusiastically in the latter half of the eighteenth century. In this debate, an important part was played by Edmund Burke's youthful work, *A*

Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757). Its argument develops on two levels, phenomenological and physiological.

The first task is to explain by what qualities objects excite in us the feeling of beauty (“love” without desire) and sublimity (“astonishment” without actual danger). The feeling of the sublime, to begin with, involves a degree of horror—controlled horror—the mind being held and filled by what it contemplates. Thus, any object that can excite the ideas of pain and danger, or associated with such objects, or has qualities that can operate in a similar way, can be sublime.

Burke then goes on to argue that obscurity, power, privation and emptiness, vastness approaching infinity, etc. contribute to sublimity.

Beauty is analogously treated: the paradigm emotion is response to female beauty, minus lust and objects that are small, smooth, gently varying, delicate, etc. can give the feeling of beauty.

Burke then moves to his second level of explanation. He asks what enables the perceptual qualities to evoke the feelings of beauty and sublimity, and he answers that they do so by producing physiological effects like those of actual love and terror.

“Beauty acts by relaxing the solids of the whole system”

– this is one of Burke’s celebrated hypothesis, a pioneering attempt at physiological aesthetics.

- Kant’s concept of the sublime

Kant explains this species of satisfaction as a feeling of the quality of being very large and special or beautiful of reason itself and of man’s moral destiny, which arise in two ways

(1) When we are confronted in nature with the extremely vast (the mathematical sublime), our imagination falters in the task of comprehending it and we become aware of the supremacy of reason, whose ideas reach toward infinite totality. (2) When we are confronted with the overwhelmingly powerful (the dynamical sublime), the weakness of our empirical selves makes us aware of our worth as moral beings.

Kant has tried to show that the aesthetics stands on its own feet, independent of desire and interest, of knowledge or morality. The experience of beauty depends upon seeing natural objects as though they were somehow the artifacts of a cosmic reason bent on being intelligible to us, and the experience of the sublime make use of natural formlessness and fearfulness to celebrate reason itself, these aesthetic values in the last analysis serve a moral purpose and a moral need, exalting and ennobling the human spirit.

- Hegel's concept of beauty

The most fully articulated idealistic system of aesthetics was that of George Friedrich Wilhelm Hegel. In art, he says,

the "idea" becomes embodied in sensuous form. This is beauty. When the sensuous is spiritualized in art, there is both a cognitive revelation of truth, and also a re-strengthening of the beholder. Natural beauty is capable of embodying the idea to some degree, but in human art the highest embodiment takes place.

Hegel also worked out a theory of the dialectical development of art in the history of human culture, from Oriental "symbolic" art, in which the idea is overwhelmed by the medium; through its antithesis, "classical art", in which the idea and the medium are in perfect equilibrium; to the synthesis, "romantic art", in which the idea dominates the medium and spiritualization is complete.

So the conclusions are:

Thesis : In symbolic art, the idea is overwhelmed by the medium

Antithesis : In classical art, the medium is in equilibrium with the idea

Synthesis : In romantic art is that the idea dominates the medium

Schopenhauer : Schopenhauer's solution of the basic Kantian dualism was to interpret the thing in itself, or nominal world, as the "Will to live" and the phenomenal world as the objectification, or expression, of that primal will.

Schopenhauer has much to say about the various arts and the forms of ideas suited to them. The uniqueness of music in this scheme is that it embodies not ideas but the will itself in its striving and urging and enables us to contemplate its awfulness directly, without involvement.

Nietzsche : Friedrich Nietzsche repudiated romantic art as escapist, but his own aesthetic views, briefly sketched in the notes published posthumously as *The Will to Power* (1901), are best understood in relation to those of Schopenhauer. Nietzsche's early work, *The Birth of Tragedy from the Spirit of Music* (1872), presented a theory of tragedy as arising from the conjunction of two fundamental impulses, which Nietzsche called the Dionysian and Apollonian spirits : the one a joyful acceptance of experience, the other a need for order and proportion. In Nietzsche's later thinking about art, it is the former that becomes dominant. Art, he says, is a "tonic", a great "yea-sayer" to life.

Tolstoy : It was, Leo Tolstoy who drove the social view of art to its farthest point in the nineteenth century and issued the most fundamental challenge to art's right to exist. In *What is Art?* (first uncensored edition, 1898, in English), he asked whether all the social costs of art could be rationally justified. If, as he argued, art is essentially a form of communication— the transmission of emotion — then certain consequences can be deduced. Unless the emotion is one that can actually be shared by men in general — is simple and human— there is either bad art or pseudo art - this criterion rules out most of the supposedly great works of music and literature, including Tolstoy's own major novels. A work must be judged, in the end, by the highest religious criteria of the age and in Tolstoy's age that meant, in his own words, its contribution to the sense of human brotherhood.

Great art is that which transmits either simple feelings, drawing men together, or the feeling of brotherhood itself.

Jean –Paul Sartre : Jean-Paul Sartre analyzed the differences between aesthetic objects and other things in the world. He finds that the basic difference lies in the “expressed world” of each aesthetic object, its own personality, which combines the “being in itself” (en-soi) of a presentation with the “being for itself” (pour-soi) of consciousness and contains measureless depths that speak to the depths of ourselves as persons.

Marxism – Leninism : The philosophy of dialectical materialism formulated by Karl Marx and Friedrich Engels contained, at the start, only the basic principle of an aesthetics, whose implications have been drawn out and developed by Marxist theoreticians over more than half a century. This principle is that art, like all higher activities, belongs to the cultural “superstructure” and is determined by socio-historical conditions, especially economic conditions. From this it is argued that a connection can and must be traced, for full understanding, between a work of art and its socio-historical matrix. In some sense, art is a “reflection of social reality”, but the exact nature and limits of this sense has remained one of the fundamental and persistent problems of Marxist aesthetics. Marx himself, in his *Contribution to the Critique of Political Economy* (1859), pointed out that there is no simple one-to-one correspondence between the character of a society and its art.

Background of Aesthetics : Thai

Buddhism

The man who became the buddha – the “enlightened” or “Awakened” One whose teachings of wisdom, peace, and compassion are known as Buddhism – was born Prince Siddhartha Gautama of the Sakya people of Kapilavastu, a small Himalayan kingdom that straddled the borderlands of present –day Nepal and Northeast India. One chronology tells that he was born in 623 BCE, another reckons 563 or 566 BCE.

At age twenty – nine he left his palace and his family, abandoned his royal privileges and material possessions, and became a monk. His goal was to find a way to liberate humankind from the miseries of pain and death. He learned advanced meditation techniques from his gurus and made them a central component of his philosophy, useful for calming the mind, probing its true nature, and gaining

heightened insights into the causes of suffering. One day, after six years of these efforts, he sat down and began meditating beneath a fig tree. He vowed not to move until he found a solution to suffering and death. As he sat meditating, focusing his concentration on the roots of human suffering, he reached a vivid understanding of *samsara* – the continuous, infinite cycle of birth, death, and rebirth. Everything that comes into existence must also decay and die. Nothing is permanent. All material possessions and physical pleasures are transient and must eventually perish or pass, so craving them is pointless and merely perpetuates attachment to the endless ordeal of existence.

Prince Siddhartha Gautama achieving enlightenment and becoming the Buddha, or Sakyamuni Buddha. He also called Gautama Buddha. Known by various descriptive titles such as “the Enlightenment of Sakyamuni Buddha,” , “Buddha calling the Earth To Witness”, and “Buddha Subduing Mara.”

After attaining enlightenment at age thirty-five the Buddha spent the next forty-five years teaching his doctrine in Northeastern India. The principle language spoken by the Buddha and his followers is believed to have been Magadhi, a dialect spoken in the ancient Magadha kingdom in northeastern India, where most of his travels and teachings occurred. Magadhi is closely related to Pali, the Indian language that monks in Sri Lanka used to record the first written transcripts of the Buddhist scriptures in the first century BCE. Pali lives on today as the voice of Theravada Buddhism – sometimes called “Southern Buddhism” as it is now widely practiced in Sri Lanka and mainland Southeast Asia. The school of literature of Mahayana Buddhism sometimes call “Northern Buddhism” as it is observed today principally in China, Korea, and Japan – is based largely on Sanskrit, the classical language of ancient India.

The important thing we have to mention here is that : on the fifth day after Siddhartha's birth, King Suddhodana held a lavish palace festival to announce his son's name and royal rank. Among the Brahmin priests attending this event, eight who were skilled soothsayers examined the infant. They declared that Siddhartha possessed all of the thirty-two *lakshana* (major auspicious marks of perfection on the

body) identifying a mahapurusa (“great man”). All the signs did indicate that Siddhartha would grow to become a Buddha and teach the path to enlightenment.

After attaining enlightenment, the Buddha continued meditating in the precincts of Bodhgaya on seven weeks. This period and the events that occurred then are sometimes referred to as the “Seven Stations of Enlightenment.” During the first week, he remained in seated meditation beneath the Bodhi Tree. The second week, he stood gazing at that tree while meditating. For the third week he did walking meditation along a golden path. The fourth week was spent in seated meditation in a jeweled chamber. In the fifth week, he sat in meditation under a banyan tree belonging to a group of goatherds ; some pictures of this interval include Mara’s three seductive daughters again trying unsuccessfully to tempt him with worldly pleasures.

Sitting in meditation during the sixth week, the Buddha attained a state of deep mental absorption, unaware of a fierce rainstorm that was causing a flood. Muchalinda, a benevolent nagaraja who lived nearby, feared for the Enlightened One’s safety and lifted him up atop his own coiled body, above the rising flood waters, spreading his seven-headed hood overhead as a protective canopy to deflect the rain.

In the Buddha’s seventh week of meditations at Bodhgaya, the four lokapalas, guardian gods of the cardinal directions, each gave him a bowl for receiving alms and he applied his powers to meld the four bowls into one. Two merchants named Tapussa and Bhallika appeared and presented offerings of rice and honey to Buddha and became his first lay followers, an event that can be recounted by seated images of him holding his alms bowl.

The foundation of the Buddha’s teachings is built upon “The Four Noble Truths.” The first Noble Truth is suffering – birth is suffering, existence is suffering, decay is suffering, death is suffering. The second Noble Truth is that the cause of suffering is craving – sensual craving, craving to be, and craving not to be. The third Noble Truth is that suffering can be ended through the elimination of craving. The fourth Noble Truth is that the path to the elimination of craving and the end of suffering is the path to nirvana, and this is the Middle Path taught by the Buddha – the Noble Eightfold Path comprising : (1) right view (2) right thought, (3) right speech,

(4) right action, (5) right livelihood, (6) right effort, (7) right mindfulness (8) right concentration.

Belief in reincarnation is a core tenet that Buddhism shares with Hinduism and other religions. But the doctrine of rebirth taught by the Buddha is unique in that it denies the existence of any internal soul, teaching instead that what passes from one life to the next is a continuing energy stream comprising five transitory, ever-changing groups or aggregates : form, feeling, perception, volition, and consciousness.

The Buddha's final words were a gentle yet clear exhortation to his followers : "all living things are subject to decay, but the truth remains forever. Work with diligence toward your salvation." He passed away on the full-moon day of the fifth lunar month (corresponding to April/May) in his eightieth year, entering parinirvana, the complete and final nirvana from which one is never reborn. This calendar date is now observed worldwide as the holy day Visak, commemorating his birth, enlightenment, and parinirvana. The year of his passing is recorded in Theravada doctrines as 543 or 544 BCE. Other biographies place it between 483 and 486 BCE.

Hinduism

Perhaps the oldest and most complex of all the religions of the world is Hinduism. Whereas most of today's active religions seem to have begun sometime around the sixth century BCE or later, Hinduism traces the beginnings of some of its religions themes and forms to the third millennium BCE. One can find within Hinduism almost any form or style of religion that has been conceived or practiced. It is probably the most tolerant of all religions, and its scope ranges from simple animism to some of the most exalted and elaborate philosophical systems ever devised.

Hinduism has also been the source for three other religions. In the sixth century BCE two reform movements, Jainism and Buddhism arose from within Hinduism and challenged traditional Indian religious concepts. For a time it appeared that both movements might even replace Hinduism. Today Jainism is a minority religion in India and Buddhism, while having great influence in other Asian nations, has almost no following in India.

Unlike most of the other major religions of the world, Hinduism had no one identifiable founder. While there have been many great teachers and leaders in its history, there has never been one whose teachings became the wellspring of all later Hindu thought.

The word Hindu comes from the Sanskrit name for the river Indus, Sindhu. While the definition Hindu may refer to a great variety of religious beliefs and practices, it generally applies to the religion of the people of India. To be Indian is, in a sense, to be Hindu and vice versa.

- The origins of Hinduism

Pre-Aryan India : The history of Hinduism begins with the migratory waves of Aryan conquerors of the people of India during the second millennium BCE. The religion that these conquerors brought with them mingled with the religion of the native people, and the culture that developed between them became classical Hinduism.

However, before we can speak of the Aryan religion we must first take notice of the pre-Aryan natives of India. Actually very little is known about these people. Prior to the 1920s the only source that spoke of the pre-Aryan people was the Vedic Literature of early Hinduism. Since this was the religious literature of the Aryans, references to the natives of India and their religions were mainly negative, and the people were presented as uncivilized and barbarian. However, in the 1920s archaeological excavations were carried out in the Indus valley and at least two pre-Aryan cities were uncovered. Contrary to the image presented in the Vedas, these excavations revealed that as early as 2500 BCE there was a fairly high advanced civilization in the Indus valley. The cities had well-planned streets with drainage systems; they were supported by rather advanced agricultural communities which surrounded them; and these pre-Aryan people had a written language. Unfortunately this language has not yet been translated, and the great amount of information that it could supply regarding the life and religion of these people remains hidden.

What we do know of the religion of the pre-Aryan people is revealed by numerous statues and amulets that have been found by archaeologists. Many of these bear the image of what have been interpreted as fertility gods and goddesses. Some of

the figures sit in the lotus position that was later adopted by Yoga Hinduism and other meditative sects. It is therefore assumed that far from being barbarian, the pre-Aryan people were highly civilized city dwellers and that later Hinduism took some of its gods and practices from this early period.

The Coming of the Aryans : The term Aryan is a Sanskrit word for those who in society were called Kshatriyas. The commoners and merchants, regarded as subservient to the two upper classes, were called Vaishyas. A fourth group was made up of those conquered pre-Aryan people who were called Shudras. Shudras were not considered full members of the society and generally held the position of slaves or servants to the Aryans.

Aryan Religion : The best source of knowledge about the religion of the Aryan invaders is the Vedic literature, but this literature was mainly composed after the Aryan had been settled in India for a time and had intermingled with the native people and with their religions. What is truly Aryan and what is truly pre-Aryan in the Vedas is therefore difficult to distinguish. Nevertheless, certain basic assumptions about Aryan religion can be made.

It seems clear that the Aryan invaders of India brought with them a polytheistic religion similar to that of other Indo-European peoples. There have been considerable attempts to identify Aryan deities with those of the Greco-Roman pantheon¹. The collection of gods that the Aryans worshiped seem to have been personifications of various natural forces, such as the storm, the sun, the moon, and the fertility of the soil.

1

- The Vedic Era

The Vedas : The basic sacred scripture of Hinduism is the Vedic literature. These books are the source of the Hindu understanding of the universe, and all later material refers back to them and is seen as mere commentary upon them. The Vedas were developed as the Aryans came into India, settled there, and mingled their religion with that of the native

¹ The most common identifications are of the Indian god Varuna with Uranus and Dyaus Pitar with Greek Zeus and the Roman Jupiter.

peoples. There is dispute over the exact period in which the Vedas were written. Some scholars believe that the earliest of the Vedic hymns may have developed prior to the coming of the Aryans, before 2000 BCE, and that they were still developing as late as the sixth century CE. Other content that constitute the bulk of the Vedic material came into being between 1500 and 400 BCE. Like much other ancient religious literature, there is no sure way of knowing the exact time of the origin and development of these books. Undoubtedly they were first composed and transmitted orally for many generations before they were committed to writing; thus centuries many have passed between their origin and completion.

There are four basic Vedic Books:

The first and most important is the Rig-Veda. (The word Veda basically means “knowledge” or “sacred lore”.) This is a collection of over one hundred hymns to the gods of the Aryan pantheon as well as various other materials. It contains the basic mythology of these gods. The other Vedic Books are made up of much of the material that was originally contained in the Rig-Veda.

The second book is the Yajur-Veda (“knowledge of rites”). This is a collection of materials to be recited during sacrifice to the gods.

The third book, the Sama-Veda (“knowledge of chants”), is a collection of verses from the basic hymns recited at sacrifices by the priests.

The fourth book, second in important only to the Rig-Veda, is the Atharva-Veda (“knowledge given by the sage Atharva”). It contains rituals to be used in the home and popular prayers to the gods, along with spells and incantations to ward off evil.

Each of the Vedic² books is made up of four parts.

Each contains a section of hymns to the gods (mantra). As is the case in many ancient religions, hymns and religious poetry are to be regarded as the most ancient of all religious literature since they reflect the period when statements about

² The word Veda is used in two ways. Generally, the word refers to only the ancient collection of hymns to the Aryan gods. However, in another sense the word refers to an entire collection of sacred literature which includes the hymns and the later additions: the Brahmanas, the Aranyakas, and the Upanishads.

and to the gods were memorized, chanted, and passed from one generation to the next without benefit of the written word.

Each Vedic book also contains a section of ritual materials (Brahmanas) in which the worshiper is given instruction in the proper way to perform his sacrifices, and so on. The Brahmanas are considered to be later than the mantra sections.

A third section in each of the Vedas is the so-called Forest Treatises (Aranyakas), which are materials for hermits in their religious pursuits.

The fourth sections are called Upanishads, and are made up of philosophical materials. The mantra and Brahmana sections are considered to be the oldest material in the Vedas, with the Aranyakas and Upanishads having been added later. The Vedas in their final form are written in a language called Vedic, which is a predecessor of early Sanskrit.

Within the Vedas are basic descriptions and mythology of the various Aryan and pre-Aryan gods. The god who receives the most attention in terms of numbers of hymns is Indra, the god of the thunder bolt, of clouds and rain, and the ruler of heaven. Indra is especially important because he is remembered as the conqueror of Vitra, the personification of evil.

Many other Aryan gods are also mentioned in the Vedic literature. Agni, the god of fire, is mentioned in over two hundred hymns. He is basically regarded as the god the priests and the priest of the gods. He leads the Gods improper sacrifice, and as the God of fire it is he who brings the burnt sacrifices to the other gods.

The god Varuna receives his share of hymns in the Vedic material also. He is seen as the God over the order of the universe and the one who gives forgiveness to those who have sinned.

Vishnu is mentioned briefly in the Vedas, but at the time they were composed he was not the important deity he was to become in later Hinduism. Another of the gods whose function and name was to change in later Hinduism was Rudra, later known as Shiva, the god of death and destruction. In later times Shiva, Vishnu, and Brahma became the three most important gods in Hinduism. The God of the dead who receives attention in the Vedas is Yama, who was supposed to have been the first man to die.

- The Upanishads

As noted earlier, the fourth section of each of the Vedas is called the Upanishads.³ Within these materials one finds the early philosophical statements that became the basic for all later Hindu philosophy.

The Upanishads operate from a monistic presupposition. They assume that there is only one reality, the impersonal god-being called Brahman. All other beings are but an expression of Brahman. All that is not Brahman is an illusion (maya). Where as most of the Vedas seem to teach that the proper way to worship is by sacrifice to the various Aryans gods, the Upanishads emphasize meditation as a means of worship. They teach that people's real problem is ignorance (avidya) of their plight and that only when people realize this ignorance and come to true knowledge will they find salvation.

As we have indicated, the fundamental assumption of the Upanishads is that there is but one true reality in the universe; that reality is known as Brahman. Brahman is eternal, infinite, unknowable, sexless,⁴ without a past, present, or a future, and totally impersonal. The living being that inhabit our world are really only expressions of the Brahman. They are souls that are a part of the great ocean of souls that make up the Brahman. Therefore, all phenomenal existence is illusion arising from ignorance of the true nature of reality. A person's individuality apart from the Brahman-the world in which one lives, that which one sees, here, touches, and feels-is all an illusion, a dream.

This whole world the illusion-maker projects out of this
(Brahman).

And – in it by illusion the other is confined.

Now, one should know that Nature is illusion,

³ The basic meaning of the word Upanishad seems to be “near sitting” indicating that these are materials that were developed in the discussions between teachers (gurus) and their students as they sat together and spoke of the philosophical implications of the Vedas.

⁴ The word, Brahman is neuter. Basically it means “ever growing”.

And that the Mighty Lord is the illusion – maker.⁵

The state of human beings is that they are bound up in this world of illusion and ignorance, thinking that it is real, unaware of their true identification with Brahman. “Those who worship ignorance (avidya) enter blinding darkness”.⁶ It is the task of religion to reveal the divine within us and to show us how to live on the new plane.

Those who continue in ignorance are bound to life by Karma, which keeps them endlessly in the cycle of birth, life, death, rebirth (samsara). Salvation from this cycle and release from life comes when there is true knowledge of the illusion of life. “By knowing God man is freed from all bonds”.⁷ When true knowledge of the illusion of life is realized, one can be freed from the bondage of life and achieve unity with the Brahman. This is difficult. It comes only after much study. “Arise, awake, go to the sages and learn. The wise say that the path is sharp like the edge of a razor, hard to walk on, and difficult to obtain.”⁸

Buddhism rejected the sacrificial system as a means of salvation from life, taught in the Vedas. Buddhism taught that one achieved release from life not by offering sacrifices to the gods or by any form of worship but through accomplishments in one's own life

For a time Buddhism, with its more moderate ways, appeared to have become the religion of India; it even became a missionary religion, sending its preachers to other Asian nations. However, Hinduism eventually reasserted itself and absorbed the distinctive features of Buddhism. Gautama Buddha, founder of Buddhism, was made a member of the Hindu pantheon, and many of his teachings became a part of Hinduism.

Devotion to Three Major Gods : As we have observed repeatedly, Hinduism offers its devotees many paths to salvation. Individuals may find release

⁵ Svetashvatara Upanishad, 4, 9-10.

⁶ Isavasya Upanishad, 9.

⁷ Svetashvatara Upanishad, 4,6.

⁸ Katha Upanishad, 1,14.

from life by devotion to one or more of the Indian gods. They may give full religious attention to each of these gods or goddesses by worshipping at their temples, offering sacrifices, praying, supporting the priests of the temple, and so on. In this manner the gods or goddesses may look with favor upon the devotee, support the believer in life, and help in the struggle for salvation. This path to salvation is called Bhakti Marga ("the way of devotion").

Brahman, who is ultimate reality, is at the core of Hindu thought. He is one and undivided. Yet post-classical Hinduism sees him in terms of three forms or functions. These three, called the "Trimurti" are creation, preservation, and destruction. Each of these three functions of Brahman is expressed by a God from the classical literature: Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer.

Brahma : Of the three leading deities of the Hindu pantheon, Brahma⁹ receives the least attention. Although Brahma is widely respected and recognized as the creator of the world, there are only two temples specifically dedicated to him in all of India, and he has no cult of devotees. When Brahma is depicted in Indian Art he is shown as red in color, with four bearded faces and four arms. His chief wife, Saraswati, is the goddess of science and wisdom. Although Brahma is not mentioned in the Vedas, considerable mythology has grown up about him and his work of creation in the post-Vedic era.

Shiva : By far the most popular God in post-classical Hinduism is Shiva, who is known as "the destroyer". Shiva is the God of death, destruction, and disease. Like Brahma, Shiva does not appear in the Vedic literature, but he is believed to have been developed from the Aryan God Rudra.

The functions of Shiva are many. Not only is he the god of death, disease, and destruction, but he is also the god of the dance. In the mythology connected with Shiva there is frequently some statement about his dancing. He is a special god to Hindu ascetics, probably because in the process of tormenting and destroying their flesh this terrible deity is the one who is closest to reality for them. One of the most

⁹ The god Brahma is to be distinguished from the all-pervading god-force of the Upanishads, Brahman. The word Brahman is neuter. The word Brahma is masculine and refers to a distinct entity.

common symbols of Shiva is the trident. Frequently ascetics will be seen carrying a trident or will have the form of a trident painted upon their faces.

Perhaps the most important reason for Shiva's popularity is the fact that he is also the God of vegetable, animal, and human reproduction. In Indian thought death is but the prelude to rebirth. Therefore it follows that the god of death will also be a god of reproduction and sexuality. In the mythology of Shiva he is described as having a constantly erect penis and being sexually alert at all times. Other symbols that depict Shiva are the Lingam and the Yoni, the male and female sexual organs. Thus Shiva becomes the special deity of those who seek fertility or who utilize sex as a basic for religion.

Vishnu : The third God of the post-classical Hindu triad is Vishnu, the preserver. In contrast to Shiva, Vishnu is known as a god of love, benevolence, and forgiveness. The chief feature of Vishnu is his concern for humanity; which he expresses by appearing on earth a number of times in various forms (avatars). According to mythology, Vishnu has appeared on earth in nine forms and will come a tenth time to close this era (kalpa) and bring the world to an end. In some incarnations he has come as a man. According to the Bhagavad-Gita he has appeared as Krishna. As Hinduism absorbed the distinctive features of Buddhism it was taught that Vishnu had appeared as Gautama, the Buddha. He has purportedly also come to earth as various animals and creatures involved in helping people. For example, it is believed that Vishnu appeared as Matsya, the fish who acted to save Manu from the great flood. In every case he has come to aid humankind because he is the preserver and the restorer.

However, Hinduism is an ancient religion and has absorbed many challenges over the centuries. New religions have arisen and have been absorbed by Hinduism. Social changes have come and gone and Hinduism continues to be a viable force in the lives of millions. Its temples, gods, festivals, and so on, continue to fulfill a need in the lives of Indians.

Khmer art

Bruno Dagens, the author of the book named *ANGOR: Heart of an Asian Empire*, quoted the idea of Khmer art from Jean Boisselier.

Styles of pre-Angkorian and Angkorian art

There appear to have been buildings constructed of durable materials in the culture of Oc Eo, capital of Funun, and some brick substructure at Angkor Borei may be contemporary with the earliest inscription, but architecture only begins to be datable with any degree of certainty in the 7th century.

The work of Philippe Stern, and later of Gilberte de Coral R musat, Pierre Dupont and Jean Boisselier, has led to the division of pre-Angkorian and Angkorian art into a series of styles. Each is named after a characteristic monument; the dates, which can be applied to sculpture, have been gradually refined by recourse to epigraphy and comparative studies. The labels denote not watertight categories but fairly loose divisions, within which a style is at its most characteristic only when completely mature. The proposed dates rarely correspond to individual regions. Almost all are more or less approximate, and there is inevitably a degree of overlap between one style and the next.

Pre-Angkorian period

Phnom Da style (known only from statuary)? C.540-600

Sambor Prei Kuk style, after 600-c.650

Prei Kmeng style, c. 635-c.700

Kompong Preah style, c.706- ? after 800

Transitional

Kulen style, c.825-c.875

Angkorian period

Preah Ko style, c.875- after 893

Bakheng style, after 893-c.925

Koh Ker style, 921- c.945

Pre Rup style (transitional), 947- c.965

Banteay Srei style, 967- c.1000

Khleang style, c.965- c.1010

Baphuon style, c.1010- c.1080 et seq.

Angkor Wat style, c. 1100- c.1175

Bayon style, after 1177- c.1230

End of the Angkorian period and post-Angkorian period : No specific styles have yet been identified between the end of the Bayon style and the end of the Angkorian period (c.1431) or in the post-Angkorian period and the efforts of researchers are complicated by the fact that almost no traditional architectural decoration survives.

Khmer art and architecture in Thailand

Decorative lintels play a major role in Khmer architecture. The lintel was one of the principal areas for carving and as such is a rich source for iconographical study as well as an invaluable aid to dating based on carving style. By the 13th century, many temples were being built of laterite blocks. These blocks were cut just after removing the stone from the ground, while the laterite was still soft. The laterite blocks are generally larger than sandstone blocks, which in turn affected methods of construction.¹⁰

(1)	Prasat Khao Noi	c.600-700
(2)	Prasat Phumphon	c.700
(3)	Prasat Non Ku	first half of 10 th century
(4)	Prasat Muang Khaek	c.940
(5)	Prasat Phnom Wan	c.891-1082
(6)	Prasat Khao Phra Viham	c.1113-1150
(7)	Prasat Ta muen Thom	c.1100
(8)	Prasat Kamphaeng Yai	early 11 th century
(9)	Prasat Muang Tam	c.965-1080
(10)	Prasat Sdok Kok Thom	c.1052-1100
(11)	Prasat Ban Phluang	c.1055-1065
(12)	Prasat Narai Jaeng Waeng	c.1010-1080

¹⁰ Smitthi Siribhadra, Elizabeth Moor, *Palace of the Gods: Khmer Art and Architecture in Thailand* (Bangkok : River Books, 1992), 36.

(13)	Prasat Sikhoraphum	early 12 th century
(14)	Prasat Yai Ngao	12 th century
(15)	Prasat Phimai	c.1113-1150
(16)	Prasat Phnom Rung	c.1112-1152
(17)	Prang Ku Suan Taeng	mid - 12 th century
(18)	Prasat Ta Muen Toch	c.1177-1230
(19)	Prasat Ta Muen and Prasat Ban Bu	Jayavarman VII
(20)	Prasat Kamphaeng Noi	Jayavarman VII
(21)	Prasat Muang Singh	Jayavarman VII 13 th century

1. Prasat Khao Noi

Although judging by the lintels, the prasat appears to have been built in the mid 7th century at the time of the Sambor Prei Kuk (c.600-650) and the beginning of the Prei Kmeng (c.635-700) periods (both overlap artistically), the central prang was clearly reconstructed in the 11th century and the lintels from the original 7th century structure were reused. This small prasat is situated in Prachinburi province.



Fig. 1 lintel dating from the 7th century and in the Sambor Prei Kuk style

This lintel dating from the 7th century and in the Sambor Prei Kuk style was reused on the middle prang, and may have come from its collapsed predecessor. While many characteristics are similar to those exhibited at Prasat Sambor Prei Kuk S7, there are also differences. The four arches which are being spewed out by the makaras at Sambor Prei Kuk are of equal size, while here the inner arches are significantly wider than the outer two. The figures inside the medallions connecting the arches are here only the vehicles of the gods – an elephant in the centre and horses in the outer two. At Sambor Prei Kuk, the gods themselves are portrayed on their vehicles.

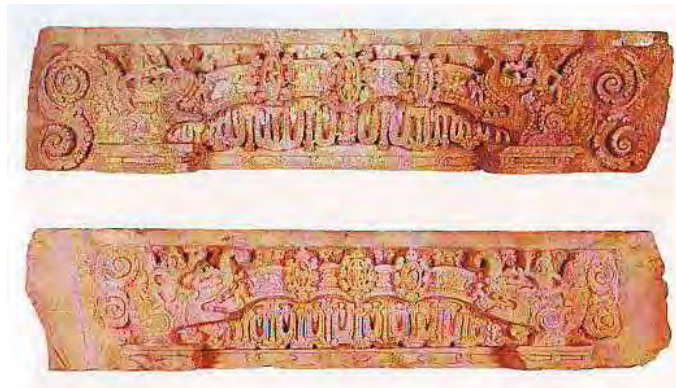


Fig. 2 The southern lintel (top) and the northern lintel (bottom) from the northern prang show great similarities in their Sambor Prei Kuk style

The southern lintel (top) and the northern lintel (bottom) from the northern prang show great similarities in their Sambor Prei Kuk style and iconography. Thus makaras on either side face inwards and disgorge a series of arches connected by medallions. The principal difference is that in the northern lintel, Indra rides the elephant Airavata in the centre flanked by Asvins on their horses, while in the southern lintel the hamsa (the sacred goose, seen elsewhere at the site) makes an appearance.

2. Prasat Phumphon

Prasat Phumphon, or Banteai Phum Pon as referred to by de Lajonquiere is situated in the Sangkha district of Surin. Built in the 7th century in the Prei Kmeng style, it is the oldest known Khmer structure in Thailand in good condition.

It is made up of four structures facing east and sited on a north-south axis. Today only one building remains in a relatively complete condition. Its brick structure is built to a square plan common to pre-Angkorian structures and measures about 5.7 meters on each side.



Fig.3 The makaras of earlier periods, new Prei Kmeng style

In this lintel the makaras of earlier periods, such as at Khao Noi, have disappeared, announcing the new Prei Kmeng style. Nevertheless, the presence of four small arches recalls the earlier Sambor Prei Kuk period. (National Museum, Bangkok) Photo : Mark Williams.

3. Prasat Non Ku

Situated in the Soong Nern district of Nakhon Ratchasima province, the neighboring 10th century temples of Prasat Non Ku and Muang Khaek are thought to have been the religious centers of the ancient city of Muang Khorakhapura. Constructed during the Koh Ker period, prasat Non Ku's outer wall encloses a small square temple on a sandstone base which faces east and two smaller shrines which face west. Muang Khaek and Non Ku, located about 30 kilometers west of the present provincial capital, occupy a strategic defensive and trade position on the western edge of the Northeast's Khorat Plateau.



Fig. 4 Prasat Non Ku

At the front of the prasat are two structures: one to the north, in the foreground, and one to the south. Both are built of brick on a sandstone base and their west-facing entrances suggest that both were what are commonly referred to as “libraries”. Brick had been used for architecture in Cambodia since the sixth century CE. Where extra strength was required such as in the base of structures, easily-available laterite would generally be used. However, at Non Ku sandstone also played a large part in the construction of the base of the building, over and above the used of the stone in the door frames.

Such abundant used of sandstone appears extravagant, but may have been necessary to prevent the walls from splaying. The base of the main prang is extremely high and, although it is not in the form of a stepped pyramid, it is particularly characteristic of this period of Khmer architecture.

4. Prasat Muang Khaek

Prasat Muang Khaek, situated in the Soong Nern district of Nakhon Ratchasima province, dates from the end of the Kho Ker period, c. 940 CE. Today,

only the sandstone features, notably the door frames of the central sanctuary and northern gopura are standing. Three massive pieces of sandstone make up each doorframe with the structural lintels overhanging the doorjambs. Originally, these would have had additional support from the walls.



Fig.5 Lintel showing Vishnu Vamanavatara, Koh Ker style, c.940 CE

Lintel showing Vishnu Vamanavatara, Koh Ker style, c.940 CE. Iconographically this is one of the finest lintels from Muang Khack. The middle section shows Vishnu stepping out in a most lifelike manner, a very naturalistic pose which is at odds with the rather stiff representation of the garland and foliage. The hamsas perched on the garland and flapping their wings are unique to the lintels. (Phimai Museum)

5. Prasat Phnom Wan

Situated between the modern city of Khorat and the ancient site of Phimai, Phnom Wan was catalogued by both Aymonier and de Lajongui re. Three important inscriptions dated 891, 1055 and 1082 CE. have been found at the site. The last of these inscribed on the doorjamb of the southern porch mentions the monastery at Phimai. While the fifty or 50 kilometers between the two temples can be covered today in under an hour, in the 11th century the distance was a substantial undertaking. In addition, there are many other contemporary temples in the Phnom Wan region such as Non Ku and Muang Khaek. Thus the mention of Phimai, known to be an important city at this time makes the establishment of particular interest. This link and the fine and early carving at Phnom Wan testify to a venerable monastic establishment.



Fig.6 Prasat Khao Phra Viharn

This recently discovered lintel depicting kala face disgorging garlands is the most beautiful Preah Ko lintel found in Thailand. The kala face can be compared to those on the lintel at Prasat Kok Po in Cambodia. Round flower motifs at the centre of each half and the water lilies at various parts of the lintel point to the Preah Ko style. Naga heads at the extremities of the garlands seem to make their first appearance in this style (National Museum, Bangkok). Photo: Mark Williams

6. Prasat Khao Phra Viharn

This magnificent temple built and added to over many reigns occupies the most spectacular site of any Khmer sanctuary. The cause of a border dispute between Cambodia and Thailand settled eventually in Cambodia's favor, the temple was designed to be approached from the north, now on the Thai side of the border. Known as Preah Vihear in Khmer, it is called Khao Phra Viharn by the Thais.

For the Khmer, a sanctuary was above all a cosmological recreation. A mountain or cliff top location would be the first choice for Khmer architects building a major temple. This is especially true in temples dedicated to Shiva because of the associations with his mountain home, Mount Kailasa. The other significant mountain top temple in Thailand is Phnom Rung. The tower at the centre of the complex symbolized Mount Meru, the mountain home of the gods.



Fig. 7 The Middle door from the southern facade of Gopura III

The Middle door from the southern facade of Gopura III as seen from Gopura II. This gopura is the largest at Preah Vihear and the construction of its roof differs from the others, having had wooden beams with bricks rather than the usual terracotta tiles.



Fig. 8 The western doorway of the south side of Gopura III

The western doorway of the south side of Gopura III, The pediment shows a deity sitting cross-legged above a kala

7. Prasat Ta Muen Thom

Situated in Kab Choeng district, Surin Province are the remains of Ta Muen Thom built in the 11th century. The Dangrek Range divides the lower part of Northeast Thailand's Khorat Plateau from Cambodia. Along much of the Dangreks the plateau towers over the Cambodian plain below. Temples such as Preah Vihear, which overlook this precipice, can only easily be approached from the Thai side of the border. However, at a few places, passes exist through the mountain range. Given the topography, temples which commanded these passes were of great strategic value. The sanctuary at Ta Muen Thom is one of these temples on the road connecting Angkor with Phimai and for centuries was one of the finest stone temples of this period.



Fig. 9 Prasat Ta Muen Thom

The north side of the temple. Above may be seen a capital and the naga end of the pediment shown in full at right. This pediment and lintel are from the end of the 11th century in the late Baphuon style. A similar lintel style may be seen in Phnom Wan, Muang Tam and Preah Vihear.

8. Prasat Kamphaeng Yai

Situated in Uthumphon Phisai district, a large bronze guardian figure was unearthed in the inner courtyard. The discovery was only 10 centimeters underground, near the southwestern gate. Portions of life-size bronzes have been found, such as the Torso of a reclining figure of Vishnu found at Angkor and a bronze head from Ban Tanot in Northeast Thailand.

The temple complex is found behind a modern Wat outside the town of Ban Kamphaeng Yai. The wall of the temple's name (Kamphaeng Yai meaning “large wall” in Thai) is an imposing sandstone and laterite gallery, over fifty meters on each side, with a gopura at each of the four cardinal points. The main eastern gopura has three doorways to the courtyard and is in the form of a cross. Just before entering the courtyard, there is an inscription in Khmer carved on the left side. Still intact are the horizontal windows of the gallery walls. Similar windows are seen in the “libraries” of Preah Vihear and Phnom Rung and may date to the early 11th century.

9. Prasat Muang Tam

Prasat Muang Tam, the “temple of the lower city” is only about eight kilometers from Prasat Phnom Rung in the Prakhon Chai district of Buriram province. On a sunny day, looking south to the Cambodian border from the temple on Phnom Rung hill, the immense array of Muang Tam glitters on the flood plain below. Two hundred yards to the south in a secluded, wooded setting lay the temple complex itself. Little is known of its history as no date, no inscriptions have been found. Regional accounts state that Muang Tam was built after Prasat Phnom Rung, to serve as a residence for the governor. As the lintels of Muang Tam are stylistically a combination of the Khleang (c.965-c.1010) and Baphuon (c. 1010-c.1080) styles, the complex must have been built after the first phase of building at Phnom Rung but before the later additions in the Angkor Wat style (c.1100-1175 CE). Although the main sanctuary was dedicated to Shiva, a small statue of Vishnu, fragments of which remain, has also been found. The presence of this figure in a Shivite temple was a common occurrence.



Fig. 10 The inner lintel above the south door , the Baphuon period.

Attributed to two different periods, namely the inner lintel above the south door to the Khleang Period and this lintel to the Baphuon period. It confirms that stylistic classification based on the Cambodian models does not necessarily apply in Thailand.



Fig. 11 Outer lintel of the eastern gopura of the gallery

Outer lintel of the eastern gopura of the gallery. This illustrates example the mix of Khmer style applied concurrently at Muang Tam. The lintel resembles those found at the Royal Palace of Angkor which date to the Khleang period. However, this lintel cannot be dated to the Khleang because it must have been carved after the construction of main tower in the 11th century.

10. Prasat Sdok Kok Thom

This small Baphuon period temple is situated 33 kilometers north of Aranyaprathet by road in the Ta Phraya district of Prachinburi province. It was built during the reign of King Udayadityavarman II in the 11th century. Right on the border, Sdok Kok Thom was for a number of years in the 1980s occupied as a military post by the KPNLF troops and therefore inaccessible. It was “opened” when Thai troops pushed back the Cambodian rebels and began clearing the mines in 1990 for a visit by HRH Princess Maha Chakri Sirindhorn. A relatively compact site, Sdok Kok Thom retains a fairly complete gopura at the main east entrance, enclosure wall and “libraries”, while its prang has collapse in an unusual way, leaving the west side as a thin spire. The rubble of fallen sandstone blocks surrounds the prang.



Fig. 12 The South-eastern “library”, from the south

The South-eastern “library”, from the south. As in most Khmer temples there are a pair situation in front of the main prang. The particular feature of these two is that large windows pierce each side.

11. Prasat Ban Phluang

Situated in the Prasat district of Surin province, the small Baphuon temple of Ban Phluang rests pristinely upon its base within a landscaped courtyard. A moat, crossed by a single crossway on the east side, surrounds the sanctuary.

Prasat Ban Phluang was built during the second half of the 11th century. At this time, Udayadityavarman II (1055-1065) ruled at Angkor. The style of architecture and sculpture of this period takes its name from the Baphuon, the major temple built by Udayadityavarman II at Angkor. During this period, the Khmer interpretation of the pyramid temple-mountain with terraces and concentric galleries developed greater complexity. An evolution in decorative carving was also seen, particularly in the depiction of the human figure and the appearance of greater narration on lintel carvings.

