



**CULTURAL ROUTES AS HERITAGE IN THAILAND:
CASE STUDIES OF KING NARAI'S ROYAL PROCESSION ROUTE
AND BUDDHA'S FOOTPRINT PILGRIMAGE ROUTE**

**By
Sayamol Chairatudomkul**

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
DOCTOR OF PHILISOPHY
Program of Architectural Heritage Management and Tourism
(International Program)
Graduate School
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The Graduate School, Silpakorn University has approved and accredited the Thesis title of “Cultural Routes as Heritage : Case Study of Buddha’s Footprint Pilgrimage Route.” submitted by Ms.Sayamol Chairatudomkul as a partial fulfillment of the requirements for the degree of Doctor of Philosophy in Architectural Heritage Management and Tourism

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SAYAMOL CHAIRATUDOMKUL : CULTURAL ROUTES AS HERITAGE IN THAILAND
: CASE STUDIES OF KING NARAI'S ROYAL PROCESSION ROUTE AND BUDDHA'S FOOTPRINT
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This research aims to study the cultural routes concept and use it as a tool to enable the conservation of the Buddha's Footprint Pilgrimage Route in Thailand, as well as to enhance the visitor's appreciation of the heritage sites along the ancient route. The study of the cultural routes concept also aims to suggest appropriate interpretation strategies for raising the awareness of the young generation and visitors, so that they will gain experience from travelling on this route of faith. The results of the study reveal that it is necessary to improve the understanding of cultural routes concept and their significance by using an integrated interdisciplinary approach. This will promote both understanding and cooperation among all people regardless of nationality, for the best result in terms of cultural heritage preservation. In this research King Narai's Royal Procession Route was also studied, but it was found that this is a heritage trail not a cultural routes. The main difference between a cultural route and heritage trail is that cultural routes fosters a better understanding of cultural heritage and do not consider as a single unit, but rather as a system of components and seen 'as a whole'.

The process of developing the Buddha's Footprint Pilgrimage Route into a cultural route has followed the ICOMOS Charter on Cultural Routes in the identification of cultural heritage. This process leads to the understanding of the significance of the route as a whole. It shows that this pilgrimage route is distinguished in having heritage significance and authenticity, which reflects on the beliefs and faith people still hold about the Buddha's Footprint. Currently there are several monuments and sites along the pilgrimage route. Some parts of the original route cannot be seen due to the present development; however, some parts are well cared for by local authorities under the supervision of the Fine Arts Department. Importantly, the local communities have formed a volunteer group, to be responsible for maintaining and taking care of heritage sites along this pilgrimage route.

Additionally, in order to promote the right understanding about the cultural routes concept, the researcher was involved in participatory action research (PAR), covering a training session and a young interpreter contest, in order to disseminate knowledge of the pilgrimage route's significance and to raise awareness among stakeholders. The findings of these activities indicated that the community members were active parties who gained more knowledge and understanding towards pilgrimage route's conservation. Besides, they felt very proud and were aware of the value of their cultural heritage, which can be seen in their 'Hospitality Host Group' focusing on taking care of the heritage. Regarded as an important tool for conserving heritage sites, the Hospitality Host Group played a major role in raising awareness among young generations and visitors. The interpretation strategies were then proposed, allowing young generations and visitors to connect to the authentic aspects of the whole Buddha's Footprint Pilgrimage Route. The key value of conducting conservation activities through cultural routes in Thailand's context lies in the cooperation achieved. The participation between all levels must be increased by considering the participation that provides benefits to the stakeholders. Opinions of the stakeholders on the cultural routes concept indicated that the cultural route has major role in stimulating cultural tourism of the pilgrimage route. As a result, an educational program should be held in order to encourage local communities and young students to articulate the values they see in their heritage, to conserve those values, and to be aware particularly of the value of their sacred heritage.

