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PARIWAT THAMMAPREECHAKORN : DEVELOPMENT OF KHMER

CERAMICS IN THE ANGKORIAN PERIOD. THESIS ADVISORS : PROF. M.R.

SURIYAWUT SUKSVASTI, Ph.D., AND NATTHAPATRA CHANDAVIJ. 321 pp.

The purpose of this study was to study the difference of the development of Khmer ceramics in the Angkorian period between the Phnom Kulen kilns in Cambodia and the Phnom Dangrek kilns in northeastern Thailand in their technology of making ceramics, firing, stacking methods, types of kilns, shapes of products, their uses, the relationships with Chinese proto-type ware and beliefs that may be hidden in them.

The instruments used for gathering data were; 1) from the excavations at the Phnom Kulen kiln sites by the Cambodian and Japanese archaeologists during 1984-1988 and at the Phnom Dangrek kiln sites during 1984-1988. 2) from the relationships between Chinese proto-type ceramics and Khmer ceramics. Though, there are few documents which cited the diplomatic relationships between the Cambodian and Song in the Angkorian period. 3) from the excavations by Bernard-Philippe Grolier at Angkor in 1975 that the 11<sup>th</sup>-13<sup>th</sup> centuries Song imperial wares have been found like Quyang, Yaozhou and Jianyang. The 11<sup>th</sup>-13<sup>th</sup> centuries Song export wares have been excavated from the ancient monuments in Cambodia and northeastern Thailand such as the wares from the Jingdezhen, Dehua, Cizao and Qishi kilns.

The results of the study were: both have differences obviously in technology of making ceramics, firing methods and shapes of wares by having inspiration from unlike sources. However, they may have a contemporary production phrase between the early to mid-11<sup>th</sup> century. The shapes of the Phnom Kulen wares have resembled with the late 10<sup>th</sup> to mid-11<sup>th</sup> centuries late Five Dynasties to Northern Song period and quite consistent to the late 10<sup>th</sup> to mid-11<sup>th</sup> century. As for the Phnom Dangrek wares have resembled with the early 11<sup>th</sup> to late 12<sup>th</sup> centuries Northern to Southern Song periods and quite consistent to the early 11<sup>th</sup> to late 12<sup>th</sup> centuries. Several covered jars in zoomorphic forms that have traces of lime inside. It can reflect the sewing betal culture and fertile on the Dangrek Mountains that the wild animals were plentiful and near the Tonle Sarp that the fresh water animals were rich. The cat is the only one pet which keeps to entertain tender feelings because its neck usually hangs a bell. They have not inspired from belief and religion but some animals have meaning accidentally equivalent to belief of Buddhism and Hinduism.

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