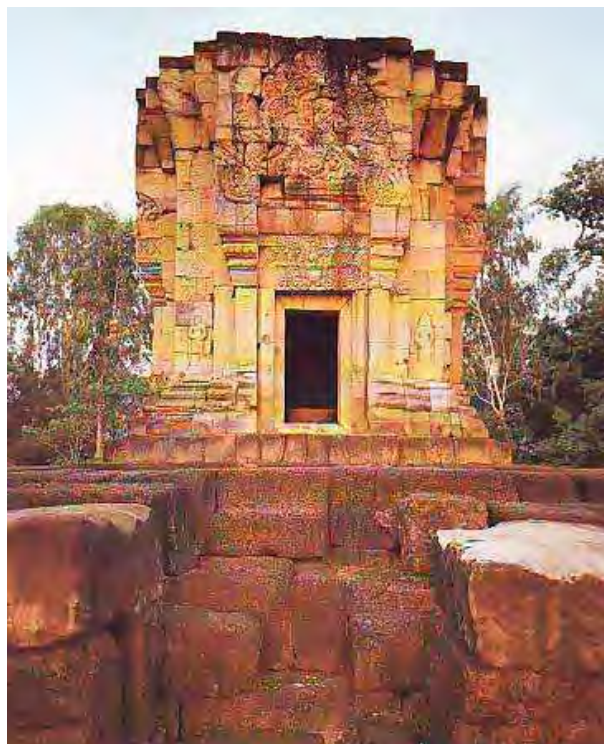


Fig. 13 Prasat Ban Phluang

Prasat Ban Phluang is constructed on a relatively high, three-lobed laterite base, whose wings extend a great deal at the sides and at the front leading to the conclusion that originally further structures may have been planned.

12. Prasat Narai Jaeng Waeng

Situated in the Muang district of Sakhon Nakhon province, this small prasat in the Baphuon style probably derives its name (Jaeng Waeng in Khmer means “with long legs”) from a carving of Vishnu (or Narai in Khmer and Thai) reclining on the northern pediment.



Fig. 14 Prasat Narai Jaeng Waeng

The northern, southern and eastern lintels show varying treatments of the Baphuon style. The northern (above) and eastern (below) both show Krishna; in the northern example he fights one simha, in the eastern two. (The iconography of Krishna fighting simhas is unique to Khmer art, as in India he is only found fighting elephants.) Both also utilized the familiar centralized composition in which Krishna is surrounded by deeply carved interlocking floral motifs.



13. Prasat Sikhoraphum

The style of the lintels and other sandstone carvings of Prasat Sikhoraphum in the eponymous district of Surin province dates the monument to the Angkor Wat period in the early part of the 12th century, although the superstructure of the brick towers was rebuilt by the Lao at a later date. The plan of the temple is a quincunx with four brick towers around a central larger one surrounded by a moat. Such a plan is not found elsewhere in Thailand and has particular cosmological significance. Symbolism of this kind was normally reserved for more important state temples such as Ta Keo, Pre Rup and Angkor Wat.



Fig. 15 Prasat Sikhoraphum



Fig.16 Lintel of Prasat Sikhoraphum

Apart from the 10-armed dancing Shiva, the four other deities from left to right are: Shiva's consort Uma, here appearing as Durga and holding a human-headed scepter, a four-armed Vishnu, Brahma playing the cymbals and finally Ganesha, Shiva's son, playing the drums. The upper level shows, at left, the Kiratarjuna story from the Mahabharata epic, while the scene in the upper right remains unidentified. The garland's foliage swirls into curves across the base of the lintel. Within these waves are six small figures each riding a crested dragon. Only the upper part of the dragon can be seen, but each is the carefully segmented from paws raised as if to mount the incline.



Fig.17 Prasat Sikhoraphum

These nagas on the pediment angle of the main prang appear to date from the preceding Baphuon period. This again calls into question the validity of applying the Cambodian dating system to this part of the Khmer empire.

14. Prasat Yai Ngao

Situated in the Sangkhla district of Surin province, this prasat dating from the Angkor Wat period of the 12th century and is otherwise known as Don Ngao and consists of two brick prangs on low laterite bases. In fact one would expect to find three prangs in which the central would be the largest. However, for whatever reason, only the main prang and the smaller northern one were completed, and there is no sign at all of building work even having commenced on the southern structure – only the site was cleared in preparation.



Fig. 18 Prasat Yai Ngao

on left: The makara-naga arch on the southern pediment of the main prang is a fine example of Angkor Wat style carving unusually executed in brick. This medium would probably account for the carving being shallower than contemporary sandstone equivalents.

on right: The capital of the column supporting this arch is un-carved but shows the exceptionally close jointing of the brickwork.

15. Prasat Phimai

The principal Khmer temple on the Khorat plateau at Phimai is about 70 kilometers north-east of Nakhon Ratchasima and bounded by rivers on three sides. The most important of these is the Moon River, which turns southward at this point. An old tributary of the Mun also branches off to partially enclose the old mound upon which the temple was built. The natural protection offered by the rivers has long made it an attractive habitation site. During reconstruction of the temple in the 1960s a brick structure was found to underlie the present sandstone temple. As well as using different materials, the earlier building had a different orientation than the south-facing complex does today. Black burnished pottery found in association with this previous phase of occupation has been dated to approximately 500 CE. Archaeological survey and excavation of surrounding sites has yielded similar pottery, along with evidence of still earlier occupation.



Fig.19 Prasat Phimai

Opposite the sanctuary from the north-west corner of the inner courtyard, the roofs at Phimai are significant in that they are curved in shape. This represents a major change for Khmer architecture, both in constructional and visual terms.

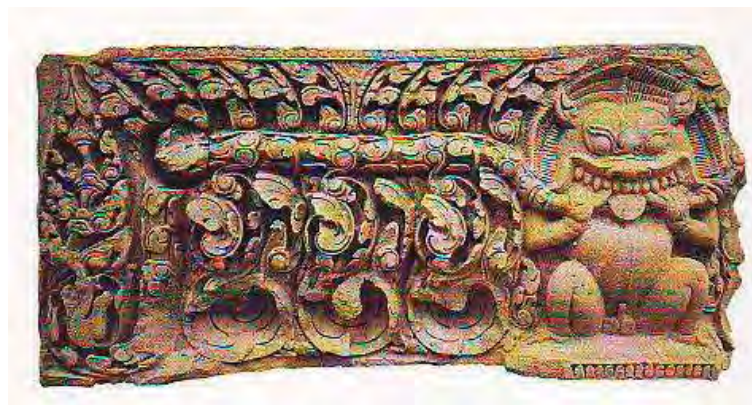


Fig. 20 Prasat Phimai

Below half of a lintel showing a simha with garland, probably found in the vicinity of Phimai. What is interesting is that the simha plays the dominant role in this carving, being placed in the middle and having a size which fills the depth of the lintel. He is seated in a squatting position and grasps the garland, which would have emerged on both sides firmly in his mouth while also holding onto it with his claws. Note that in the top quarter of the lintel above the garland an upturned flower pendant can be observed. This feature of an upturned flower pendant appearing in conjunction with richly carved floral motifs is noticeable in virtually every lintel from Phimai. Another characteristic is the extremely deep carving of the swirling foliate motifs.

16. Prasat Phnom Rung

The name “Phnom Rung” refers to the ancient volcano upon which the temple sites. Phnom Rung hill rises over 350 meters above the surrounding plain. Visible on a clear day from this spot is the water in the baray or reservoir of the neighboring temple of Muang Tam, and then by the dark gray foothills of the Dangrek mountains the border of Cambodia. In former times, Phnom Rung was midway between the great city of Angkor to the south and Phimai to the northwest.

The earliest of the inscriptions found at Prasat Phnom Rung is in Sanskrit, comprises of only four lines and has been dated to around the 7th or 8th century.





Fig. 21 Prasat Phnom rung

The lintel over the east entrance to the Prang Noi is in a mixture of the Khleang and Baphuon styles. The vertical floral pendants at both quarters of the lintel are Khleang, while the divinity seated over the gala face is typical of the Baphuon period.





Fig 22 The eastern lintel from the mandapa showing Vishnu Anantasayin

The eastern lintel from the mandapa showing Vishnu Anantasayin became famous. Thailand due to the discovery that it had been stolen and sold to the Art Institute of Chicago. Before Phnom Rung's restoration, the lintel lay on the ground in front of the doorway. It shows Vishnu reclining on the back of the naga king in the milky ocean, sleeping between two kalpas. Although the curling foliage is in the Baphoun style, Vishnu and Lakshmi's apparel is characteristic of the Angkor Wat period. Vishnu sleeps on a many-head naga adorned with head-dresses and the naga is in turn lying on a dragon. These characteristics are typical of true Angkor Wat style. The right-hand side of the lintel carries the unusual motif of two finely carved parrots below a kala

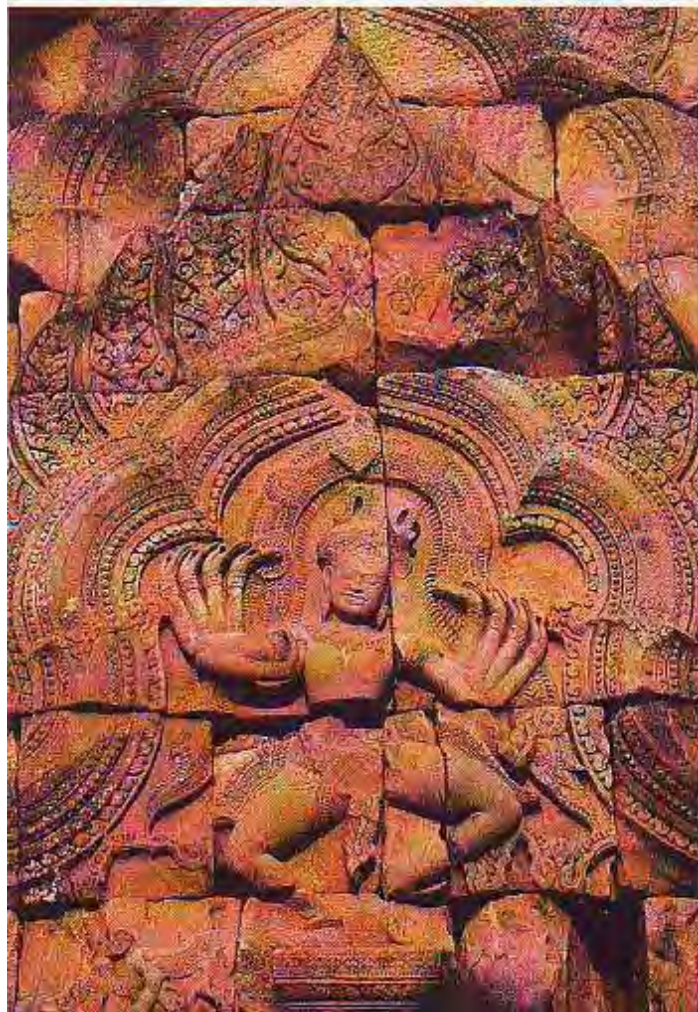


Fig. 23 Dancing Shiva from the eastern mandapa pediment

Dancing Shiva from the eastern mandapa pediment. The pediment above the Vishnu lintel at the east entrance to the mandapa is as at Phimai a representation of Dancing Shiva in true early Angkor Wat style. The actual frame of the pediment is plain except for a single four-petaled flower carved at various intervals, while the outer and inner parts have several bands of carving which echo the carving outline of the frame. The dating may also be ascertained by Shiva's apparel such as his head-dress, necklace and sampot and the way in which the hair is pulled up and then allowed to flow out in two pigtails. While Shiva with 10 arms is found both in northern and southern India, this particular representation shows more southern influence in the lightly carved framing pattern above his head and behind his body which is reminiscent of the curving flame-like patterns of Tamil art.



Fig. 24 Pediment from west entrance of the prang

Pediment from west entrance of the prang showing a scene from the Ramayana in which Sita is carried on the backs of monkeys in a chariot which is a miniature replica of the temple.



Fig. 25 This frieze from the sanctuary base of the main prang

This frieze from the sanctuary base of the main prang is carved from pink sandstone and composed of large diamond-shaped flower clusters alternating with small four-petalled flowers and luxuriant curling foliage. This type of decorative carving was popular on the bases of the buildings. Good examples of such carving are found at Phimai and Phnom Rung. Later such patterns were to be an important influence for Thai-style designs during the Ayutthaya period.

17. Prang Ku Suan Taeng

Prang Ku Suan Taeng is situated in the Puthai Song district of Buriram and dates to the mid-12th century. All three brick prangs stand on a low laterite base, facing east in a row along a north-south axis.

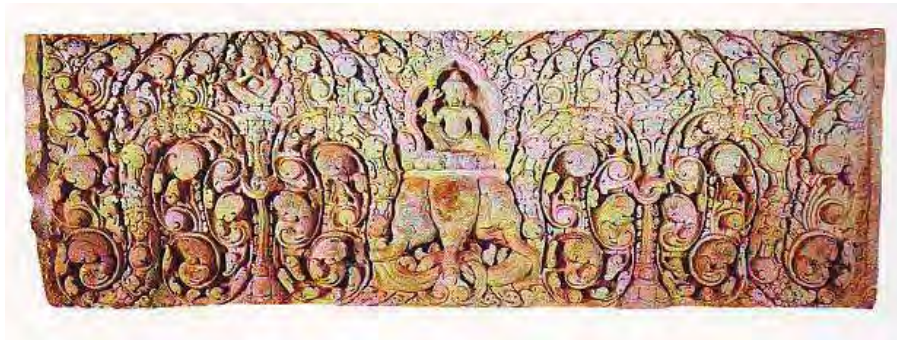


Fig. 26 Right Lintel from above the eastern doorway of the southern prang

Right Lintel from above the eastern doorway of the southern prang. The image of Indra on his elephant Airavata as guardian of the eastern doorway first appeared on Khmer lintels in the time of Sambor Prei Kuk (c.600-650 AD) and continued to remain popular during the whole Khmer period.

18. Prasat Ta Muen Toch

Situated a few hundred meters from the older Prasat of Ta Muen Tom in the Ta Muen district of Surin province, Prasat Ta Muen Toch created in the Bayon style dates from during the reign of Jayavarman VII. From an inscription found here it is known that Prasat Ta Muen Toch is the chapel of a hospital. The inscription praises the Lord Buddha and Bhaisajyaguru and states that King Jayavarman VII, the son of Dharnindravarman was the builder of this hospital for the benefit of the local population. In addition it details the doctors and the nurses, who were both male and female, the various ceremonial articles and the medicines dispensed. Additional information can be gleaned from the Ta Prohm inscription at Angkor (inscribed in the year 1186 CE and translated by George Coedès) in which it was stated that 102 hospitals such as this one were built in the various towns by royal command throughout the kingdom.



Fig. 27 Photographed from the south-west, Prasat Ta Muen Toch

19. Prasat Ta Muen and Prasat Ban Bu

The Preah Khan inscription from Angkor describes how Jayavarman VII had 121 “houses with fire” built along the major roads of his empire. On the road from the capital to Vimaya (Phimai) were constructed 17 such buildings. Research indicates that both Ta Muen and Ban Bu were chapels to resting places. Architecturally they could be related to that at Prasat Preah Khan 137 in Cambodia, having chapels with very long entrances and windows only on the southern sides. Only the door frames, the lintels, the crown of the towers and the roof ornaments are sandstone, the rest being built from laterite.

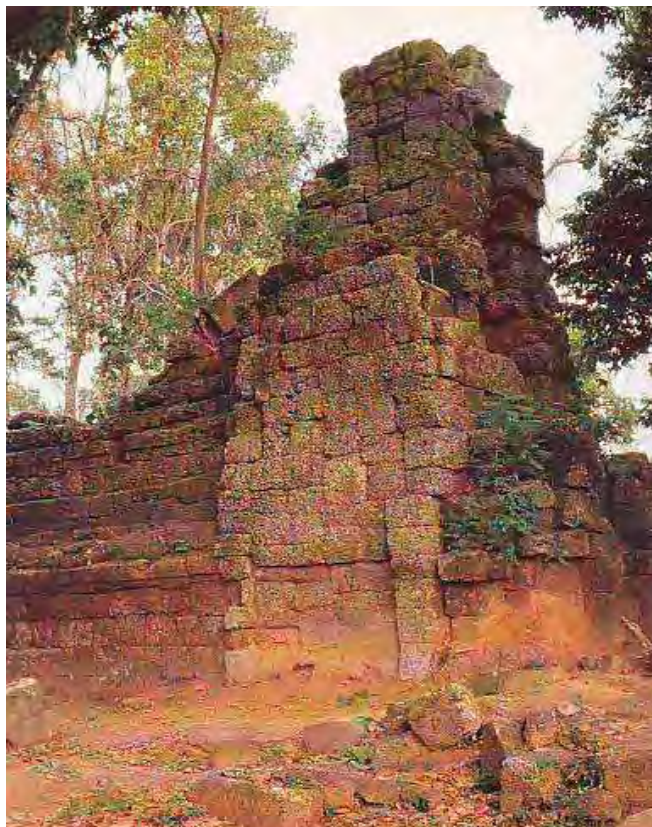


Fig. 28 The “house with fire” of Ta Muen, 100 meters north of Ta Muen Toch.



Fig. 29 the western entrance of Ban Bu

20. Prasat Kamphaeng Noi

The enclosure of Kamphange Noi in Uthumphon Phisai district of Sisaket province is on a slight rise surrounded by a modern monastery. Despite this long term use, the site preserves much of its original plan, including a reservoir or baray to the east of the temple, and a crumbling laterite annex. A great deal of public building was carried out during the reign of Jayavarman VII. Many of the structures were hastily built and were rather poor technically. Accordingly, many have collapsed and it is difficult to find one in good condition. The builders made use of stone and lintels from existing structures and the lintels found here have been reused from an earlier ruined Baphuon prasat, the location of which is still unknown. Such a lintel can be seen in the gopura illustrated.

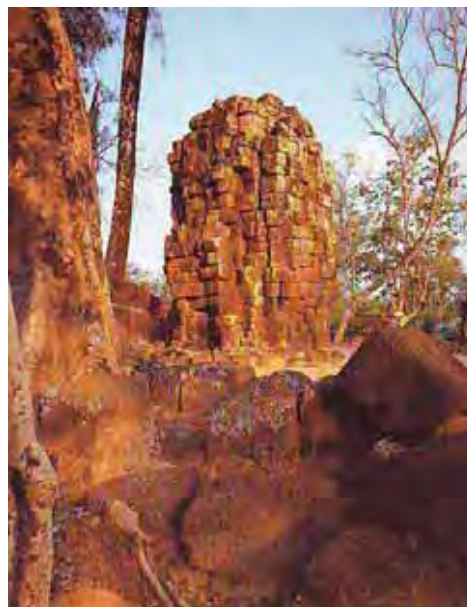


Fig. 30 The crudely built prang seen from the north-west corner of the enclosure.

21. Prasat Muang Singh

Prasat Muang Singh “the sanctuary tower of the city of the lion”, is located in Kanchanaburi province in the western part of Thailand, close to the Burmese border. The architecture does not pose a problem in dating the Bayon style temple, namely to the reign of Jayavarman VII, 13th century CE. In the Preah Khan Inscription of Jayavarman VII mention is made of the various cities to which were sent the statue of

Jayabuddhamahanartha. Among these towns are many which we can believe were in Thailand such as Rajapura or Rajburi, Ravapura or Lopburi, Vajrabura or Petchaburi and Srijayasimhapura which is likely to be Muang Singh.



Fig. 31 The central enclosure from the top of the south-west corner of the gallery
 . The base of the prang still shows remnants of the stucco work which once covered the entire structure

Thai (Siam) Architecture

The architecture of Siam is an amalgam of heterogenous elements and qualities, not a culturally pure product. Typically, its diverse forms and modes of expression are multivalent in their meanings, seldom are they fixed, singular, or a matter of public agreement, even in a society as reputedly conservative and traditional as Siam s.

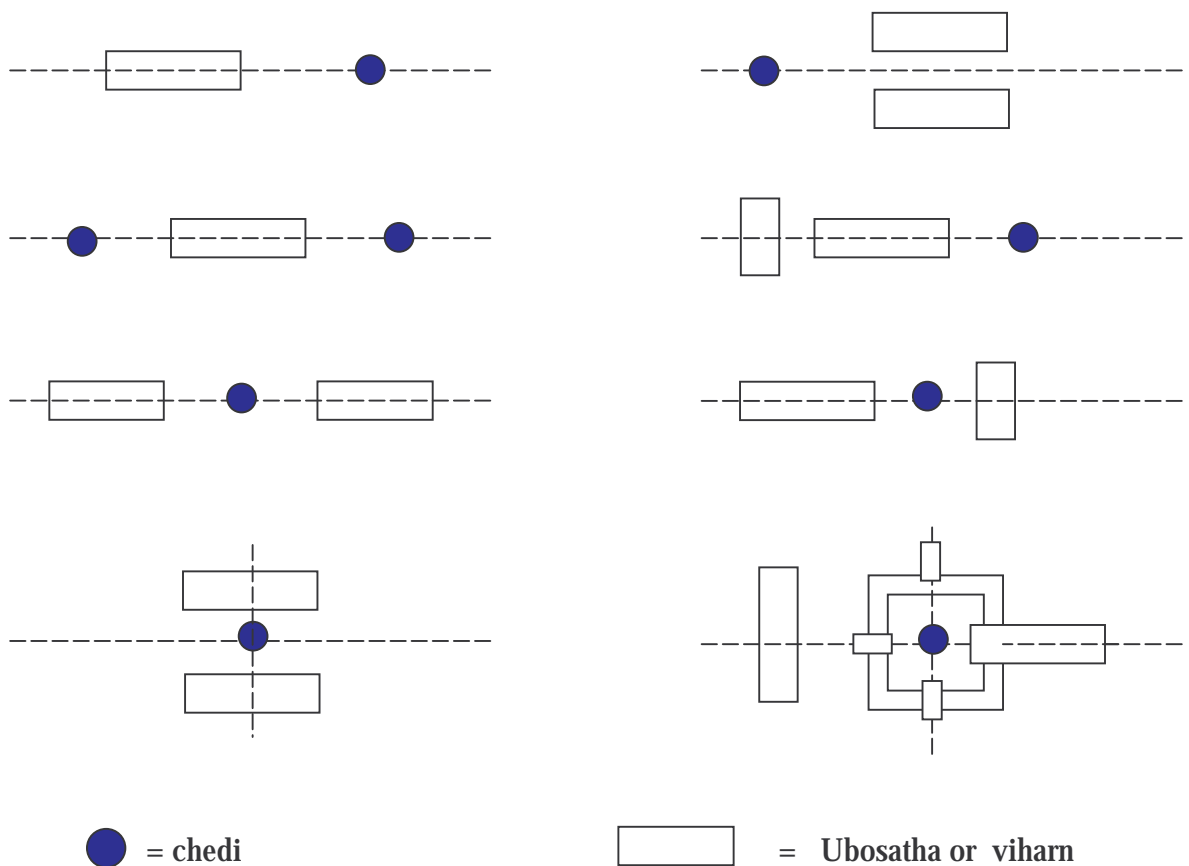
Architecture itself has historically been amongst the more generic and primordial of Siam cultural content and expression regarding the Indian chedi, a burial mound or relic chamber. It also has been one of the most important means of attaining cultural power and identity in the geographically and ethnically complex state of Siam.

The homogeneous culture model is perhaps most noticeable in the conventional view of Siamese history as a unilinear development in terms of its kingdoms. Following the migration from southern China, so the argument goes, they started the first kingdom at Sukhothai, then Ayutthaya, Thonburi, and Bangkok. Contemporary scholars, however, reject this unilinear interpretation. They

demonstrate that the elevation of Sukhothai to the status of founding kingdom occurred only with the discovery of a Sukhothai stone inscription by King Rama IV (Mongkut), r. 1851 – 68), that the event promulgated that period – and particularly the reign of King Ram Khamhaeng (r. 1279-98 in Sukhothai) – as a highly glorious kingdom, and that this elevation served specific political purposes of the time.

Closely related to what is often an undue emphasis on similarities is the issue of the manner in which Siamese architecture has been classified for descriptive and analytical purposes. Most commonly this has been done by art historians who have routinely categorized architecture into several stylistic periods, with these categories further subdivided on the basis of a succession of dynasties – Dvaravati (sixth-eleventh centuries), Srivijaya (eighth – thirteenth centuries), Lopburi (tenth-fourteenth centuries), Sukhothai (thirteenth-fifteenth centuries), Lanna Tai (thirteenth - sixteenth centuries), Ayutthaya (1350-1767) and Bangkok (1782-present).

Typology of Siam Temples



A typology of Siamese temples. With the increasing standardization and formalization during the Ayutthayan kingdom (1350-1767), this kind of approach reflected the qualities of that society's architecture and art. The historical cultural influences from India have been central in giving Siamese architecture its form and content.

Siamese architecture can be viewed not in terms of its given, immemorial nature, but as a cultural constructs. As Gramsci states :

“there does not exist an abstract fixed immutable human nature ; human nature is a totality of historically determined social relations. Thus, to construct architecture, or indeed to develop national or ethnic identities, are wilful acts which occur only as a result of human volition and effort and through intensive social relations. These constructs deal integrally with the dialectical relationship between culture and experience and strategically fabricate distinctive yet practical ideologies in two ways.

One is as concrete and practical ideologies, in the sense that they operate as forms of power, as strategic devices which have effects, not simply as detached intellectual concepts. Architecture in Siam evolved not through unreflective relationships between form and meaning ; rather meaning was created – with varying degrees of consciousness – through transformations of culturally and historically embedded aesthetic practices and dispositions, with each transformation, practice and disposition involving acts of cultural criticism. Hence, the historical types in Siamese architecture (such as the chedi) have significance only to the extent in which they were each transformed by this critical discourse.”

- Thai Architecture

Professor Silpa Birasri, who established the contemporary art in Thailand or European style art, said in Thailand cultural series book number 4 about Thai

architecture and painting. Professor Silpa Birasri (C. Feroci) was born in Florence, Italy and graduated from the Royal Academy of Art of Florence. He entered the Thai Government service (Fine Arts Department) in 1924.

One of the most outstanding features of Thailand is its fine old architecture, the history of which runs about from the 10th to the 19th century of the Christian era. Since then, the Thai started to use ferro-concrete and this new material brought an abrupt ending to the construction of buildings in Thai style.

Oldest Architectural Remains : According to what we know about archaeological mater, the oldest and few remains belong to the Dvaravati period, circa 5th - 8th century CE. This Dvaravati Kingdom was ruled; it is alleged, by Mons, with Nakorn Pathom as capital ruling a large area of Central Thailand including Lavoburi, modern Lopburi. Since the 8th century the Khmers started to overpower the Mons and occupied all Central Thailand. Southern Thailand, ranging may be up to modern Hua-Hin, was a dominion of the Srivijaya Dynasty of Sumatra.

The Khmers ruled large parts of Thailand for about five centuries and this accounts for the many Khmers architectural remains to be found in this country, particularly in the North-Eastern area. Therefore it is quite natural that the originating source of Thai architecture should be reckoned principally as Khmers. But this fact should not mislead us to think that Thai art is a mere offshoot of the Khmer one. Indeed between the two artistic expressions there is such a difference that in many cases only an expert may trace in Thai monuments Khmer elements. Religion, material used for construction, Burmese and Chinese influences and particularly the peculiar artistic temperament of the Thai race formed the Thai style of art.

The use of colored tiles and gilded ornaments, which is a peculiarity of Thai architecture, was certainly due to Chinese influence. In fact architectural monuments of Sukhothai, the first capital of Thailand, CE 1219-1463, were monochrome as were as painting and pottery.

Since the end of the 13th century Thailand had friendly relations with China. The great King Ramakhamhaeng, circa 1279-1298, established the good relationship which was maintained by the succeeding Thai statesmen. And therefore, since the beginning of the 14th century we are able to trace Chinese artistic elements in Thai art. Besides, it should be remembered that the Thai immigrated into Thailand from West Southern China which led to points of contact between the artistic expressions of these two peoples. Another important fact is that both China and Thailand used the same constructive materials, bricks and wood, which engendered similarity of artistic characteristics.

- Oldest Thai Architecture

From about the 9th century CE and onward, independent Thai states such as Shiengsen, Chiangmai, Muang Fang, Muang Sao etc. were established in North-Western Thailand. These areas were not under the control of the Khmers and thus Cambodian art did not play an important role in forming the Northern Thai art. On the other hand Burmese influences were very strong and indeed a comparative study shows the strict relationship between Burmese and Northern Thai Architecture. Indian and later on Chinese influences can be detected too.

The variety of forms of the Northern stupas representing the oldest examples of architecture, testifies the imaginative fertility of the old Thai artists who at that time did not follow a strict conventionalism of style as we notice afterwards in the monuments of Ayutthaya and

particularly of Bangkok. But although the form of the Northern stupas is very varied, there is a unity of characteristics which renders that art undoubtedly Thai. As a fact, in many architectural monuments of Ayutthaya we may trace the strong influence of these Northern examples.

- Architecture in Central Thailand

When we refer to Thai architecture with its definite style we mean architecture which developed in Ayutthaya, the second capital of Thailand, CE 1350-1767, and re-flourished in Bangkok 1800-1900. This kind of architecture has a uniformity of style from Sukhothai to the southern provinces of Thailand.

Foreigners touring Thailand are attracted by the Thai Wats. The word “Wat” in Thai means any religious structure, but has come to signify the temple including various architectural constructions which, enclosed in their surrounding walls.

Ubosatha and Viharn : The principal structure of the Wat is the Ubosatha corresponding to the Indian Chaitya where monks assemble to pray. The Viharn has the same architectural characteristics as the Ubosatha and is used to enshrine Buddha image and on some occasions is also used to teach the Buddhist doctrine. In many instances either the Ubosatha or the Viharn is enclosed in a square verandah walled outside, covered by the typical Thai roof, having four or more gateways. Usually around the verandah there are many Buddha images. In few instances the walls are decorated with mural paintings, similar to what we see at Wat Phra Keo in Bangkok.

Phra Chedi and Phra Prang : Thai architecture makes use of two types of chedi. One is called Phra Chedi which has the same characteristics as the Indian chedi. The other, called Phra Prang originated from the Tower of the Khmer temples.

In a Wat there may be one or more chedis of different types and sizes.

Hawtraï : The Hawtraï is the library where sacred books are kept. Generally it is similar in form to the common Thai house thus presenting no special architectural peculiarities.

Mandapa : Some Wats instead of the Hawtraï have another structure called Mandapa. This is used either as a library or to enshrine some relics, such as the Mandapa of Saraburi near Lopburi, containing the foot-print of Lord Buddha, while the Mandapa at Wat Phra Keo in Bangkok is used as a library.

Sala : In a Wat there may be many Salas which are either open or walled pavilions. The former serve as resting place, while the latter, more properly called Sala Kanparien, serve to teach the Buddhist doctrine.

Kuti : As a rule, attached to the Wat there are many buildings whose assemblage is referred to as Kuti. The Kuti has no particular architectural attraction, being a series of buildings containing one, two or three cells, or a long building with many cells in a row that serve as residence to the Buddhist monks. The Kuti is separated from the Wat by a wall, or fence or canal

As has been stated, a Wat may contain the above mentioned structures or just the Ubosatha.

Prasat : The Prasat is another structure which serves either religious or secular purposes. The Prasat as religious structure contains an image of Buddha or other venerable objects. If used for secular purpose it is the Throne Hall of the Thai Kings.

Of the old Prasat nothing remains because in the olden times they were built of Wood. Only in the Bangkok Period were the Prasat built of bricks of which a very fine example is the Dusit Throne Hall in the compounds of the Grand Royal Chakri Palace.

Of the old royal palaces only a few remain because these structures also were built of wood. From examples built of bricks in Bangkok we notice that they have the same characteristics as the Ubosatha or Viharn, both in plan and elevation. Hence in olden times these structures did not present any peculiarity comparable with the western residential buildings.

Haw Rakang : The Haw Rakang is the belfry found in every Wat. The Haw Rakangs are very different from one another. Some, the simplest, are formed by four

high wooden piles supporting what appears like a small Thai temple while others are built of bricks and covered with a coat of plaster or covered with glazed tiles.

- Architectural Characteristics of the Thai Structures

Ubosatha : The Ubosatha is a structure, the origin of which has to be sought in the old Indonesian-Thai style of houses. It is a simple rectangular planned building with accentuated sloping roofs curved with glazed, colored tiles. The slight concave curve of these roofs suggests the abasement of the thatched bamboo roof of the prototype common house caused by the heavy tropical rains.

The superimposed layers of roofs is a characteristic of wooden structures due to the projecting additions to the main portion of the building, while the prominent projection of the eaves is typical in tropical countries to protect the building from sun and rain. At both ends of the ridge of the roof of the religious or royal buildings there is a peculiar horn-like finial called Cho Fa (bunch of sky). While the meaning of this element cannot be stated definitely, it has been suggested that it derives from the horned - mask noticeable in the same point of the buildings, used for magic or animistic purposes, to be found in Indonesia and other parts of the Pacific Islands.

The Ubosatha is raised over a basement which varies in height from about 50 c.m. to 1.50 m. In the lateral sides of the ancient Ubosatha there were grate like openings akin to the windows of the Khmer temples. Some examples have no windows at all. The Ubosatha may have one, two or three doors on sides, front and rear. It may be a simple rectangular structure without any addition of porches or colonnade around it, or quite the opposite with porches in front, and rear, or porches and a range of pillars around it like the Greek peripheral temple.

Some Ubosathas of Bangkok have a latin-cross plan. The interior may be formed by a simple ample nave or by a nave and two aisles with pillars. In Sukhothai and Ayutthaya the pillars were octagonal or round with capital in the form of lotus flowers. In later periods the petals of the flower were more and more elaborated becoming mere ornaments. The Thai capital has no abacus. The Ubosathas of Bangkok generally have massive square pillars with or without capital. As a rule, the pillars of the interior are without capital, while those of the exterior have capital.

Inside the old Ubosathas the timber structure of the roof is similar to that of many Christian basilicas. Afterwards, due probably to European influence, a wooden red-colored ceiling decorated with gilded studs, was added. The interior of the Ubosathas contains only a large gilded sitting Buddha image cast in bronze or modeled in stucco. The walls are either plain or decorated with paintings all over the surface, while the window-panels are externally decorated with lacquer-work called Lai Rot Nam and internally decorated with mythological figures painted in bright colors.

The effect of these interiors is most impressive. The sacredness of the ground where the Ubosatha is built is marked by eight boundary stones (Semas). Outside, the polychrome of the large surface of the roofs contrast harmoniously with the whitewashed mass of the brick structure, while the gilded ornaments of the door-ports and window-frames modeled in stucco break the monotony of the large white surface and enrich the whole building without disturbing the imposing effect of the architectural mass. The gilded wood-carved ornaments of the pediments with the blue, or green mosaic in glass serving as background give the finishing touch to the ornamentation of these buildings which under the tropical sun and amidst the luxuriant vegetation seems like huge bunches of flowers.

The Viharn has the same characteristic as the Ubosatha except for the fact that it may contain many Buddha images instead of a single one, although some Ubosathas do have more than one image. With regard to Khmer influence, on these structures there remain some ornamental parts such as the Naga (snake) universally used on the front of each roof of the building.

Chedi : In the olden days the Chedi was the most venerated religious structure because it was meant to contain relics of Lord Buddha, but in later periods this structure was also used to contain relics of kings, holy men and other noble personages. Thus losing the stupa its greatest original meaning, the Ubosatha became the principal religious building.

As previously mentioned, Thailand has two types of chedis. The one having the principal elements of the classic Indian chedi : namely, drum, dome, throne, and umbrella, is called PHRA CHEDI. Examples of the old Phra Chedi are to be seen in Sukhothai and Nakorn Sritammarat. From these specimens it has been noticed that the Thai chedi originated from the Ceylonese Type. During the Ayutthaya period a more

typical Thai chedi was created. This had the same characteristics of the classic one but with the addition of four niches around it surmounted by four small chedis. This suggests a compromise of the Ceylonese with the Northern Thai old chedis. One of the niches gives access to the interior of the chedi wherein a Buddha image is placed. Some monochrome painting on the wall representing figures of Lord Buddha complete the artistic ensemble of the interior. In the other three niches there are three standing figures of the Buddha. This is a universal characteristic. The group of the three Phra Chedi at Ayutthaya, Wat San Pet, is a very remarkable and imposing architectural composition of the 16th century. Another characteristic of the Thai chedi is that around the shape of the umbrella (Chattra) and just over the cubical throne there is a range of small columns. References have been made to Phra Chedi having a small chapel in the interior, but generally these structures are solid masses built of bricks. The most important Phra Chedi is gilded with gold leaves or glass mosaic. Others are all whitewashed. The Phra Chedi of Nakorn Pathom although modern is a beautiful, imposing example.

Phra Prang : The second type of the Thai chedi is the Phra Prang, a direct descendant of the tower of the Khmer Temples, which originated from the Sikkara of the temples of Northern India.

The oldest Phra Prang are at Savankaloke, Pitsanuloke, Sukhothai, Ayutthaya etc. The Phra Prang is an imposing structure whose outline is monumental and at the same time very graceful. From the diagram the differences between Khmer and Thai artistic temperament are clearly visible. The former is a solid mass in stone having an austere appearance, the latter gentler and more spiritual.

Contrary to the Phra Chedi, round and plain, the Phra Prang is square reminiscent of its Hindu origin. The classic Phra Prang is formed by a very high basement, more than one third of its total height, and a domical superstructure which is the real cell enshrining a Buddha image. Like the Phra Chedi of the later period, the Phra Prang has four cells one giving access to the small chapel and the other three containing Buddha images. The entrance cell can be reached by a very steep and narrow staircase.

The very characteristic of Thai architecture is to shape monument into a curved pyramidal outline. In later periods, particularly in several monuments of

Bangkok, we notice the emphasis on the gracefulness of this outline was very detrimental to the monumental appearance of the structures.

Mandapa : The Mandapa is a square planned cubical structure which may be plain or have a range of pillars around it. Its superstructure is a curved pyramidal mass formed by many low domical roofs superimposing each other and having a slender pinnacle as finial, called Yot. Each layer of the roof is decorated with the universal ornament called Song Ban Talaeng in which traces of the window of old Indian-Buddhist Chaitya or the Indian Cell which has the same shape of the window can be seen. In fact the old Buddhist Indian Viharn with its various stages and cells around it seems to have been the very prototype of the superstructure of Indian Hindu monuments as well as those of the countries which adopted Indian Culture. The Thai Mandapa may have originated directly from the Mandapan of the temples of Northern India or more properly from Burmese examples.

Prasat : As mentioned, the Prasat is a structure used in Thailand either for religious or secular purposes. A look at the many Prasat painted in old mural painting show its various forms, but its best example is the Dusit Maha Prasat at the premises of the Grand Royal Palace Chakri in Bangkok. This Prasat has a Greek-cross plan and porch in front. The brick structure is covered with the typical Thai roof formed by many layers of sloping roofs slightly domical which give the impression of stepped pyramid. Generally if the Prasat is for royal use, like that of Dusit, then its final pinnacle has the form of the Thai crown, while if it is used for religious or memorial purposes, then the finial pinnacle is a small Phra Prang, (Sikkara) like the Phra Tep Bi Don (the Royal Thai Pantheon) in the Wat Phra Keo of Bangkok.



Fig.32: Indian Buddhist Viharn; Note the various stages with cells around them, a characteristic to be traced in the superstructure of many buildings of the farther India countries.

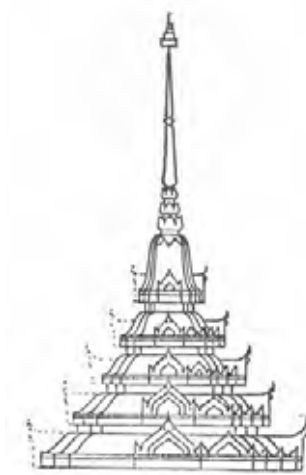


Fig. 33 Superstructure of the Mandapa and other Thai buildings

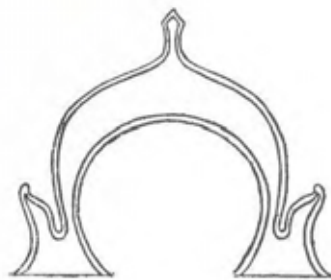


Fig. 34 Indian window whose form is to be traced in many Thai architectural and ornamental elements.

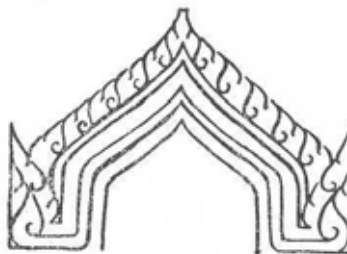


Fig. 35 Universal decoration of each layer of the Thai superstructure.



Fig. 36 Khmer temple at Lopburi, 11th century.

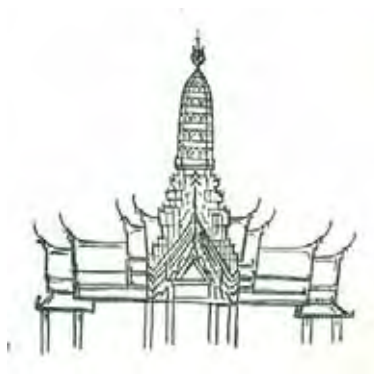


Fig. 37 Superstructure of a Prasat containing holy or memorial objects.

By comparing the domical superstructure of the cell of the Khmer temple with the small Phra Prang of the Thai Prasat what was the principal element of the khmer temple is visible; which in the Thai case has become merely traditional, or symbolical which added grace to the building but without any constructive meaning.



Fig. 38 Superstructure of the Royal Prasat



Fig. 39 Thai crown

Beauty and Mysticism : The fine architectural composition noticeable in the Thai Wats is due principally to the horizontal large masses of the Ubosatha and Viharn contrasting with the vertical high structures and pinnacles of the Chedis, Mandapas, etc. Thai architects grouped their buildings in such a harmonious way as to avoid any confusion Ubosathah in plan and elevation. The polychrome of these structures differs also in such a manner as to avoid monotony or discordant effects. Indeed the polychrome of Thai architecture reflects the peculiar high taste of the old Thai for color schemes.

But architecture does not mean only beauty, it has to correspond to the purposes for which it is created.

