

ห้องสมุดงานวิจัย สำนักงานคณะกรรมการวิจัยแห่งชาติ



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**BRONZE STATUES MADE FROM THE LOST WAX CASTING TECHNIQUE AND THEIR
MEANING IN CONTEMPORARY THAILAND: A CASE STUDY OF THE BRONZE FOUNDRY
OF THE FINE ARTS DEPARTMENT IN SALAYA, NAKHON PATHOM**

MRS. MANGALA PRADHAN

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS PROGRAM IN THAI STUDIES
FACULTY OF ARTS
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Mrs. Mangala Pradhan

A Thesis Submitted in Partial Fulfillment of the Requirements
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รูปหล่อสำริดจากเทคนิคการหล่อขี้ผึ้งและความหมายในสังคมไทยปัจจุบัน: กรณีศึกษา

โรงหล่อรูปสำริด กรมศิลปากร ศาลายา จังหวัดนครปฐม

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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรมหาบัณฑิต

สาขาวิชาไทยศึกษา

คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2553

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

มังกาลา ปราทาน: รูปหล่อสำริดด้วยกรรมวิธีสำรอกขี้ผึ้งและความหมายในสังคมไทยร่วมสมัย: กรณีศึกษาโรงหล่อของกรมศิลปากร อำเภอศาลายา จังหวัดนครปฐม. (BRONZE STATUES MADE FROM THE LOST WAX CASTING TECHNIQUE AND THEIR MEANING IN CONTEMPORARY THAILAND: A CASE STUDY OF THE BROZE FOUNDRY OF THE FINE ARTS DEPARTMENT IN SALAYA, NAKHON PATHOM) อ. ที่ปรึกษา
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รูปหล่อสำริดปรากฏเป็นส่วนหนึ่งในวัฒนธรรมไทยมานานหลายศตวรรษกระบวนการสร้างรูปหล่อสำริดมีพัฒนาการมาโดยตลอดและมีความสำคัญอย่างยิ่งในสังคมไทยวิทยานิพนธ์นี้มุ่งศึกษาและทำความเข้าใจคติความเชื่อในการสร้างรูปหล่อสำริดของชนชั้นนำไทยและที่สำคัญยิ่งไปกว่านั้นยังมุ่งที่จะบันทึกกระบวนการและอธิบายความแตกต่างระหว่างกรรมวิธีการหล่อสำริดที่มีมาแต่ดั้งเดิมกับวิธีการหล่อสำริดแบบสมัยใหม่และด้วยเหตุที่คนไทยส่วนใหญ่ล้วนให้ความเคารพสักการะพระรูปหล่อสำริดของพระมหากษัตริย์คติความเชื่อในการสร้างพระรูปเหล่านี้จึงน่าสนใจที่จะศึกษาด้วย

วิทยานิพนธ์นี้ศึกษาความนิยมในการใช้กรรมวิธีการหล่อสำริดแบบสำรอกขี้ผึ้งและเหตุที่กรรมวิธีดังกล่าวได้รับความนิยมพร้อมทั้งศึกษาความนิยมในการสร้างรูปหล่อของชนชั้นนำไทยพระวชิรรัชต์ยัตถ์ตลอดจนบุคคลที่ได้รับการยกย่องต่างๆทั้งในระดับชาติและระดับบุคคลและพิจารณาคติในการสร้างว่าเป็นเพราะวัฒนธรรมตะวันตกที่เข้ามาช้านานหรือเป็นเพราะคติการบูชาบรรพบุรุษที่เป็นรากเหง้าของสังคมไทยหรือเป็นเพราะความศรัทธาที่มีต่อสถาบันพระมหากษัตริย์พุทธศาสนาศาสนาพราหมณ์ฮินดูและความเชื่อดั้งเดิมที่ทำให้มีการตั้งหรือประดิษฐานรูปและพระรูปเหล่านั้นไว้ตามที่สาธารณะต่างๆและทำให้ผู้คนนิยมมาสักการะบูชาเพื่อแสดงความกตัญญูตเวทิตา

วิทยานิพนธ์นี้ยังมุ่งที่จะจดบันทึกกระบวนการหล่อสำริดแบบสมัยใหม่และกรรมวิธีการหล่อสำริดแบบดั้งเดิมกรรมวิธีการหล่อสำริดแบบดั้งเดิมมีคุณค่าด้านความงามและสะท้อนให้เห็นความสามารถในเชิงช่างของไทยแม้ว่ารูปหล่อสำริดที่สร้างขึ้นด้วยกรรมวิธีการหล่อแบบสมัยใหม่ดูจะมีคุณค่าน้อยกว่าเมื่อเทียบกับรูปหล่อที่สร้างขึ้นตามวิธีการดั้งเดิมแต่เหตุที่การหล่อสำรอกขี้ผึ้งแบบสมัยใหม่ได้รับความนิยมมากกว่าก็เป็นเพราะวัสดุและเครื่องมือต่างๆที่หาได้ง่ายรวมทั้งการสร้างสรรคผลงานศิลปะตามแนวทางสมัยใหม่

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MANGALA PRADHAN: BRONZE STATUES MADE FROM THE LOST WAX CASTING TECHNIQUE AND THEIR MEANING IN CONTEMPORARY THAILAND: A CASE STUDY OF THE BRONZE FOUNDRY OF THE FINE ARTS DEPARTMENT IN SALAYA, NAKHON PATHOM.THESIS ADVISOR: ASSOCIATE PROFESSOR SUNAIT CHUTINTARANOD, Ph.D.

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Bronze statues have been a vital part of Thai culture over the past number of centuries. The process of making these statues has evolved over time and moreover, these statues have always been very prominent within the Thai community. This thesis attempts to understand and study the beliefs behind making bronze statues of Thai elites. More importantly, this thesis attempts to document the process and differentiate traditional techniques of bronze casting with the contemporary method of bronze casting. As the bronze statues of past kings and monarchs are also worshiped by the majority of local people in Thailand, the spiritual dimension of making such statues are also considered.

This thesis studies the popularization of contemporary lost wax process and reasons behind its popularity. Likewise, the popularization of making bronze statues of Thai elites and heroic figures nationally and individually; and whether it is the reason of the deep rooted eastern culture or specially the deep rooted Thai belief in ancestral worship, faith on Monarchy, Buddhism, Hinduism, and animism, that imparts the public display of such figures which ultimately ends up as a cult object and places of pilgrimage, veneration and to show gratitude for the normal Thai people.

The thesis attempts to make inventory and document the process of contemporary and traditional bronze casting technique. Traditional bronze casting technique has its own aesthetic and technical value. Although bronze statues manufactured from the contemporary bronze casting technique lacks its value compared to the bronze made from traditional technique, the reason of popularization of the contemporary lost wax process is the easy available modern material and equipment as well as the modern way of making art objects.

Field of Study Thai Studies

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