Student's signature

Thesis Advisor's signature

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Chapter I

Introduction

Statements and Significance of the Problems

Many contemporary theories and practices related to the conservation of cultural heritage have emerged in the past few decades. One such new area relates to cultural routes. The potential of cultural routes as a new and important form of heritage has now been appreciated in many countries. On 13 October 1964, a Council of Europe working group proposed the idea of the European Institute of Cultural Routes, with the prime objectives of raising awareness of European culture through travel, setting up networks for cultural tourism and cultural landscape of Europe, and promotion the sites of European civilisation as places of interest to tourists (Council of Europe, 2004a: 1). In 1987 the Council of Europe accepted the 'Way towards Santiago de Compostela' as the first European Cultural Route. At the time of European medieval pilgrimage activity in the thirteenth century, around half a million pilgrims per year visited the shrine of Saint James at Santiago de Compostela, Spain. Then seven centuries later, approximately 5 million people visited the same shrine in 1993 (Murray and Graham, 1997: 514). All of them were tourists, but also true pilgrims who found a space of devotion and meditation, just like discovering personal space (Digance, 2003: 144).

The term cultural route has been defined by the International Council on Monuments and Sites (ICOMOS), the key professional organisation operating globally in the cultural heritage field, as

a land, water, mixed or other type of route, which is physically determined and characterised by having its own specific and historic dynamics and functionality; showing interactive movements of people as well as multi-dimensional, continuous and reciprocal exchanges of goods, ideas, knowledge and values within or between countries and regions over significant periods of time; and thereby generating a cross-fertilisation of the cultures in space and time, which is reflected both in its tangible and intangible heritage.

(ICOMOS-CIIC, 2004:3)

The European Institute of Cultural Routes has described the term cultural routes as 'an instrument for understanding the European values arising from the complex cultures and societies that have formed Europe' (Council of Europe, 2002b: 2).

ICOMOS and the Council of Europe (COE) are two organisations where this new paradigm was manifested. It is possible to note that firstly, the COE has, at least in principle, promoted the status of cultural heritage to cultural route programs. Secondly, the role of Non-Government Organisations (NGOs), including private sector, civil society organisations, has been considered an effective means in reaching cultural routes development and establishing of heritage tourism and thirdly, UNESCO has also responded accordingly to this movement. It has endorsed the notion of cultural routes as a three-tier development that balances cultural, social and economic development.

The Silk Road resulted from an expansion of commercial and cultural exchanges from the Mediterranean through Central Asia to China in the late second century BC. The Silk Road drew many people by the lure of silk trade along ancient pathways of profit. This route was not only used for transporting goods, but also for communicating news of foreign worlds (Silk Road Project, 2004: 1). Because of this, UNESCO initiated a project entitled 'Integral Study of the Silk Roads: Roads of Dialogue'. Many people were involved with the project, which included enabling international teams of scholars to retrace the ancient silk roads and conducting international seminars and meetings that adopted a multidisciplinary approach. They had identified five routes referred to collectively as the 'Silk Road' both across land and sea; namely, a Desert Route from Xian to Kashgarin, a Maritime Route from Venice to Osaka, a Steppe Route in Central Asia, a Nomad's Route in Mongolia and a Buddhist Route in Nepal (UNESCO, 2004a: 1). It can be said that the 'Roads of Dialogue Project' is the most important driving force for the success of the cultural route concept as a way of understanding, conserving the heritage sites along this route and increasing our knowledge of the key role played by different peoples in the process of dialogue between the civilizations along the Silk Road. In November 2002, UNESCO held the International Symposium on the Silk Roads in Xi'an, the Xi'an Declaration was adopted, which repeated UNESCO's message for the promotion of understanding and the conservation of irreplaceable heritage sites of the ancient Silk Road. Cultural routes are regarded as the most important in supporting the raising of public awareness and the promotion of mutual knowledge among civilisations, cultures and religions through an enhanced presentation of their mutual interactions for people of all countries (UNESCO, 2004b: 1).