- The Origin of Thai Patterns

N. Na Pak Nam, the author of the book “The Relationship between the Art and History of the Thai People”, put forth the following ideas in his book:

Thai Patterns probably originated about the same time as the beginning of Thailand's history. Although ancient Thai patterns and those of later periods differ from one another, they have traits that suggest the same origin. Over the centuries, the styles of art have been altered and transformed according to the fashion of the period. The changes may have been due to, among other causes, the influence of India that spread with the religions and more sophisticated cultures. This direct influence was adopted by nations collectively called Further India, i.e. Ceylon and Southeast Asian countries, such as Burma, Thailand, Cambodia, Champa and Indonesia; and further north, Tibet and Nepal. It seems that ancient kingdoms in Indo-China, i.e. Funan, Chenla and Champa started their history of civilization with the arrival of the Indians who later made themselves powerful. They introduced the Brahman tradition of consecration of the sovereign, a culture which still persists in some countries up to these days. According to Funanese history, the Brahman Kaundinya married the native female chief and made himself the first king of the Funan Kingdom. It also says that the chief, until Kuandinya's arrival, went about naked. Evidently, the people of Indo China regard India as the source of cultural brilliance which has given them religions and arts.

Another cause of the changes is the influence of more civilized neighboring countries, i.e. to the east, the Khmers centered at Angkor and to the west, Arimaddana or Pagan. These two kingdoms in the 10th century were enjoying prosperity and cultural riches. It is beyond doubt that some ten states in the Chao Phraya valley also thrived in art and

culture during this period, only it is not known where they were centered. Remains have been found of antiquities of the styles that have been branded as U Thong and Lop Buri art over a wide area including the provinces of Phetchaburi, Ratchaburi, Lop Buri, Ayutthaya and Suphan Buri in the central region; Kamphaeng Phet and Sukhothai to the northernmost and Nakhon Si Thammarat to the southernmost. These were large towns ruled by royalties for many generations. In addition, remains of small towns and their artistic objects have also been found.

The stories of these towns and cities are recorded in historical documents such as the Jinakanmali Chronicle, the Chronicle of the North and other old stories and myths which usually contain the supernatural. This is why some leading Thai historians regard them as unreliable. However, Rama V wrote that these old stories and myths must have been based on some truth. Once when the king was journeying by boat past the city moat in front of the city of Ayutthaya, he saw a very old temple and commented that there must have been a town there before Ayutthaya was founded. This idea has been substantiated archaeological evidence, i.e. numerous U Thong antiquities of the pre-Ayutthaya period. The colossal Buddha image at Wat Phananchong, according to Luang Prasoet's Chronicle, was built 26 years before Ayutthaya was founded. In the main chapel of Wat Thanmikarat has been found a large bronze Buddha image of the 1st phase of the U Thong period. This corresponds to the Chronicle of the North which says that this temple was built in the Ayothaya period.

Most archaeological finds belong to the periods stated in these old stories though their accuracy is not yet accepted by some scholars. This we see in the case of the City of Troy in the Iliad epic. At first, historians were incredulous of the historical element of the Trojan War. Some historians, however, had the opinion that it was probably a pre-historic event of Greece. Eventually, an archaeologist named Hienrich Schliemann succeeded in finding the site of the city after strenuous excavations.

The Jinakanmali Chronicle, Thailand's no. 1 historical record, is regarded as reliable by most historians. Coedès quotes this chronicle in his writing about a Khmer monarch from Lawo. (Suriyavarman I).

Works of art of the Lawapura period preceding the Ayutthaya period have also been found. One of them is the Wat Kukut in Lamphun. The architecture and sculpture are of the late Dvaravati style or perhaps the Lawapura style, an offshoot of Dvaravati. Ayothaya art for a long time has been known as U Thong art. In fact, the arts of the U Thong, Lop Buri and Ayothaya schools were contemporary with one another despite differences in localities. The variation is considered natural. The important point is that they were in transition from the late Dvaravati period to the early Sukhothai and Ayutthaya periods. It is unfortunate that these accounts have been left out from Thai history.

The evolution of Thai motif patterns is an intricate one. Its description of such evolution independent of appropriate chronicles may be likened to a drama presentation without proper state dresses. In such a presentation the poor audiences cannot be expected to identify a hero, a heroine and so on. Extant Thai patterns can be described as being in a stratified state emerging from a series of evolution from the Sukhothai period onto the Ayutthaya and Rattanakosin periods. The long development has produced a national identity rule. The same happens to the development of traditional Thai songs, such as three kanok, lai pumkhao, lai kanok nanghong, lai ko soi, lai prajam yam, krajang patiyon, lai cho hang to, etc. Thai artists during the early Rattanakosin period knew all the rules by heart. Many new rules were also invented and passed on to their charges.

Thai patterns in the pre-Ayutthaya periods are different from those of the present. The ancient artistic designs that appear on stucco ornaments and boundary stones of the U Thong and Sukhothai periods found extensively from Sukhothai down to Nakhon Si Thammarat are not offshoots of either Khmer or Dvaravati art. On the contrary, they resulted from self-liberation from the yoke of Indian influence. They

then became more natural, consisting of foliate and floral designs with figures of birds and various kinds of animals. They are definitely different from the Indian influenced arts.

The Indian influence is prominent in the arts of the Dvaravati and Funan periods. The patterns of Indo-China in the 5th – 7th century usually consisted of a design similar to a fern of the family polypodiaceae, called lai phakkut in Thai. This pattern has a curved, wavy centre with incurved side notches which distinguishes itself from the flame-like Thai pattern of the present. This fern-like pattern can be seen carved in stone around the lion figures on display at the Nakhon Pathom Museum. It also appears on the boundary stone at the Muang Fadaet Sungyang, Kalasin Province, which depicts the Buddha delivering a sermon and a scene from the Sarabhangā Jataka. These two towns are a long way from each other and had no political affinities of any kind. But being contemporaries with the Indian influence, they shared a similar style. Besides, in other towns with Dvaravati art like U Thong, Khu Bua, and Lop Buri, stone and stucco decorative designs look similar to one another.

The Khmer kingdom of Chenla in the Mekong valley and the Champa kingdom on the east coast of Indo-China, which were contemporaries of the Dvaravati kingdom, followed the Indian prototype and continued to produce this pattern in its original form.

The fern-like pattern appears at various places in India, such as the Elephanta cave and the Raj-Rani Temple of Bhuvaneshvar. In Sarnath, it is engraved on the stone aureole of a Gupta Buddha image in the gesture of delivering his first sermon. In Ceylon, a kingdom that is relatively close to India, this type of pattern appears on a crescent stone in Anuradhapura. It is found among the engravings of elephants and swans and looks exactly like those in India and Thailand's Dvaravati art.

As a matter of historical fact, the civilization of Indo-China may be traced back some 5,000 years, Evidence in the form of pre-

historic pottery has been unearthed at Ban Chiang, Udon Thani Province. Archaeologists have conclusively attributed it to the end of the New Stone Age and the beginning of the Bronze Age. Ban Chiang pots bear cord - incised and colored designs. Pots with colored designs were usually found with human bones. They are taller than others and seem to be the prototype of the tall urn with spiked rid used by later generations.

The patterns on the pots of Ban Chiang usually consist of different and unique curved flowing lines running almost on a parallel with one another. The red color is a mixture of red earth and vegetable glue of excellent quality. Despite thousands of years under the ground, discoloring is not a serious problem. Bricks unearthed in U Thong and dated to the Dvaravati period also employ the same method of coloring. Their designs were still fairly fresh-colored when they were first dug up. This natural color proves more durable than modern artificial colors.

Ban Chiang patterns may be classified into 3 types. The 1st type is the whorl-like pattern which constitutes the majority. The 2nd type consists mostly of Zigzag lines. The 3rd type combines the other two types. However, the three types prominently features paralleled lines which are found on every pot no matter how liberal or intertwined the designs are. The artists' moods are mirrored in the designs ranging from gentle waves to cloud-like curls and confusing coils.

Because these patterns are liberal creations, they are unique in individuality, expressing both tenderness and harshness. On some pots, oval whorl-like patterns are interposed with jagged lines looking as though they represented jaws of a biting beast, which gives the viewer an exciting mood. These types of patterns, nevertheless, cannot be regarded as peculiar to this region for similar patterns have also been found on ancient pottery of Indonesia, China and America. But the patterns found in these places have some structural differences according to the race's preference. For example, Chinese patterns and Red Indian patterns are prominently quadrangular, even in continually

flowing lines. This is contrary to the prominently curved patterns found in Thailand.

The subject of national tastes is very interesting and merits a study. Nations and peoples of different languages naturally have different styles. For example, Dvaravati period patterns found in the central region and the Northeast of Thailand differ from those of the Khmers in the Mekong valley, though both originated from the Indian prototype. The early creations look almost identical to each other. But the Dvaravati patterns were later modified to be characteristically curved and rounded in outline. Khmer patterns of the Angkorian period are in a sharp - angled outline. However, patterns of the last phase of the Dvaravati period began to resemble Khmer patterns due to artistic influence from the dominating Khmer Kingdom.

Symbols in architecture

Religious and philosophical believes which developed according to the trend of historical events and can be revealed harmoniously and picturesquely in human arts and architectures.

Craig J. Reynolds wrote in the preface of Mr. Snodgrass' s research called *The Symbolism of the Chedi*:

The Chedi is a symbolic form that pullulates throughout South, Southeast, and East Asia. In its Indian manifestations it is an extreme case in terms of architectural function, it has no usable interior space and its construction has a basic simplicity. In this “state of the art” study Adrian Snodgrass reads the chedi as a cultural artifact. The monument concretizes metaphysical principles and generates multivalent meanings in ways that can be articulated with literary texts and other architectural forms. Mr. Snodgrass came to his scholarly studies by a route increasingly untraveled in the second half of the twentieth century. Trained as an architect, he is self-taught in the complexities of the Asian

cultures that interest him. The concept of symbolism was stated in the introduction of his book, called “The Symbolism of The Chedi”.

The Nature of Architectural Symbolism In the traditional Indian view a building, if it is properly conceived, satisfies both a physical and a metaphysical indigence. It has a twofold function, it provides “commodity, firmness and delight” so as to serve man's psycho-somatic, emotional and aesthetic need, and also serves him intellectually, acting as a support for the contemplation of supra-empirical principles.

In this view an adequately designed building will embody meaning. It will express the manner in which the phenomenal world relates to the real and how the one “fragments” into multiplicity; it will carry intimations of the non-duality (advaita) of the sensible and the supra-sensible domains. The fully functioning building will aid the attainment of the state of intellectual consciousness that the Indian traditions consider to constitute the goal and perfection of human life, that non-differentiated awareness or state of being “in which there is no longer any distinction of knower from known, or being from knowing”.

To the extent that the building embodies meanings conducive to an intellectual vision of the non-duality of principal unity and manifested multiplicity, its functions as a symbol, that is to say, as a “representation of reality on a certain level of reference by a corresponding reality on another.” The belief that the building is capable of performing this symbolic function is founded on the Indian doctrine that there exists an analogous, or analogical correspondence between the physical and the metaphysical orders of reality, that the sensible world is a similitude of the intellectual, in such a way that,

“This world is the image of that, and vice versa.” Everything that exists derives its reality from a transcendent, supra-empirical principle and translates or expresses that principle in accordance with the limitations and modalities that characterize its own level of existence. The order of reality, that is, the multiple states of being and the multiple states of existence, are so many reflections of the other, since each in turn is a reflection of the Unity whence it derives. This

being so the objects of our sensory experience are seen as so many images or reflections, in varying degrees of obscurity, of paradigmatic forms existing at higher levels, and the laws operating at a lower domain can be taken to symbolize realities belonging to a superior order, “wherein resides their own profoundest cause, which is at once their principle and their end.”

In one sense all things that exist - images, words, language, physical and mental phenomena are symbols of the supra-empirical levels of reality. Every existent thing is the “reflection” of an archetypal Form. In contrast to its accidental or actual form, which is its material cause, every thing also has an exemplary and essential Form, “the purely intellectual and immaterial cause of the thing being what it is as well as the means whereby it is known.” The essential Form and the material substance of the entity respectively constitute its intelligible and sensible aspects, that by which it is recognized from other things, and that which gives it its perceptible existence. By the fact that it partakes of an essence or is the reflection of an essential archetype, every phenomenal entity is “not only what it is visibly but also what it represents, so that man may find in any object whatever an intimation of the supra-sensible reality that informs it.” That is to say, every object of the senses or of thought is a symbol.

In a more specific and a restricted sense, however, there is also a deliberate and calculated symbolism, one that crystallizes the doctrinal teachings of a tradition in the form of a prescribed figurative or spatial representation. From this arises the convention of confining the term “symbol” to objects or images which pertain directly to doctrinal formulations, and in which the symbolic content is clearly and explicitly manifest. Symbols, in this more specific sense, are clearer and more perfect reflections of principal relationships and processes, more cogent, direct and succinct expressions of transcendent truths, than are the generality of things. They possess dimensions of meaning and a resonance of significance lacking in ordinary objects.

These latter symbols, possessed of greater transparency than the usual run of sensible entities, are characterized by “adequacy”, by an efficacy in producing in a qualified and receptive person an *adaequatio rei et intellectus*, which is to say a condition of true, intellectual knowledge. They are capable of provoking a recollection of a supra-mundane paradigm and, by that fact, are imbued with the sacred.

The adequate or sacred symbol is deemed to have been “given”; it is revealed to the tradition from a non-human source. It is adequate precisely because it is not a mere contrivance of the human mind and thus a matter of imagined or supposed resemblances, but a true imitation of a supernatural exemplar, “not a matter of illusory resemblances, but of proportion, true analogy and adequacy, by which we are reminded of the intended referent”. An adequate symbol is “true, analogical, accurate, canonical, hieratic, and archetypal.”

It is seen that the term “symbol” as it is used in the Indian context and as it is understood in this study, has significance quite other than that given it in every day language, by psycho-analysis, linguistics, “symbolist” art or in the current semiological theories of architecture. In these, what are termed “symbols” indicate something within the empirical world, knowable by the senses or conceivable by the mind, so that the symbol and its referent stand at the same level of reality, whereas here it is taken to indicate a referent that stands at a supra-empirical level, where it cannot be known by sense perception or by thought or by any means other than by analogy. In its Indian meaning, the symbol points beyond itself, to a domain that transcends the sensible and the rational. The symbol (from Gk. sym+bolo, “to throw together”, suggesting the way the symbol carries the mind to its referent), in the Indian sense is analogical (from Gk. anagō, “to lead up to”), leading the understanding of a metaphysical meaning. Whereas symbols, as understood in contemporary thought, have but one level of reference, in Indian thought they have two: Indian iconography, for example, the lotus refers on one level to the flower of our sensible experience, while

on the other it means the Waters of All-Possibility, a concept that is totally unsusceptible to any direct representation.

Architectural forms are eminently appropriate to act as symbols. Every symbolic construct is of necessity grounded in the phenomenal. The ascent to exemplary levels must begin from the base of our sensible experience, must be expressed in the mode of the knower. In our world space occupies a fundamental position in our awareness, it is a primary datum of our consciousness of the corporeal world, and yet is itself ethereal and of a most rarefied corporeality. As such it is a suitable medium for conveying metaphysical notions and, as this study will show, spatial analogies and metaphors abound in the Brahmanic and Buddhist literatures: Space is also the medium and first concern of architecture, and buildings, perhaps more fully and more directly than any other art form, are capable of rendering spatial concepts in sensible forms. By way of its manipulation of space the built form incorporates an adequate symbolism.

In traditional India, therefore, architecture is viewed as symbolic in both content and import. It acts as an intellectual bridge between the visible and the invisible; it affirms the analogical correspondence of the order of reality; it is intended to function both physically and metaphysically and its forms are largely determined by the exigencies of intellectual speculation and contemplation. The architectural work embodies in a tangible form, that is to say corporatizes, what is intangible and incorporeal. As a symbol it is a formal expression in and through which a supra-formal reality is perceived. It belongs to that "real art", which "is one of symbolic and significant representation, a representation of things that cannot be seen except by the intellect".

Adrain Snodgrass in his book exemplified, by the way of the chedi, the manner in which the spatial forms of Indian and Indian-influenced architecture are symbols and function to express metaphysical notions. The chedi particularly suited his purpose since it

clearly shows the spatial conformations that carry the main symbolic content of Indian buildings: a defined centre, an axis, orientation, a precise and succinct geometry, and the use of basic symbolic forms, such as the square and the circle and the cube and the sphere. The chedi also has advantages as a subject for the study of Indian architectural symbolism in that it is, in terms of its architectural function, an extreme case: it has no usable interior space and its construction is of basic simplicity, obviating explanations of its forms as resulting from functional or structural necessity. On the contrary, it exists solely to satisfy the needs of symbolism and it has a clear and unambiguous metaphysical reference. In the chedi, he concluded, the operation of symbolism as a determinant of architectural form can be viewed in sharp focus; in the chedi can be seen its uncomplicated simplicity, symbolic patterns that are equally applicable, *mutatis mutadis*, to the layout of other Indian building forms, from cities and towns, to palaces, house and temples.

Values

From Wikipedia, the free encyclopedia, the definition of values are the following :

In ethics, “value is a property of objects, including physical objects as well as abstract objects (e.g. actions), representing their degree of importance”.

Ethic value denotes something s degree of importance, with the aim of determining what action or life is best to do or live, or at least attempt to describe the value of different actions. It may be described as treating actions themselves as abstract objects, putting value to them. It deals with right conduct and good life, in the sense that a highly, or at least relatively highly, valuable action may be regarded as ethic good

(adjective sense), and an action of low, or at least relatively low value may be regarded as bad.

What makes an action valuable may in turn depend on the ethic values of the objects it increases, decreases or alters. An object with *ethic value* may be termed an *ethic or philosophic good* (noun sense)

Intrinsic value

It is an ethical and philosophic property. It is the ethical or philosophic value that an object has “in-itself” or “for its own sake”, as an intrinsic property. An object with intrinsic value may be regarded as an end or end-in-itself.

It is contrasted with instrumental value (or extrinsic value), the value of which depends on how much it generates intrinsic value. For a eudaemonist, happiness has intrinsic value, while having a family may not have intrinsic value, yet be instrumental, since it generates happiness. Intrinsic value is a term employed in axiology, the study of quality or value.

In philosophy and ethics, an *end* or *end-in-itself* is an object, either a concrete object or an abstract object (e.g. an action), that has intrinsic value. It is contrasted to a means, which is an object that has instrumental value. Nevertheless, some objects may be ends and means at the same time. Something is of intrinsic value if it is good or desirable in itself; the contrast is with instrumental value, which is a means to some other end of purpose.

Extrinsic value

Extrinsic value is value which arises because of an agreement. Although the intrinsic value of a E 100 note is not much more than the value of any similar piece of paper with a pretty picture on it, it has a practical value (an extrinsic value) of E 100. If its issuing authority were to fail to honor the note's value, it would soon become worthless.

Cultural values

Groups, societies, or cultures have values that are largely shared by their members. The values identify those objects, conditions or characteristics that

members of the society consider important, that are valuable. In the United States, for example, values might include material comfort, wealth, competition, individualism or religiosity. The values of a society can often be identified by noting which people receive, honor or respect. In the US, for example, professional athletes are honored (in the form of monetary payment) more than college professors, in part because the society respects personal values such as physical activity, fitness, and competitiveness more than mental activities and education. This may also be the case because the society takes its education for granted and repays its teachers with non-tangible honors of relatively equal value with that of the athlete. Surveys show that voters in the United States would be reluctant to elect an atheist as a president, suggesting that belief in God is a value.

Values are related to the norms of a culture, but they are more general and abstract than norms. Norms are rules for behavior in specific situations, while values identify what should be judged as good or bad. Flying the national flag on a holiday is a norm, but it reflects the value of patriotism. Wearing dark clothing and appearing solemn are normative behaviors at a funeral. They reflect the values of respect and support of friends and family. Members take part in a culture even if each member's personal values do not entirely agree with some of the normative values sanctioned in the culture. This reflects an individual's ability to synthesize and extract aspects valuable to them from the multiple subcultures they belong to. If a group member expresses a value that is in serious conflict with the group's norms, the group's authority may carry out various ways of encouraging conformity or stigmatizing the non-conforming behavior of its members. For example, imprisonment can result from conflict with social norms that have been established as law.

According to the article of Ken Taylor : Cultural heritage Management : A possible Role for Charters and Principles in Asia (International Journal of Heritage Studies Vol. 10, No.5, December 2004 p.p.417-433), the important concept of cultural value is defined in the Burra Charter.

The Guidelines to the Burra Charter present a philosophy and methodology for conservation which link management of places of cultural significance to the assessment of cultural values and the preparation of a statement of significance. Particularly notable for cultural landscapes is that the management and assessment

process has been geared to address living sites where a sense of continuity, interrelationships and layering are recognizable. It therefore recognizes and embraces the meaning of places as well as physical components and structures. The Guidelines to the Burra Charter define “cultural significance” as:

“... a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations”.

The Guidelines propose that the concept of cultural significance is understood through a process of identification and assessment of relevant information, followed by its analysis and the development of a conservation policy and strategy. An important step is the preparation of a succinct statement of significance that summarizes the assessment and analysis stages. The statement should state clearly why the place is of value. In assessment of information and its analysis to decide significance, the Charter recommends that significance means the following values for past, present or future generations:

- aesthetic value to do with sensory perception,
- historic value relating to historic events, figures, event, phases,
- social value embraces the qualities for which a place is a focus of spiritual, political, national or other cultural sentiment,
- scientific value depends on the important of data, on rarity, quality or representativeness and ability to contribute substantial information.

It is recognized in section 2.6 of the Charter that other value categories may be developed to understand a place better. Studies conducted by the author have led to the conclusion that additional evaluation and statement of the following may be useful in conservation studies:

Interpretive value

The ability of a place to inform and enlighten us on social history, promote a sense of place, feeling, create links with the past; it is an understanding of where

things have occurred, what has occurred, when they occurred, who was involved and why things occurred. It enhances the feeling of participation – we could have been involved – in the making of particular place.

Associative value

The ability to put into context what has occurred and who promoted the actions; this value hinges on a knowledge and understanding of the way our predecessors have been involved in place making. It is a powerful human value related to our need to understand past human actions and the people who participated. It is very much a sense of a link with the past and the resultant values and meaning people attach to places. This value meshes with social value. Both underpin and emphasize the focal position of meaning and symbolism of places in cultural heritage management practice.

Aesthetic value

The Burra Charter value that poses problems is that of aesthetic value¹¹. The Charter refers to criteria to do with sensory perception: form, scale, color, texture and material of the fabric. It becomes confused with the Western history of aesthetics and particularly the 18th -century notion of aesthetics being equated with beauty and good taste. It maintains an unjustified high art/high aesthetics architectural imperative. Australia ICOMOS claims that the 1999 version deals better with intangible values and place meaning. The Charter may certainly be used to address these matters, but this takes skill and determination to adapt it. Aesthetics concerns are equally those dealing with experience and this can and does cover the ordinary everyday places that we may not usually refer to as beautiful. For many they are the places imbued through experience with a sense of belonging and sense of place where knowledge of ways of doing things is critical. Conversely, aesthetic value can be significant where it is expressed in architectural or landscape design terms as an achievement of a recognized high order of excellence; examples would include parts of the Grand Place complex in Bangkok or the Taj Mahal in India.

¹¹ Taylor, 'Reconciling Aesthetic value and social value.'

Historical value

This derives from reason behind construction – and here immediately are intangible associations – and how the site authentically reflects historical reality; associated with significant events and figures and how the historic setting reflects these; how the site reflects customs, traditions or social practices (again important intangible values); ability of the site to supplement documented records; unique or rare qualities or representative of a type.

Artistic value

This derives from architectural arts including spatial composition, decoration, aesthetic forms, landscape arts of cultural, urban, and garden landscapes, as well as vista comprising ruins; sculptural and decorative arts, immovable sculptural works, creative processes and means of expression.

Two words expressing inherent fundamental cultural heritage values are “authenticity and setting”. In particular, authenticity may have different nuances in Asian cultures to Western cultures, hence its notable inclusion in the Chinese Principles. In the glossary, authentic/ authenticity literally mean true +fact/real. Article 23 proposes that artistic value derives from historic authenticity and Section 2.3.1 that historical value derives *inter alia* from how a site reflects historical reality authentically. A synonym for setting in the glossary is landscape and presumable embraces the notion of cultural landscape reflecting how and why people have shaped their landscape or environment according to their ideologies. Article 24 directs that the setting – reflecting significant events and activities – of a heritage site must be conserved. Here there are comparisons with the Burra Charter, where setting means the area around a place and may include the visual catchment (Article 1.12). A guide to Treatment of the Setting is set out in Section 14 of the Principles and forms the basis for good site planning at heritage sites. Site planning is a process often not well understood in heritage management and calls for expertise able to respond to the *genius loci* of a site or place as well as an understanding of cultural heritage management issues.

“Emotional” and “Use value”

The meaning of interpretation is to explain the meaning of something or showing the values of something. According to this dissertation, we have to show the values of architectural heritage of Wat Mahathat Sukhothai in many dimensions or under the main headings that was mentioned. These values have to be analyzed, and then synthesized in order to define the “significance” of the historic artifact. Some of these values deserve amplification.

Symbolic and spiritual feelings depend on cultural awareness. Certain architectural forms do, nevertheless, have a spiritual message – different forms for different cultures and religions. Spiritual values can come from evidence of past piety, and from the present statement of the monument and its site, such as a spire reaching to heaven, or an ancient temple set on a promontory against the sea, each giving a message of some striving with the infinite. When tourists enter a great building, one sees the hard lines on their faces relax, as the spiritual value of the place enters into their souls. It may be difficult to differentiate between the various emotional values, but they can be taken collectively and graded from the weak to the very strong. Cultural values include aesthetic, art historical, documentary, archaeological, architectural, technological, scientific, landscape and urbanological, and are appreciated by educated persons, and defined by specialists and scholars.

Aesthetic values vary with culture and fashion, yet gradually a consensus prevails. These values are established by the critical methods of art historians, and there is a time lag before the general public can accept a revised view.

Artistic values are subjective. The more recent the work, the more subjective is the valuation. After the enthusiasm often generated artificially by the media at the birth of a new building, generally its artistic value is considered to decline rapidly in the next generation, waiting to be rediscovered by an art historian, its values begins to be appreciated by specialists, who will crusade for its recognition, which might reach official status after three generations - that is, if it survives. Art objects may well survive, but buildings are subject to all sorts of threats in this process. First they must be able to stand up, then they are expected to be useable, whether a great work or not. They may have been adapted two or three times in the process of survival – each

adaptation potentially reducing its artistic value, although the value may be improved in some cases.

As suggested, artistic values change from generation to generation. Architectural values are related to the participants' movement through spaces, to his sensations, which are not purely visual in these spaces, to his interest in decorative plastic and sculptural treatment of significant forms and spaces. This, together with his pleasure in the color and texture of the material, also in his appreciation of harmony, scale, proportion and rhythms, given by the elements of design with their underlying geometry, contribute to the values. Because all the participants' senses are involved, a building that functions badly has low architectural value, although it may claim some aesthetic or fashion value for a short time. In conservation, in order to preserve architectural values, retention or reproduction of the design is important.

Architectural values were defined by Sir Henry Wooten as "commodity, firmness and delight". Delight covered the artistic element in architecture such as the relationship of the building to the site, the massing and silhouette, the proportions of the elements as a whole, the size of the elements relating to human dimensions, the appropriateness of materials and decoration, and the significance of the building in the hierarchy of its city's or country's heritage. In buildings of the highest level in the civil or religious hierarchy, sculptural values are also displayed. In extreme cases, such as the Pyramids, this exists as pure monumental sculpture. In certain periods of great architecture, sculpture and architecture have been integrated as, for example, in the Parthenon in Greece, at the Sun Temple at Konarak in India, and Chartres Cathedral in France. Firmness related to the building's structure, which must resist to loads imposed by various categories of use, as well as wind, snow, earthquakes – in seismic zones, and its own weight. The foundations, resting on soils and rocks of many different characteristics, carry these combined loads. Great engineering structures have an undeniable beauty. Firmness includes durability.

Commodity relates to the usefulness of the building. If it cannot be used beneficially and becomes obsolete, it is subject to economic threats. It has been found, however, that historic buildings are flexible in meeting a wide range of uses, if minor changes can be accommodated.

The supreme architectural values are, however, spatial and environmental. It is by walking through an architectural ensemble that one senses its quality, using eyes, nose, ears and touch. Only by visiting a building or ensemble can one appreciate its true aesthetic value. Townscape is an important element in urban conservation. Townscape values depend upon ensembles of buildings, the spaces they stand in, with treatment of surface paving, roads and public spaces. Often an unrelated clutter of wiring, lamp standards, telephone kiosks, transformers and advertisements spoil the townscape. Townscape also includes views from significant reference points and vistas. Interest in townscape is found by walking around admiring fine buildings, going down narrow streets into open spaces, which may have dramatic features such as the Spanish Steps in Rome.

The urban setting of monuments is also vital to their appreciation, as such buildings were designed for their specific site, be it a street, a square or a market place. Analysis of the quality of a town includes the compression and opening of space, formal spaces, surprises, drama and set pieces of architecture. Often urban spaces interpenetrate in a subtle way the rich texture of historic cities. This comes from their piecemeal renewal in which each addition has been carefully contrived, with an underlying unity given by local materials and traditional building technology, combining to give an environment with a human scale.

Functional and economic values are important when considering rehabilitation or refurbishment of buildings, especially for modern structures. In this field, building surveyors can make a major contribution.

Social values are largely covered by emotional values, but are also related to the sense of belonging to a place and a group. Educational values are easily recognized by the study of history, especially economic and social history, as historic buildings provide much of the evidence. One of the prime motivations in architectural conservation is to provide educational opportunities.

Political values are not so difficult to define. Historical buildings and archaeological sites can be used to establish the history of a nation in people's minds. This is quite important for relatively new nations, and accounts for many grandiose

projects. There are, indeed, political values in conservation - a minister can gain great publicity by some large restoration program.

Due to the political pressures applied by religious and ethnic groups, conservation work is often distorted, and such groups often wish to rewrite history by seeking to restore too much. Nations that have established themselves rather recently are prone to use historic sites as an element of their political programs, in order to confirm their identity.

Some of the values in a cultural object of historic building have been discussed because the success of interdisciplinary work depends upon recognizing those values, in order to understand the significance of the historic resource.

It is essential that consideration of the values in cultural property should be assessed as objectively as possible and fairly. Conservation is, therefore, primarily a process that leads to the prolongation of the life of cultural property for its utilization now and in the future. Conservation work is multidisciplinary involving many skills that contribute to a balanced solution. The values of an historic building and the messages contained herein must be assessed and put in an agreed order of priority, before the architect undertakes any project. In executing a conservation project, the architect has a role similar to that of the conductor of an orchestra. The building is his musical score - not a note may be altered yet the artistic skill in presenting the building should make its architectural music a joy to the beholder.

Chapter 4

A Brief History of Sukhothai

Early Settlements

In the area belonging to the present Sukhothai province (Ban Wang Haad, Tambon Wang Haad, Amphoe Ban Dan Lan Hoi), archaeologists have found remains of settlement dating earlier than the Sukhothai period¹ Archaeological evidences recovered from this site include iron weapons and implements, bronze bracelets, beads made of carnelian and agate, white stone bracelets and gold and silver coins. Some of the silver coins bear the “Sri Watsa” and sun designs, which are similar to the Funan coins. A few coins are also comparable to those found at the town of Pyu in Myanmar. Apart from these artifacts, remains of ancient iron smelting furnaces and some secondary human burials were also found at Ban Wang Haad. The burial rite seems to include the covering of the grave s bottom with a thin layer of ash before placing human skull and some other bones into the grave. Stone beads, bronze bracelets and iron implements were found as grave offerings.

About 20 kilometers to the south of Sukhothai town, there is a small hill of about 40-50 meters high. This is located in the area of Tambon Wang Sra, Amphoe Khirimas. A brick sanctuary bearing the Ba – Puan style of ancient Khmer arts, datable to the 11th –12th century, was recently found on this hill. The sanctuary was called Wat Phu Cha by the villagers and seems to be the oldest ancient Khmer construction so far found in this area of Thailand.

Archaeological excavations conducted during 1977-1981 in the old Sukhothai city also yield evidence indicating the existence of a settlement with dense population long before the 13th century. All of the above mentioned evidences suggest that Sukhothai city developed from the local settlements that existed there since a

¹ Fine Arts Department, The World Heritage Sukhothai, Sri Satchanalai and Khampaeng Phet Historical Park (Bangkok : Division of Archaeology, Fine Art Department, 1996), 49-63.

century or two. The area around Sukhothai would have been densely inhabited since the 12th century, if not earlier.

Scholars have suggested that Sukhothai was previously ruled by Pho Kun Sri Now Num Thom. When the ruler passed away Khom Sabaad Khlone Lamphong, identified by historians as a Khmer officer who had been sent to take care of the religious sanctuary in Sukhothai, took over the Sukhothai and Sri Satchanalai cities. Later, Pho Khun Pha Muang, a son of Pho Khun Sri Now Num Thom, cooperated with Pho Khun Bang Klang How, attacked and finally defeated the Khmer officer. Pho Khun Bang Klang How was appointed as the new King of Sukhothai and was named Pho Khun Sri Indrathit.

When the King Sri Indrathit passed away, his son Pho Khun Ban Muang took over power. Later, Pho Khun Ramkhamhaeng, the younger brother of Pho Khun Ban Muang, inherited the throne when his brother passed away. King Ramkhamhaeng was a great warrior and could largely extend the area under his ruling. He was also a great religious supporter. The Hinayana Buddhism became prosperous. Many Buddhist chetiyas were built at Sri Satchanalai. The king also invented the Thai alphabet.

After the reign of King Ramkhamhaeng, Sukhothai was ruled successively by other two kings, namely Phraya Le Thai and Phraya Ngua Num Thom. During the time of these two kings the power of Sukhothai declined. Some former colonies of Sukhothai declared their independence.

Sukhothai later regained its power during the time of Phraya Li Thai. The reign of King Li Thai is considered the golden age of Sukhothai arts. Numerous important Buddha images and religious buildings were built not only at Sukhothai, but also at Pitsanulok and Khamphaeng Phet towns. The King also sent Buddhist pilgrims to many towns in order to enlarge the number of Buddhist followers.

After the death of King Li Thai the power of Sukhothai declined again. Finally, Sukhothai became an outpost town under the ruling of the new powerful kingdom centered in the area further to the south, the Ayutthaya kingdom.

Sukhothai Historical Park

This world heritage site is situated about 447 kilometers to the north of Bangkok. It is located in the area under the administration of Tambon (sub-district) Muang Kao, Amphoe (district) Muang, Changwat (Province) Sukhothai. The park covers a total area of about 70 square kilometers. There are at least 200 historic building in this historical park.



Fig. 40 Map of Thailand



Fig.42 Satellite image of area surrounding Sukhothai. (Courtesy of Surat Lertlum)

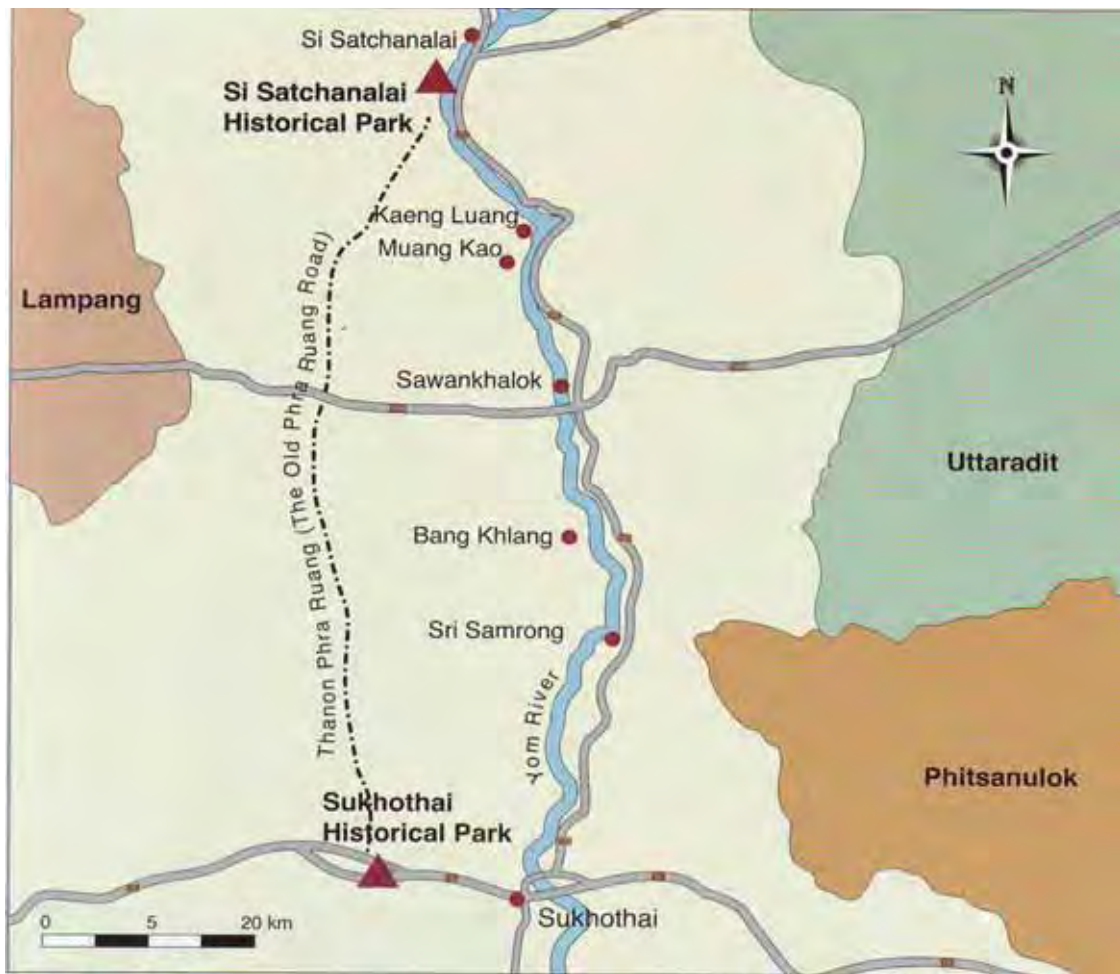


Fig. 43 Map identifying Sukhothai and Si Satchanalai Historical Parks and their locations in relationship to the Yom River and the ancient Phra Ruang Road

Historic Monuments inside the Town Wall

The important historic monuments located inside the town wall of Sukhothai are identified in the picture given below:

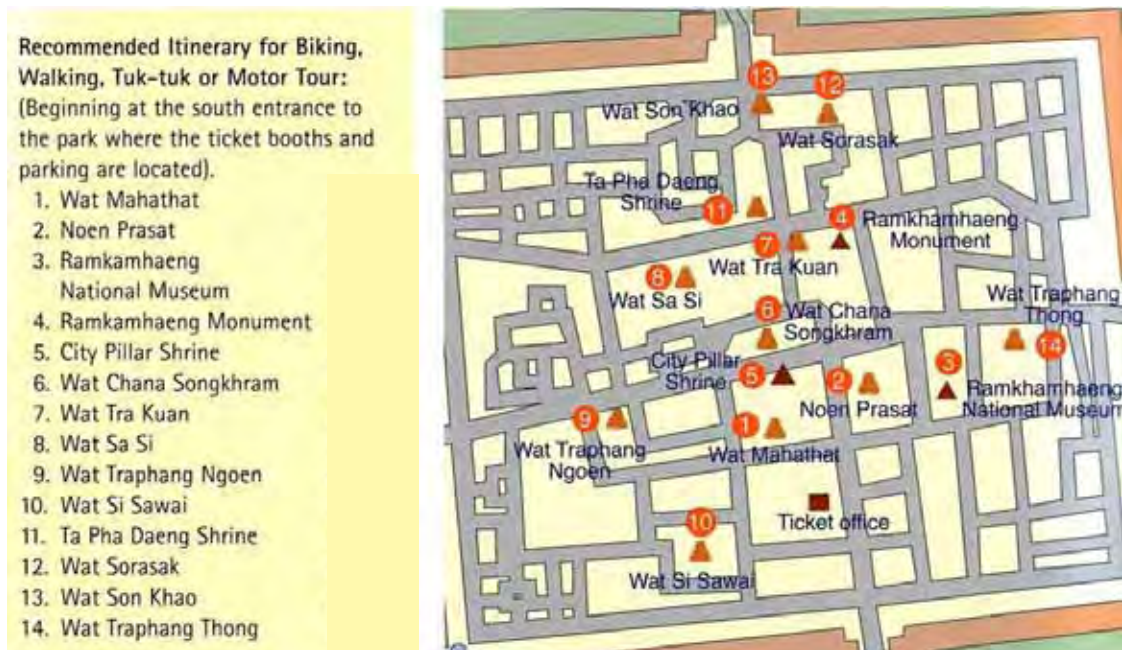


Fig. 44 Map of Sukhothai (inner city).

Wat Mahathat : This monument is thought to have been a very large and important temple located at the center of Sukhothai town. The important components of the temple include the great Chedi with a lotus shape top, foundation of ordination hall, and foundation of a Viharn building.