The Australia ICOMOS 'Making Tracks Conference 2001' was initiated with the objective to 'reach a better understanding of the cultural routes of the Australian and Asia-Pacific region as a contribution to broader research in the global context' (Blair, 2002: 1). The conference was based on multilateral co-operation involving a chain of projects and information sharing networks and people who are involved with heritage places, namely, owners, managers, researchers, interpreters and visitors. At this

conference, in addition to the papers, there were two sessions aimed at examining the possibility of applying heritage tourism to local communities. Cultural routes required proper management to develop cultural activities involving visitors, and to make people realise the significance of the culture that created the route. For this concern, the cultural issues of stories and story-telling were the starting point at which cultural messages were conveyed to the visitors. The cognitive and emotional appreciation of routes by the visitor depends on the appropriate information and presentation. In Australia, most of the cultural routes are cultural Indigenous routes. Therefore, when the Indigenous people have the ability to appreciate the interpretive and management of living traditional routes, it also enhances the experience of visitors in both tangible and intangible aspects, similarly to the Silk Road Project that focuses on justification of those aspects and elements that will ‘tell the story’ of the Chinese Silk Road in a comprehensive manner. This aims to create understanding and appreciation of the Silk Road and its cultural-historic significance of heritage sites that support the storytelling.

Focusing on the cultural routes in both regional and national levels in Thailand, it is fair to say that the Government has spent a lot of money and time to prepare the tourism marketing as a tool to provide more economic benefits. Nevertheless, insufficient attention is paid in Thailand to cultural routes. In fact, overall the unique tourist attractions of Thailand are rich and diverse, covering both natural and cultural heritage, but cultural routes have received little attention. However, Many cultural routes in other parts of the world have now been drawing visitors for more than a decade. These include the Silk Road, the Slave Routes in the United States and the Kii Mountain Pilgrimage Route in Japan. Furthermore, Thailand’s neighbours have sought to promote themselves as cultural heritage destinations throughout Asia and such promotion has included heritage trails. Examples include Penang and Malacca in Malaysia and Jakarta’s old town (‘Kota’ or former Batavia) in Indonesia (Mintel, 2003: 21). This has motivated various branches of the Thai governmental sector to use the term ‘Cultural Route’ for promoting numerous cultural heritage sites, such as the Bangkok Cultural Routes and Phuket City’s Cultural Routes. In fact these routes, like the Malaysian and Indonesian examples, are only heritage trails. There are important distinctions to be made between cultural routes and heritage trails. This is discussed in the following paragraphs and further in Chapter II of this dissertation. In order to create the right understanding, the expression used by the ICOMOS International Scientific Committee on Cultural Routes (CIIC) must be clarified.

This dissertation aims, therefore, to conduct a case study of the Buddha’s Footprint Pilgrimage Route in the Central part of Thailand in order to encourage this particular route’s conservation as a significant item in Thai religious heritage. In addition, the study is intended to demonstrate the way in which the concept of ‘cultural route’ as

used by ICOMOS and other international agencies. The findings of the case study would be beneficial in the implementation of the concept in the Thai context. Also, it attempts to explore appropriate interpretations of Thai religious heritage in order to improve knowledge and understanding among stakeholders or the people involved. For over 300 years, the Buddha's Footprint Pilgrimage Route has always involved people who travel with the same goals, although the route itself has been changed and has evolved over time. The survey of the pilgrimage route shows that some communities, who live nearby the monuments of the route, have no awareness in the significance of their local heritage sites. This is due to the lack of knowledge and understanding about the significance of the route and the relations between those sites and the pilgrimage. Through the use of the case study, important aspects of what might be regarded as a model of identifying and managing cultural routes for Thailand will be highlighted.

In pursuing this dissertation, The author has also been motivated by the cultural heritage diversity in the case study area. Many studies have been conducted on cultural routes and these will be discussed in the Literature Review in Chapter II, but only a few are relevant to Thailand. There is also little available literature on cultural routes management practice that might be used for protecting and enhancing pilgrimage routes in Thailand, or on the differences between the cultural routes and heritage trail concept. Therefore, this dissertation aims to study cultural routes in Thailand, particularly in Ayutthaya and Sara Buri province, with an in-depth coverage within the context of Thai cultural heritage generally. Thus, the author will propose a cultural route of Buddha's Footprint Pilgrimage Route in order to advance the body of knowledge of Thai cultural heritage.

Research Problems

This study presents an analysis of the cultural route as a tool for encouraging the conservation and appreciation by the younger generation and other people in Thailand of the Buddha's Footprint Pilgrimage Route. The dissertation also addresses the following questions:

1. What are the differences between a cultural route and a heritage trail?
2. How can we create the right understanding of the meaning of the 'cultural route' concept?
3. What are the factors for developing the cultural route within the context of Thailand?
4. How can we create effective interpretation strategies of this specific cultural route, the Buddha's Footprint Pilgrimage Route, to educate and raise awareness of young generation and visitors?

5. Can the use of the cultural route concept contribute significantly to the host community's socio-cultural developments as perceived by the stakeholders?

Based on the above problems, this dissertation endeavours to achieve the following research goals and objectives.

Goals and Objectives

1. To study the concept, development process of cultural routes, and religious heritage.
2. To gather information about current research and conservation and management practice concerning the cultural routes in other countries and in Thailand.
3. To use the Buddha's Footprint Pilgrimage Route to demonstrate to the Government how the cultural route concept can be a useful tool for encouraging the conservation and visitor appreciation of this form of cultural heritage.
4. To explore appropriate interpretation strategies for raising the awareness of young generation and visitors about the Buddha's Footprint Pilgrimage Route specifically and Thai cultural heritage in general.
5. To suggest guidelines that tourism-related governmental agencies such as the Tourism Authority of Thailand (TAT), and Fine Arts Department of Thailand (FAD), etc. might use to more properly manage and respond to the growth of interest in cultural routes.

Expected Outcomes

The dissertation aims to have the following outcomes:

1. A transfer of cultural route know-how and best practice from the international arena to Thailand.
2. Guidelines on 'how to take the cultural routes concept appropriately as a tool for educating and raising awareness of cultural heritage through travel'.
3. Recommendations on how the stakeholders might revitalise the Buddha's Footprint Pilgrimage Route.
4. Increased awareness that cultural routes provide another effective means for understanding, managing and benefiting from Thai cultural heritage.

Scope of the study

The area of study covers the Buddha's Footprint Pilgrimage Route, starting from Tha Chao Sanuk, Tha Rua district in Ayutthaya Province, following Farang Song Klong Road ('Road of the Westerner with a Theodolite') in Ban Mo district, to Phra Phuttabat Temple in the Phra Phuttabat district of Sara Buri Province. It covers a distance of 20 kilometres. For the period of study, the study starts from year 1620 in King Songtham's reign, which was the year when the Buddha's footprint was found, until the present.

Research Methodology

The research method for this dissertation entitled 'Cultural Routes as Heritage: The Case Study of Buddha's Footprint Pilgrimage Route' is based on qualitative research methods. There are four main methods, including the gathering of empirical data; fieldwork; interviews; participant observation and document analysis, and summarising and presentation of the results.

Documentary Research

Since this dissertation focuses on the study of cultural routes within the context of Thailand and seeks to develop a suitable set of interpretation guidelines, the review of literature about cultural routes and religious heritage must be done first, followed by historical research and analysis of the importance of pilgrimage culture. This information is gathered mainly from English documents because the study of cultural route in Thailand is still very limited. However, the historical data about the Buddha's Footprint Pilgrimage Route are gathered from both Thai and foreign documents, such as the *Royal Chronicle of Ayutthaya* and the memoirs of diplomats, missionaries and the representatives of foreign companies. Materials also include articles from journals, archives, academic publications and governmental regulations concerning the preservation of national heritage.