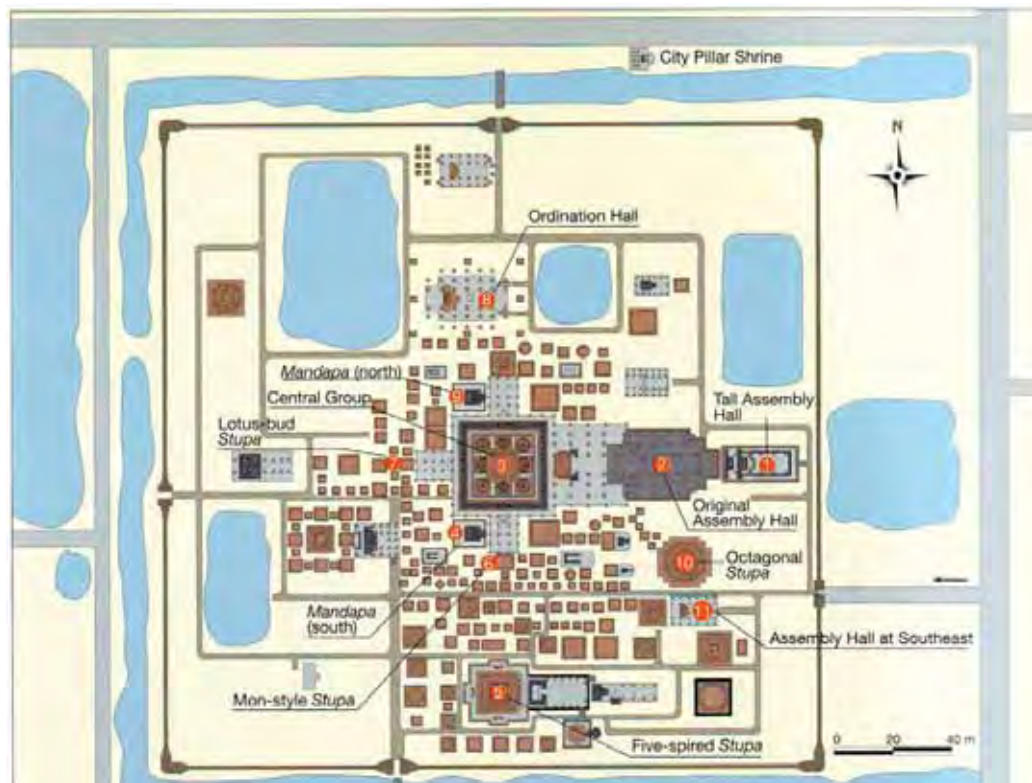


Fig. 45 Plan of Wat Mahathat Sukhothai



Fig. 46 Wat Mahathat, Sukhothai.



Fig. 47 Central group of structures: lotus-bud chedi, corner chedis, and Khmer-style prangs in the cardinal directions.



Fig. 48 Standing Buddha in a mandapa at Wat Mahathat, south side.



Fig. 49 Lotus-bud chedi, Wat Mahathat, (left) standing Buddha in mandapa, 14th century.

Noen Prasat : This historic building is located to the east of Wat Mahathat. Previously, this was thought to be a square mound measuring about 200 meters at each side. Further excavation revealed that it is a rectangular brick foundation of a building. A fragment of bronze human figurine and a fragment of stone lion figurine were excavated near the edge of the foundation.

In 1833, King Rama IV visited this historic place and found the stone inscription which is now called the Stone Inscription No.1.



Fig. 50 Noen Prasat, Sukhothai.

Wat Sri Sawai : This temple is located about 350 meters to the south of Wat Mahathat. The major building in this temple comprises of 3 Prangs (shrine) of laterite, ordination hall in front of the Prangs, and a reservoir surrounds all the building. The area of the temple is marked by a boundary wall made of laterite.

In 1907 King Rama VI visited this temple and found a bronze Vishnu image. The King, therefore, suggested that Wat Sri Sawai may have been originally built to serve as a Bhramanism sanctuary. The temple also has a reservoir call Sra Loy Baab. In addition, a lateritic sculpture bearing image of the Lying Vishnu, some fragments of sculpture of Hindu god and Buddha image of Lopburi art style were recovered during an excavation for the restoration of the reservoir. Therefore, it is quite plausible that during the 13th century this religious complex might originally have related to Bhramanism and later transformed into Buddhist temple.



Fig. 51 The main entrance to Wat Sri Sawai at the south with three Khmer style prangs in the background and an assembly hall in front, circa late 12th -13th century with later additions.



Fig. 52 Wat Sri Sawai from the southwest.

Wat Srasri : Wat Srasri is a temple built on a small island in the middle of a reservoir called Tra Phang Tra Kuan. It is located to the north of Wat Mahathat. The important buildings within this temple include a Lankan style main Chedi, and ordination hall situated to the east of the main Chedi, and a small Chedi bearing the mixture of Lanka and Sri Vijaya architectural styles. The main building of the temple was built on an island in the middle of a large reservoir, the area of which is about 112,000 square meters.



Fig. 53 Bell-shaped chedi, Wat Srasri circa late 14th century.

Wat Tra Phang Ngoen : Tra Phang Ngoen is a large historic reservoir surrounded by historic buildings. On the west side of the reservoir there is a Chedi with Lotus shape top. An ordination hall is located on the small island in the middle of the reservoir.



Fig. 54 View of Wat Traphang Ngoen with the rising sun shining on a sacred pond filled with blooming lotus.

Lak Muang (The Shrine of the Town Divine) : This is a small brick building with a square plan located next to the northern moat of Wat Mahathat. The local inhabitants called this building as “Sarn Klang Muang” which means the shrine at the middle of the town.



Fig. 55 The city pillar shrine (Lak Muang)

Wat Chanasongkhram : This temple is located to the north of Wat Mahathat. The main Chedi of this temple is made of brick. Foundation of a Viharn can be seen in front of the Chedi. The ordination hall with round brick posts supports the roof and is situated to the west of the main Chedi. A foundation of 11 small subordinate Chedis are located around the main Chedi.

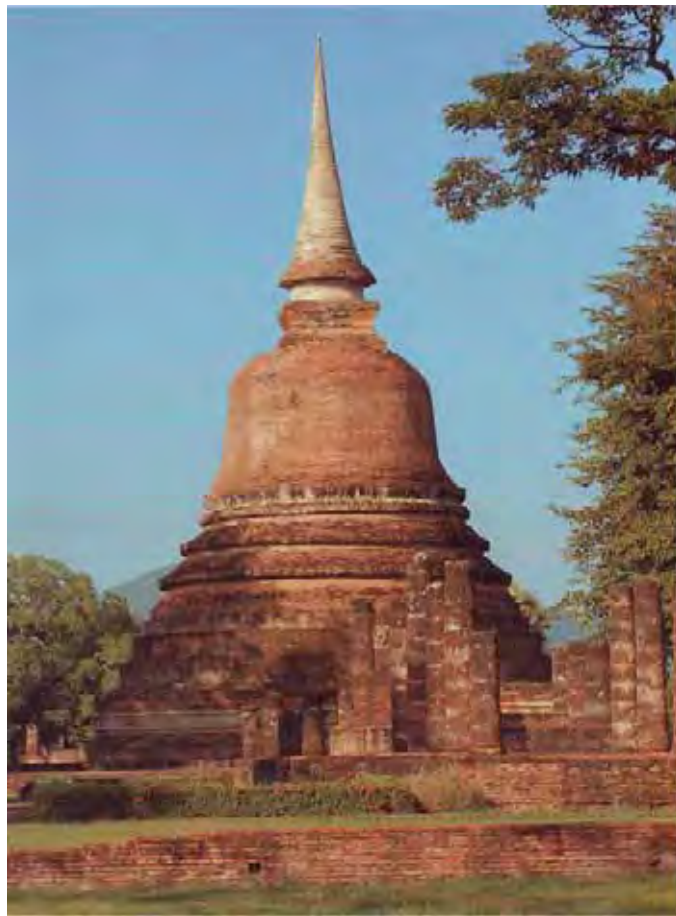


Fig. 56 Chedi : a square base, five diminishing tiers, three rings, a large bell-shaped body with a carved lotus-leaf motif at the base, square platform, a cylindrical section and a tall spire.(Wat Chana Songkhram, Sukhothai)



Fig. 57 Bell-shaped chedi at Wat Chana Songkhram – splendiferous in reality and in reflection, circa 14th century.

Wat Traphang Thong : This temple is located to the east of Wat Mahathat and juxtapose to the King Ramkhamhaeng National Museum. The most important building in this temple is a Lankan style Chedi. The base of the Chedi is made of laterite whereas the upper parts are of brick. The existing ordination hall of this temple was constructed about 80 years ago directly on the foundation of the historic Viharn building. In this temple is a small building in which a stone sculpture of Buddha s Footprint from the Sukhothai period has been kept.



Fig. 58 Wat Traphang Thong ordination hall (modern).

Wat Mai : This temple is located to the East of Wat Mahathat. The main components of this historic monument include a foundation of Viharn building, foundation of a chedi and a reservoir.

Wat Trakuan : The important buildings in this temple are consisted of a Lankan or Singhalese style Chedi and an ordination hall. These are surrounded by the temple's ditches. A stone inscription, called the inscription of Wat Sorasak, made in 1417 CE mentioned the Wat Trakuan leading to conclusions that this temple must have been built before 1417 CE.



Fig. 59 The brick bell-shaped chedi of Wat Trakuan, early 15th century

Wat Sorasak : This temple is situated closed to Sarn Ta Pha Daeng. The major components of this Wat include a main Chedi with sculptures of guarding elephants around its base and a Viharn building. A stone inscription discovered here talks about a man named Indra Sorasak who asked for the land from the king to build this temple in 1417 CE.



Fig. 60 View of Wat Sorasak with an assembly hall and remains of columns at the east, a bell-shaped chedi behind and hills in the background, early 15th century.



Fig. 61 Bell-shaped chedi with sculpted elephants around the square base; a motif inspired by Sri Lankan architecture (Wat Sorasak, Sukhothai)

Wat Son Khao : The most important historic monument in this temple is the main Chedi with lotus shape top of Sukhothai art style.



Fig. 62 Mandapa of Wat Son Khao



Fig. 63 View of Wat Son Khao from the south; (from left to right): remains of a chedi on a square base, a mandapa and an assembly hall with columns, circa early 15th century.

Sarn Ta Pha Daeng : This building was a Bhramanism shrine with the Bayon art style of ancient Khmer. It is datable to the 12th Century CE. An archaeological excavation here in 1960 s recovered a sculpture of Shiva and a headless sculpture of a female divine. The detailed decorations on the sculptures bear the characteristics of the Angkor art style of ancient Khmer.



Fig. 64 Ta Pha Daeng Shrine, late 12th century.

Reservoir and Ponds : Within the area bounded by the town wall, there are about 175 ancient manmade reservoirs. Some of them were lined with lateritic blocks on 4 sides. Most of the smaller water ponds, however, are lined with bricks. These were the main sources of consumable water for the town during Sukhothai period.

The Town Ditches and Earthen Rampart (Town Walls) : The plan of Sukhothai town rectangular in shape with three lines of ditches and three lines of earthen ramparts (Town Walls) surrounding the inner habitation areas. The eastern ramparts are about 1,280 meters long; the western ramparts are about 1,360 meters long; the northern ramparts are about 1,700 meters long; and, the southern ramparts are about 1,750 meters long. The height of the ramparts and the width at the base of the ramparts are about 5-7 meters and about 29 meters respectively. The town ditches are about 18 meters wide and about 2.5 meters deep.

Historic Monuments outside the Town Wall

Wat Sichum This famous temple is located to the northwest of the historic Sukhothai town. The main monastery housing a large Buddha image is mentioned in the Stone Inscription No.1, made by King Ramkhamhaeng in 1292, as Phra Atjana. This building was once covered by a wooden roof with ceramic tiles.

The historic chronicles of Ayutthaya period; dated to the 14th century CE, mentioned that King Naresuan of the Ayutthaya Kingdom and his military troops

stopped by to pay homage to the Buddha image in this temple before he further lead his army to seize Savankaloke and Pichai towns.

At the left of the entrance of the building is an opening of a small tunnel inside the building s wall. There are more than 50 engravings on slate plates along the walls of the tunnel. Each slate engraving contains also inscriptions in Thai alphabets of Sukhothai periods describing the history of the Buddha.



Fig. 65 Presiding Buddha image, Wat Sichum, late 13th century

Wat Om Rob This temple is located about 1 kilometer to the northwest of Sukhothai town and is close to Wat Sichum. The important components of this temple include the main Chedi with lotus shape top, a Viharn building and 6 sub-ordinate Chedis. The whole building complex was once surrounded by the temple s ditches.



Fig. 66 Lotus-bud chedi, Wat Om Rop

Wat Phra Pai Luang : This is one of the most important religious complexes of Sukhothai. It is also one of the oldest temples in this historic town. The shrine built of lateritic bricks here bearing the Bayon art style of ancient Khmer, dated to the 12th- 13th century CE.

Archaeological artifacts found here including images of Hindu gods and of Buddha, along with the presence of the shrine suggest that Wat Phra Pai Luang was originally built as a Bhramanism sanctuary. Later, probably during the 13th century, it was transformed into a Mahayana Buddhist temple. Finally, it was changed once more into Hinayana Buddhist temple.



Fig. 67 Khmer-style tower (prang), late 12th early 13th century, Wat Phra Pai Luang, Sukhothai (north)



Fig. 68 Stucco-covered standing Buddha image in the mandapa, perhaps late 14th or early 15th century, Wat Phra Pai Luang, Sukhothai (north)

Wat Tao Thu-rieng : This temple is located about 1 kilometer to the north of Sukhothai town and is situated close to the ceramic kilns. It is possible that this temple had a close relationship with the glazed ceramic producing groups of Sukhothai.



Fig. 69 Unexcavated Kilns, Thu-rieng

Wat Sankhawas : This temple is located about 2 kilometers to the north of Sukhothai town. It is also located near the Phra Ruang Road. The area of the temple is surrounded by ditches. Inside the main Viharn building there is a huge Buddha image made of stucco, unfortunately the head of the image is missing. Other important components of this temple are the ordination hall and subordinate Chedis.

Wat Hin Tang : Wat Hin Tang is situated near Mae Lam Phan River and is about 3 kilometers to the north of Sukhothai town. The stone Inscription No.95, called Wat Hin Tang Inscription, was found here. The inscription is in Thai alphabets of Sukhothai periods and describes the construction of this temple and its related components by the King Thamma Raja.

Ceramic Kilns : The groups of glazed ceramic kilns were constructed on an earthen long mound called Ku Mae Jone. The kilns, called Tao Thu-rieng are divided into 3 clusters. All of them are made of brick. The original size of the kilns was about 2 – 3 meters wide and about 5 – 6 meters long with subterranean floor. As of now, there are 49 kilns has found here.



Fig. 70 Thu-rieng kiln, Sukhothai



Fig. 71 Thu-rieng kiln, Sukhothai

Wat Gon Laeng : This temple is located about 600 meters to the south of the southern entrance, called Namo Entrance, of Sukhothai town. Important structures in this temple include the main Chedi with lotus shape top, foundation of a Viharn building of bricks, and remnants of a lateritic building.

Wat Mum Lanka : This temple is also located to the south of Sukhothai town. The important historic monuments in this temple include foundation of a large Chedi, foundation of a seven – chambers Viharn building with round lateritic roof-

supporting posts, and lateritic foundation of an ordination hall. The whole temple complex is surrounded by a ditch.

Wat Asokaram (Wat Saladdai) : This Wat is located about 1 kilometer to the southeast of Sukhothai town. The main components of this temple include a Chedi with lotus shape top; foundation of a seven chambers Viharn building; foundation of a Mandapa; and seven subordinate Chedis. The temple is bounded by a ditch.

A stone inscription, labeled the Inscription No. 93, made in 1399, was found here. The text on this inscription, one side of which is in Thai language of Sukhothai period while the other side is in Khmer and Pali language describes the construction of this Wat by Phra Raja Thepi Sri Churarak.



Fig. 72 The Five-tiered base of a chedi, Wat Asokaram

Wat Ton Chan : This temple is located about 1-2 kilometers to the southeast Sukhothai town, and is bounded by a temple ditch. Historic monuments here include a Lankan style Chedi, brick foundation of a Viharn building with lateritic posts to support its roof and 2 subordinate Chedis.



Fig. 73 Remains of the bell-shaped chedi, Wat Ton Chan

Wat Viharn Thong or Wat Taxinaram : This temple is also located to the southeast of Sukhothai town and is surrounded by a ditch. The important historic constructions at this temple comprise of a main Chedi with lotus shape top, foundation of a brick Viharn building and a subordinate Chedi. The name of this Wat was mentioned on the inscription No.93 found at Wat Viharn Thong.

Wat Chetuphon : This is an important temple located to the south of Sukhothai town. Most of the buildings in this temple are bounded by a low demarcation wall made of bricks which is in turn surrounded by the temple ditch. The main historic monuments here are a Mandapa with four Buddha images in four different gestures namely - walking, standing, sitting and reclining, placed, respectively at the east, west, north and south sides of the Mandapa. The walls of the Mandapa are built of slate slabs. Other important historic constructions in this temple are a brick Chedi with Mandapa style top, foundation of a Viharn building, and 11 subordinate Chedis. It is interesting to note that the name of this Wat Chetuphon appeared in the stone inscription found at Wat Sorasak which was made in 1417 CE.



Fig. 74 Wat Chetuphon small mandapa, 15th century

Wat Chedi Si Hong : Wat Chedi Si Hong is situated to the south of Sukhothai town. The temple is totally bounded by a ditch. The major historic structures here include a main Chedi of Lankan or Singhalese style. This Chedi is decorated with stucco in forms of standing divines carrying holy-water vessels. There is also a decorated sculpture, in stucco, of a lion sitting on an elephant's back. This is an important artistic expression of Sukhothai period.



Fig. 75 View of Wat Chedi Si Hong from the west

Wat Si Phichit Kirati Kalayaram (Wat Ta Then Khung Nung) : This is another famous historic temple located to the south of Sukhothai town. Similar to the other temples of this historic period, the whole area of the temple is bounded by a ditch. The important components of the temple are a main Lankan style Chedi built of brick, a Viharn building and some subordinate Chedis.

The most important archaeological evidence found here is the “Inscription of Wat Ta Then Khung Nung”. The texts on this inscription mentioned that Her Majesty Somdej Phra Raja Chonnanee Sri Thamma Raja Mada had invited the Buddhist patriarch from Kamphaeng Phet to come to build this Wat Ta Then Khung Nung in 1400 CE , and later to plant a Sri Maha Bhothi tree in 1403 CE.



Fig. 76 Wat Si Phichit Kirati Kalayaram with its bell-shaped chedi standing majestically on an exceptionally high base

Wat Yai Chi : This temple is situated about 3 kilometers to the southwest of the historic Sukhothai town. Here, there are foundations of brick and lateritic buildings. These are probably ruins of a Chedi and a Viharn Building.

Wat Khlong Pa Lan : Located about 3 kilometers to the southwest of the “Namo Gate” of the historic Sukhothai town, this temple is bounded by a ditch. The major structures of this temple include the foundation of a Viharn building and a Chedi.

Thanon Phra Ruang : This ancient road generally looks like an earthen disk about 0.50-1.0 meter high and about 4-5 meters wide. Certain parts of this road have disappeared. The road starts at the southeast corner of the Sukhothai town and continues towards the Wat Chang Gate of the historic Khamphaeng Phet town. The road is 73 kilometers long.



Fig. 77 Excavation site of the Phra-Ruang Road, near Sukhothai, July 2007 (Photo Dawn Rooney)

Wat Tra Phang Chang : This temple is located to the northeast of Sukhothai town. Most of the historic buildings here remain unexcavated and are left as earthen mounds with traces of brick linings. A reservoir, called Tra Phang Chang about 50 meters wide and 80 meters long is found to the east of the temple.

Wat Bot : This temple is situated about 1.5 kilometers to the east of Sukhothai town. All the building of this temple are on an island in the middle of an ancient reservoir and remain as unexcavated mounds with traces of brick linings and lateritic posts.



Fig. 78 The mandapa of Wat Bot, Bang Khlang

Wat Ya Kron : This temple is located about 400 meters to the east of Sukhothai town and is close to the Stream called Huai Mae Lamphan. The historic buildings in this Wat include a main Chedi, a five chambers Viharn building six brick, and foundation of some subordinate Chedis. The whole temple complex is bounded by a ditch.

Wat Chang Lom : This temple is also located to the east of Sukhothai town and close to Huai Mae Lamphan. A ditch demarcates the area of the temple. The important constructions here include a main Chedi decorated with 36 figures of elephant around its base made of stucco, a Viharn building situated to the east of the main Chedi, some subordinate Chedis, and demarcation wall made of brick.

An important archaeological artifact found here is a stone inscription, made in 1384 CE, called Wat Chang Lom Inscription. The text of the inscription in Thai alphabets of Sukhothai period, describes the entering to the monkhood of Phnom Sai Dam who was an important nobleman of King Li Thai.



Fig. 79 Sculpted elephants surrounding the base of Wat Chang Lom

Pha-nead Chang (Elephant Trap) : This historic monument is located about 1 kilometer to the east of Sukhothai town and is about 150 meters to the southeast of Wat Chang Lom.

This historic construction is a circular area surrounded by earthen rampart, the diameter of which is about 30 meters. In the former times there were wooden posts on the rampart forming a stockade-like structure used in elephant trapping.

Wat Ton Makham : This Wat is located about 1 kilometer to the east of Sukhothai town. The layout of this small temple is quite different from the other Sukhothai temples. The main Chedi of this temple was erected in front of Viharn building, where as the main Chedis of other Sukhothai temples were built behind Viharn buildings.

Wat Phra Non : Wat Pra Non is located about 1.6 kilometers to the east of Sukhothai town, and is situated to the south side of the present Jarodvithithong Road. The historic building found here is a Viharn made of bricks with round lateritic posts to support its roof.



Fig. 80 Bell-shaped chedi, Wat Phra Non.

Wat Tra Phang Thonglang : This famous temple is located to the east of Sukhothai town. The most important historic monument here comprises a Mandapa made of bricks, housing a Buddha image made of stucco which is now disintegrated. The exterior surfaces of the wall of the Mandapa are beautifully decorated with

stuccos depicting certain events in the history of the Lord Buddha. These stuccos are considered among the masterpiece artworks of Sukhothai period.



Fig. 81 Mandapa, Wat Traphang Thong Lang, Sukhothai (east)

Wat Chedi Sung : This temple is located to the east of Sukhothai too. The historic monuments here include a main Lankan style Chedi with a high foundation, foundation of a Mandapa, foundation of some subordinate Chedis; and a temple s reservoir. The whole temple complex is bounded by a ditch.



Fig. 82 View of Wat Chedi Sung, late 14th or early 15th century

Wat Koh Mai Daeng : This temple is also located to the east of Sukhothai town and is near Wat Chedi Sung. The important historic structures here are the foundation of Viharn building, a Mandapa with three storey foundation, foundations of subordinate Chedis and brick demarcation walls. Similar to other Sukhothai temples, this temple complex is also surrounded by a ditch.

Ancient Reservoir : This historic construction is located in the Low-lying plain to the northeast of Sukhothai town, 3 earthen dikes of about 15-20 meters wide and 4-5 meter high were built to enclose a rectangular area measuring about 750 Rai (or 120 hectares). The lengths of the northern, eastern and southern dikes of the reservoir are about 1500, 800 and 1,100 meters respectively.

Wat Saphan Hin : This temple was built on top of a low hill to the west of Sukhothai town. The important building here is the Viharn housing a standing Buddha image. The text in the Stone Inscription Number 1 of Sukhothai period, made in 1292 CE, mentions to this Buddha image showing that it was considered an important image in those times.



Fig. 83 Wat Saphan Hin, Standing Buddha in a mandapa with an assembly hall and columns in front; view from the north, circa late 13th early 14th century



Fig. 84 Standing Buddha image with right-hand raised (dispelling fear) and smaller seated image in gesture of subduing Mara, Wat Saphan Hin, Sukhothai (west)

Wat Aranyik : This temple was constructed at the foot of a hill located about 2.3 kilometers to the west of Sukhothai town. The historic remains here include foundations of small monks meditation houses. These meditation houses were connected together by stone-covered pavements.



Fig. 85 A monks cell for meditation, Wat Aranyik

Wat Nong Pa Phong : This temple is also located to the west of Sukhothai town. It is situated about 700 meters from the Or Gate of the town. The major features of this temple are the main Chedi with Lotus-shape top and a Viharn building made of bricks. The floor of the Viharn was covered with slate slabs. The temple complex is bounded by a ditch.

Wat Traphang Chang Phuak : This temple is located about 1.6 kilometers from the Or Gate of Sukhothai town, and is situated to the west of the town. Here there is a huge unexcavated earthen mound bearing traces of a brick building with some lateritic components. This might be the remains of a large Viharn building. To the south of the mound is a reservoir about 30 meters wide and 40 meters long. An even larger reservoir is found to the west of the mound. This larger reservoir is called by the local villagers as Traphang Chang Phuak. A literature entitled “Travelling to the Pra Ruang Town”, written by His Majesty King Rama VI, describes some characteristics of this temple. A stone inscription named Wat Traphang Chang Phuak Inscription is believed to have been discovered at this temple by King Rama VI during his travel to Sukhothai.

Wat Chang Rob : This is a temple located to the west of Sukhothai town. It is situated about 2.4 kilometers from the Western Gate of the town. The most important feature of this temple is the main Chedi of Lankan style with square foundation, 24 sculptures of half-bodied elephants are the decorative elements placed around the square foundation of the Chedi. In front of the Chedi is an ordination hall. There are 5 subordinate Chedis built around the main Chedi and the ordination hall.



Fig. 86 Sixty eight stucco-covered elephant surround the base of Chedi, Wat Chang Rop



Fig. 87 Bell-shaped Chedi with elephants standing in niches around the square base

Wat Khao Phra Bat Noi : This temple is built on top of a low hill located about 2.7 kilometers to the west of Sukhothai town. The important historic monument here is the main Chedi of “Chom Hae Shape”. This is the only Chom Hae Shape Chedi found in Sukhothai. The historic structures in front of the Chedi include a Viharn building, monk s meditation rooms, and foundation of a large Chedi made of lateritic blocks.



Fig. 88 Chedi with assembly hall and columns at the east standing majestically in the serene setting of the western hills surrounding Sukhothai, Wat Khao Phra Bat Noi. A unique feature is the tall upper portion of the chedi with vertical ribs that look like a pleated skirt; probably Ayutthaya period (1350-1767), Sukhothai (west).

Wat Khampaeng Hin : This temple is also located to the west of Sukhothai town. The special characteristic of this temple is that its boundary wall is made of unmodified rocks. The important historic buildings here are comprise of the foundations of a Viharn building, foundations of a main Chedi, and foundation of monk s meditation rooms.

Wat Pa Ma Muang : This temple was built in 1361 CE by the King Li Thai of Sukhothai period. It is located about 800 meters to the west of Sukhothai town. The important components of this temple are a main Chedi of Lankan style, an ordination hall and a huge isolated lateritic post. Some scholars believe that it is a “Swan Post”. This special kind of religious post is common in the temple of the Mon people. It is also regularly found in Pagan city of the present country of Myanmar.



Fig. 89 Remains of the base of a chedi of Wat Pa Ma Muang, surrounded by an uncommon brick wall with balusters, 14th century

Wat Si Thon : This is another temple located to the west of Sukhothai town. It is situated about 500 meters from the Or Gate. During the reign of King Li Thai, this was quite an important temple as suggested by the presence of the name of Wat Si Thon in the text of Wat Pa Ma Muang Inscription. The major historic monuments here include a Mandapa foundation of a Viharn building, foundations of subordinate Chedis and the temple s ditch demarcating the religious important area.

Wat Tuk : Wat Tuk is about 800 meters from the Or Gate and is again located to the west of Sukhothai town. The most important historic building here is a Mandapa. The exterior of the northern wall of the Mandapa is decorated with sculptures in stucco depicting the scene of the Lord Buddha returning from the heaven.



Fig. 90 Mandapa at Wat Tuk

Hor Thewalai Mahakaset Phimarn (Kaset Phimarn Shrine) : This is another important historic building to the west of Sukhothai town. It is situated about 1 kilometer from the Or Town Gate. The main feature here is a square shrine made of lateritic blocks. The text in the Wat Pa Ma Muang Inscription describes that Hor Thewalai Kaset Phimarn was built to house an image Phra Isavara and Phra Narai (Vishnu).



Fig. 91 Close-up of the square columns at Hor Thewalai Mahakaset Phimarn

Wat Mangkorn : Wat Mangkorn is also located to the west of Sukhothai town, and is about 1.9 kilometers from the Or Town Gate. Historic building found here comprise of a main Chedi, an ordination hall and a Viharn building. The special feature of this temple is its boundary wall which is made of brick and decorated with glazed ceramic tiles.



Fig. 92 Wat Mangkorn.

Wat Chedi Ngam : This temple is constructed on top of a low hill located to the west of Sukhothai town. The steps leading from the foot of the hill to the temple are covered with slate slabs. Historic buildings here include a Lankan style Chedi with square foundation, lateritic foundation of a Viharn building with slate slab covered floor, remain of brick and stone meditation rooms and a well dug into lateritic bed below the ground.



Fig. 93 View of the bell-shaped chedi towering above the hills, Wat Chedi Ngam

Wat Tham Heap Bon : This temple is also built on top of a low hill located about 2.6 kilometers to the west of Sukhothai town. The significant buildings here include the main Chedi of Lankan style, lateritic foundation of a Viharn building and remains of 2 monk s meditation rooms.

Wat Tham Heap Lang : This temple is located near Wat Tham Heap Bon. The characteristics of this temple is quite similar to Wat Tham Heap Bon.

Wat Khao Prabat Yai : This temple was constructed on top of a hill called Khao Phrabat Yai located to the west of Sukhothai town in the former times there was a sculpture of the Buddha footprint kept here. Now, the footprint sculpture is exhibited at Wat Tra Phang Thong.



Fig. 94 Footprint of the Buddha from Khao Phra Bat Yai, 1359, now at Wat Tra Phang Thong

Thamnop Phra Ruang (Pra Ruang Dike) 1 or Sareedphong 1 : This ancient earthwork is located to the southwest of Sukhothai town. Generally speaking, this is an earthen dike about 4 meters wide and 300 meters long built between two low hills called Khao Phrabat Yai and Khao Kiew Ai Ma. The main function of this dike would have been to regulate the water running down hill during the rainy season. Thus, it would help to prevent flash flooding in the town of Sukhothai as well as to direct the water to drain into an irrigation canal called Khlong Sao Hor.



Fig. 95 Sareedphong Dam.

Thamnop Phra Ruang (Phra Ruang Dike) 2 Sareedphong 2 : This ancient irrigation dike is located at Ban Monkhiri, Tambon Muang Kao, Amphoe Muang, Changwat Sukhothai, and is located to the south of the historic Sukhothai town. This dike is about 3-4 meters high, 7-10 meters wide and 1300 meters long. The reservoir behind this irrigation dike has now disappeared.



Fig. 96 Sareedphong Dam, Sukhothai.

History of Conservation and Restoration of Sukhothai

The Sukhothai Historical Park Project : The Sukhothai Historical Park comprises of 193 ancient structures, numerous ponds, dams, reservoirs and ancient kiln sites in an area of 70 sq. km. Damage caused by man and nature threatened the existence of these monuments and sites. In 1952, the Fine Arts Department began its excavation project and through the Thailand National Commission for UNESCO made a request to UNESCO to help preserve the ancient site.

The International Campaign for the Preservation and Presentation of Sukhothai was launched at the 19th session of the General Conference of UNESCO (1976) in Nairobi. Accordingly, the Government of Thailand agreed to adopt the Sukhothai project in the Culture and Development Plan.

In 1977-1978, a committee comprising of architects, archaeologists, historians, engineers and technicians under Mr. Sohiko Yamada, Prof. Eduard F. Sekler and Dr. Soekmono, was set up to draft the Master Plan. In June, 1977, Mr. Amadou-Mahtar M'Bow, the then Director-General of UNESCO, visited Sukhothai. Later, he attended the launching of the Sukhothai Historical Park Project. In October 17, 1978, the Thai government approved the master plan. The 10-year project was budgeted at 250.6 million baht.

The first five years of the Plan included the excavation, restoration and development of the area inside the city wall. The second five years of the plan included the excavation, restoration and development of the area outside the city wall.

The Fine Arts Department has restored 60 monuments, excavated 85 archaeological sites, cleared city moats and strengthened the inner walls of reservoirs. The landscaping of the Sukhothai Historical Park was undertaken in coordination with Chulalongkorn University's Faculty of Architecture and the Department of Forestry, Ministry of Agriculture and Cooperatives. At present, 2,000 rai of land has been lined with footpaths, ponds have been cleared and trees have been planted. Also, 125 houses have been relocated, and tourist facilities have been erected. These include three parking areas, an open-air theater, security control headquarters, and rest rooms.

A budget of 17 million baht for the fiscal year 1983 was allocated to specific committees to undertake studies on archaeological research and preservation, landscaping, resettlement, infrastructure, tourist promotions and public relations.

Conservation Plans and Impacts of Historical Park on Tourism and Education

To prevent the growth of biocides, silicone and water proof chemicals were sprayed onto the structures of Wat Mahathat, Wat Ton Makham, Wat Chanasongkham, Wat Sorasak, Wat Son Khao and on the remaining walls.

Moss, lichen, and micro-organisms were removed from the Phra Achana Buddha image at Wat Sichum. The scientific examinations included analyzing the chemical composition of excavated objects e.g. specimens of pottery fragments, metals, laterite.

Biological and chemical analysis of water from the main ancient ponds was also conducted. Research was undertaken on the change of temperature, humidity, wind speed and direction, and the amount of rain water in the surrounding vicinity.

Coordination with other Government Institutions : The Sukhothai Historical Park Project has received cooperation from many government institutions and agencies like the Chulalongkorn and Kasetsart Universities and the Forestry Department.

Community Development : Prior to the restoration, communities had settled in the area inside the city walls (toward east), along the Charatvithithong Road. There were 537 households. Some 454 scattered communities dotted the area outside the city walls. These communities comprised of scatter herders and farmers.

While about 60 households were allowed to remain in the historical park area, about 200 other households (whose structures obstructed the view) were requested to relocate. The Fine Arts Department contributed appropriate funds for those who were to relocate.

Some adjustment in housing material and style were recommended to the villagers. However, not all new houses conformed to the recommended style since there was little enforcement. The provincial administration of Sukhothai had set aside 500 rai of land north of the city walls for new settlements.

The village communities in the Sukhothai Historical Park vicinity have benefitted from the improved roads, electricity and water systems, the establishment of more schools and health centers and the improvement of telephone and telegraph lines. In addition to this, inter-city bus services as well as plane flights to Phitsanulok (bordering Sukhothai) have facilitated tourist s visits. Handicraft oriented industries brought about by this project, have promoted the role of women in the village community.

Tourism Development

Tourist promotion programs include annual revivals of traditional festivals and customs (in coordination with the Tourism Authority of Thailand), handicraft promotion programs (to generate income for local community), guide training programs for students and interested public.

Fund Raising and Promotional Activities

Fiscal year	Budget for the Sukhothai Historical Park Project from the Thai Government	
1977	1	million Baht
1978	3	million Baht
1979	5.4	million Baht
1980	5	million Baht
1981	16.5	million Baht
1982	17	million Baht
1983	17	million Baht
1984	15	million Baht
1985	15	million Baht
1986	13	million Baht
1987	37,909,688	Baht
1988	7,300,000	Baht

As of September 1964, The UNESCO International Campaign for Sukhothai has brought contributions from the following Member States :

	US\$
Egypt	5,000
Nepal	500
Japan	75,000
Singapore	2,397.78
Papua New Guinea	297.5
Indonesia	10,000
	93,198.28

Through UNESCO, the Government of India contributed goods and services in the amounting to Indian Rp. 100,000.

In addition, bilateral cooperation has been received from the Government of Japan, valued at Y 150 million, and from the Organization of Egyptian Antiquities, Cairo, US\$ 4,000.

Since June 1984, the following private donors contributed fund:

Other sources of income include entrance fees. The sale of souvenirs, and tickets to annual festivals of Sukhothai organized jointly with the Tourism Authority of Thailand.

UNESCO Assistance and the other Countries Assistance

List of Assistances to the Sukhothai Historical Park Project 1979-1988

	Date	Forms of Assistance	Donors	Amount (baht)	US\$
1	1979	Equipment for the Sukhothai Historical Park Project 1. Toyota Pic-up Car 1 Unit 2. Toyota Van Car 1 unit 3. Toyota Hiace Car 1 unit 4. Camera and Movie Equipment 1 unit 5. Komatsu Fork Lift 1 unit 6. Torado Crane Truck 1 unit 7. Utani Jumbo Tractor 1 Unit 8. Air Compressor Motor Equipments 1 unit 9. Nissan Dump Truck 1 unit 10. Transport Trucks 1 unit	Japanese Government	5,000,000	217,770
2	1982	Equipment for the Sukhothai Historical Park Project 1. Video Camera and T.V. Machine 1 unit 2. National Panasonic Transceiver 1 unit 3. Electric typewriter 1 unit 4. Hitachi Back-hoe Tractor 1 unit 5. Komatsu Grader Tractor 1 unit	Japanese Government	5,000,000	217,770
3.	November 1983	Financial Assistance to the Celebration of the Seventh Centenary of the Thai Alphabet (Project on Light and Sound Display for public demonstration in the Sukhothai Historical Park from 17-23 November 1983)	UNESCO	160,720	7,000
4.	November 1983	Financial Assistance for the organization of the Travelling Exhibition dedicated to the Seventh Centenary of the Thai Alphabet	UNESCO	46,100	2,000
5.	June 1984	Electric Equipment and materials	UNESCO	257,355	11,165
6.	September 1984	Financial contribution for the Preservation of Sukhothai Historical Park Project	The Government of the Republic of Indonesia	230,500	10,000
7.	September 1984	Partial release of Trust Fund for the Preservation of Wat Sri Chum in the Sukhothai Historical Park Project	UNESCO	1,205,007	52,278
8.	September 1984	Publication of the Information Booklet "Preservation and Presentation of Sukhothai" (1,000 copies)	The Thai Government	11,000	477
9.	December 1984	Study on Historical, Social Economic and Technology Development of Sukhothai 1200-1500 A.D.	UNESCO	28,000	1,000
10	January 1985	Donation to the restoration of Wat Phra Phai Luang, Sukhothai Historical Park	Mr. Bunchoo rojanasathian	1,593,500	56,910

	Date	Forms of Assistance	Donors	Amount (baht)	US\$
11.	January 1985	1. National Seminar on Conservation of Sites and Monuments in Sukhothai Historical Park 2. Publication of Sukhothai Newsletter 3. Preparation of the Third Session of the Working Group and publication of the final report	UNESCO UNESCO UNESCO	112,000 28,000 168,000	4,000 1,000 6,000
12.	February 1985	Equipment for the Sukhothai Historical Park Project (Camera NIKON and len's)	UNESCO	42,000	1,500
13.	1985	Equipment for the Sukhothai Historical Park Project 1. Nissan Diesel 6 Tons payload dump truck 3 unit 2. Nissan Diesel 6,000 Ltr. Water tank 1 unit 3. Sakai tired roller truck 1 unit 4. Hitachi Hydraulic Excavator 1 unit	Japanese Government	5,000,000	217,770
14.	1986	Equipment for the Sukhothai Historical Park Project (air conditioner)	UNESCO	70,000	2,500
15.	1986	Publication of Sukhothai Newsletter	UNESCO	28,000	1,000
16.	1987	Equipment for the Sukhothai Historical Park Project (telephone set and tape recorder)	UNESCO	70,000	2,500
17.	1987	1. Publication of Sukhothai Newsletter 2. Preparation of the Fourth Session of the Working Group and publication of the final report	UNESCO	224,000	8,000
18.	1988	Equipment for the Sukhothai Historical Park Project (Copy machine and file case)	UNESCO	64,125	2,500
19.	1988	Partial release of Trust Fund for the Preservation of Wat Phra Phai Luang in the Sukhothai Historical Park Project	UNESCO	633,222	24,687
20.	1988	Publication of Brochure	UNESCO	51,300	2,000

List of specialist missions to the Sukhothai Historical Park Project

	Name	Country	Sponsorship
1.	Mr. Sohiko Yamada	Japan	UNESCO
2.	Mr. H. Tanaka	Japan	UNESCO
3.	Prof. Eduard F. Sekler	U.S.A.	UNESCO
4.	Dr. Soekmono	Indonesia	UNESCO
5.	Mr. Pierre Pichard	France	UNESCO

List of training, study and study tour

	Date	Name	Title	Country	Forms of Assistance	Sponsorship
1	Mar-Jun 1981	Mrs Chiraporn Aranyanak	Conservation Scientist	Italy	Study in the course of conservation science in	UNESCO

	Date	Name	Title	Country	Forms of Assistance	Sponsorship
					ICCROM	
2	Feb-Jun 1982	Mr.Vira Rojpojchanarat	Architect	Italy	Study in the course of architectural conservation science in ICCROM	UNESCO
3	Feb-Jun 1983	Miss Maneerat Thaumcharoen	Archaeologist	Italy	Study in the course of architectural conservation in ICCROM	UNESCO
4.	Mar-Jun 1983	Mr. Chalit Singhasiri	Conservation Scientist	Italy	Study in the course of scientific principle for conservation in ICCROM	UNESCO
5.	30 May-6 Jun 1984	Miss Maneerat Thaumcharoen	Archaeologist	Sri Lanka	Study tour of cultural triangle	UNESCO
6.	5-16 Mar 1987	Mr. Nikom Musigakama	Archaeologist	Burma, Nepal	study visit	UNESCO
7.	5-16 Mar 1987	Mr.Sanchai Maiman	Architect	Burma, Nepal	study visit	UNESCO
8.	5-16 Mar 1987	Mrs Nalinee Bunpan	Archaeologist	Burma, Nepal	study visit	UNESCO
9.	5-16 Mar 1987	Mr. Sod Daeng - iad	Archaeologist	Burma, Nepal	study visit	UNESCO
10.	5-16 Mar 1987	Mrs Vichanee Bunnag	External Relations Officer	Burma, Nepal	study visit	UNESCO
11.	27 Jun-7 Aug 1987	Miss Maneerat Thaumcharoen	Archaeologist	Norway	Study art of Norway in International Summer School, university of Oslo	UNESCO
12.	8 Jun-23 Aug 1987	Miss Maneerat Thaumcharoen	Archaeologist	Sweden	Study tour of park management in Skansen	UNESCO

Chapter 5

Influences of Theravada Buddhism and Khmer Art on Wat Mahathat and the Sukhothai Architectural Heritage

Interpretation

Interpretation of the architectural heritage of Wat Mahathat Sukhothai will be based on the philosophy of architecture and aesthetic value of Wat Mahathat itself.

The architecture of Wat Mahathat Sukhothai was composed of many components like the structures, ornaments materials etc. Each part of the architecture supports the others and creates the uniqueness of the temple and architecture itself. The Wat Mahathat Sukhothai is one of the most important cultural heritage or architectural heritage site in the Sukhothai province. All aspects of this cultural heritage have to be considered to ensure that the cultural heritage especially the historic site is properly conserved. Of much importance in the consideration of the value of the cultural heritage and for the architectural heritage of the Wat Mahathat Sukhothai is its aesthetic value. The temple or wat was built in the architectural style of the religion, in this case under the influence of Buddhism. It can therefore be stated that the aesthetic values of Wat Mahathat Sukhothai are a reflection of the philosophy of Buddhism and its architecture.

Philosophy is the search for knowledge and truth about the nature of human beings and their behavior and beliefs. The philosophy of Buddhism (in Thailand) comes from India and Lanka is also thought to be the root of Thai culture as depicted in the Sukhothai period. We can say that the art of Sukhothai and the cultural heritage of Sukhothai are the prototypes of Sukhothai and Rattanakosin culture. The architecture of Sukhothai was influenced by Khmer art and architecture as can be seen on the pediments, stucco motifs and the other ornaments of the temples.

It has been generally accepted that Sukhothai School of art, created by its artisans seven hundred years ago remains unparalleled in its delicate beauty and craftsmanship, as is evident in the graceful Buddha images and the presiding budding-lotus chedis from the period. Most artistic works were inspired by the artists' faith in Buddhism. They became prototypes for later artists of the Rattanakosin period.

Judging by the aesthetic value of the Buddha Images of Sukhothai we can easily claim that Sukhothai art is the classic art period of Thailand.

According to Bernard M. Feilden, the modern concept of cultural heritage is related to the whole built environment, and should be seen in the ecological context of the world, within this context the sites on the World Heritage List are distinguished for their outstanding universal value. There are various types of values that are often discussed, intrinsic values, cultural values, contemporary socio-economic values and many others may be associated with heritage resources and are generally extrinsic to the resource itself. When dealing with World Heritage sites like Wat Mahathat Sukhothai consideration should include both cultural values and contemporary socio-economic values. The contemporary socio-economic values which include economic value, functional value, educational value, social value and political value can have both positive and negative impacts on the cultural resource, depending on the type of value and on the emphasis that is given to it in the overall assessment. This dissertation will place emphasis on aesthetic values which we have to consider mainly with regards to the architecture itself.

Preamble: General Aspects

“Sukhothai Art arose from the inspiration of Buddhism, especially Theravada Buddhism which itself took from Lankan influences. Many archaeological sites look like Lankan concept and design form such as, Chedi with decoration of elephants in Lanka, Chedi of Wat Taphan Hin at Sukhothai, and four gestures of Buddha at Khampaeng Phet. Nevertheless, the art in Sukhothai also merged with other types of arts such as Burmese, Khmer and Chinese arts to create its own uniqueness, thereby becoming an important period in the history of art for the Thai people” ¹

¹ Professor Dr. Santi Leksukhum, *Sukhothai Art*, 2nd ed. (Bangkok : Ancient City, Muang Boran printing house, 2006), 3.

Sukhothai Art drew much inspiration of Theravada Buddhism between 19th and 20th Century²

Towards the middle of the 18th century, the Khmer culture became the important influence in the city in Sukhothai as can be seen from the remains of Khmer architectures and sculptures.³

Khmer architecture has been mentioned before in the course of this paper with context to the Ta Pha Daeng Brahmanism Shrine. This shrine has six sculptures of Gods and fairies which are of the size of a fully grown human and smaller. There are the sculptures engraved in sandstone which can be compared with the late Angkor Wat Khmer Art Style, or the Bayon Art seen during the reign of the King Jayawarman VII, the great king of Khmer Kingdom.⁴ These sculptures can be compared to the sculptures of God in the Cambodia country, of the same size and materials, exhibited now at the Phanompen National Museum.

Khmer Prasat at Wat Chao Chan, Sri Satchanalai is another evidence which shows the existence of the Khmer Culture. These art objects existed before the important politic changes of Sukhothai⁵ period.

We call the art objects produced in the Khmer culture founded in Thailand “Khmer Art Style” or Khmer Art founded in Thailand, the original name of the art is “Lopburi Art”. Because these arts were found first at Lopburi , the name of that city.⁶

The main city of Lanka Buddhism is the “Phan” city (old Mataban) that is the Mon city located at the southern Part of Myanmar or Burmese city. The Lankan Buddhism is the prototype of faith of Sukhothai city.⁷ Buddhism was spread out from both Phan city and Lanka to Sukhothai. Many Sukhothai priests such as Phra Sumana Thera went to Phan city for ordaining at the institute of Phra U-Tum-Porn Maha Sami

² Professor Dr. Santi Leksukhum, *Sukhothai Art*, 5.

³ Ibid., 9.

⁴ Ibid., 9.

⁵ Ibid., 10.

⁶ Ibid., 10.

⁷ Ibid., 11.

and came back to Sukhothai during the reign of King Litai, this evidence implies the influences of Lankan Buddhism.

The close relationship of Buddhism with Sukhothai and the Lankan kingdom were found in the Stone Inscription at Wat Phra Yuen, Lampoon Province. This inscription mentioned that Phra Sumana Thera came to the Lanna kingdom to impart the Buddhism touch on the request of King 'Kuenta of Chiang Mai Province or Chiang Mai city.⁸

Buddhism during the Sukhothai period was very glorious. The King Litai was interested in the religion, especially in Buddhism, he produced religious dhama objects such as temples, Buddha images and several other Sukhothai Art Objects.⁹

The holy center before the establishment of Sukhothai kingdom was the Wat Phra Pai Luang. This temple was transformed from a Bhramanism sanctuary to a Theravada Buddhism sanctuary at the beginning of Sukhothai period.¹⁰ The evidences of this transformation are clear in the conservation of historic monument, such as stucco decoration on the Northern Prasat and the construction of the Chedi square shape in the front of Wat Phra Pai Luang.¹¹

Sukhothai was a central power of the rule that began in late 18th century. The first stone inscription of King Ramkhamhaeng mentioned that "around this Sukhothai city has "treeboon" three thousands four hundreds "wa"¹². "Treeboon" means a triple wall, and "wa" means the Thai measurement system equal to 200 centimeters. This may have had implications to the holy symbol as the heaven city of Davadingsa (Tapatingsa) which is on the top of Phra Sumeru Mountain.¹³

The belief of treeboon wall was also connected with the construction of the sanctuary, that is to say, the wall of the temple was surrounded by a ditch such as at

⁸ Professor Dr. Santi Leksukhum, *Sukhothai Art*, 12.

⁹ Ibid., 12.

¹⁰ Ibid., 13.

¹¹ Ibid., 14.

¹² Ibid.

¹³ Ibid.

Wat Mahathat Sukhothai, the holy center of the Kingdom. This temple has a main chedi called Phra Sri Mahathat that is shaped like a lotus bud on top. It is thought that this chedi is the Julamanee relic chedi¹⁴ which according to a belief was produced by Indra at the Davadingsa heaven and used to establish the hairs and the relic of the God Buddha. Thus, the Davadingsa heaven which is above of the Holy Phra Sumeru Mountain and is surrounded by Satta Boriphand Mountain and Sri Thundorn Ocean, was copied and used as symbols of the city and Wat Mahathat became the symbol of Davadingsa heaven.

The biggest conservation of archaeological sites in Sukhothai old city and Sri Satchanalai began in 1960 with the co-operation of Cultural Department and Fine Arts Department and finished in 1962. Since then an important conservation under the proceedings of the Fine Arts Department at the Historic Park Project has continued since 1976.¹⁵

Sukhothai Art and Culture

Theravada Buddhism from Lanka especially from Mon city in the lower part of Burma (Myanmar) became influential in place of the Khmer Culture and the beliefs of Theravada Buddhism were reflected through the beauty of the Sukhothai Buddha images. The site naturally reflected the way of thinking and the way of social life and culture of the Sukhothai people.

The actual value of Sukhothai Arts was the intellectual wisdom of the artisans in adapting religious inspirations and arts from the previously developed cities such as Burma, Cambodia, including the Lanna contemporary prosperous kingdom and adapting and blending them suitably with the Sukhothai environment to create an admirable uniqueness in style.

The uniqueness of arts from the Sukhothai period was followed continuously until the end of power of the Sukhothai Royal Institute. The artisan due to lack of support and subsidies gave up their work, but the art form and beauty of Sukhothai

¹⁴ Professor Dr. Santi Leksukhum, *Sukhothai Art*, 14.

¹⁵ *Ibid.*, 17.

arts continued to inspire artisans in the Kingdom of Lanna, Ayutthaya and Rattanakosin which produced the Buddha images in Sukhothai style.

Despite its short duration, the Sukhothai Kingdom gave rise to a school of art that was prolific and prodigiously original in every branch of artistic activity. This pervading artistic style spread over a large portion of the Indo-Chinese peninsula.

While the monuments of Sukhothai cannot compete in grandeur with Angkor, they have a special kind of beauty which Angkor lacks. In contrast to Angkor's massive stone structures, Sukhothai's more fragile beauty in brick and stone is suited to Theravada Buddhism's philosophy of impermanence.

The Sukhothai chedis were built in a variety of styles. One style is dominated by an octagonal terrace, suggesting the Mon origin. The bell-shaped chedis come in two designs. One is modest in size and plain in design, the other stands on a truncated pyramid, having a fluted dome and looking like a cloth-covered reliquary. Sukhothai's elephant-based chedis were inspired by Sri Lanka's Buddhist monuments.

The "Prang", Sukhothai's most characteristic chedi, is an imitation of a Khmer Prasat or shrine. However, brick and laterite are used in place of stone. The Sukhothai "Prang" contains more numerous though less distinctive terraces, and the sculptured animals and pavilions have been reduced into geometric antefixes.

The Buddha images of the Sukhothai period represent the height of sculptural art in Thailand. The typical Sukhothai Buddha image reflects peace and serenity, qualities which the Lord Buddha attained after His Enlightenment. Whether seated, reclining or standing, the Sukhothai bronze Buddha images exert controlled energy. The most unique of these must be the Walking Buddha in the Round. An impression of movement is strongly suggested in this Walking Buddha sculpture, the body seems to move gracefully and the walk suggests that the Buddha is in a world other than this earth.

The Sukhothai craftsmen created works of art that were primarily based on the "Traibhumigatha", King Li Thai's account of the three worlds in the Buddhist realm. Every form that was either directly or indirectly associated with the Buddha is represented.

The Thai people of former days, like other races, believed that spirits were behind the mysterious happenings of natural phenomena such as rain, thunder and

lightening. The existence of Brahmanic shrines in the vicinity showed that Brahminism, brought over by previous Khmer rulers, was at one time a prominent religion. A mid-14th century inscription refers to the installation of images of the Hindu Gods Siva and Vishnu, in a Brahmin temple.

Another branch of art was the manufacture of Sangkhalok ceramic ware which consisted of dishes, bowls, cover bowls, bottles, drinking vessels and a variety of jars, pots and jugs. The clay used was of a high quality and when fired produced a very hard body. A great number of Sangkhalok ware has been found and can be seen today in the Philippines, Indonesia and Japan. Sunken vessels with these ware affirm the existence of maritime trade in Sukhothai.

Wat Mahathat : Wat Mahathat in Sukhothai exemplifies the merge of selected foreign influences overlaid with Thai aesthetics that resulted in some of the most beautiful Theravada Buddhist art and architecture in Southeast Asia. Statuesque structures juxtaposed with ethereal Buddha images reflect the finest in beauty and creativity of Thai workmanship.

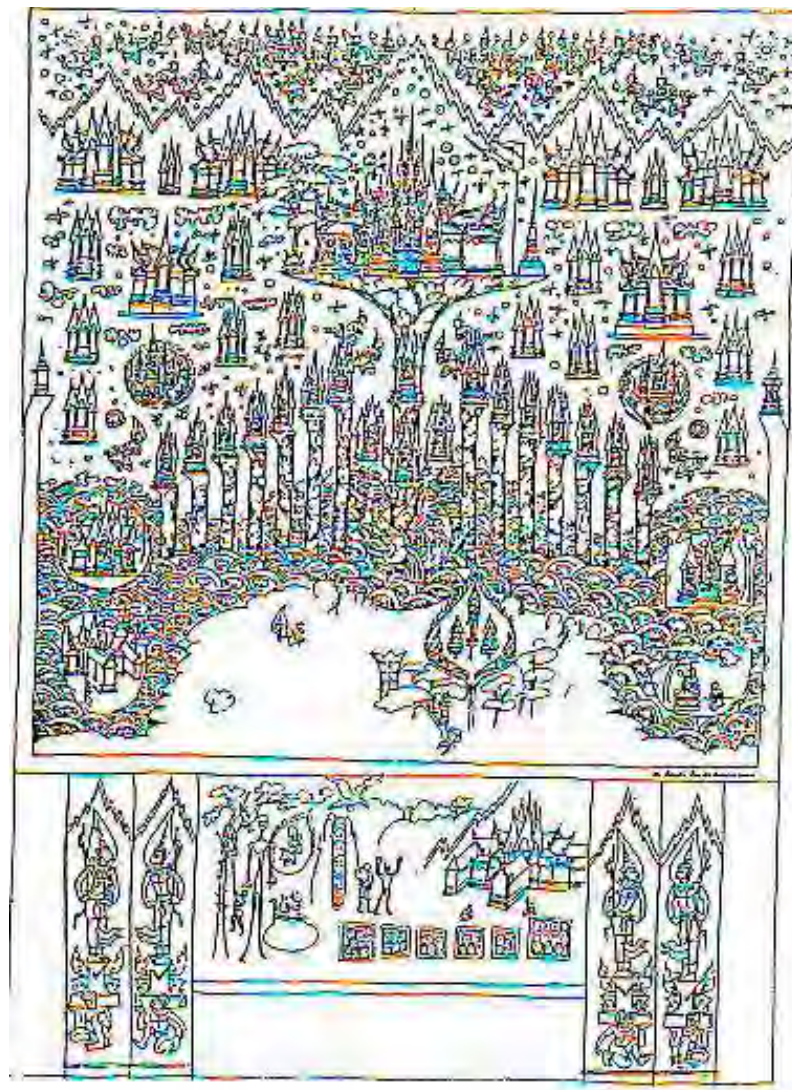
The vast temple of Wat Mahathat ("the temple of the great relic") known locally as Wat Yai ("the large temple"), stands at the heart of the city and is the largest temple at Sukhothai. The name of the temple derives from two Thai words, "*maha*" (great) and "*dhat*" (relic). The rectangular space originally included five ponds, ten assembly halls, one ordination hall and some 200 chedis.

Restorations on nearly all of the complete structures and images by the Fine Arts Department in the latter half of 20th century added to the architectural and historical complexity of the temple. These aspects make it challenging to understand the layout, art and architecture of Wat Mahathat but, at the same time, they give the temple a unique albeit complex character and make it one of the most interesting temples at Sukhothai.

Precise dates for the consecration, building and completion of Wat Mahathat are not known, but the central chedi was probably built after 1292 as it is not mentioned in Inscription No. 1 and it was most likely built before 1346/7 because Inscription No.2, dated 1378-1388 mentions that part of the original structure of the temple which was surely the central lotus-bud chedi, collapsed and was repaired.

Alternatively, it may have been modified to serve as a repository for the Buddha's relics (hair and neck bone) brought to Sukhothai from Sri Lanka sometime in the 1360s by Si Satha, a young prince who was the author of Inscription No. 2.

Some scholars think that the temple is built on the concept of a “mandala”. The main chedi represents the mythical Mount Meru, the centre of the universe and symbolizes the celestial abode built by the god Indra to enshrine relics of the Buddha. The surrounding chedis represent the mountain ranges around Meru and the moat corresponds to the cosmic ocean of infinity¹⁶.



¹⁶ Dawn F. Ronney, *Ancient Sukhothai : Thailand Cultural Heritage* (Bangkok : River Book, 2008), 74-76.

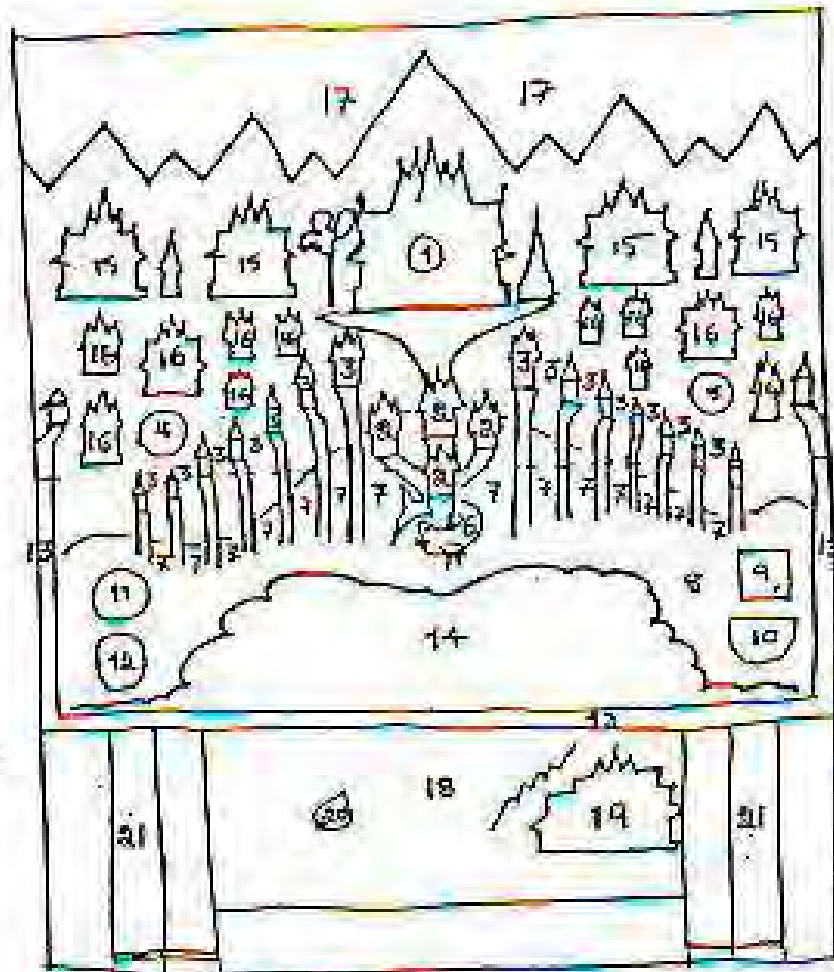


Fig. 97 "Universe" from Traibhumikatha

1. Sumeru Mountain
2. The Four Divine Guardian Kings domains.
3. Sattaparibhanda Mountains (The Seven Surrounding Mountains)
4. Suriya Devaputta (The Sun God)
5. Chandra Devaputta (The Moon God)
6. Ananda Fish (The Giant Fish that maintains the Earth)
7. Sidantara Sea.
8. The Ocean
9. Uttarakuru Continent.
10. Purvavideha Continent.
11. Amaragoyana Continent.

12. Jambu Continent.
13. The Encircling Wall of the Universe.
14. In this vicinity Himavanta Forest and Cities in the Buddha's time were drawn.
15. It might be, according to the painter's idea, the Four Incorporeal Brahmas domains.
16. It might be, according to the painter's idea, the Sixteen Corporeal Brahmas domains.
17. Devine beings, ascetics and Vidyadharas (a class of Semi-divine beings) flying to workshop the Lord Buddha.
18. The Scenes of hell.
19. The Castle of Yama, the hell's ruler who is judging sinful beings.
20. Venerable Malaya, the noble Buddhist monk, went to hell to relieve those tortured beings.
21. The Door Guardians.

Note : The scene of the Universe was not copied from the wall behind the Buddhas' main statue of any special monastery but written by collecting and putting scenes from various monasteries into one picture. The monasteries selected for being patterns of the picture were Wat Dusitaram (Dhomburi), Wat Suvarnaram (Dhomburi), Wat Rajasiddharam (Dhomburi) and Wat Yai Indaram (Chonburi)¹⁷.

The Impact of Religion and Art on Wat Mahathat Sukhothai

The Influence of Theravada Buddhism in Sukhothai

Dawn F. Rooney, author of the book *Ancient Sukhothai: Thailand's Cultural Heritage*, talks about the status of Sukhothai World Heritage and the meaning of Sukhothai Architecture as follows:

¹⁷ *English version by Son Simatrang*

Heritage and its Components

Heritage is defined by the *New Shorter Oxford Dictionary* as:

1. That which is or may be inherited; *fig.* The portion allotted to a specified person, group, etc. b. Property consisting of land etc. that devolved on the heir at law as opp [osed] to the executor. 2. the fact of inheriting ; hereditary succession. 3. A gift which constitutes a proper possession ...4. Inherited circumstances or benefits.

None of these definitions are particularly helpful but “heritage” in our present context, certainly implies a gift for future generations and benefits for the community. These definitions may, perhaps, reflect a “western” preoccupation with economic rationalism, and a view that land and material possessions are to be used for generating wealth, either now or in the future through speculation or investment.

We are all products of our personal and collective pasts, including those of our forebears and of local, ethnic, religious, and other groups to which we belong. We are also products of our present physical, social and cultural environments. Not surprisingly we each identify and value *our heritage* according to our backgrounds and experiences. Our heritage is made up of existing “things” that often, but not always, have historical associations, for example, important buildings, landscapes, plant and animal species, and less tangible cultural features. Furthermore, we value the components that make up our heritage can also be intensely political as well as intensely personal.

Heritage is frequently, but generally artificially, divided into *natural* and *cultural* components. Cultural and natural heritage are also more commonly and more successfully integrated in heritage management system.

Natural heritage areas, for example, can provide a wide range of environmental services and help preserve the world's biodiversity. Cultural heritage can preserve aspects of our culture and history and add to our sense of belonging and group identity. All forms of heritage can help define and maintain a sense of identity

at local, regional, national, and global scales. In fact, heritage items are part of the context that makes us human.

Heritage can thus play a major role in maintaining and defining the context in which we live, assisting us to locate ourselves in the world and in society, past and present. Without such a context, our personal lives are diminished and so, too, is national life. Along with the spiritual side of life, however understood, heritage gives life meaning and raises us above animal survival level.

Heritage is also a vital component of that which defines either a social group, or a place or locality. It also contributes in a major way to the *sense of place* studied by geographers, among others. This sense of place is defined by both natural and cultural features and, crucially, by interactions between the two. Similarly, heritage, through the conservation of historic sites and districts helps provide a *sense of time* to illustrate past stages in history. Both locals and visitors use heritage items, among other things, to build an image or perception of any particular place. Heritage thus helps differentiate group from group and place from place. Just as we each have personal definition of heritage, so heritage helps define our personalities, our places of residence, work and play, and the groups to which we belong.

The study of heritage is valuable in a number of ways.

First, and most generally, it helps increase awareness of heritage values and the ways in which heritage can contribute to a richer life in a more meaningful society.

Secondly, it can increase interest in actively taking part in heritage identification, assessment, conservation, and management on a voluntary or paid basis.

Thirdly, it may help some pursue careers in heritage management.

Finally, anything that is valued by society or parts of society is worth studying. Whether individuals admit it or not, heritage is a part of and enriches our lives.¹⁸

¹⁸ Graeme Aplin, *Heritage : Identification, Conservation, and Management* (Oxford University Press, 2002) , Introduction, 5.

World Heritage Status

“The historic park of Sukhothai represents a masterpiece of the first Siamese architectural style” (International Council on Monuments and Sites)

Sukhothai and its associated historical sites, Si Satchanalai and Kamphaeng Phet, received international recognition for their rich culture when they were included in UNESCO's coveted World Heritage Site List in 1991. The Archaeological Division of Fine Arts Department in Thailand has continued to research and preserve Sukhothai since its inscription fifteen years ago. Major projects have included the restoration of more monuments, detailed studies of specific temples such as Wat Mahathat and Wat Sichum, Sukhothai and Wat Chang Lom, Si Satchanalai, new discoveries of early habitation in the area, investigation of the Phra Ruang road, the development of the Bang Khlang site monuments surrounded by towering trees and manicured gardens in the inner cities, isolated temples on hilltops and a well-preserved production centre of ceramics for which Sukhothai is renowned stand as legacies of the 770-year-old kingdom, its landscape, order and artistic creativity.

Beliefs

Remains of art and architecture and epigraphic and textual evidence indicate that beliefs in the Sukhothai Kingdom were similar to those in Thailand today – an amalgamation of animism, Brahmanism or Hinduism and Buddhism with the latter predominant.

Animism prevailed centuries before formal religions were transmitted to mainland Southeast Asia from India around the beginning of the Common Era. It is believed that spirits reside everywhere – in the earth, water, hills, trees and stones – and they must be appeased, cajoled and propitiated at all times. Good spirits, bad spirits, guardian spirits and demon spirits co-exist and intertwine with Theravada Buddhism, the religion of the Sukhothai kings. As mountain spirits require special attention and should be treated with respect and proper offerings, this is an important aspect as many spirits inhabiting the hills surrounding the Sukhothai plain. An example of the enduring legacy of such a type of spirit is a shrine at the 13th century hill top temple of Wat Khao Phanom Phloeng in Si Satchanalai where a local goddess,

Chao Mae La-Ong Sam Lee, with supernatural power, resides. Worship of this goddess presumably predates Buddhism in Thailand and even now devotees dress her in opulent garments, colorful flowing scarves and glittering jewelry. She stands regally in her hill top shrine as testimony to the long-held adherence to animistic beliefs. Some other examples of spirit worship amongst the Sukhothai ruins are the city pillar shrines at the twin cities which are always bedecked with garlands, incense and candles.

Brahmanism was an early religious belief that formulated in India between 900 and 500 BCE. Its tenets are expressed in the Brahmanism, texts instructing Brahmins how to conduct rituals. Brahmanism evolved from the Vedas, a collection of hymns and prayers subscribed to by the Indo-Aryans who settled in northern India during the second millennium BCE. One reason that Brahmanistic ideas fit into the Sukhothai genre of beliefs may be that they embraced animistic spirits, demons and several other mythical beings, many of which are depicted in the sculptural art of Sukhothai. Brahmanism also adopted the concept of a cosmological world with Mount Meru at the axis of the universe; a theme that some scholars believe is replicated in the architectural layout of major temples at Sukhothai and Si Satchanalai.

The Upanishads texts that focused on philosophical thought were composed sometime in the early centuries of the first millennium BCE. A fundamental difference was an abhorrence of the sacrificial practices subscribed to by Brahmanism. The Upanishads supported a relationship between the individual and the universal being, a theme that recurs in both Hinduism and Buddhism. They also recognized a common belief in rebirth and the ultimate goal of release from the infinite chain of rebirths, an idea adopted by Buddhism.

Hinduism evolved from Brahmanistic beliefs fused with ideas from the Upanishads and other oral traditions around the beginning of the Common Era. It was the predominant religion of Khmer kings during the Angkor period until the late 12th century. Hindus believe in a universal principle and follow various cults formed around deities. Three main ones are Brahma, Shiva, and Vishnu. Remains of this practice which probably reached Sukhothai during Khmer dominance of the era in the 11th and 12th centuries are still visible today. Another Hindu cult particularly popular

in Cambodia was worship of the deity Harihara, who synthesizes two gods, Vishnu and Shiva. A standing bronze Harihara found in Sukhothai is in the Ramkhamhaeng museum. Hindu influences appear in the architecture of Wat Phra Phai Luang and Wat Sri Sawai in Sukhothai.

Buddhism began in India as a reform movement against Hinduism. An essential difference between the two is that Buddhism centers on a single, historical figure, the Buddha (“Awakened or Enlightened One”) rather than the mythical deities of Hinduism. The Buddha-to-be was born around 563 BCE. And following his enlightenment, he spent forty-five years expanding his doctrine in India. His teachings appeared in written form in the Pali language some 250 years after his death.

By the first centuries of the Common Era, Buddhism divided into two schools – Theravada (the “Lesser Vehicle”) and Mahayana (the “Greater Vehicle”). They differ on the interpretation of the Buddha's teachings, although the fundamental precepts remain the same in both schools. They stress the act of offering and recognize that giving is the only way to attain freedom from all attachments. They believe in rebirth and an ultimate goal of achieving *nirvana* or release from the chain of the endless cycle of rebirth, a state obtained through the absence and cessation of all desire.

The Mahayana school, whose tenets are written in Sanskrit, adheres less strictly than the Theravada school to the original doctrine of the Buddha. A *bodhisattva* (“a being on the path of enlightenment”) is the religious ideal for a Mahayana Buddhist. A *bodhisattva* is one who has performed enough merit to enter *nirvana* but renounces attainment of enlightenment to return to earth and help the sufferings off all humanity; a future Buddha.

Mahayana Buddhism was dominant in Cambodia in the late 12th and early 13th centuries during the reign of Jayavarman VII (1181-circa 1219). Artistic elements of its influence are visible at Khmer monuments in Sukhothai dated to that period. The upper portion of the eastern entry gate at Wat Phra Si Ratana Mahathat, Chalieng, for example, is sculpted with four faces, one in each cardinal direction, a composition similar to the five entrances to the Royal City of Angkor Thom. The nearby site of Wat Chao Chan, a laterite-constructed, Khmer-style *prasat*, is reminiscent of the

architecture created during the reign of Jayavarman VII. Mahayana Buddhism is practiced today in Nepal, Tibet, Mongolia, Bhutan, China and Japan.

The tenets of Theravada (the “way or teaching of the elders”) Buddhism are set out in the *Traipitaka* text. They follow closely the original doctrine of the Buddha who found a Middle Way towards the ultimate goal and explained it in The Four Noble truths: (1) all clinging to life brings suffering, (2) this suffering is caused by the passions of desire, (3) the cessation of suffering is by the complete detachment from desire, (4) this cessation is accomplished by following the Eightfold Path of moral conduct (correct view, resolve, speech, conduct, livelihood, effort, mindfulness and concentration). Theravada is called Hinayana (“the little vehicle”) by Mahayana Buddhists although the name is rarely used by Theravada Buddhists.

Theravada Buddhism was adopted by the Mons in southern Burma sometime in the first millennium and at Dvaravati in Thailand at least by the 5th century. It took a lasting hold in the country and was declared the state religion at Sukhothai in the 13th century. Today, Theravada Buddhism is practiced in Sri Lanka, Cambodia, Laos, Burma and Thailand.

Art and Architecture: Ornaments and decoratives

Dawn F. Rooney s writings about Art and Architecture are summarized below:

The ruins of Sukhothai were hidden in jungle until some forty-five years ago when conservation began in earnest. Gradually, temple by temple, the ancient city and its outposts were unveiled and today visitors can envision the kingdom as it was between the 13th and 15th centuries. You can sense the burgeoning Buddhist world and the religious zeal that prevailed as Sukhothai adopted Theravada Buddhism. Elegant chedis with spires surging to the sky, expensive brick assembly halls with stately columns and tranquil Buddha images were integrated into a coherent whole resulting in a unique Sukhothai art style.

Influences: Although the art of Sukhothai reached a pinnacle of perfection in the 14th century, it developed over hundreds of years through complex cross-cultural interactions, many of which are only beginning to be identified and understood. The inspiration and influence came from various cultures, such as religious canons defining the science of architecture from India, influences in the facial features, treatment of the hair and garments of the Buddha image and the form of the chedi from Sri Lanka and Dvaravati and Haripunjaya (Mon States) and motifs embellishing architecture inspired by Burma, Khmer and Lanna art. Thai artisans assimilated the parts of foreign influences that suited their religious and aesthetic sensibilities. Then, they added their own intuitive creativity and produced distinctive forms. Two of the most renowned are the lotus-bud chedi and the bronze walking Buddha image, which are acknowledged Sukhothai creations and timeless visual manifestations of the Buddha's words "there is no beginning and there is no end".

Materials: Three main materials-laterite, brick, stucco were used for both architecture and some sculpture during the Sukhothai period.

Laterite: A residual product of rock decay is abundant in the ground in Thailand and was used for foundations, roads, bridges, columns and, sometimes for walls of buildings and chedis. Laterite has a soft and mud-like consistency when quarried and it can be cut to the desired form in this state. The size and form of laterite blocks varied but rectangular and round shapes were the most common. Laterite hardens when it is brought to the surface through the oxidization of the iron and aluminum oxides. In this state laterite is a reddish color, porous and extremely durable. The reddish color of laterite is not so obvious today as much of it has blackened through long-term exposure to the elements.

Brick : Brick is made by forming clay into rectangular blocks and firing it in a kiln. It was the primary building material for Sukhothai temples. The region is rich in the resources required for making brick. Clay was dug from the ground, the nearby rivers and streams provided water to mix with the clay and the forests supplied wood for firing. Presumably, brick was fired in kilns near the temples. After firing, the brick is reddish color resulting from high iron content. A Sukhothai brick is rectangular with the average dimensions of 30 x 10 x 6 centimeters. Bricks were laid in horizontal

rows and staggered vertically for strength and solidity. No mortar was used to bind the bricks originally but was added in later restorations.

Stucco : Stucco is a material used as a coating to hide under layers of brick and laterite and give an aesthetically pleasing surface. The composition of the Sukhothai stucco was lime, sugarcane syrup, sand, animal hide and tree bark. The syrup and hide were boiled in water and then added to water-soaked bark. It was applied when wet and then it hardened after drying. Only traces of stucco remain today and although it was originally white, much of it is now blackened through long-term exposure to the elements. While it is regretted that much of the stucco has disintegrated, it affords an opportunity to see the thickness and texture of the original stucco.

Other Materials : Evidence suggest that windows, doors and perhaps pediments and roofs were made of wood; unglazed fired tiles were used for roofs and water drainage pipes; and architectural fixtures such as end tiles, finials, railings, and sculpture for the temples were produced in glazed ceramics. Schist, slate and stone were used for some flooring in assembly halls, boundary stones, inscriptions and some walkways and furniture, such as benches and lavatories, in forest temples. Schist and slate are metamorphic rocks formed in layers of minerals which tend to flake and split easily and these characteristics are visible on many of the boundary stones.

Stucco Motif of Buddha's Birth

The stucco on the east gable of the castle chedi depicts the Buddha's birth.

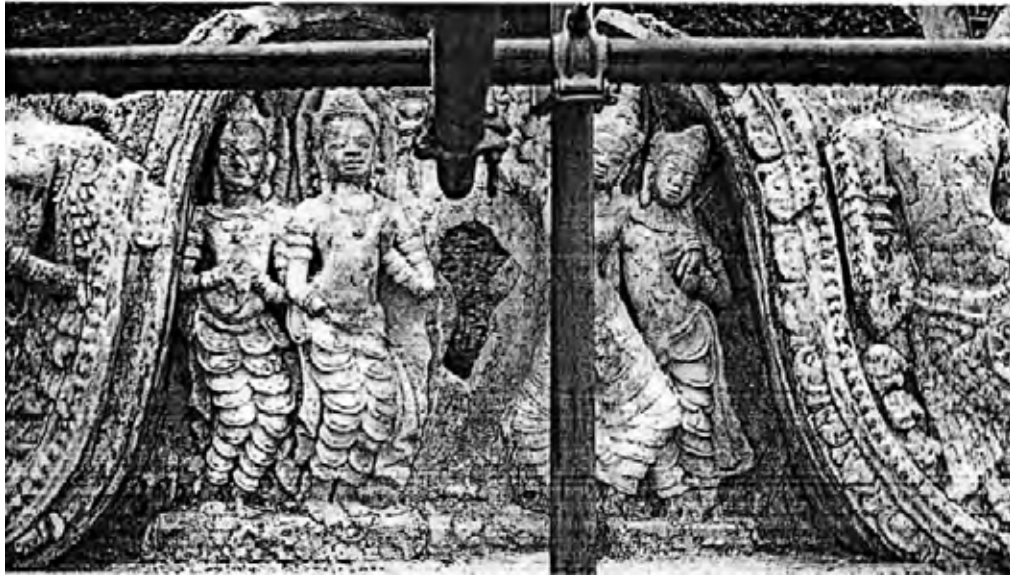


Fig. 98 Stucco motif of Buddha's Birth

Key episodes in Buddha's life are frequently depicted in Thai art and they are summarized below with aspects of each episode that appear in narrative reliefs at Sukhothai highlighted in bold face.

The Buddha-to-be was conceived when his mother, Queen Maya, dreamt that a white elephant (auspicious and revered) entered her womb. She was en route to visit her parents and stopped to rest at Lumbini Grove in the lowlands of present - day Nepal. She realized that the birth of her child was imminent so she clutched a tree branch and her son emerged from her side. The Hindu gods, Brahma and Indra, stood nearby at the birth. The newborn was named Siddhartha. His family name was Gotama and his title was prince. The two names are often used interchangeably. Siddhartha's father, King Suddhodana headed a warrior clan, “the Sakyas” and lived in a luxurious palace. His mother died seven days after his birth. He was raised by his father and aunt. Special gardens were created for Siddhartha to play and train to become a ruler, throughout his childhood, his father tried to protect him from going outside the palace and seeing anyone suffer.

At the age of sixteen, Siddhartha married Yasodhara and they had a son, Rahula. Despite his wealth, princely status, wife and son, Siddhartha was dissatisfied with his life so he decided to venture outside the confines of the palace where he had

four unique encounters. He saw, for the first time an aging man, a sick one and a dead man. His last encounter was with a holy man who had no material possession yet his expression was serene and his demeanor content. These four encounters with other humans affected Siddhartha profoundly and led to a life-changing decision.¹⁹

Stucco Motif of Buddha's Death

Decorating the Front gable or the pediment of the castle chedi, the stucco depicts the scene of Buddha's death with mournful disciples. The stucco framing the gable is still in fairly good condition.



Fig. 99 Pediment of Buddha's Death, stucco Motif

“Death” at the age of eighty, the Buddha became ill in Kusinara, India and asked his disciple, Ananda, to prepare a bed for him between two trees. He lay down on the bed resting on his right side with his right hand folded under his head, his left one along his side. He died on his birthday, around the year 483 BCE, and entered *parinirvana*, the final and perfect state.

¹⁹ Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural heritage*, 32.

Buddha's disciples

Renovated around 1957, this high-relief stucco depicts Buddha's disciples in meditative rounds.



Fig 100 Buddha's disciples



Fig. 101 The base of the chedi complex with stucco Buddha images of Sukhothai style (newly restored) on top and a row of stucco Buddhist disciples (also restored) walking in adoration around the base.

After Siddhartha attained enlightenment on his thirty-fifth birthday he achieved his goal - release from the endless round of rebirths while meditating under the *bodhi* tree in the forest at Bodhgaya in India. Henceforth, he was known as the Buddha ("the Enlightened One"). He travelled thorough the Ganges basin with his disciples teaching his doctrines.

Others Stucco Motif



Fig. 102 Ornament of main chedi



Fig. 103 Ornament of main chedi, stucco motive of Buddha's Enlightenment

On the night of his twenty-ninth birthday, after an evening of festivities had taken place in the palace, he bade farewell to his sleeping wife and son and left in secrecy mounted on his favorite horse accompanied by his faithful groom, Chandaka, to pursue the way of the holy man in his quest to find the meaning of suffering and a way to transcend it. Guards helped him by opening the town gates and carrying the horses' hooves to muffle the sound of his departure.

As an ascetic, he followed the teachings of several masters but did not reach his goal, so he set out to discover the path of salvation by himself. He practiced the life of an ascetic for six years in north India and became emaciated and weak.

“Attack of Mara” Despite his extreme measures, Siddhartha did not succeed, so he abandoned the ascetic life, became an itinerant monk and tried to regain his strength. The demon Mar (“death”, “destroyer”, “killer”) appeared and used various means to thwart Siddhartha from obtaining his goal. He disputed his right to reign over the world and harassed Siddhartha with his army of demons; when that failed, he sent his three lascivious daughters to detract him from his meditation but Siddhartha remained steadfast and told Mara about his accumulated merit in his previous existences and that his virtue was great enough to fill the waters of the earth. Mara asked for proof of such merit.

“Victory over Mara” The Buddha, seated in meditation with legs crossed and his left hand resting in his lap, extended his right hand over his knee with his fingers touching the ground and called the Goddess of the Earth to appear and to vouch for him. As witness to this conversation, she seized her waist-length hair and wrung the water from it with both hands which poured forth as offerings for Siddhartha and drowned the army of Mara.

Even though the threat of the demon Mara was dispelled, Siddhartha still had not achieved his goal. The God Indra appeared and told him to avoid all extremes so he abandoned his ascetic life and became an itinerant monk who meditated continually and he eventually regained his strength.

Siddhartha knew that he was finally ready to attain enlightenment and on his thirty-fifth birthday he achieved his goal, release from the endless round of rebirths while meditating under the *bothi* tree in the forest at Bodhgaya in India. Henceforth, he was known as the Buddha (“the Enlightened one”).²⁰

²⁰ Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 32-33.



Fig. 104 Ornament of the chedi

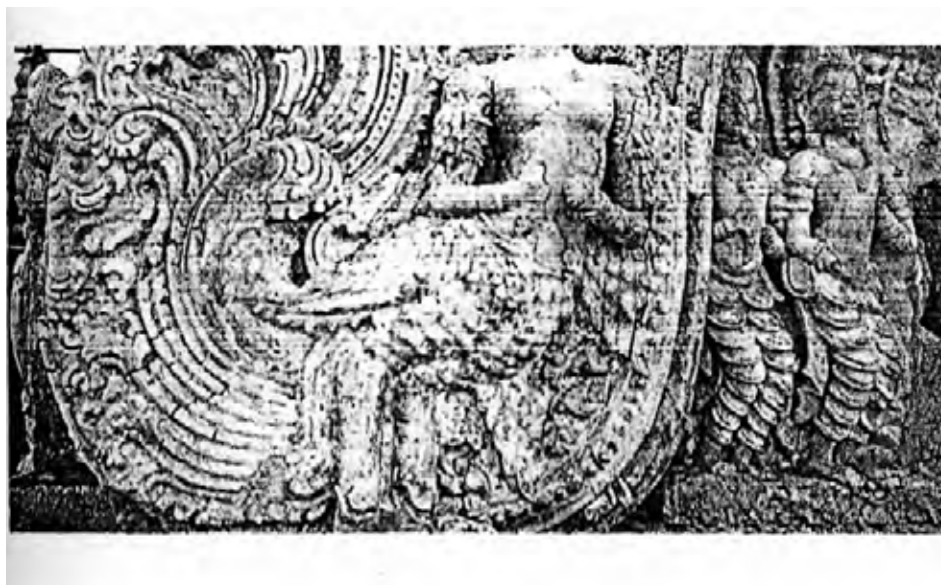


Fig.105 "KINAREE" Stucco Motif



Fig. 106 "GALA" Stucco Motif



Fig. 107 "MAKORN" Stucco Motif Khmer Influenced



Fig.108 "MAKORN" Stucco Motif Khmer Influenced



Fig. 109 Stucco Motif of supporting demons



Fig. 110 Stucco Motif of Castle-topped Chedis



Fig. 111 Lotus-bud Motif



Fig. 112 Stucco Motifs of supporting demons, elephants and lions

Identity in style

A.B. Griswold wrote an article in the Sukhothai Archaeology Seminar at Sukhothai province in 1960. In the article he stated as the following:

‘Inscription XV tells us that a Buddha image was removed from a monastery of the forest Dwellers in MS 1434 (CE 1512, BE 2055), and installed in a newly-built monastery.