All secondary data relevant to the focused areas was collected and analysed, including electronic on-line resources. Libraries and the Thailand National Archives were important information sources. Organisations involved with cultural heritage and heritage tourism were contacted. Phra Phuttabat Temple and the Fine Arts Department Regional office in Ayutthaya province were also useful resources organisations. In addition, participation in the meetings and conferences relevant to the proposed topic was undertaken in order to broaden the perspectives and collect further information.

A comprehensive inventory of the structures and heritage sites along the route is essential to establish the most appropriate way for cultural routes studies in Thailand. As such, the methodology of this dissertation is based on approach advocated by the Cultural Routes Process of ICOMOS-CIIC. This approach includes the following steps:

1) The Preinventory should consist of preparing a basic list of cultural routes: This consists of starting a primary process of identification of the routes meeting the criteria defined in the above concepts, which specifies their: 1) basic content; 2) territorial scale (global, continental, regional, national, etc.) and geographic location; 3) nature (religious, commerce, political-administrative, mixed, etc.), and 4) physical medium (overland, sea, river, lake, mixed, etc.) The data specified in the “Identification and Promotion Records” of the CIIC should be included for each route. When it is not feasible to include all the data listed in the records from the start, at least the basic sections should be filled out and the remaining information added later.

2) Determination of the different components of each route. Based on the information specified in the previous step, the components of the proposed route will be determined by a list in which the specific heritage elements involved in the route are classified by fields or subjects. For example: historic towns or cities, fortifications, religious architecture, public works, industrial heritage, cultural landscapes, etc.

3) Route adjustment. The route will be reviewed and adjusted to include any possible changes to define more precisely the route and the list containing the classification of potential heritage components of the route.

4) Work distribution by geographic areas. Once the route and list of potential components have been established, the work to be done can be planned according to the different territorial scales.

5) Inventory of route components by work teams: Based on the classification of route components and work planning by geographic areas, suitable teams can be assigned to prepare the inventory of the elements making up the cultural route using records specifically designed for this purpose.

6) Inventory of Cultural Routes: As the final step, the CIIC will register in its inventory those routes that have been appropriately defined, studied and inventoried. All routes must meet the definitions and use the methodological basis established by the CIIC in previous congresses, which have been widely disseminated through the corresponding web page of ICOMOS.

Source: The ICOMOS-CIIC (2001: 5)