It is clear from these inscription that the Sukhothai school of sculpture was already active in Ramkamhaeng's time, if not before, and that it continued long after Sukhothai was conquered by Ayutthaya. At the very least, its activity spread over a period of 250 years, and perhaps a good deal more.

This period is so long that one feels eager to subdivide it and assign more precise dates to specific images, yet it is not easy to do so. The images range in size from tiny miniatures to giants thirty feet tall and in quality from crude provincial works to the most accomplished masterpieces, yet they are so characteristic in style that they can usually be recognized without hesitation as belonging to the Sukhothai School. Apart from differences in quality and size, they are bafflingly homogeneous in spite of their great number. The iconography is too restricted to offer much help in itself, or to give much scope for kind of clues that are most helpful. However, if we knew for certain the dates of a sufficient number of images, we could doubtless find enough clues among the others to put them in approximately the right order. But until recently there was only one Sukhothai image that could be definitely dated, and that was an image of Siva and not the Buddha.

Prince Damrong attempted to identify certain Buddha images with statues mentioned in the stone inscriptions but a penciled annotation in one of his books shows he had little confidence in the results. He also cited some good reasons for attributing the three famous Bishnuloka images, *Brah Jinaraja*, *Brah Jinasiha*, and *Brah Sasta*, to the reign of King Lu Thai but he made it clear that this estimate was far

from a certainty. Regarding these statues, the only thing we can be sure of is that the *Brah Jinaraja* had been in existence for some time before CE 1438 (BE 1981), for in that year the Luang Prasert version of the *Annals* tell us that the King of Ayutthaya's son proceeded to Bishnuloka and it was noticed that "blood flowed from the eyes of the Buddha jinaraja". But there is no way of being certain how long before that year it had been cast.

Several years ago Luang Boribal Buribandh brought to attention the various means of subdividing Sukhothai Buddha images into groups. It was realized that it was useless to work with small unimportant images, for they are too difficult to classify and so attention was confined to the most important ones. A number of examples were chosen in which great vitality and nervous energy are combined with the finest technique.



Fig. 113 Walking Buddha and Seated Buddha Sukhothai high classic style

This group called the *high classic* was thought to date chiefly in the reigns of King L Thai and King L Thai. It was guessed that Brah Jinaraja and its companion images could be placed at the very end of the high classic, that is, at the

beginning of the *post-classic* since in these statues the technique is magnificent but vitality and energy are replaced by sweetness and tranquility. (fig. 113)



Fig.114 Brah Buddha Jinaraja

Prince Damrong's estimate of the date of Brah Jinaraja was accepted, which seemed to be further confirmed by mysterious reference in Inscription IX, the statement that King L Thai, in CE 1361 (BE 1904) "could not fill up our Lord" strongly recalled the legend of Brah Jinaraja, the casting of which failed twice and only succeeded the third time by divine intervention. The rest of the post-classic would show a progressive loss of plastic values, with forms drying out and stiffening, and details becoming more mechanical. (fig 114) All this was guesswork, which provided a beginning for study, though it might have to be revised later on.



Fig. 115 standing Buddha Sukhothai post-classic style

After eliminating the chief works of the high classic and post-classic, there remained an enormous miscellaneous group, which would obviously include examples from all periods, as yet unclassified. Some of these might be inferior examples of the high classic and the post-classic, some might be provincial works, such as those from Kamphaeng Phet with heads more or less in the shape of a trapezoid whose corners have been rounded off, some such as the so-called Wat Trakuan Type, were of a special character, the Sukhothai Lion type seemed to be related to the Chiang Mai Lion Type, and some images recalling U Tong, were probably copies of early Ayutthaya. All these were left out of consideration.

The Thai of Sukhothai in the time of Sri Indraditya and Ramkamhaeng learned a great deal from the Khmer, particularly in architecture and practical matters as well as writing. At the same time, their chief inspiration in religious matters came

at first from the Mon, who had for centuries been devoted to Theravada Buddhism. The Khmer influence on Sukhothai Buddhist sculpture, if any, must have been from the 'style of the Bayon', which was then current in Cambodia and the Mon influence must have been from late Dvaravati art. Examples of both have been found in the ruins of the Sukhothai cities. Particularly important is a Dvaravati statue recently discovered at Wat Tapan Hin (fig 116)



Fig. 116 Stone Buddha Dvaravati style discovered at Wat Tapan Hin, Sukhothai

The modeling around the abdomen, and the undulation of the robe, are characteristics that were later incorporated in Sukhothai art.

Another means of trying to identify the pre-classic might be to choose examples that are an integral part of monuments mentioned in Ramkamhaeng's inscription. Such images are interesting but as they are made of stucco over a brick or

laterite core they may easily have been altered in a later restoration. That is certainly the case with the two *Attharos* images in Wat Mahadatu(Mahathat), Sukhothai, while the main images at Wat Tapan Hin and Wat Sichum are too much damaged to tell us very much. But some of the stucco seated Buddhas in niches at Wat Chang Lom, Savankaloke, and a large stucco walking Buddha at Wat Mahathat, Savankaloke, may perhaps preserve their original form. (fig. 117)



Fig. 117 Seated Buddha, Sukhothai style, perhaps pre-classic at Wat Chang Lom, Savankaloke.



Fig. 118 Walking Buddha stucco Sukhothai style, perhaps pre-classic at Wat Mahathat, Savankaloke

It is interesting to note that they have a *pleated* flab of cloth over the left shoulder, very much like the Buddha of Grahi (Jaya). The date of the Buddha of Grahi is a matter of dispute; it may be of later date than the Naga, which was made in CE 1183 (BE 1726). Some critics detect in Sukhothai art a stylistic influence from the Malay Peninsula; historically it is not impossible, as Ram Kamhaeng's inscription mentions relations with Nakhon Si Thammarat, and the legend of the Buddha Sihinga would lead us to believe that either Ram Kamhaeng or his father visited that place.

As to the *high classic*, most of the sculpture at Wat Mahathat, Sukhothai must date from the time of the restoration conducted by the Mahathera Srisradharajaculamuni, that is, in the reign of Maha Thamma Raja II.

We can easily believe that craftsmen from Ceylon helped in the rebuilding of this monument as inscription II seems to suggest. In an article in JSS XLIV/2, Dr. Quaritch Wales has proved conclusively that the arches of the central shrine which frame the stucco scenes of the Buddha's nativity and of his Parinirvana are in pure Sinhalese style.

Perhaps the greatest masterpiece of the Sukhothai high classic and indeed one of the greatest masterpieces of its kind anywhere in the world, is the plaster relief of the Descent from Heaven at Wat Trapang Tong-lang, just outside the city walls of Sukhothai. (fig. 119)



Fig. 119 Buddha descending from Heaven, accompanied by Devas and Brahmas; plaster relief, Sukhothai high classic style at Wat Trapang Tong-lang, Sukhothai

A study of the jewels and costumes of the devas should furnish valuable information. Clues of this sort have revealed the chronology of Brahmanical art in Cambodia with great accuracy and it is their absence that usually make the study of Buddha images so very difficult. Here we have the advantage of a beautiful figure of the walking Buddha (unfortunately headless) as part of a composition in which the jeweled devas are also present.

Five Sukhothai Buddha images have recently come to light that can be positively dated by means of inscriptions.

Four images at Nan : A few years ago Mr. Kraisri Nimmanaheminda and I discovered a group of four Buddha images at Nan, all of which belong to a group cast on a single occasion in CE 1426 (BE 1970). Three of them-two walking and one standing-have pedestals with identical inscription:

At the seventh watch, Wednesday, day of the full moon of the 6th month, in the Year of the Horse, 788th of the Little Era and 1970th of the Buddhist Era, Prince Ngua Pa Sum, the Ruler of Nan, founded five images of the Lord, to be a source of strength in the Religion throughout these 5000 years. He devoutly wishes to behold the Lord Sri Arya Maitreya.

สมเด็จพระญาณวรวาสี

เสวยราชย์ในนันทบุรีสถาน

บกเสด็จพระเปนเจ้า

หาองค์พระใหญ่ใน

ศาสนาหาพันปี

ตัวเป็นพระญาณในปีมีย

เพ็งบุลจุลศักราช ๗๘๘

มหาศักราช ๑๙๗๐

เดือน ๖ วันพุธ ๗ ยาม

ปรารถนา หันพระศรีอารีย

ไมตรี เจ้า

The inscriptions state that there were originally five images of the Buddha in the set but only four can now be found. Three of them are positively identified by the inscriptions on their bases and the fourth, whose base is broken off, is clearly a mate of the other. (fig. 120-121)



Fig. 120 two Buddhas Sukhothai style. Nan. 1427 CE: Wat P'ya Pu



Fig. 121 two Buddhas Sukhothai style. Nan 1427 CE.: Wat Chang Kam

Among these four images, the arrangement of the monastic dress is strikingly related to the posture. One of the walking Buddhas performs the gesture with the right hand and has the right foot forward, two of them perform the gesture with the left hand and have the left foot forward, all three have the monastic dress adjusted to expose the right shoulder, and the only feature of the antaravasaka that can be noticed

through the transparency of the upper garment is a single or double hem at the waist. But the standing Buddha, performing the gesture with both hands, wears the dress quite differently - it covers both shoulders, while the antaravasaka, seen through the transparency of the upper garment, has its top turned down over the belt, and a long panel of cloth falling down between the legs. As to the antaravasaka, both ways of wearing it are acceptable to monastic discipline, yet in the sculpture of Sukhothai the first is nearly always reserved for the walking position and the second for the standing. As to the upper garment, the monastic practice is to expose the right shoulder when inside the monastery and to cover both shoulders when going out.

The three walking Buddhas or at least two of them are very good indeed. They are close to the high classic in general appearance, and particularly in the anatomy. The broad shoulders, serpent-like and excessively long arms, bulging thighs, flat feet and projecting heels all correspond to the *Mahapurisalakkhana* of the Pali commentaries. The arching eyebrows, aquiline nose, the chin “like a mango stone,” and the hands “like lotus flowers” are the usual beauty-marks in Sanskrit poetry.



Fig.122 Some of *Mahapurisalakkhana*



Fig. 123 hand “like lotus flower”

Of all the Thai schools of sculpture, Sukhothai is by far the finest. It is also the most original and the most characteristically Thai. But as yet it has received very little systematic study. In comparison to Khmer art, practically nothing is known about it.

Sukhothai art as a classic period of Thai art

Professor Silpa Bhirasri, the founder of Silpakorn University, talks about Sukhothai art as a classic period or as a golden age of Thai art in his lecture at Wat Trapang Tonglang, Sukhothai, in the seminar of Sukhothai archaeology, April 1906 where he said the following.

“Every important civilization has a golden age which corresponds to a high material intellectual and most of all spiritual progress. Concerning Thailand the factors determining the golden age of Sukhothai were the national independence and religion. No free people

of the past could be ethically united without having a common belief, for the Thai this belief was as it is Hinayana Buddhism. They chose this religion because they felt that the Doctrine of Gautama was at the unison with their inward spiritual need. In fact, under the Khmer rules the Thai had occasion to be acquainted with both Mahayana Buddhism and Hinduism but neither of these two philosophies satisfied their religious quest.

To understand that the Thai embraced Hinayana Buddhism because they felt the echo of this doctrine in their own hearts is to understand also their greatest artistic creations – the images of the Lord Buddha. During two thousand years, from Gandhara to India, to Burma, Indochina, Indonesia, China and Japan, millions of Buddha images have been cast in bronze, carved in stone, modeled in stucco or embossed in metals. But by studying this immense production of so many styles and periods, it is not difficult to notice that very few statues represent an individual interpretation of the figure of the Teacher. As a rule these images are copies or cool imitations of some classic specimens.

The creation of a Buddha image is possible only under special circumstances such as those that prevailed in Sukhothai.

The principal fine qualities of a statue representing the Buddha are its fine relationship of the anatomical structure united with a sensitive modeling and its inward quality from which arouse our aesthetic emotional feeling. In beholding an image of the Buddha having no peculiar artistic values a Buddhist may prove a subjective emotion on account of his faith which influences his sensitive system but in the case of the Sukhothai statuary the emotion we prove is eminently objective because it is caused by its great beauty and spirituality. In presence of such masterpieces of our art, even a person of different religions creed is bound to be enraptured and moved.

Of course, Sukhothai art was inspired by specimens of other periods such as the statuary of northern Thailand and that of Ceylon, but

the style of Sukhothai took definite individual characteristics through the genius and the profound religious feeling of the Thai”.

- The Conception

A fine statue of the Sukhothai art represents Gautama after His Enlightenment and as such the muscular system is relaxed and the body is in complete rest. The facial features are serene bearing a faint smile reflecting a state of complete inward contentment. After His Enlightenment, the Buddha belonged to the sphere of the Nirvana more than to the Earth and as such the Thai conceived a statue almost ethereal – in fact, sitting or walking or reclining images of the Buddha have that peculiar undulating and soaring sense which, as remarked renders also the bronze immaterial but such spiritualism does not affect the sculptural qualities of the statues because although very simplified and idealized the human forms are modeled most exquisitely.

When a reference is made to sculptural and spiritual qualities, it sounds conflicting with each other as in many cases it is but in the Sukhothai statues disharmony in the abstract idea and its material realization can never be noticed. For instance, although referring to masterpieces of the Buddhist art, in some of the statues of the Gupta period it is noticeable that the sculptural volumes appear too heavy in relation to the representation of the Buddha.

The theme of the representation of the image of the Buddha is complex, fine artistic qualities are not sufficient because the idealized forms have to convey also the essence of the Buddhist Doctrine. Indeed it is the Doctrine inspiring the image, not the real physical forms of the Teacher. Therefore, in conceiving one of these images the artist has to portray idealized human forms appearing abstract from the worldly matter. Did the old sculptor of Sukhothai solve this complex theme? In fact, the expression of these statues is such as to give us force to master the tumult of our passion, whereas the faint smile tells us how happy we may be by mastering our animal instincts.

The representation of the walking Buddha had a special appeal for the artists of Sukhothai and truly they succeed in creating a masterpiece. In beholding one of these fine specimens we have the impression that the statue moves gently forward and

with a suave gesture of the fingers, symbolizing the circle of the Law, the teacher advances to announce the Doctrine. The body has a most graceful undulation as the trunk swings aside according to the action of the legs, while the arm hanging down rhythmically follows this waving sense. The head is shaped like the bud of the lotus and the neck spreading at its base attaches to the shoulder harmoniously. Each detail for instance, the delicate outline of the lobes of the ears turned a little outwards serve to lend more the harmony to the whole composition. The hands look divine more than human, so exquisite is their modeling.

For the reason to adhere strictly to the written descriptions of the physical peculiarities of Lord Buddha, the feet of the walking images were modeled flat, the toes having a same length and the heels protruding backward so much as to look unaesthetics. Of course, this remark does not mean that the artists of Sukhothai could not model any human part as they preferred but their pious veneration for everything related to the Teacher was so strong as to feel inclined to follow some poetical descriptions which could not be satisfactorily realize in sculpture. In the sitting posture we do not notice any disharmony between the feet and the other parts of the statue. As we have said, the facial lineaments bear such serenity as to give the beholder peace and strength to conquer the tumult of his passions.

Some of these statues are so fine as to appear somewhat feminine. Few people have realized that this characteristic was due to the profound veneration the old artist had for Buddha and accordingly their transcendental interpretation of the image. As already mentioned, once Guatama had been completely enlightened he belonged to an abstract world where the characteristics of the sex do not exist anymore. Hence an image which is celestial is more than terrestrial.

- Stucco

Sukhothai cast in bronze and modeled in stucco images of Buddha in round, high and bas-relief. In what concerns technical expression, the peculiar characteristics issuing from the material used, the two techniques give an almost similar result. Either the wax-model was cast in bronze, or modeling was done in stucco and the artist in both cases used the opportunity to convey in the soft materials his inward feelings better than what stone would permit.

Stucco had a great importance in Dvaravati, Khmer and Thai arts. Architectural monuments built in laterite or bricks were plastered with stucco. Moldings were done with the same material and finally the exquisite decoration was modeled. This decoration consisted of the representation of human, animal and mythical figures or ornaments. Because stucco, composed of lime, sand and juice of sugar-cane, hardened in a few hours, the artist had to be skilled in his art to execute the works quickly, although the work could be corrected by addition of more stucco. The beauty of the ornaments depended upon the sensitive touch of the artist; if these ornaments were done by a talented artist they looked alive, otherwise unexpressive. Exposed to the atmospheric agents, particularly to rain, stucco hardened so much as to stand unaltered for centuries. Indeed should it not have been on account of the collapse of the monuments or the iconoclastic hand of men who destroyed many images in search of valuable objects, the works in stucco made one thousand years ago would have been in perfect condition of maintenance.

The size of the images modeled in stucco did not prevent the old masters from maintaining very good proportions of idealized human forms. Huge statues such as that of Wat Tapan Hin appealed for their harmony of masses and details not to speak of their spirituality. The difficulty of executing large statues is so great that in general the result was a grotesque expression. This did not happen to the classic art of Sukhothai.

The beautiful images of the Buddha in high relief and the ornaments of Wat Chedi Chet Thaew in Si Satchanalai have a special religious and aesthetic appeal for their most refined and sensitive modeling but the masterpiece which impresses most is the image of the walking Buddha in high relief in a niche of the Mandapa of Wat Tra Phang Thonglang. Indeed, only this specimen would suffice to engrave in golden letters the artistic production of Sukhothai. The image is a heavenly vision walking with a divine rhythm. The idealized forms are most spiritual. Any person who has an aesthetic feeling, in beholding this statue, is bound to receive a profound and lasting emotion. This sensation cannot be otherwise because the image truly embodies the very essence of the Buddhist Doctrine: purity of thought, purity of speech, and purity of action.

The sculptor who made the statue was such an aesthete as not to fall in the mistake of following to the letter the poetical description concerning the physical peculiarities of the Teacher. He knew too well that to model the feet according to the description would have affected the harmony of his creation and so he modeled them according to his high aesthetic judgment. The image is flanked by the figures of Brahma, Indra and other celestial beings in smaller scales. The artistic difference between the images and the Hindu gods, that is to say, the understanding of sculptural volumes in bas-relief composition and modeling shows that the figures around the image of the Buddha were made either in a later period or by some mediocre artists.

The artists of Sukhothai in their statuary interpreted the very peculiarities of the Thai race, peculiarities which from sculpture were transmitted to paint and which may be traced in all periods not excluding the modern one, because, either consciously or unconsciously, modern artists are inspired by the art of our golden age. This is not for a sense of imitation or to create any neo-classicism but as said, it is only because the artists of Sukhothai imprinted in their art the very character of the Thai people and as such will exist forever.



Fig.124 Drawing of Buddha's head, side view

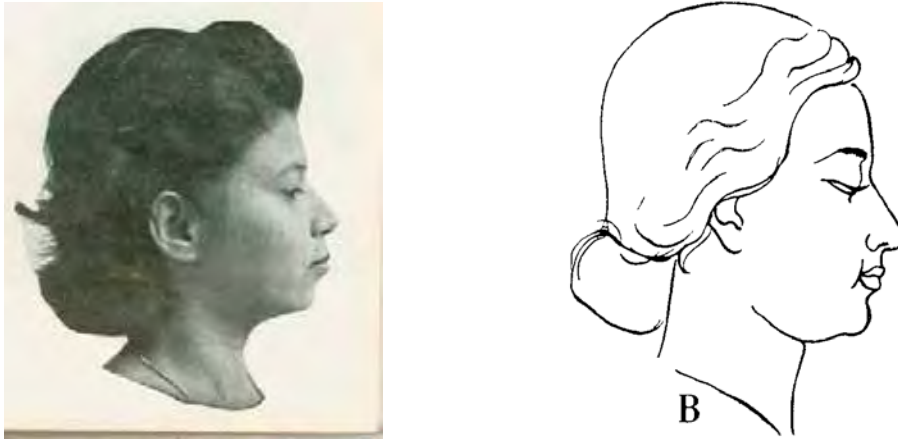


Fig.125 Drawing of Sukhothai lady's head, side view

Buddha Image: Four attitudes

The Sukhothai Buddha image appeals to everyone who sees it. To a Buddhist, it evokes meditation. To others, it is remarkable sculpture. To all, it is an object of sublime beauty²¹.

The Sukhothai Buddha image is a sculpture of the Buddha in stucco or bronze. Pali texts define the proportions, postures and hand gestures; the details are completed with the vision and creativity of Thai artisans. The goal was to create an image in perfect harmony with the universe and many believe that a Sukhothai Buddha image is closer to that goal than any other in Thai history. The Sukhothai image represents the Buddha and the most frequently depicted postures of him are walking or standing and seated with his hands in the gesture of subduing Mara.

Meditation instilled the Thai artisan with the capability of creating a likeness of the Buddha as he envisioned it and of finding the essence of the invisible intuitive understanding of the Buddha. The Sukhothai Buddha image conveys vitality juxtaposed with spirituality. It is this melding of the human features with a transcendental abstraction that resulted in what is recognized today as the highest level of creativity in the artistic history of Thailand.

²¹ Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 50.

In the following excerpt from *The Voice of the Buddha (Lalitvistara Sutra)*, Asita describes for King Suddhodana the thirty– two Lakshana, or major marks of perfection, as they appeared on the young prince's body:

“What are these thirty-two signs? : They are these, Great King, the head of the young Siddhartha is crowned with a protuberance of the skull. This sign is the first mark of a great man. Siddhartha's hair whorls to the right, is curly and blue-black and brilliant like a peacock's neck. He has a broad and smooth forehead. A tuft of hair, Great King, arises in the middle of his eyebrows, as bright as snow or silver, He has eyelashes like those of a heifer. He has deep black eyes and forty uniform teeth, closely set and perfectly white”.

“He has a voice like Brahma's, O Great King, and an excellent sense of taste. He has a long and slender tongue, the jaw of a lion, and well-rounded arms. The seven principal parts of the body are lofty. His chest and shoulders are broad. He has fine, golden skin, and when he stands erect, his hands reach to his knees. His upper body is like a lion's. The young Sarvarthasiddha's [another name for Siddhartha] figure is like the trunk of the fig tree, O Great King. His hairs grow one by one, and they curl toward the right at their tip. His private parts are hidden in a sheath. His thighs are well-developed, and he has the legs of the kings of gazelles”.

“His fingers are long, the soles of his feet are broad, and his stride is long. His hands and feet are soft and delicate, and his toes and fingers are joined by a membrane up to the first joint. On the soles of the young Sarvarthasiddha's feet, O Great King, are two wheels-beautiful luminous, brilliant, and white, each with a thousand spokes between hub and rim. His feet are even and well-placed”.

“O Your Majesty, the young Sarvarthasiddha is endowed with the totality of the thirty-two signs of a great man. And Great King, such signs are not those of a Cakravartin, but are those of a Bodhisattva”.

Sacred texts, both Pali and Sanskrit, describe the thirty-two major signs or characteristic, describe as the “Marks of a Great Man” identified on the body of Siddhartha Gotama when he was born by the sage Asita that indicated he was superior human who was destined to become either a universal monarch or a Buddha. The images created by Sukhothai artists conform to standardized metaphors used by poets of India to describe divine beings. The anatomical forms and their counterparts are:²²

Body Part	Metaphor
ankles	rounded shells
arms	elephant's trunk
chin	mango stone
complexion	gold
eyebrows	a drawn bow
eyelashes	cow
eyes	lotus petals
face	mango
hands	blossoming lotus
head	egg
jaws	lion
legs	antelope
nose	parrot's beak
proportions	banyan tree
shoulders	elephant's head
torso	lion

Sitting

The image of Siddhartha touching the ground (nearly always with his right hand) to call the Earth Goddess to witness his enlightenment and to mark his becoming the Buddha – is one of Asia's most widely celebrated pictorial traditions, again and again the main icon in Buddhist temples. The fig tree beneath which Siddhartha sat in meditation and become the Buddha was given the name Bodhi (Enlightenment) Tree. Its location came to be known as *Bodhgaya*. The spot beneath the tree when the Buddha sat is usually pictured as a stylized pedestal called *Vajrasana* (Diamond Throne), a moment to the Buddha's enlightenment placed there by King Asoka in the third century B.C.

²² Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 51.



Fig. 126 Buddha Image in subduing Mara

“Victory Over Mara” The Buddha, seated in meditation with legs crossed and his left hand resting in his lap, extended his right hand over his knee with his fingers touching the ground and called the Goddess of the Earth to appear and to vouch for him.



Fig. 127 Bronze seated Buddha image in the gesture of subduing Mara. Ramkhamhaeng
National Museum, Sukhothai

The seated Buddha is similar to the walking Buddha in the style of the face, hair, body and garment. He sits with folded legs (right on top of the left) (*virasana posture*)²³; the left hand rests in his lap with the palm upward; the right hand extends over his right calf, near the knee, with fingers touching the ground slightly, palm inward. This hand gesture (*bhumisparsha mudra*)²⁴ is known by several names.

²³ *Ardhapadmasana* (half-lotus posture) is a more relaxed seated meditation position where the right leg rests squarely atop the left. The bottom of the right foot is visible, facing upward, but the left foot is mostly covered beneath the right lower leg. This pose is also known as *virasana* (hero posture)

²⁴ Three Sanskrit words – *mudra*, *asana*, and *bhanga* – are from the core of a visual vocabulary of terms that describe and classify key attributes of Asian artworks. The word *mudra* (“seal” or “sign”) is associated with symbolic gestures or postures of the hands and fingers. *Bhumisparsha mudra* (earth touching), the distinctive principal emblem of Buddhism, shows the seated Buddha's right hand touching the ground to call the Earth Goddess to witness his victory over Mara, and therefore symbolizes his achieving enlightenment.

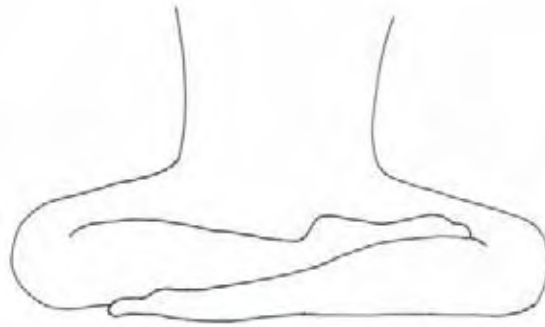


Fig. 128 *Ardhapadmasana (half-lotus posture) Virasana (hero posture)*



Fig. 129 *Bhumisparsha mudra (earth touching)*

“The Victory Over (or Subduing) Mara”, “Touching the Earth,” or calling the “Earth Goddess to Witness” was used widely in the Pala school of art in India (730-1197) and refers a specific episode in the Buddha's life when he was meditating and the demon, Mara, tried to distract him. He attracted the Buddha with his demon-armies, monsters, beasts and violent storms. And he sent his three lascivious daughters to try to divert the Buddha's attention. All efforts failed, however, and the Buddha remained steadfast. To satisfy of his meritorious past, he pointed his right hand towards the earth and called forth *Thorani*, the beautiful earth goddess. She rose from the ground and wrung the water from her long, black hair, which raised a

torrential flood that drowned Mara and his army of demons. Thus, the name “the Victory Over (or Subduing) Mara”.



Fig. 130 Thorani

Occasionally, the seated Buddha is depicted in the gesture of mediation (*dhyana mudra or samadhi*)²⁵ with both hands in his lap with palms upward (right on top of the left), which represents Siddhartha's final meditation under the *bodhi* tree before he attained enlightenment.



Fig .131 Dhyana mudra (meditation)

²⁵ *Dhyana mudra* (meditation) shows the two hands resting together in the lap, usually right atop left.

The seated Buddha images, on the other hand, has closed affinities with those of Sri Lanka, where Theravada Buddhism was introduced from India in the 3rd century BCE. Artistic aesthetics from Sri Lanka entered the Thai mainstream most likely from Nakhon Si Thammarat when a monk from there went to Sukhothai to serve as the Patriarch at the bequest of King Ramkhamhaeng (*circa* 1279-1298) ²⁶

A large number of Buddha sitting in the *bhumisparsha mudra* are found in Buddhist countries, especially in Theravada countries like Thailand, Cambodia, Sri Lanka and Burma, Colossal statues in Thailand remained popular in the history of Thai Buddhist art.

Standing



Fig .132 Standing Buddha, Phra Attharos

²⁶ Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 50.



Fig. 133 Standing Buddha, Stucco Motif of the castle-topped Chedi



Fig..134 Phra Attharos, a huge standing Buddha image on the east of Wat Mahathat.

A standing Buddha is similar to the walking image. Most examples are of stucco and enclosed in a niche of a *chedi* or *mandapa*. Both hands are pendant by his side or one raised in the gesture “dispelling fear”, and he wears a belt and a robe that covers both shoulders with a wide central pleat in front that extends from the waist to his ankles.

Walking

The Buddha image in walking posture developed during the reign of King Li Thai (1347- 1368/74) and continued until the second half of the 14th century. Although not unique to Sukhothai, the walking Buddha image rarely appears in the art of India, Sri Lanka or Burma. The Sukhothai artisan, who took the image to another level is recognized today as the innovator of the walking Buddha in-the-round executed in bronze.²⁷



Fig. 135 Bronze walking Buddha, masterpiece of the Ramkhamhaeng National Museum, 14th century

²⁷ Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 50.



Fig.136 Votive tablet with a walking Buddha, Sukhothai style, Ramkhamhaeng National Museum, late 14th century

Looking at the features of a bronze image of the walking Buddha you see that it is three-dimensionally sculpted or cast in the round and nearly life-size. The profile suggests fluidity and the surface texture is smooth. Some features of the body and face look human, others idealized. The protruding abdomen and the roundness of the thighs reveal that he is not thin, but neither is he fat. You see unusually broad shoulders (the left is lower than the right), an abnormal projection of the heels and an exceptionally long right arm. He stands with his weight on the left foot and on the toes of his right one with his right knee slightly bent. The left hand is held at chest level with the elbow bent and the palm facing outwards, fingers pointing upwards in the gesture of “dispelling or absence of fear” (*abhaya mudra*)²⁸ or the index finger touch the tip of the thumb and the other three fingers point upward in the gesture of “instruction or teaching” (*vitarka mudra*)²⁹ in both gestures in right arm extends downwards to his knee.

²⁸ *Abbhaya mudra* (granting protection or dispelling fear) is indicated by raising one or both hands, palm facing outward in front of the chest.

²⁹ *Vitarka mudra* (teaching or discussion) has the right hand raised, index finger and thumb touching, in front of the chest.

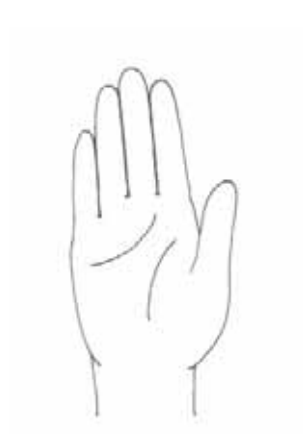


Fig. 137 Abhaya mudra (granting protection or dispelling fear)



Fig .138. Vitarka mudra (teaching or discussion)



Fig .139 . Walking Buddha votive tablet, terracotta, Sukhothai, 14th century

It is uncertain what the posture of the walking Buddha represents as it is uncommon in any other culture and no text mentions it. The most likely interpretation is that it depicts a narrative scene of “The Buddha descending from Tavatimsa Heaven”. During the rainy season, the Buddha travelled from his home in Sravasti to Tavatimsa Heaven (“Heaven of the thirty-tree Divinities”) for three months to teach his doctrine to his mother Queen Maya, who died seven days after his birth. The Buddha descended to earth on a jeweled ladder franked by the gods Brahma, Indra and other deities.

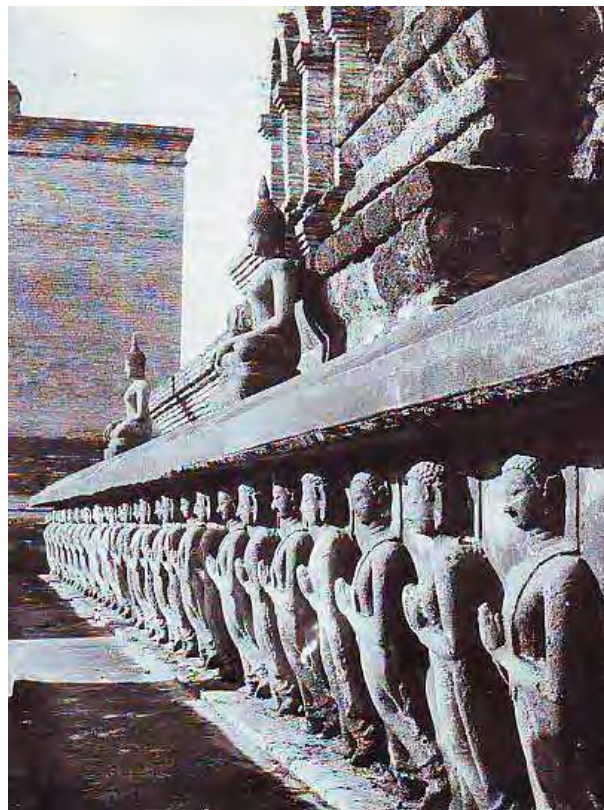


Fig.140 The base of the chedi complex with stucco Buddha images of Sukhothai style (newly restored) on top and a row of stucco Buddhist disciples (also restored) walking in adoration around the base.

Other ideas for identification of the walking Buddha include that he is planting his foot into the ground to produce a footprint or that the posture represents a forest-dwelling monk who lives in isolation and walks a long distance for his food.

The Sukhothai walking Buddha is an extraordinary example of innovation in what is the most complete visualization of the *mahapurusha lakshanas* of the signs of divinity that a *mahapurusha* (Great or Divine Man) possesses. Artists of the Sukhothai period in Thailand created masterpieces that move with grace. The teacher is advancing forward to announce the doctrine. The body has a graceful undulation; hanging arms rhythmically follow the curve of the body. The head is shaped like a lotus bud. The neck merges harmoniously into the shoulder. Each detail is delicately outlined to emphasis the harmony of the whole composition. Hands are modeled with grace and elegance. Some images are so delicate that they appear somewhat feminine.³⁰

Reclining



Fig.141 Pediment of Buddha's death

³⁰ Dr. Shashibala, *Buddhist art: In praise of the Divine*, 57.



Fig 142 Reclining Buddha, Wat Phra Phai Luang, Sukhothai, taken to Bangkok in the mid-19th century, bronze with gold (restored and re-gilded), Wat Bowornniwet, Bangkok

There are a few images of the Buddha in a reclining posture, which represents *mahaparinirvana* (“the final blowing-out”). Notice that the edge of the lower hem of the robe on a Sukhothai Buddha in this posture extends into the air.

Buddha reclines for the final rest: The *Parinirvana* of the Buddha, the most moving subject in Buddhist art, has inspired a large number of masterpieces throughout the Buddhist world. The Parinirvana is the final episode of his life, occurring when the Buddha reached Kushinara accompanied with his disciple Ananda and others III, he sat between two sala trees and directed Ananda to prepare his couch. Ananda wept but obeyed his orders. The Tathagata lay down with his head towards the north, put his right hand beneath his head. His followers gathered around, the wind hushed, the forest streams were silent, no sound was heard, trees sweat out large flowing drops, flowers and leaves fell mournfully. And he passed away. The great Earth quaked, the Sun and the Moon forgot to shine.

The *Parinirvana* of the Buddha is famous all over the Hinayana as well as Mahayana countries colossal reclining images were carved out of rocks in Bamiyan and other parts of Asia³¹.

³¹ Dr. Shashibala, *Buddhist art : Praise of the Divine*, 56.

Chapter 6

Architectures and Ruins

Architectures and Ruins

Castle-Topped Chedis

These chedis with niches in the middle part to house Buddha images. The pointed cone atop the upper bell-shaped chedi part was originally northern in style.

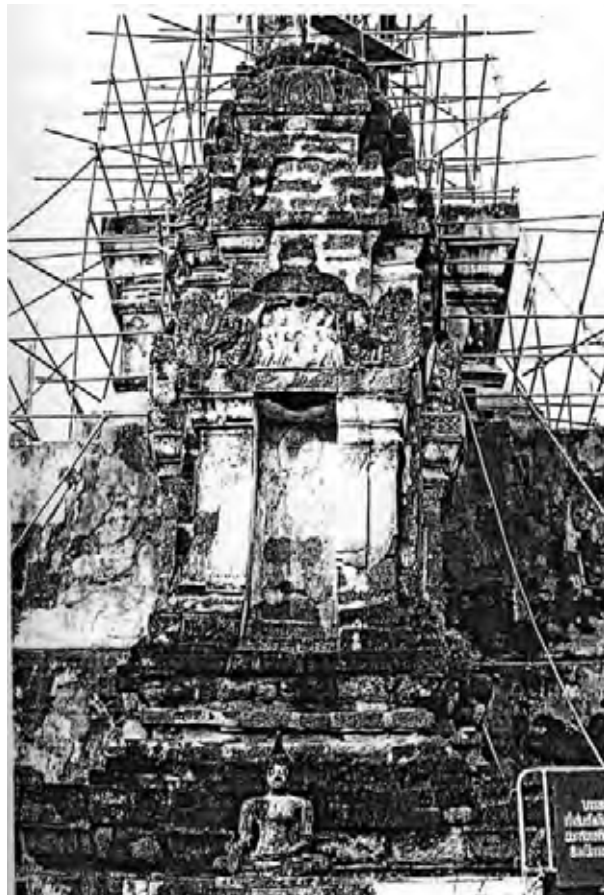


Fig 143 CastleTopped Chedis



Fig. 144 Stucco Motif of Castle - Topped Chedis

A castle-topped Chedi has the same meaning as a *prang*. A *prang* is a type of chedi that derived from a Khmer tower called *prasat*. The Sukhothai *prang* dates to the Khmer period (12th century) and was later adapted by the Thais to suit their religious sensibilities. A *prang* consist of a square base with a doorway open at the east and “false doors” on the other three sides; from the top of the doorway upwards the body tapers to a point creating a smooth, slightly curved profile. A lintel and one or more graduated pediments above the doorways are typical.

A lintel is a rectangular block that spans the doorway and supports the pediments. It is decorated with scenes of episodes from the Buddha's life. A pediment is a triangular form decorated with scenes similar to the lintel. An ornate frame with a foliage motif encloses the pediment. The frame terminates in serpents, *makaras* or *kinnaris*. The head of a *kala* often appears at the centre of the frame. Four porches, one in each cardinal direction, were sometimes added to the basic form.

Ceylonese Bell-shaped Chedis

Originally Ceylonese, this bell-shaped chedi was also popular in the Ayutthaya Period. The Sukhothai ones do not have square-based pillars to support the upper structure.

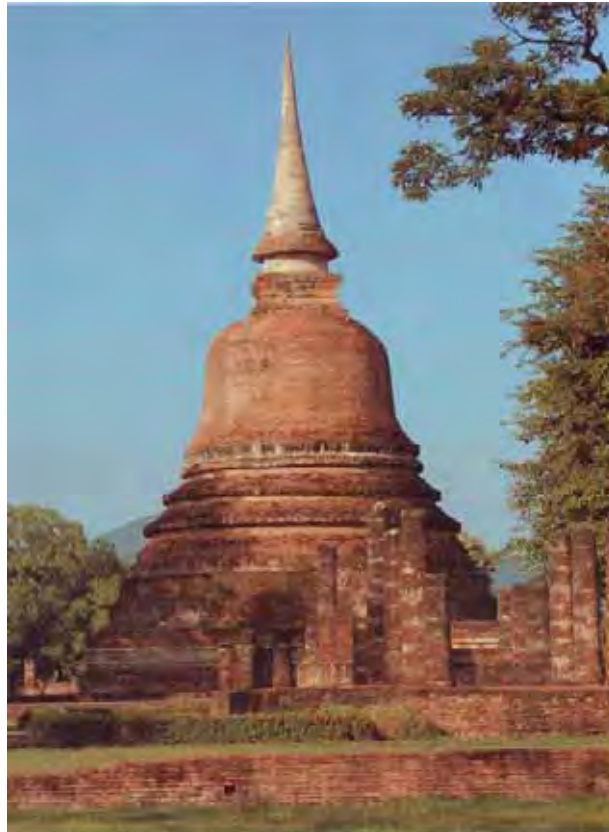


Fig. 145 Chedi: a square base. Five diminishing tiers, three rings, a large bell-shaped body with a carved lotus-leaf motif at the base, square platform, a cylindrical section and a tall spire. (Wat Chana Songkhram, Sukhothai)

A bell-shaped chedi was probably the earliest style and was inspired by the Sri Lankan *dogoba*. A square or octagonal broad base of laterite or brick gives way to three or five diminishing levels, which are square, round or octagonal. These levels may be beveled and they may vary in height and a combination of low and high levels is common. And there may be one level wide enough for circumambulation around the chedi. Variations on the lower part of the chedi include one or more bands of plain stucco molding or a band of stucco molding in a lotus petal motif separating the

levels. Moving upwards, the levels are generally round to balance with the body they support. The graceful bell-shaped body, which varies in size, gives its name to the chedi. In Sri Lanka, this form was much larger and closer to a hemispherical shape. Next, there is a protruding, square platform at the top of the body; and finally, a tall spire made up of rings (this type is sometimes called an umbrella spire).



Fig.146 Wat Sorasak

A chedi with elephants: This type is similar to the bell-shaped form except that the square base is surrounded by sculpted, standing elephants, each one separated by a vertical brick pillar, which may have supported a lantern. This arrangement looks like the elephants are standing in niches. At Wat Sorasak, Sukhothai, only the head and front portion of the body are seen whereas at Wat Chang Lom, Si Satchanalai the entire elephant is visible. The idea of animals around the base of the chedi derived from Sri Lanka.

Mandapa

A mandapa (*mondop* in Thai) is a square or rectangular, free-standing room within the temple grounds that looks like a three-sided box built of brick, laterite and stucco. It typically faces east and is open on that side; the north, south and west walls are solid and approximately ten meters in height. The exterior walls are typically plain but they are occasionally decorated with reliefs executed in stucco such as Wat Traphang Thong Lang, Sukhothai. A roof constructed by corbelling with graduated levels and made of either unglazed tiles, brick or wood originally covered the *mandapa* but most of them are missing today. An exception is the beautiful *mandapa* at Wat Phaya Dam in the west sector, outside the wall of Si Satchanalai. A corbelled arch was made by layering rectangular blocks and projecting each one a third of its length from each side until the span between the walls can be closed with one block. The Sukhothai *mandapa* housed a Buddha image, usually standing as at Wat Mahathat, although the one at Wat Sichum houses a seated Buddha. There is usually a square or rectangular platform with columns in front of the *mandapa*. A mandapa is a square room housing a Buddha image with receding multi-layered roofing structure.



Fig. 147 Mandapa, Wat Tra Phang Thonglang, Sukhothai (east)



Fig. 148 Central group of structure: lotus-bud chedi, corner chedis and Khmer-style prangs in the cardinal directions.

Chedis, with Lotus - Bud Tops

Sukhothai artisans had applied the budding lotus motif to the original Khmer chedis. Lotus flowers signify Buddhist's offerings to the Buddha and a human heart. This chedi form, however, was popular only among the Sukhothai artists.



Fig 149 . Classic lotus-bud chedi, 14th century

A lotus-bud *chedi*, whose height and graceful profile immediately catch the eye as one enters a temple, is a Thai creation. The base is broad and typically comprises of five diminishing levels. The body of the lotus-bud *chedi* consists of two parts: a series of narrow, horizontal layers with re-dented corners and on top a tall section with vertical re-dents, which takes the eye towards the top to the lotus-bud form that gives its name to the chedi. And, finally, the spire that is either made of rings or is plain. A variation of the lotus-bud chedi has an added one or two staircases leading to the upper part of the chedi as seen on the main chedi at Wat Mahathat.

Mahathat Chedi

The presiding chedi with its lotus-bud top enshrining Buddha's relics, symbolizes a celestial chedi believed to be built by the god Indra to enshrine Buddha's hair and teeth.



Fig. 150 Lotus-bud Chedi, Wat Mahathat

The Five-Spired Chedi

The five-spired chedi (stupa) is Ha Yot, located at the south. The name seems like a misnomer as the top has collapsed and the five spires are gone. The high square base is built of five diminishing but unequal, laterite and brick levels with stairs leading to the top. A unique feature is the stucco decoration around the base inspired by Sri Lankan architecture. It consists of fanciful figures (some in good condition)-demons squatting and resting on their hands, cunning dwarfs, sturdy three-headed elephants, fearsome lions. A huge seated Buddha image in the gesture of subduing Mara and covered in stucco is on the north, west and south sides of the *chedi*. According to inscription No. 94, this chedi was built in 1384 by King Li Thai's

(reigned 1347-1368/74) teacher to enshrine the relics of the king¹. There is an opening with a corbelled arch at the east on the fourth level that leads to a deep shaft, which is probably where the king's ashes were originally placed but the chedi was rooted and there is no trace of them. An assembly hall with a high brick platform and columns was added at the east in front of the chedi. The western end obscures some of the stucco decoration on the *chedi*, which suggests that it was a later addition.

Crypt

In 1993, Fine Arts Department unearthed 4 crypts at the four corners of the chedi, each enshrining a small Buddha images.

Mandapa of a standing Buddha Image

In Sukhothai, a standing Buddha was called Phra Attharos, meaning eighteen (18 hands, or 9 meters) traditionally believed to be Buddha's height.



Fig. 151 Phra Attharos “universal Revealed”

¹ Dawn F. Rooney, *Ancient Sukhothai : Thailand's Cultural Heritage*, 79.



Fig. 152 Standing Buddha, Phra Attharos



Fig.153 Standing Buddha in a mandapa at Wat Mahathat, south side

The Sukhothai *mandapa* housed a Buddha image, usually standing as at Wat Mahathat, although the one at Wat Sichum houses a seated Buddha. There is usually a square or rectangular platform with columns in front of the *mandapa*.

Viharn Luang

Believed to have been enshrined during the reign of King Li Thai, Phra Sri Sakaya Muni is an important image in the “subduing Mara” attitude, measuring about 6 meters between the knees and is now enshrined at Wat Suthat in Bangkok.



Fig.154 Bronze seated Buddha image, Phra Sri Sakaya Muni, Wat Suthat Thepwararam, originally on the pedestal at the west end of the eastern assembly hall, Wat Mahathat, 14th century

Planning of Wat Mahathat

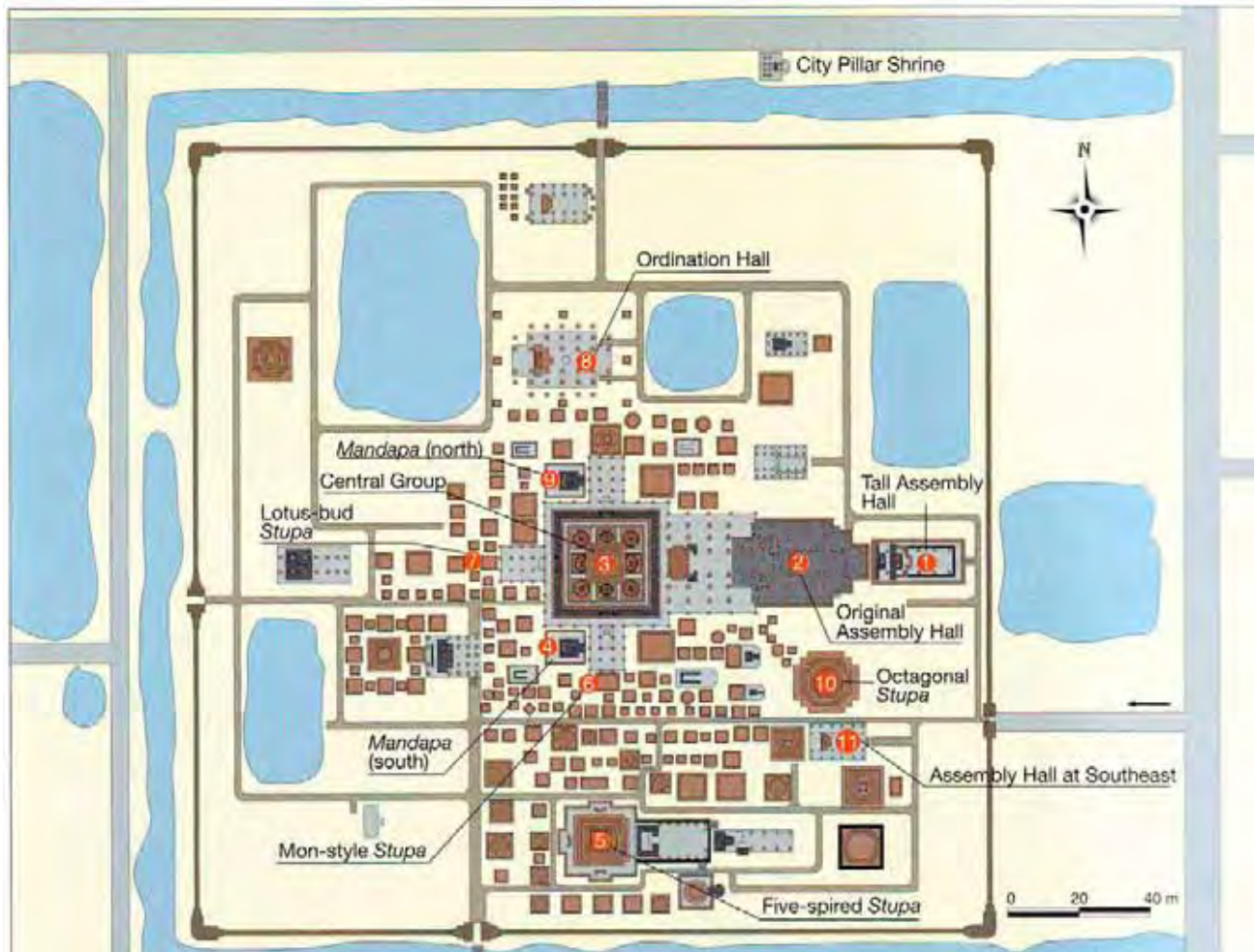


Fig.155 Plan, Wat Mahathat, Sukhothai

Upon entering the temple through the east one can see many un-restored brick bases of chedis and other incomplete structures in the temple compound. This walk leads to eleven of the most important and beautiful aspects of Wat Mahathat.

(1) “Tall” Assembly Hall

The rectangular platform or assembly hall as showed by No.1 on the plan is called the “*tall viharn*” because of its height (five meters). Steps at the east lead to the floor of the assembly hall. The view westward of the white stucco Buddha image and beyond the towering lotus-bud chedi is spectacular. Two rows of tall, round columns

with traces of white stucco remaining are evenly spaced along the east-west axis of the hall. The large seated Buddha image in the gesture of subduing Mara (restored) at the west end of the hall is supported by a brick pedestal surrounded by columns. The gently curving profile and serene expression typify the quintessence of Sukhothai style.



Fig.156 Bell-shaped chedi with assembly hall to the east and a seated Buddha image, 14th century

(2) Original Assembly Hall (Viharn Luang)

This assembly hall consists of a rectangular, brick base with rows of columns and a low brick enclosing wall with entrances at the east and the west. The outer row of columns is set in the wall at the north and the south sides with three on each side of the inner platform. The pedestal at the western end of this assembly hall with access by steps is built of brick and surrounded by eight columns with a further two inside. The assembly hall continues with another rectangular platform that is paved with square, stone tiles and seven rows of columns and several bases for images, the largest one of which is a majestic, octagonal pedestal with lotus-petal molding that is

enclosed by a brick wall. The pedestal once supported the largest cast bronze Buddha image (Phra Sri Sakaya Muni) in Thailand. The seated image was taken to Bangkok during the reign of King Rama I (reigned 1782-1809) and installed in Wat Suthat Thepwararam, where it remains today.



Fig.157 Bronze seated Buddha image, Phra Sri Sakaya Muni, Wat Suthat Thepwararam, originally on the pedestal at the west end of the eastern assembly hall, Wat Mahathat, 14th century.

(3) The Central Group

Westward towards the lotus-bud chedi and the eight surrounding smaller structures, stands a common base at the heart of the temple. The vast base built of laterite, brick and stucco is defined by tiers and molding. Two staircases lead to the upper part of the chedi.



Fig. 158 Central group of structures: lotus-bud chedi, corner chedis, and Khmer-style prangs in the cardinal direction



Fig. 159 View of Wat Son Khao from the south; (from left to right): remains of a chedi on a square base, a mandapa and an assembly hall with columns, circa early 15th century.



Fig. 160 The base of the chedi complex with stucco Buddha images of Sukhothai style (newly restored) on top and a row of stucco Buddhist disciples (also restored) walking in adoration around the base.

A striking feature are the 168 figures modeled in relief and covered in stucco depicting disciples with hands in gesture of adoration walking in a clockwise direction around the base of the chedi. Nearly all of the figures were restored by the Fine Arts Department in 1957. The arrangement of sculpted figures adorning a base derives from Sri Lanka. There are three seated Buddha images in the gesture of subduing Mara on each side of the second tier of the base, which are probably later additions. A low brick wall with truncated columns surrounds the central group.

The architectural glory is the lotus-bud upper structure with a series of narrow, horizontal layers with re-dented corners, above a tall section with vertical re-dents, which takes the eye towards the top to the lotus-bud form that gives its name to the chedi. And, finally, it takes the eye towards to the graceful spire.



Fig. 161 Central group of structures: lotus -bud chedi, corner chedis, and Khmer-style prangs in the cardinal directions.

- The Four Corner Chedis

Four brick chedis, one in each corner, surround the central chedi. A high base with tires and re-dented corners supports the body which comprises tall, projecting two dimensional niches with a corbelled arch for a Buddha image. The chedi at the northwest corner has a standing Buddha on the west and north face, the hands of both images are in the gesture of dispelling fear but it is executed with different hands, which is acceptable in Thai Buddhist iconography. A square platform at the top supports miniature finials in each corner. The upper portion of the chedi (from the bottom to the top) comprises of a square base, a band of undecorated stucco, a small bell-shape section and diminishing rings tapering to a pointed finial. This arrangement derived from Srivijayan architecture in peninsular Thailand, a style that prevailed between the 8th and the 13th centuries. It is uncertain whether these four corner chedis were added by King Li Thai in the mid-14th century or later during the Ayutthaya

period². In 1993 the Fine Arts Department investigated the southwest chedi and found a crypt with a Buddha image at each of the four corners.



Fig. 162 Srivijayan Chedi

-The Four Prangs at the Cardinal Points

These structures contrast in material and form with the corner chedi. They are built of laterite in the style of a Khmer-style *prang*, with one at each cardinal point surrounding the central chedi. Each connects on one side, although it is not accessible, to the central *chedi* by a brick passageway. The other three sides have a niche for a Buddha image framed by a pediment. Although the top of these *prangs* are missing, you can see graduated tiers above the niches with an outline of a pediment.

A few of the pediments on the *prangs* at the cardinal points still have frames and parts of identifiable narrative scenes executed in stucco. A typical frame is intricately decorated with bands of geometric and floral patterns. The outer band is frequently a vertical flame or leaf-like motif. One of two mythical creatures was depicted at the two ends of the frame, the heads of a fierce-looking mythical

² Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 78.

crocodile-like creature (*makara*) facing inward or of a majestic multi-headed serpent (*naga*) facing outward that were spewing floral garlands; or elegant females with a human head and torso and the wings, legs and claws of a bird (*kinaris*)



Fig. 163 “MAKORN” Stucco Motif Khmer Influenced



Fig. 164 Naga



Fig.165 KINARIS



Fig. 166 "GALA" Stucco Motif

There is often a *kala*, a demon-like face with bulbous eyes and protruding teeth, spewing garlands from each side of its mouth at the centre of the pediment. This arrangement is derived from a mixture of Khmer, Sri Lankan and Burmese decoration.

The narrative scenes inside the frame depict key episodes in the life of the Buddha. These are identified in a clockwise direction. East *prang* (east face) the birth of the Buddha who was born from his mother's right side as she stood holding a

branch of a tree, (south face) the Buddha entering *nirvana* at the top with devotees below, north *prang* (west face) the Buddha standing with right hand raised - this is perhaps a depiction of the Buddha taming the mad elephant, Nalagiri, set loose by his cousin and enemy, Devadatta in the Buddha's presence, the elephant calms and kneels at his feet.

(4&9) The Mandapa with a Standing Buddha

A brick structure (*mandapa*) enclosing a huge standing Buddha image covered in stucco is on the north and south sides of the central chedi. The walls of the tall brick, box-like structure are under decorated and the roof is missing. Each one has a square, brick-paved assembly hall oriented north to south in front of it. The Buddha images are known as Phra Attaros (which means 18). The name is a reference to the height of the image (h =18 cubits, *circa* 9 metres), which was believed to be the height of the Buddha.



Fig. 167 Standing Buddha in a mandapa (south) 14th century

(5) The five-spired Chedi

The second largest structure in the compound is *Ha Yot* or the five-spired chedi located at the south. The name seems like a misnomer as the top has collapsed and the five spires are gone. The high, square base is built of five diminishing, but unequal, laterite and brick levels. Stairs lead to the top level. A unique feature is the stucco decoration around the base inspired by Sri Lankan architecture. It consists of fanciful figures (some in good condition)-demons squatting and resting on their hands, cunning dwarfs, sturdy three-headed elephants, fearsome lions. A huge seated Buddha image in the gesture of subduing Mara and covered in stucco is on the north, west and south sides of the *chedi*. According to Inscription No.94, this *chedi* was built in 1384 by King Li Thai's (reigned 1347-1368/74) teacher to enshrine the relics of the king³. There is an opening with a corbelled arch at the east on the fourth level that leads to a deep shaft, which is probably where the king's ashes were originally placed but the *chedi* was looted and there is no trace of them. An assembly hall with a high brick platform and columns was added at the east in front of the *chedi*. The western end obscures some of the stucco decoration on the *chedi*, which suggests that it was a later addition.



Fig. 168 Detail of a demon covered in stucco and placed around the base of the five-spired chedi at Wat Mahathat, 14th century.

³ Dawn F. Rooney, *Ancient Sukhothai: Thailand Cultural Heritage*, 79.

(6) A Mon-style Chedi

A brick chedi rises from a square base. The body comprises five tall diminishing levels with three niches for Buddha images on each side. The prototype for this type of chedi was probably Wat Kukut in Lamphun, a late Dvaravati site in northern Thailand.



Fig.169 Mon-style chedi, perhaps inspired by the architecture of Wat Kukut in Lamphun, 14th century

(7) Lotus-bud Chedi

A lotus-bud chedi of classic form and perfect proportions stands at the west of Wat Mahathat. Five square diminishing levels support a tall, upper portion made of re-dented rings and a vertical section that leads to the elegant spire capped with an exquisite lotus-bud finial.



Fig.170 Classic lotus-bud chedi, 14th century

(8) The Ordination Hall

Remains of the ordination hall are located north of the main chedi and comprise a brick terrace with round laterite and stucco columns that are set around the platform in the ground around the base. A brick pedestal at the west end supports a large stucco Buddha image in the gesture of subduing Mara seated on a base with a double lotus petal motif. Slate boundary stones in the shape of a bodhi tree leaf surround the ordination hall. There are two sets in the cardinal directions and three sets of stones at the corners.



Fig. 171 An assembly hall at the east and a seated Buddha on a pedestal , 14th century

(10) The Octagonal Chedi

A chedi stands at the east and is included because of its uncommon huge octagonal-shape base and imposing size. It consists of diminishing levels with a bell-shaped body and a spire formed by rings.



Fig. 172 Bell-shaped chedi on an octagonal base, 14th century

(11) The Assembly Hall at the Southeast

This assembly hall is typically rectangular with round, laterite pillars and stands on a base with remains of a Buddha image on a pedestal at the west. The form, method of construction and size suggest it is the most recent structure within the Wat compound and was probably built during the Ayutthaya period.



Fig.173 Five-spired chedi with an assembly hall at the east and a seated Buddha on a pedestal surrounded by a moat, 14th century

Transformation of Khmer art to Sukhothai art and architecture

Process and development

“'Kbach” is the general term, used in the Khmer language to name the variety of ornaments which decorate objects and architectural surfaces throughout Cambodia. Although *kbach* have been studied by both scholars and artists, it has been found that most of these studies primarily collected ornaments into pages of examples without presenting the thinking behind their creation and elaboration. The students trying to learn *kbach* tend to simply copy from the examples, replicating complex ornaments without understanding the system through which they are formed. Thus they generally do not have the ability to create new compositions of ornaments.

Khmer ornaments seemed to end up with a set of basic shapes (the frontal lotus petal shape, the fish egg shape, the Chan flower shape, the mythical swan tail shape) which are derived from nature (mythical or not). These standard basic shapes

are internally divided into more complex ornaments using one of the styles of division of the four main families of *kbach* (Kbach Angkor, Kbach Phni Tes, Kbach Phni Voal, Kbach Phni Pleung). Thus, for example, the basic shape of the frontal lotus petal can be internally divided into “leaves” by a particular *kbach* family (Kbach Angkor) to produce an ornament that is either called “Kbach Angkor” in the shape of the frontal lotus petal, or the frontal lotus petal shape divided as “Kbach Angkor”. But within the four main families of *kbach* – as well as throughout the system in general – this division proved to be a slippery one at best.

If we consider the basic forms of *kbach* and the names given to them, we can see that they reference leaves, fruits, flowers, vines, or animals. A form from nature is said to be “corrected” or “improved” into an ornament.



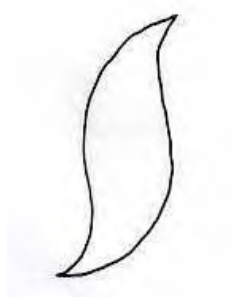
(1)

The frontal lotus petal shape



(2)

The ficus religiosa leaf shape



(3)

The lotus petal seen from the side shape



(4)

The mythical swan tail shape



(5)

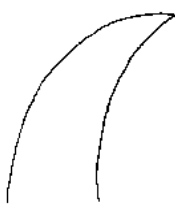
The Phni Tes shape⁴

⁴ According to Headley's *Cambodian-English Dictionary* (1977), Phni is a “kind of flower or artistic design having intertwining vines”.



(6)

The Phni Pleung or Flame shape



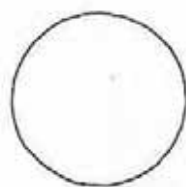
(7)

The spine of the beak shape



(8)

The peel of the Bamboo stalk shape

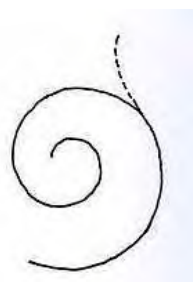


(9)

The fish egg shape



(10)

The hien or snail shape

(11)

The vong hien or spiral snail shell shape

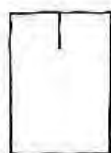
(12)



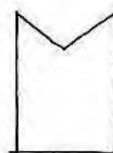
(13)



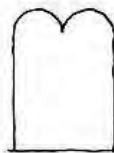
(14)

The fish tooth shape

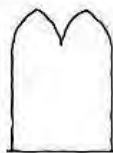
(15)



(16)

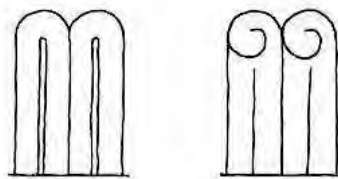


(17)

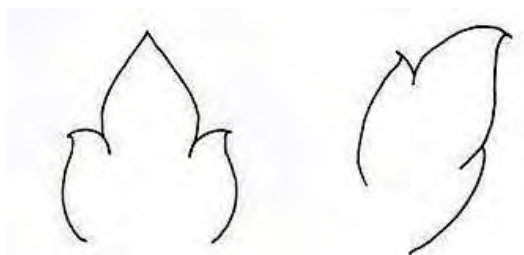


(18)

The water buffalo tooth shape

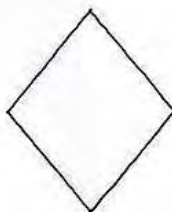


(19)

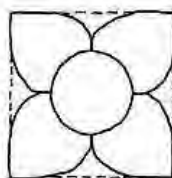
The stamen shape

(20)

(21)

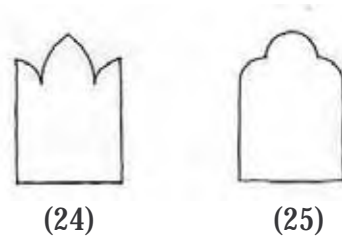
The kangjang shape

(22)

The chakachan or layered cake shape

(23)

The Chan flower or dauk chan shape



The munipun shape

Based on observation and interviews with elders considered experts in the matter it has been concluded that there are three basic forms which divide as Kbach Angkor⁵: The frontal lotus petal shape, the lotus petal seen from the side shape (which can also become the tail of the mythical swan shape), and the *vong hien* or spiral snail shape (here called the bud). Images of animals, mythical creatures, and deities are often inserted into compositions of Kbach Angkor, adding richness to the ornaments.

The frontal lotus petal and the *Ficus religiosa* leaf shape are very similar in their basic form. The *Ficus religiosa* leaf shape tends, however, to be drawn with a more pointed end, a more swollen body, and the base which curls in towards its center. Once the basic form of the frontal lotus petal shape begins to be internally divided, it comes to have this characteristic curling in at its base as well. Some artists claim that the frontal lotus petal ornament actually evolves out of the basic *Ficus religiosa* leaf shape. Others will use either name to describe the same shape, indicating how similar these forms and their natural sources are perceived to be. The shape of the lotus petal seen from the front echoes the shape of both a single lotus petal and the lotus bud as a whole, thus opening up a play of mise-en-abyme frequently found in *kbach*.

⁵ Chan Vitharin and Preap Chanmara , *Kbach: A study of Khmer Ornament* (Phnom Penh : Rcyum Publishing,2005), 11.



(26)

An internally divided frontal lotus petal shape on the right, the simple form on the left and greater internal detail can be seen in the figure shown above. We use such split figures to illustrate the process of division, noting that ornaments would never actually be used in this uneven state.

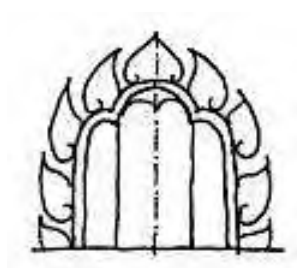


(27)

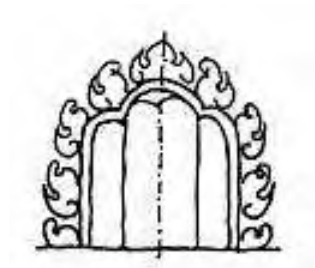


(28)

Figure 27 inserts the figure of a deity at the center of the ornament, while figure 28 transforms the center of the ornament into the head or a neck of a mythical serpent.



(29)



(30)

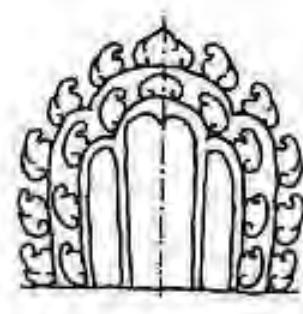
The outer rim of the ornament is divided into a band of framing petals in the form of the *hien* or snail shape (29), each of which can in turn be divided internally (30).



(31)



(32)



(33)

Figures 31 through 33 show possible variations of the petal band. Figure 31 shows the simple mirror reversal of the petals found in figure 30. In figure 32, the band is elaborated into two tiers of petals, while figure 33 shows a double band of petals with one tier reversing the direction of the petals in the other tier.



(34)



(35)



(36)



(37)



(38)

If we look at the decorative ear pieces found on sculpted representations of *apsaras* (celestial goddesses), we see that they often take the form of the mythical swan tail. Figures 34 through 38 details the elaboration of one possible earpiece ornament.

- The Bud

The bud or *vong hien* shape, is one of three main forms divided in Kbach Angkor along with the frontal lotus petal and the lotus petal seen from the side (or the tail of the mythical swan shape). The bud has a round shape, said to be similar in form to the number “1” as written in Khmer, or to the spiraling end of a snail shell. The bud is initially drawn as a circle with a tail (39).

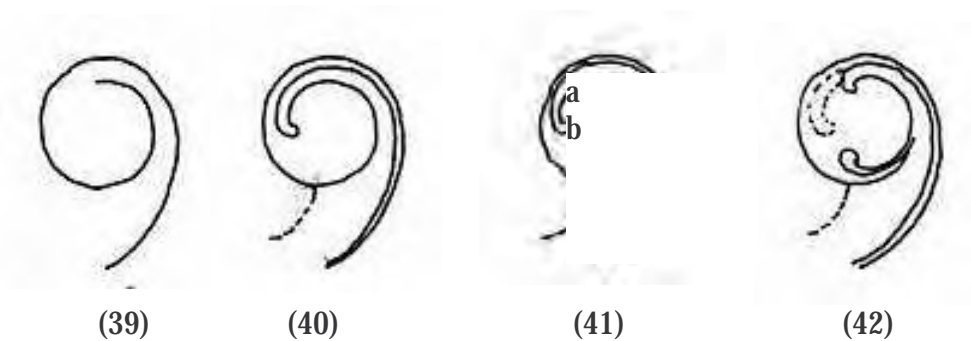


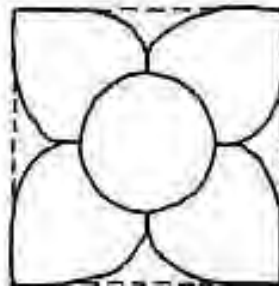
Figure 40 shows the addition of another line forming a comma-like division in the basic form of the bud. Internal division follows the curve of the bud, adding another comma-like division which results in similar sized bud portions (41, a and b). Figure 42 shows a variation of the placement of the comma-like divisions within the bud.

The following figures offer further examples of possible types of internal division for buds in the Kbach Angkor style.



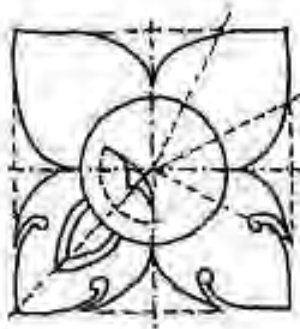
- The Chan flower shape in Kbach Angkor

Many different shapes can be divided in the style of Kbach Angkor: here we simply take the Chan flower shape as an example. The basic form of the Chan flower is made up of a central fish egg shape with four frontal lotus petal shapes arranged around it, fitting into a square.



(46)

The Chan flower shape can be drawn within a guiding square divided into four smaller squares. In the center of the large square, a circle is drawn with a diameter equal in length to the side of one of the four internal squares. Frontal lotus petal shapes are drawn within each of these internal squares, arranged around the central circle (46). The resulting form is considered the simple Chan flower shape.



(47)

The Chan flow shape can be divided into great internal detail. In figure 47, the left petals of the figure have inserted hearts and show initial division (*Jaik*), while

petals on the right of the figure show the process of Chaik by which each leaf is separated to become what can also be called a *klaib*.



(48)

Smaller background frontal lotus petal shapes are inserted between the four main petals. Figure 48 shows more complex division of the same shape.



(49)

Figure 49 shows another Chan flower shape with slightly smaller petals outlined by double borders. The round center of the ornament has four tiny frontal lotus petal shapes with tips turned back, a circle of fish eggs shapes ring is center on the right of the figure, while a circle of *Chauk* leaves ring this center on the left of the figure.



(50)

Photo 50 shows a frontal lotus petal shape elongated to take a hanging pendant-like form sometimes called a *romyoul*. The ornament descends from the figure of Rahu (Kala) and has a deity intertwined with leaves divided as Kbach Angkor.



(51)

Photo 51 shows the use of vertically stacked frontal lotus petal shapes divided as Kbach Angkor. In this photo, the faces of various mythical figures are inserted among the ornamental leaves.



(52)



(53)



(54)

In Photo 52, an ornamental vine is divided as kbach Angkor; details of buds within this vine are pictured in figure 53 and 54.



(55)



(56)



(57)

Photo 55 through 57 shows the use of the frontal lotus petal shape, divided as kbach Angkor, serving as master forms in vine compositions.



(58)

Photo 58 shows the use of *vong hien* or the spiral snail shape, divided as Kbach Angkor.



(59)

Photo 59 offers example of the head or the neck (mythical serpent) divided as Kbach Angkor



(60)



(61)

Photo 60 shows leaves divided as Kbach Angkor filling the head of a mkor (makara). In photo 61, leaves divided as Kbach Angkor are mixed with mythical animals to fill the corner of a temple roof.



(62)

Photo 62 shows a detail of the use of vines divided as Kbach Angkor to fill the surface of a temple lintel.



(63)

In Photo 63, a lintel composition mixed images of deities with ornamental vines divided as Kbach Angkor.



(64)

Photo 64 shows another lintel with the central figure of a deity flanked by images of *kab* (Kala) from which ornamental vines, divided as Kbach Angkor, spill out.



(65)

In Photo 65, the Chan flower shape is more intricately divided into Kbach Angkor.



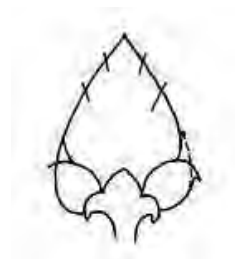
(66)

Photo 66 offers an example of a Chan flower shape with a particularly large center.



(67)

In photo 67, a chakachan shape divided as Kbach Angkor is bordered by a frame of fish egg shapes.



(68)



(69)



(70)



(71)

Figure 68-69 and 70-71 offer additional examples of possible divisions of the frontal Kbach Phni Tes leaf.

Buds and flowers in Kbach Phni Pleung

It is difficult to call the buds and flowers of Kbach Phni Pleung by these names, since fire generally does not make us think of such forms. Thus, in Kbach Phni Pleung, these forms are generally described as “the fire that fills the bud”, meaning a fire that burns very brightly in a ball with tongues and sparks springing up from it⁶.



(72)



(73)



(74)



(75)



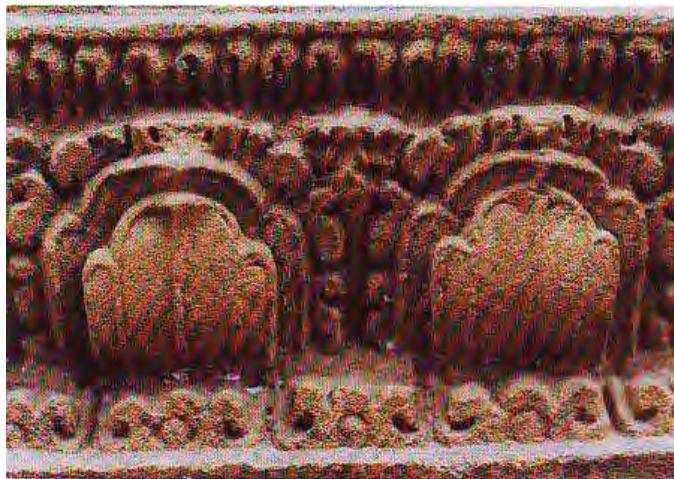
(76)

⁶ Chan Vitharin and Preap Chanmara., *Kbach: A study of Khmer Ornament* , 298.

The bud in Kbach Phni Pleung is initially drawn in a manner similar to the bud in Phni Tes (72). The top of the bud is adjusted to sever or flicker like a flame (73). In figure 74, a central spine is added, while figure 75 shows the process of *chaik*, Figure 76 shows the addition of a sheath, on the right side of the bud.



(77)



(78)

Photos 77 and 78 show variations on the use of a row of stamen ornaments as carved behind a row of upward pointing frontal lotus petal shapes, divided as Kbach Angkor.



(79)

Photo 79 shows spiral snail shell shapes, divided as Kbach Angkor, curling to meet at the center of a lintel.



(80)

In Photo 80, *vong hien* or spiral snail shell shapes, divided as Kbach Angkor, fill the spaces of a Tympanum around its figurative centre.



(81)

Photo 81 shows the use of fish egg shapes within flower forms divided as Kbach Angkor.

Influences of Kbach Angkor in Wat Mahathat Sukhothai



Fig. 174 The chedi complex of Wat Mahathat, taken from the southeastern corner

The lotus petal shape on the lotus bud chedi can be seen on the *chedi* complex of Wat Mahathat, taken from the southern corner.



Fig. 175 Southern stucco pediment of the eastern laterite tower in the chedi complex of Wat Mahathat, represents the Buddha entering Nirvana and the dying Buddha among his lamenting disciples. The frame of the pediment probably derived from Sri Lanka art at the same time with Buddhism of Ceylonese sect.

In the figure we can see the Kala , Makara; Chan flower, and others Kbach Angkor in the Southern stucco pediment of the eastern laterite tower in the *Chedi* complex of Wat Mahathat, Sukhothai.



Fig. 176 Stucco pediment of one of the chedi on the north of Wat Mahathat

This figure we can see the head and the neck (mythical serpent), fish egg shape and others Kbach Angkor in the stucco pediment of one of the *Chedi* on the north of Wat Mahathat.



Fig.177 Stucco pediment above the western false-door of the northern prang of Wat Pra Pai Luang. It resembles strongly the Khmer Bayon style by having a seated Buddha image in the attitude of subduing Mara on top with a row of worshippers seated with the left leg lifted up underneath. The stucco work was however restored during the Sukhothai period

This figure shows the spine of the neck shape, the vong hien or spiral snail shell shape, the kangjang shape, fish egg shape, the Chan flower or dauk Chan shape, the frontal lotus petal shape, the frontal Kbach Phni Tes leaf and others Kbach Angkor in the stucco pediment above the western false-door of the northern *prang* of Wat Pra Pai Luang. It resembles strongly the Khmer Bayon style by having a seated Buddha image in the attitude of subduing Mara on top with a row of worshippers seated with the left leg lifted up underneath.



Fig. 178 Ornament of main chedi

We can see the mythical swan tail shape divided as Kbach Angkor.



Fig.179 Ornament of main chedi, stucco motive of Buddha's Enlightenment

We can see the KINAREE, KALA, the fish egg shape, the mythical swan tail shape, the Phni Tes shape, The Chakachan shape and others Kbach Angkor.



Fig. 180 ornament of the chedi

We can see the leaves divided as Kbach Angkor are mixed with mythical animals to fill the corner of a temple roof.



Fig. 181 "MAKORN" Stucco Motif Khmer Influenced

We can see the mythical swan tail shape with the head of a mkor (makorn, makara).



Fig. 182 "MAKORN" Stucco Motif Khmer Influenced

We can see another type of makorn and the mythical swan tail shape divided as Kbach Angkor.



Fig. 183 Lotus-bud Motif

The carved fish egg shapes adapted into multi-tiered *Chauk* ornaments and a row of downward pointing frontal lotus petal shapes, divided as Kbach Angkor can be seen above.

Timelines of History

There are fourteen stylistic periods which can be divided into a pre-Angkorean (c.600-800 CE), a Transitional (c.825-875 CE) and an Angkorean phase (c.875-1230). These are listed below along with some of the principal rulers:⁷

Pre –Angkorean

1. Phnom Da	c. early 6 th century	Bhavavarman I, Mahendravarman
2. Sambor Prei Kuk	c.606-650	Isanavarman I
3. Prei Kmeng	c. 635-700	Bhavavarman II
4. Kompong Preah	c.706-825	

Transitional

5. Kulen	c.825-875	Jayavarman II
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Angkorean

6. Preah Ko	c.875-893	Indravarman I
7. Bakheng	c.893-925	Yasovarman I
8. Koh Ker	c.921-945	Jayavarman IV
9. Pre Rub	c.947-965	Rajendravarman II
10. Banteay Srei	c.647-1000	
11. Khleang	c.965-1010	Jayavarman V
12. Baphuon	c.1010-1080	Udayadityavarman II
13. Angkor Wat	c.1100-1175	Suryavarman II
14. Bayon	c1.1177-1230	Jayavarman VII
The end of the Angkor period		c.1431

End of the Angkorean period and post – Angkorean period

⁷ Smithi Siribhadra and Elizabeth Moore, *Palaces of the Gods: Khmer Art and Architecture in Thailand*, 30.

No specific styles have yet been identified between the end of the Bayon style and the end of the Angkorean period (c.1431) or in the post-Angkorean period, and the efforts of researchers are complicated by the fact that almost no traditional architectural decoration survives.⁸

Sukhothai Period C. 1239-1438⁹

Thai literature has had a long history. There existed even before the establishment of the Sukhothai kingdom oral and written works, here, however, mention will be made of those words that have existed in the written form and are considered by Thai literary scholars to be purely Thai.

Thai literary works are divided into the following five periods:

- Sukhothai Literature (1238-1377)
- Early Ayutthaya Literature (1350-1529)
- Late Ayutthaya Literature (1620-1767)
- Thon Buri Literature (1768-1781)
- Rattanakosin Literature (1782-present)

Sukhothai Literature (1238-1377)

The first important period of Thai literature is the Sukhothai Era dating from the ascension to the throne of King Si Inthrathit, the first king of the Ruang Dynasty, in 1238 to 1377 when the power of Sukhothai waned and Ayutthaya was acknowledged as its successor. During this 139 year period, the Thai people began to develop their own literature, with the aim of giving the new nation cultural identity, political stability and spiritual values. The kings of the Sukhothai period led this development in all aspects - arts, religion, and public administration. This is evidenced by the stone inscriptions of King Ramkamhaeng the Great¹⁰ as well as

⁸ Bruno Dagens, *Angkor : Heart of an Asian Empire*, (London :Thames and Hudson, n.d.), 169.

⁹ Professor M.C. Subhadradis Diskul, *Sukhothai Art*, (Bangkok : Princess Maha Chakri Sirindhorn Anthropology Centre, 1999),10.

¹⁰ He created a new set of letters for the writing of the Thai language.

those of others, which relate stories about the way of life of the people at that time and the laws of their agricultural society. They seem to have lived together as one happy family.

Major literary works of these periods are *King Ramkamhaeng's Inscription*, *Wat Sichum Inscription*, *Wat Pa Mamuang Inscription*, *the Sayings of Phra Ruang*, and *Traibhumikatha*.



Fig.184 Wat Sichum Inscription



Fig.185 Wat Pa Mamuang Inscription

King's Ramkamhaeng's inscription is the oldest existing piece of literature written in the Thai language with Thai letters. It gives an account of King Ramkamhaeng's life as well as the lives of the Thai people, their laws and religion, economic and political stability.

Wat Sichum Inscription is a narrative prose reputed to have been written by the Venerable Phra Maha Shri Shraddha, who preached Ceylonese Buddhism in

Sukhothai. According to Georges Co des, it was probably written between 1347-1374¹¹ during the reign of King Lithai. It concerns the origins of the King s consort and the royal family, the breaking off of Sukhothai from Si Satchanalai, the construction of the chedi containing the Lord Buddha s relics, the planting of bodhi trees in homage to the relics, which originated the custom of planting bodhi trees in all monastery compounds. It also praises the Venerable Phra Maha Shri Shraddha, whose religious practice had reached the heights of great spiritual power and had the ability to perform miracles. These accounts are as expressive as the best pieces of emotive literature. They reveal the author s imaginative use of words, imagery, and word play.

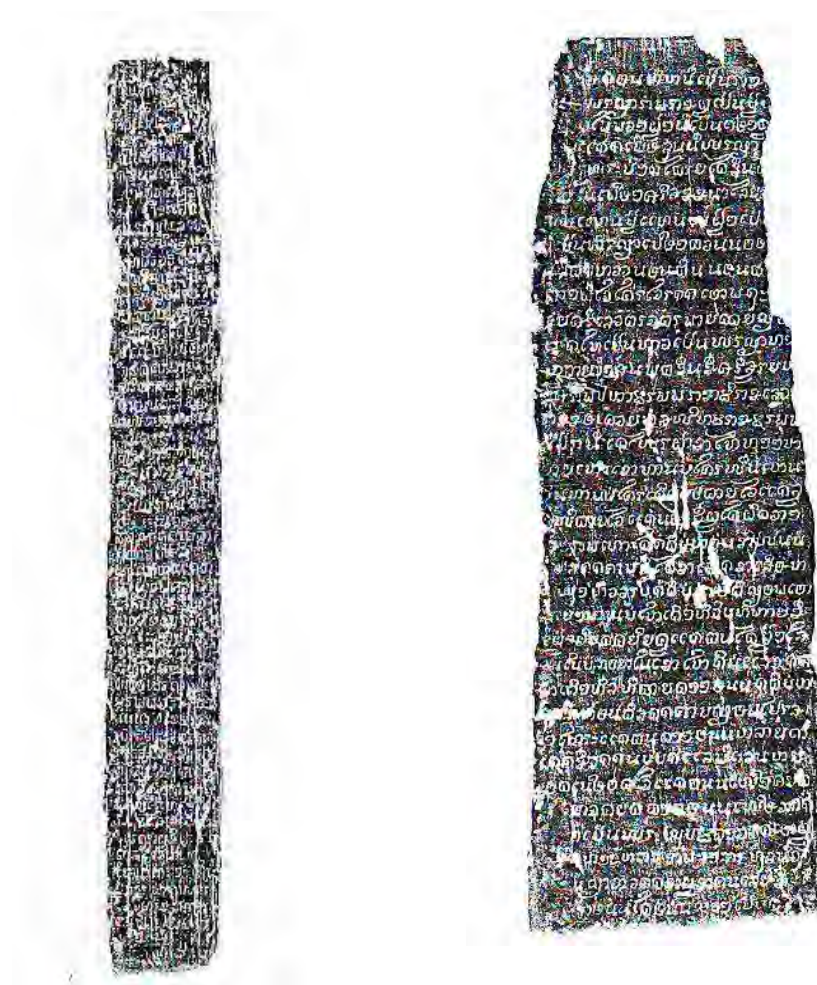


Fig.186 Wat Pa Mamuang Inscription No. 6 tablet 4, 5

¹¹ Prof. Dr. Prasert Na Nagara said that it should be in 1378-1388.

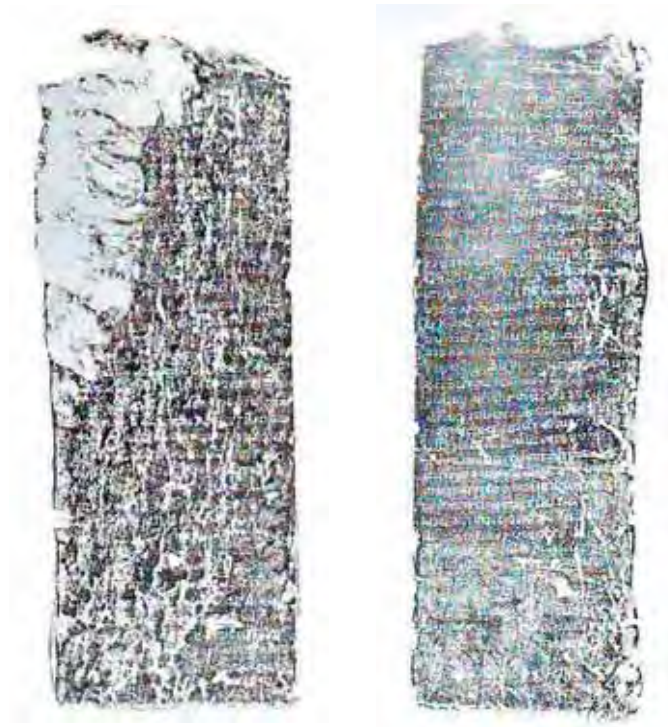


Fig.187 Wat Pa Mamuang Inscription No. 6 tablet 6,7

Wat Pa Mamuang Inscription (tablets 4, 5, 6, 7) is the earliest Thai literary translation. The four tablets were inscribed with the same message in three different languages - Thai, Khmer, and Pali. The fourth tablet was written in the Khmer language. Tablet 5 and 6 were written in the Thai language with Thai letters. Tablet 6 was written in the Pali language using Khmer scripts. These four tablets were written around 1462. They referred to the construction of enduring monuments for religious purposes, the setting of a forest monastery for Phraya Li Thai, a retreat for his religious practice and the study of the Traipitaka.

The Saying of Phra Ruang is a collection of old Thai proverbs believed to have originated during the Ruang Dynasty. The value of these proverbs is that they enlighten us as to the ideal way of life, and values of ancient Thai society. Many of the views and attitudes of the Thai people today are greatly influenced by these values. Moreover, many of the sayings have become part of the everyday language.

Traibhumikatha, written in 1345 by Phraya Li Thai, the fifth king of the Sukhothai era, is the literary masterpiece of the period. It expounds Buddhist philosophy and is based on the deepest and most extensive study. Over 30 sacred texts were consulted. The book could be considered the country's first piece of research dissertation. It was written in beautiful rhythmic prose rich in allusions and imagery. This work is a treatise on cosmology, ethics, biology, and the Buddhist faith.¹²

¹² Appendix 1 by Sidha Pinitpouvadol, in *Traibhumikatha : The Story of the Three Planes of Existence*, by King Li Thai, 478-480.

Chapter 7

Conclusions and Suggestions

Thai idea of beauty

Based on the discussion in the previous chapter regarding the Thai idea of beauty it can be concluded that it depends chiefly on the concepts of Theravada Buddhism. The objective of Buddhism is the Nirvana and the idea of Nirvana is detachment meaning ceasing dependence on things or to become independent from subjects or natural things. It can be said that the Thai idea of beauty is in a way idealism theory. The examples for supporting the lean towards idealism theory can be seen from the Buddha images, especially of the Sukhothai Walking Buddha images. Although it is accepted that the images represent the Buddha or the Teacher, the statues do not resemble a human body. The Sukhothai artists created the Buddha images with no reference to anything human but rather aimed to give the images the look of divinity.



Fig. 188 Walking Buddha image

It is regrettable that with the exception of some ornamental parts, the paintings of Sukhothai have been obliterated. The only remaining ones are those at the Wat Chedi Chet Thaew in Si Satchanalai which can be used to trace this art to the middle of the 19th century BE (end of the 13th century CE). Studies have proved that Thai paintings began with stone engravings and in later periods the beauty of this art depended upon the expressiveness of the lines. It was an art two dimensional in nature contrasting the three dimensional paintings of the West.¹



Fig.189 Painting of Wat Chedi Chet Thaew

It is presumed that the stone engravings at Wat Sichum in Sukhothai were done by Ceylonese Buddhist monks who came to Sukhothai to illumine the Thai on Hinayana Buddhism and were helped by some Thai artists. Even though the style of these engravings illustrating the life of the Buddha and Jataka Stories is eminently Indian, some figures show Thai feelings and it is from this fact that it can be said that some Thai artists may have shared the execution of the work.

The Jatakas ("birth stories") recount the previous lives of Siddhartha as a *bodhisattva* who was reborn in numerous human and animal forms before he attained enlightenment. The *Jatakas* are a series of some 550 tales that teach people the

¹ Professor Silpa Bhirasri, "Sukhothai," lectures at Wat Tra Phang Thonglang, Sukhothai, 2nd April, 1960.

consequences of good over evil. Each one describes a virtue that Siddhartha perfected through acts of piety to all and were necessary for him to attain enlightenment and become a Buddha. The *Thosachat* (“ten births” in Thai), or the last ten *Jatakas*, are favorite themes in Buddhist literature and art. The final one and the last life as a *bodhisattva* for the future Buddha is the story of Prince Vessantara, the most popular of all *Jatakas* in Thailand.²

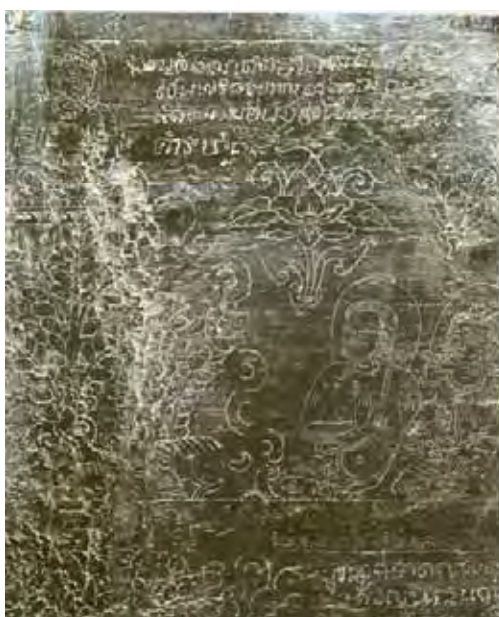


Fig. 190 The stone engraving of Wat Sichum.

Between the engravings and the oldest painting recorded in Thailand at the Wat Chedi Chet Thaew in Si Satchanalai, there exists a great difference in style. While the former were compositions dealing with the Buddha's life and Jataka stories, the latter had a fixed theme of superposed horizontal bands with seated Buddha images and worshipers. This theme became universal and was repeated till the middle of the 22nd century BE (end of the 16th Century CE). What is most striking about the painting of Wat Chedi Chet Thaew is the difference of style between the Buddha images and that of the other figures. The images of the Buddha have the peculiarities of the Sukhothai statuary, while the other figures retain the character of the Ceylonese

² Dawn F. Rooney, *Ancient Sukhothai : Thailand Cultural Heritage*, 34.

art. This difference has a great importance in the understanding of Thai art. In fact, the graceful waving outlines of the Sukhothai statuary and the finesse of its details corresponds to the physic and temperament of the Thai race. Studying the Thai people in their natural surrounding shows the same anatomical characteristics as in the Sukhothai statues and the fine details correspond to their natural distinct manners.

The colors used in the paintings of Wat Chedi Chet Thaew are white, red and black, that is to say it is a monochrome expression and as such Thai painting remained till a much later period. This suggests that this art, more or less, imitated the character of sculpture.

Concept of Aesthetics of Wat Mahathat Sukhothai

Wat Mahathat Sukhothai is in the Sukhothai Historical Park. Sukhothai Historical Park is part of the World Heritage in Thailand. So, by association Wat Mahathat Sukhothai should also be included as part of the World Heritage.

By definition, a ruin is the irreparable remains of a human construction that, by a destructive act or process, no long dwells in the unity of the original, but may have its own unities that we can enjoy. Ruins also are a place to pick up a smattering of information about the past and to try to imagine something of what they were before these piles of stones, bricks and mortar. Applying this definition Wat Mahathat Sukhothai qualifies that it be classified as a ruin. From the previous six chapters it can be concluded that the aesthetics of World Heritage refers to “the PLEASURE of Ruins”.

The pleasure of ruins refers to the feelings of pleasure that a person experiences while contemplated the ruins. In Plato's words, “... ..for the fineness of the object sensed or contemplated produces the highest degree of pleasure that is proper to the organ sensing or mind contemplating”. Rose Macaulay, the author of PLEASURE OF RUINS book, said that “to say that man found pleasure in celebrating such disasters by word and picture is not quite the same as to say that he found emotional joy in the contemplation of the ruinous results”. An encounter with ruins is an unsettling experience. Ruins are in the definition of 18th century philosopher Edmund Burke “sublime”; they engender both emotional and intellectual

responses. Rose Macaulay again said that “The contrast impressed the simplest and the most learned minds, leaving in them that blend of pleasure and romantic gloom which has always been the basic element in ruin-sensibility, and which was never to fade from the European consciousness”.

John Piper, *Pleasing Decay* (Architectural Review, Sept. 1947), said that “Be that as it may, the realization of morality does seem to have been the dominant emotion to which ruins led or possibly it was only the emotion best understood”. Today we are perhaps more objective, we consider the ruined building itself, its age and its history – “the visible effects of history in terms of decay”³. Rose Macaulay also said that “Politics, passion and religion have played their parts in ruin-building.

A related concept sees art as pleasure, derived, however, from contemplating the finished product. It is recognized that the sensation of pleasure in art may be linked with something, as with tragedy in drama – which is not altogether pleasurable⁴. Most of us are hedonists enough to find much appeal in this theory. Once the aesthetic faculty is sharpened, art does indeed provide a great deal of sheer delight, but one trouble with the theory is that the term ‘pleasure’ is so broad that what is a pleasure to one may be boring or even distasteful to another. The theory must be applied protectively - that is, according to the particular meaning of ‘pleasure’ employed. An extension of the pleasure theory is to regard art as a stimulus to the emotions more broadly, to see in it as emotion, aesthetically expressed.

The theory of art as form does not preclude the pleasure and emotion concepts but regards them as by-products of a more central element – experiencing the work’s unifying organization. To make the distinction sharper; only that pleasure or emotion coming from the experience of form is significant, because – so the theory goes – art is form and form alone. Moreover, this form is found only in the art work and is its meaning, end, and justification⁵

³ Rose Macaulay, *Pleasure of Ruins* (New York :Walker and Company, 1966)

⁴ Frank Seiberling, *Looking into Art*, (State University of Iowa, 1966), 240.

⁵ Ibid.

A corollary to the above sees art as cultural manifestation. According to this view, form and content relate not only to the artist, but through him to the outlook and cultural nature of his time.⁶ The differences in form of a Medieval and Renaissance work can be traced to the differing worlds of the two periods. The chief value of art, then, would be to act as a cultural mirror of its time. Or again, art has been seen as lyrical intuition and as unified symbol. And indeed, form and content, as we have investigated them, may be the basis for a broadening approach to the meaning of art.

Basic elements of pleasure

Wat Mahathat Sukhothai that this paper classified as a ruin has the following basic elements of pleasure:

1. matter (or content)
2. form
3. function
4. incongruity
5. site
6. symbol

All of these elements have been discussed in great detail in chapter 2.

Contexts of the ruin (Wat Mahathat, Sukhothai)

Religion

- Buddhism
- Hinduism

Materials

- Laterite
- Stucco

Art Influences

- Khmer art
- Buddhist Art

⁶ Frank Seiberling, *Looking in Art*, 241.

Architectural Influences

- Khmer Architecture
- Ceylonese Stupa
- Lanna Stupa

Philosophy

- Aesthetics
- Values

The Politics of Ruins

With the ancient cities of Sukhothai and Ayutthaya inscribed on the World Heritage List in 1991 and the archaeological site of Ban Chiang in 1992, Thailand has been able to capitalize on UNESCO's authority to enhance domestic pride of its cultural patrimony, as well as widen its appeal as a tourist destination. In common usage, cultural heritage refers to cultural artifacts, both movable and immovable, as well as intangible cultural expressions, such as music and ritual performances. The UNESCO defines Cultural Heritage as "the complex of monuments, buildings, and archaeological sites of outstanding universal value from the point of view of history, art or science." The International Council on Monuments and Sites (ICOMOS), a non-governmental organization established in 1964 as an advisory body to UNESCO, defines monuments as "all structures (together with their settings and pertinent fixtures and contents) which are of value from the historical, artistic, architectural, scientific or ethnological point of view". As for sites, they are "all topographical areas and landscapes, the works of man or the combined works of nature and of man, including historic parks and gardens, which are of value from the archaeological, historical, aesthetic ethnological or anthropological point of view"⁷ (SPAFA 1987 :2)

Under the Fourth National Economic and Social Development Plan (1977-81), heritage conservation became a prominent concern. The ruined settlements of Sukhothai and Ayutthaya and Khmer monumental shrines at Muang Singh and Phanom Rung were selected as the first four sites to be developed into "historical

⁷ Maurizio Peliggi, *the Politics of Ruins and the Business of Nostalgia* (Bangkok : White Lotus Press, 2002), 3.

parks". In the case of Sukhothai and Ayutthaya in particular, the historical park projects represented also a way to attract international support for the government's overall cultural policy, support that resulted in their inscriptions on the World Heritage List. In the mid-1970s, when the authority of politically conservative institutions was openly challenged, monumental sites such as Sukhothai and Ayutthaya (and their associated historical mythology) were given special visibility as symbols of the "Thainess" the political left was purportedly seeking to undermine.

Art and culture reflect national identity and form part of the historical heritage of every society. It is also generally accepted that art and culture play an important part in the meeting together of the populace, creating a sense of national unity. This unity will result in peaceful and orderly coexistence, making possible the preservation of national integrity.

In a perceptive article focusing on how Southeast Asian governments in the mid-1980s were affecting definitions of national and cultural identity through tourist attractions and promotion, Robert Wood argued:

There is reason to believe that state definitions of tourist attractions, embodied in tourism planning, marketing and development, affect local perceptions of national identity and cultural heritage These state choices are also often embodied in state-sponsored cultural productions officially put together for international tourists but which become part of local elite culture as well ... While tourism thus involves the state in interpreting the past through new means, it also introduces what may be the quintessential symbol of modernity: the "international standard" hotel... . State tourism policy thus not only affects the definition of the "traditional," but the definition of the "modern" as well (Wood 1984: 366-68).

Influences of Aesthetic Concept of Wat Mahathat Sukhothai to the Philosophy of Education on Thai Youth

An attempt must be made to place the aesthetic concept of World Heritage in relation to the philosophy of Education. The best way to make this happen is to make it part of the national school curriculum. Because Sukhothai is the first period of the Thai Kingdom and Sukhothai Arts is the classic of Thai Arts, studying it will create in students a greater understanding and appreciation of Thai Arts. Since history and archaeology through their relation help to put a perspective to each other, both these subjects should be taught side by side.

Studying these subjects will create in students a love and appreciation for all things that are part of the Thai culture, prompting them to conserve Thai Arts and cultural heritage. This would also result in a greater support from the people in promoting these valuable sites as tourist destinations. This will in turn result in more income for the country which in turn would mean more income for its people. Thai youth, especially in local areas will have better living or better way of life leading to a stronger economy.

Application of Aesthetic Values of World Heritage on the Philosophy of Education for Thai Study

The aesthetic values of World Heritage are the most important factor for Sukhothai historical Park, World Heritage. By including the concepts of “aesthetic value” in education, the country's children will develop a greater understanding of their country's art and culture, which will in turn lead to increased pride in their national heritage.

The Fine Arts Department is suitable for this mission, and it should therefore play an important role in building the intelligence capital for Thai people in matters of conservation and in the creation of art and cultural heritage.

The mission of Fine Arts Department should be the following:

- 1) Conserve the values and uniqueness of art and cultural heritage

- 2) Promotes and ensures the continued appreciation of the nation's cultural heritage
- 3) Using art and cultural heritage to create a "value added" aspect to the country's tourism
- 4) Building the standard qualities in art and cultural heritage management
- 5) Arousing consciousness and builds the value judgment of art and cultural heritage

The duties of Sukhothai Historical Park should be:

- 1) Protect and conserves the archaeological site in the area of Historical Park.
- 2) Develop the Historical Park and the surroundings in accordance with the archaeological and historical evidences.
- 3) Provide services in archaeological and historical education and make it a lifetime knowledge center.
- 4) Provide information services to both government and private sectors in creating suitable activities to help increase traditional and local cultural knowledge and provide other related services.
- 5) Control and audit the activities in the area to ensure their suitability to the landscape of ancient city such as, the permission of construction building and make use of land in the area of ancient city.
- 6) Promote and support the organization for citizen economic development.
- 7) Create utilities and management systems which do not contradict to the documentary data and the principle of archaeological site conservations.
- 8) Coordinate and support the activities of other organization involved in the area.

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Appendices

Sukhothai Historical Park: Income and Visitors.*

Sukhothai Historical Park, as a World Heritage site is very important both in terms of its aesthetic and economic value. The number of visitors to this World Heritage continues to increase as can be seen from following data:

YEAR	Thai Visitors	Foreigners	Total (person)	Income (Baht)
1992	147,316	208,625	355,941	5,220,240
1993	170,329	236,550	406,879	6,865,790
1994	172,993	246,609	419,602	6,593,055
1995	138,295	256,968	395,263	6,768,910
1996	326,093	229,140	555,233	6,299,350
1997	147,995	246,658	394,653	10,691,845
1998	158,629	273,855	432,484	13,335,530
1999	172,696	299,378	472,074	14,602,940
2000	194,794	281,325	476,119	14,192,680
2001	192,888	303,363	496,251	15,335,910
2002	197,825	279,911	477,736	14,979,400
2003	212,755	231,226	443,981	12,995,900
2004	235,490	203,541	439,031	12,294,520
2005	221,025	204,417	425,442	11,720,380
2006	254,814	202,888	457,702	11,585,720
2007	170,206	230,338	400,544	13,006,660
2008	183,163	245,607	428,770	14,178,450
2009	150,174	126,225	276,399	14,031,890
(OCT.08- APR.09)				

* From the Office of Sukhothai Historical Park.

Visitors' satisfaction of Sukhothai Historical Park¹

Period : Data was investigated from August 2007- March 2009

Age : average 8-85 years

Country : The visitors come from many countries as following

England, Italy, Poland, France, USA, Belgian, Newzealand, Austria, Switzerland, Germany, Japan, India, Wales, UK, Holland, Thailand, Portugal, Spain, Taiwan, Hungary, Canada, China, Netherlands.

Profession

Teacher, students, Royal officer, employee, house keeper, Manager, salesman, doctor, nurse, artist, decorator, agriculturist, engineer, TV producer

Degree of satisfaction

4 = Best

3 = Very good

2 = Good

1 = to be improved

No.	Period of Time	Degree of Satisfaction				Total	Note Visitors
		4	3	2	1		
1	1-31 Aug 07	462	153	34	7	656	
2	1-30 Sep 07	413	124	3	2	542	
3	1-31 Oct 07	340	73	1	1	415	
4	1-30 Nov 07	651	131	11	-	793	
5	1-31 Dec 07	413	124	8	2	547	
6	1-31 Jan 08	417	89	22	2	530	
7	1-29 Feb 08	382	67	12	-	461	
8	1-31 Mar 08	381	93	17	1	492	
9	1-30 Apr 08	365	48	14	5	432	
10	1-30 May 08	222	35	9	-	266	

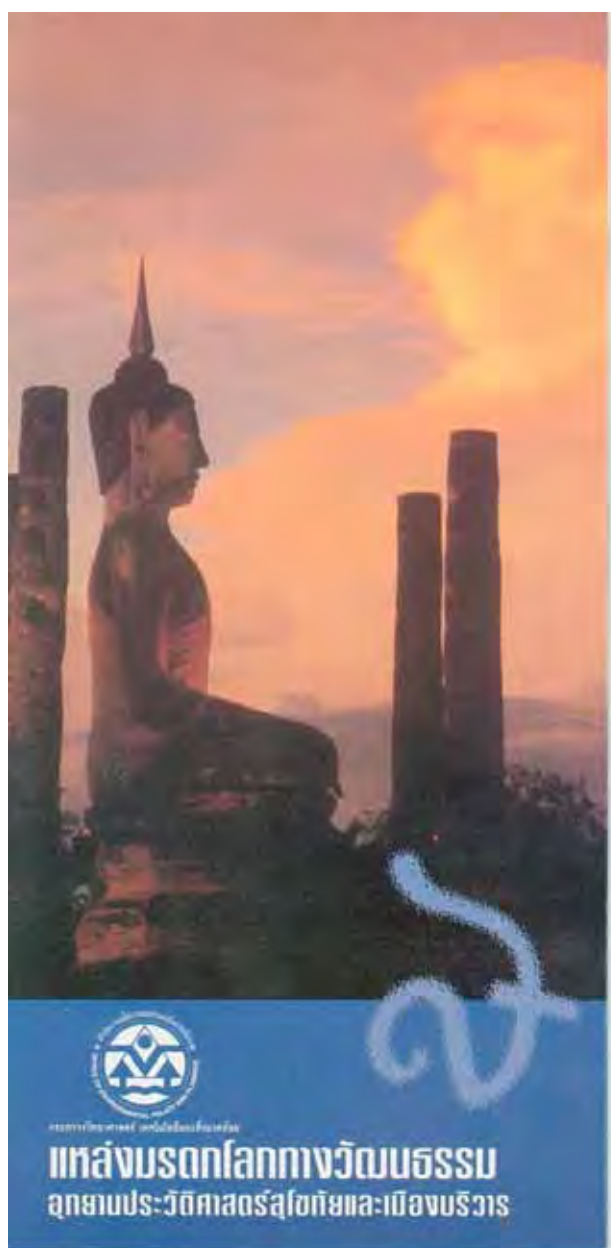
¹ primary source from the office of Sukhothai Historical Park

No.	Period of Time	Degree of Satisfaction				Total	Note Visitors
		4	3	2	1		
11	1-30 Jun 08	194	31	4	-	229	
12	1-31 Jul 08	320	52	6	-	378	
13	1-31 Aug 08	495	83	2	1	581	
14	1-30 Sep 08	371	100	8	3	482	
15	1-30 Nov 08	272	46	5	2	325	
16	1-31 Dec 08	238	61	6	2	307	
17	1-31 Jan 09	256	61	3	-	320	
18	1-28 Feb 09	232	78	1	-	311	
19	1-31 Mar 09	217	91	21	-	329	
	Total	6,641	1,540	187	28	8,396	
	Percentage of Satisfaction %	79.10	18.35	2.22	0.33	100	

Comments and suggestions from the visitors

- very good restoration
- very beautiful place, very beautiful people
- very clean place
- very beautiful park and ruins
- Entrance fee expensive, museum entrance fee too high
- Audio Guide would be nice or a more interesting map
- Why two prices? What about builders, life, organization.
- Too little information in English
- I would like some more informations in English in connection with the monuments
- No entrances fee for students (100 bath for 1 compartment or 350 bath for all compartment). If you come to Europe there is everywhere (discount for students).

- No Description – Boards anyway or in other languages (common in Europe). At least a bit more information about the sights. (for example, construction time)
- Not sufficient illuminated in the night time.
- Much to see, but not that much information at every sight.
- I would have been happy to read some more background into about buildings and era either on signs in front of the temple or in a leaflet. I would also like to know more about the use of the buildings in the past.
- Very disappointed prices have increased by so much
- It s a pity that the combination ticket has been abolished



Folder of the Cultural World Heritage Sites

ศิลปและวัฒนธรรม

เมืองประวัติศาสตร์สุโขทัยและเมืองบริวารที่สำคัญอีก 2 เมือง คือ เมืองศรีสัชนาลัย และเมืองกำแพงเพชรเป็นศูนย์กลางของอาณาจักรสุโขทัยที่มีความสำคัญยิ่ง งานศิลปกรรมและสถาปัตยกรรมที่ปรากฏอยู่ในเมือง

ประวัติศาสตร์ทั้ง 3 แห่งนี้แสดงให้เห็นถึงผลงาน

สร้างสรรค์อันล้ำเลิศของมนุษย์ที่มีลักษณะโดดเด่น

แม้ว่าในช่วงแรกของการสร้างอาณาจักรจะมี

อิทธิพลของวัฒนธรรมแบบเขมรและ

วัฒนธรรมลังกา แต่ในระบอบต่อมาชาวสุโขทัย

ได้ผสมผสานลักษณะของวัฒนธรรม

ท้องถิ่น จนสามารถสร้างสรรค์ความ

เป็นเอกลักษณ์เฉพาะของตนเอง

ปรากฏเป็นศิลปสุโขทัยที่มีความ

งดงามลงตัวเป็นแม่แบบศิลปะที่มี

อิทธิพลในศิลปกรรมไทยทุกยุคทุก

ในเวลาต่อมา โดยเฉพาะเอกลักษณ์

ของเจดีย์ทรงดอกบัวตูม พระพุทธรูป

ปางลีลา และงานจิตรกรรมต่างๆ ซึ่ง

เป็นสิ่งยืนยันความสำเร็จของศิลปกรรม

ไทยยุคแรกนี้ได้อย่างดี



พระพุทธรูปในสมัยสุโขทัย

พระพุทธรูปในสมัยนี้ ได้รับอิทธิพลจาก
วัฒนธรรมเขมรและอินเดียอย่างมาก
โดยเฉพาะ ปางลีลา ซึ่งเป็นลักษณะ
ที่เด่นชัด ไม่ต่างกับพระพุทธรูป
ในสมัยอื่น อย่างไรก็ตาม พระพุทธรูป
ในสมัยสุโขทัยมีการสร้างพระพุทธรูป
ในปางลีลาอย่างแพร่หลาย โดยเฉพาะ
พระพุทธรูปในปางลีลาที่มีลักษณะ
ที่งดงามและมีความหมายใน
เชิงพุทธศาสนา

ภาพแกะสลักหิน
วัดศรีชุม

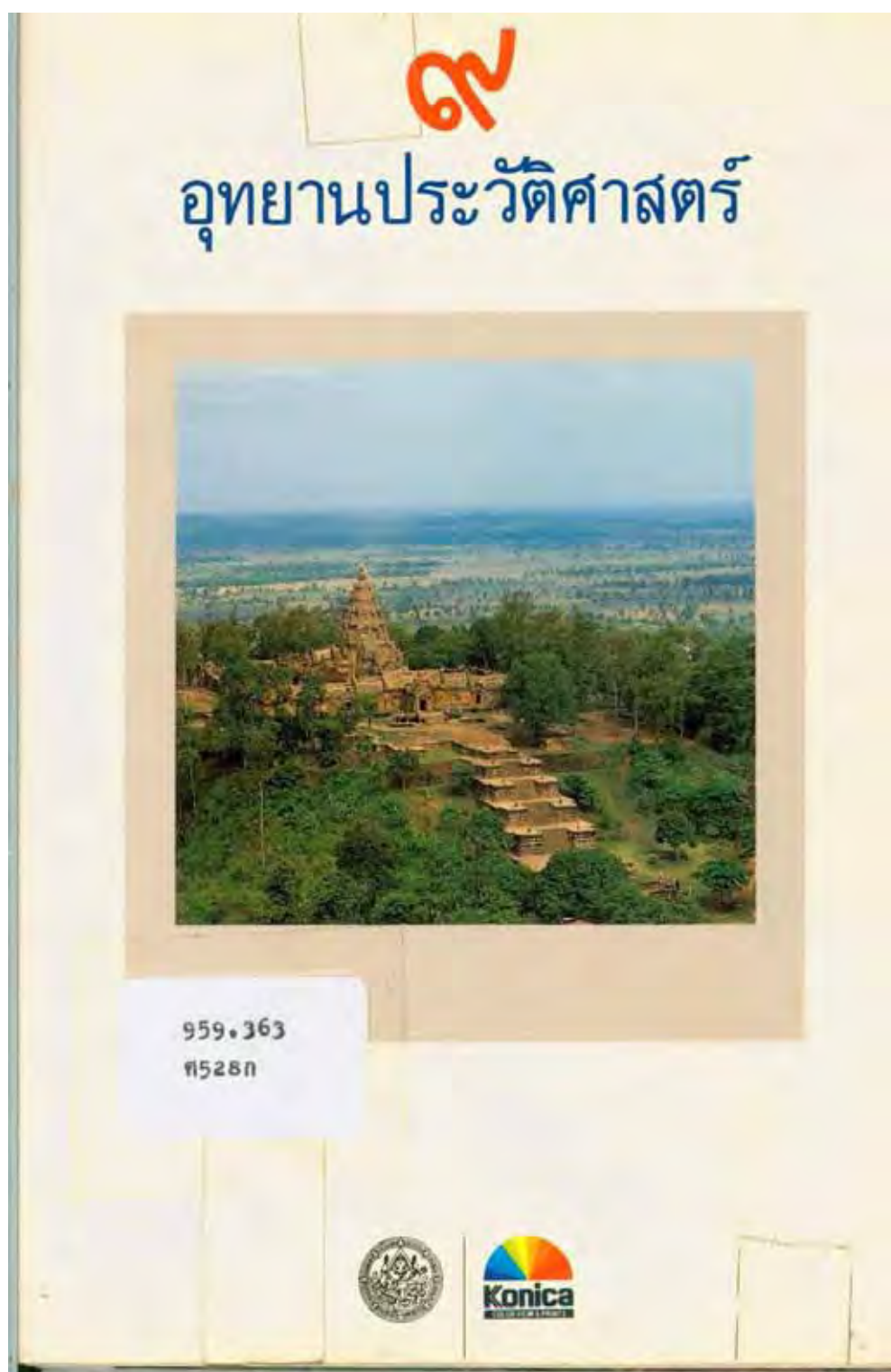


นับได้ว่าเป็นชิ้นงานศิลปะในยุคแรกเริ่มของศิลปะ
ในสมัยสุโขทัย โดยเป็นลักษณะการแกะสลักเรื่องราว
ของพระพุทธรูปในปางลีลาต่างๆ ที่มีความหมาย

เจดีย์ทรงดอกบัวตูม

เจดีย์ทรงดอกบัวตูมเป็นลักษณะ
ที่เด่นชัดของศิลปสุโขทัยโดยทั่วไป
โดยมีลักษณะเด่นอยู่ที่โครงสร้าง
ของเจดีย์ที่มีรูปทรง
คล้ายดอกบัวตูม





Booklet of Historical Park

THE HISTORICAL

THE CULTURAL HERITAGE OF THAILAND IS AN INVALUABLE MENTAL RESOURCE OF THE NATION, WHICH REPRESENTS THE GREAT CULTURAL ACHIEVEMENTS IN SOCIAL EVOLUTION THROUGHOUT ITS HISTORY. AND THROUGH PROFOUND RESEARCH WE CAN HAVE SOME GLIMSES OF THE THOUGHTS, IDEALS AND LIFESTYLES OF OUR ANCESTORS. WE ARE PROUD OF THE PROMINENT CIVILIZATIONS CREATED AND ENJOYED BY OUR ANCESTORS, WHICH CONSTITUTE ALTOGETHER A LONG CULTURAL TRADITION.

From the abundant cultural treasures in the forms of artifacts and monuments found in all regions, we can reconstruct the continuous prosperity flourished since the ancient times as early as in any other parts of the world.

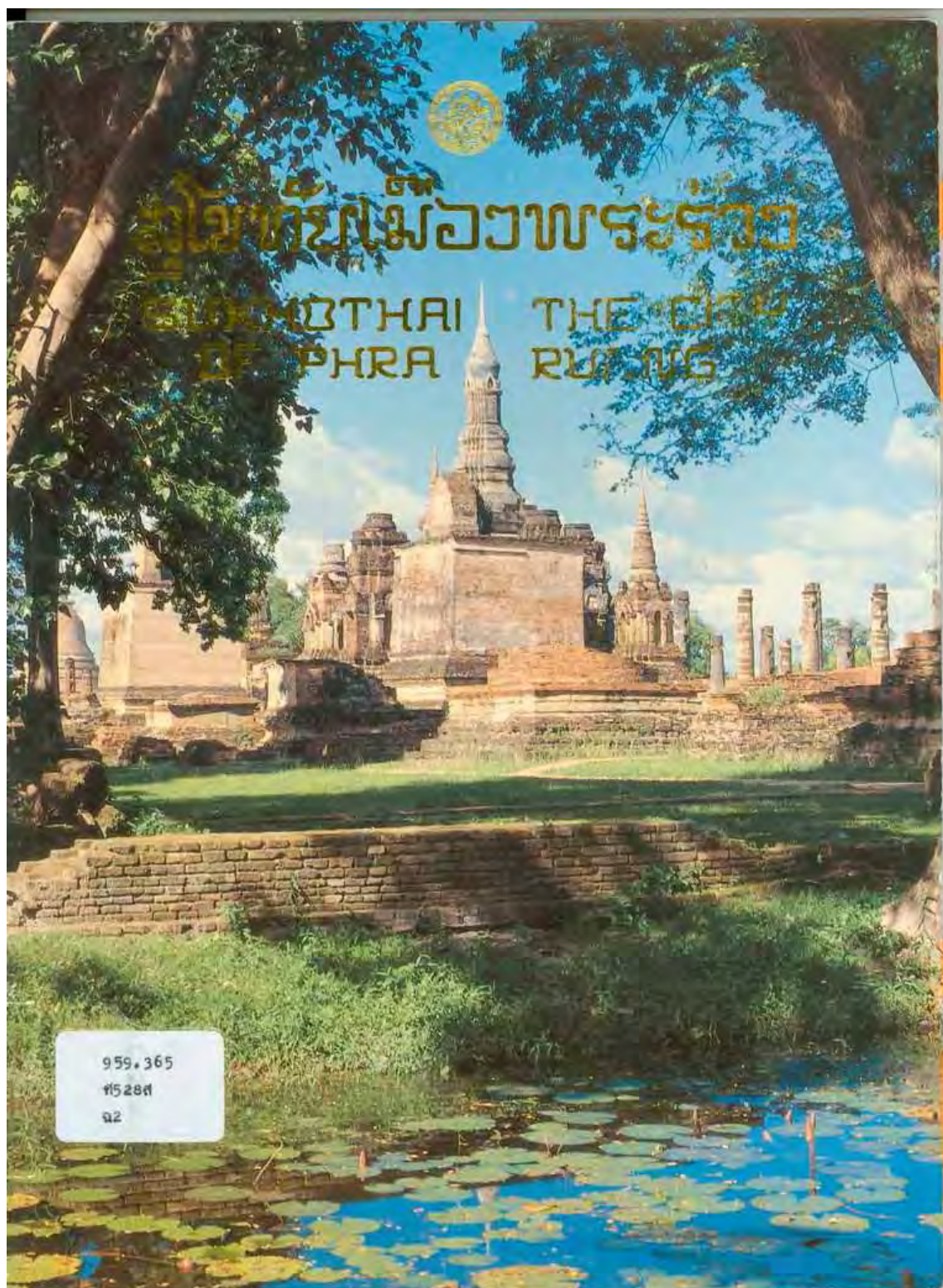
These cultural relics make the Thai people proud, not only those living in the particular locality but also the nation as a whole. The people appreciate their significant meanings and cherish them as precious cultural treasures inherited to them from their remarkable ancestors. The Thai government, through its responsible Fine Arts Department, has always been concerned with conservation of the cultural heritage.

The idea of conservation of archaeological remains for the nation's economic and social benefits began to materialize since 1976. The then government included the project of art and culture conservation in the 4th National Economic and Social Development Plan (1977/1981) to realize the idea efficiently in conjunction with economic development for the general benefit of the nation. The first project of the plan was the Sukhothai Historical Park to develop the archaeological monuments in the ancient capital of Sukhothai. And then for the subsequent 9th National Economic and Social Development Plan (1982/1986), the Fine Arts Department included several other Historical Parks in the Plan according to the archaeological significance of the sites. At present the Fine Arts Department under the supervision of Ministry of Education has nine projects of Historical Parks as follows:

PARKS OF THAILAND

1. SUKHOTHAI HISTORICAL PARK IN SUKHOTHAI PROVINCE
2. PHRA NAKHON SRI AYUTTHAYA HISTORICAL PARK IN AYUTTHAYA PROVINCE
3. PHANOM RUNG HISTORICAL PARK IN BURIRAM PROVINCE
4. SRI THEP HISTORICAL PARK IN PHETCHABUN PROVINCE
5. PHRA NAKHON KHIRI HISTORICAL PARK IN PHETCHABURI PROVINCE
6. SRI SATCHANALAI HISTORICAL PARK IN SUKHOTHAI PROVINCE
7. PHIMAI HISTORICAL PARK IN NAKHON RATCHASIMA PROVINCE
8. MUANG SINGH HISTORICAL PARK IN KANCHANABURI PROVINCE
9. KAMPHAENG PHET HISTORICAL PARK IN KAMPHAENG PHET PROVINCE

All the Historical Park projects are carried out without delay. And the first historical park opened to the public was Muang Singh in Kanchanaburi Province on the third of April in 1987. The opening ceremony organized by the Fine Arts Department was graciously presided over by H.H. Princess Mahachakri Sirindhorn. In May 21, 1988, in celebration of the National Heritage Conservation Day Anniversary, the Phanom Rung Historical Park in Buriram Province will be open to the public as the second Historical Park of Thailand. The Sukhothai Historical Park will have its opening in July in 1988 to dedicate the park to H.M. the King on the occasion of His Majesty's Mahachulaprasad celebration, which will mark the King's longest reign in the history of Thailand. The details of the Nine Historical Parks of Thailand are as follows:



Sukhothai, The City of Phra Ruang



Wat Mahathat Sukhothai



King Ramkamhaeng Inscription No.1

Biography



Name : Supot CHITTASUTTHIYAN

Home Address :

27 Soi Theppratab Amnuaysongkram Rd. Dusit, Bangkok 10300, Thailand.

Mobile Phone : 081-458-5919

Nationality : Thai

Born : 20th April, 1947, in Bangkok, Thailand.

Education :

B.Arch. Industrial Design, Faculty of Architecture, Chulalongkorn University in 1971.

M.A. Philosophy, Faculty of Arts, Chulalongkorn University in 1975.

Ph.D. Candidate in Architectural Heritage Management and Tourism, Faculty of Architecture, International Program, Silpakorn University.

Training and Workshop :

Mini MBA. 1980, Chulalongkorn University

Modern PR. 1982, Public Relation Association of Thailand.

Painting in Ancient European Technique 1998 Silpakorn University.

Museum Exhibition Design 2003, National Science Museum.

Career :

1970 – 1971 Lecturer, College of Construction

1972 – 1993 Senior Specialist, Siam Commercial Bank

1994 – 1998 Managing Director, Siam Books and Publication Co.Ltd.

2000 – 2002 Deputing Director, Cultural Center, Dhurakit Bandit University.

2002 – 2007 Manager, Siam Commercial Foundation.

2002 – 2007 Director, Thai Bank Museum, Siam Commercial Bank.

2007 – 2009 Senior Curator, Thai Bank Museum, Siam Commercial Bank.

Experiences :

Special Lecturer, Educated School, Mahidol University, in Aesthetics of Music.

Special Lecturer, Undergrade School, Thammasat University, in Philosophy of Arts.

Award :

First Price Award in Desk Calendar Design of Maha Chakri Sirindhorn Foundation by
Public Relation Association of Thailand

The Designer of Siam Commercial Bank LOGO since 1973.

Other Activities :

The Deputy Secretariat and committee, Maha Chakri Sirindhorn Foundation.

Vice – Chairman, Museum Association of Thailand.