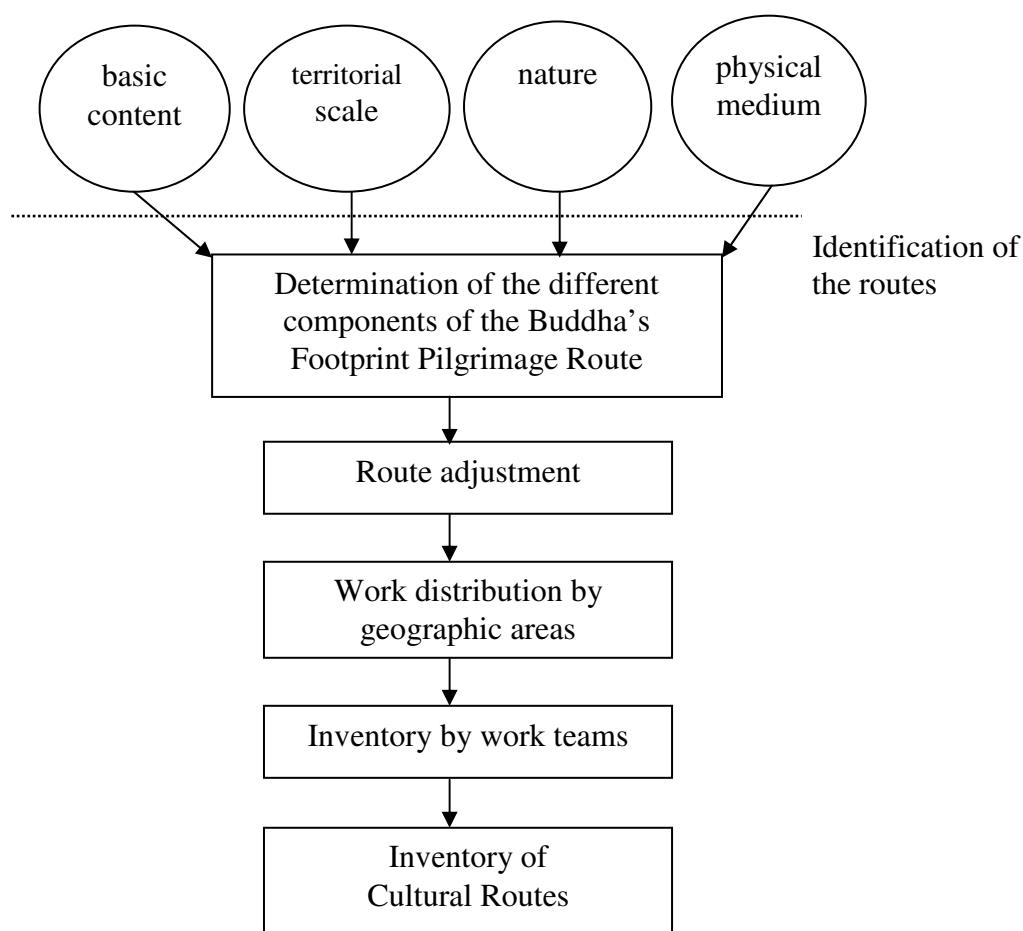


Figure 1 The methodological design of the inventory of cultural routes

Social Research by Fieldwork

Field surveys of the Buddha's Footprint Pilgrimage Route have been carried out during the period 2005-2008. Prior to the field survey, background information about this pilgrimage was gathered and studied. The materials include maps of the pilgrimage route, which enables an understanding of the environment, character, and

location of the study area. Aerial photos from 1957 to 1975 were studied together with geography maps to locate the area of the route, the ancient road, palace, water well, pavilion, temple and settlement. Field surveys revealed the physical characters of the route and the distribution of heritage sites along pilgrimage routes in Ayutthaya and Sara Buri provinces. Then, the information from field survey and the aerial photos were compared, in order to find any changes along the route.

In-Depth Interviews

The researcher defined the key topics and interviewed all of the stakeholders using a structured interview format. The questions were composed of three parts: the religious heritage in the Buddha's Footprint Pilgrimage Route, cultural routes issue, and the possibility of the cultural routes to be founded.

The participant interviewees selected were the directors of governmental organisations involved with cultural heritage and stakeholders at particular sites: Fine Arts Department (FAD) Regional Office in Ayutthaya province; Fine Arts Department (FAD) Regional Office in Lop Buri province; Tourism Authority of Thailand (TAT) Central Region Offices: Region 7 in Lop Buri province, and Cultural Office of Sara Buri province. These government sectors are the key units dealing with the management and conservation policy of the heritage sites along this route. The purposes of the interviews were to find out their attitudes and understanding of the cultural route issues concerning their roles in creating cultural route programs for Pilgrimage Route, and to investigate their perspectives towards the manipulation of heritage sites along the route. In an attempt of data triangulation, not only the directors but also the archaeologists at FAD were interviewed in order to seek for information on the restoration and conservation process of the heritage sites and on the potential problems in the implementation.

Within the study area, the emphasis has been placed on in-depth interviews at a range of the heritage sites, including with the Abbot of Phra Phuttabat Temple, monks, Hospitality Host Group, and teachers. These people are the leaders of community having a strong influence on the community's thoughts. They are responsible for the development and management of Phra Phuttabat Temple, which is the destination of the pilgrimage. Moreover, Phra Phuttabat Temple also organises several projects to encourage people, including especially the young generation, to follow the moral teachings of Buddhism, such as meditation camps and guide training at Phra Phuttabat Temple. These activities support the preservation of national cultural heritage.

Local community: Interviews were carried out among pilgrims coming from different parts of Thailand, as well as with the local residents, who used to take the pilgrimage

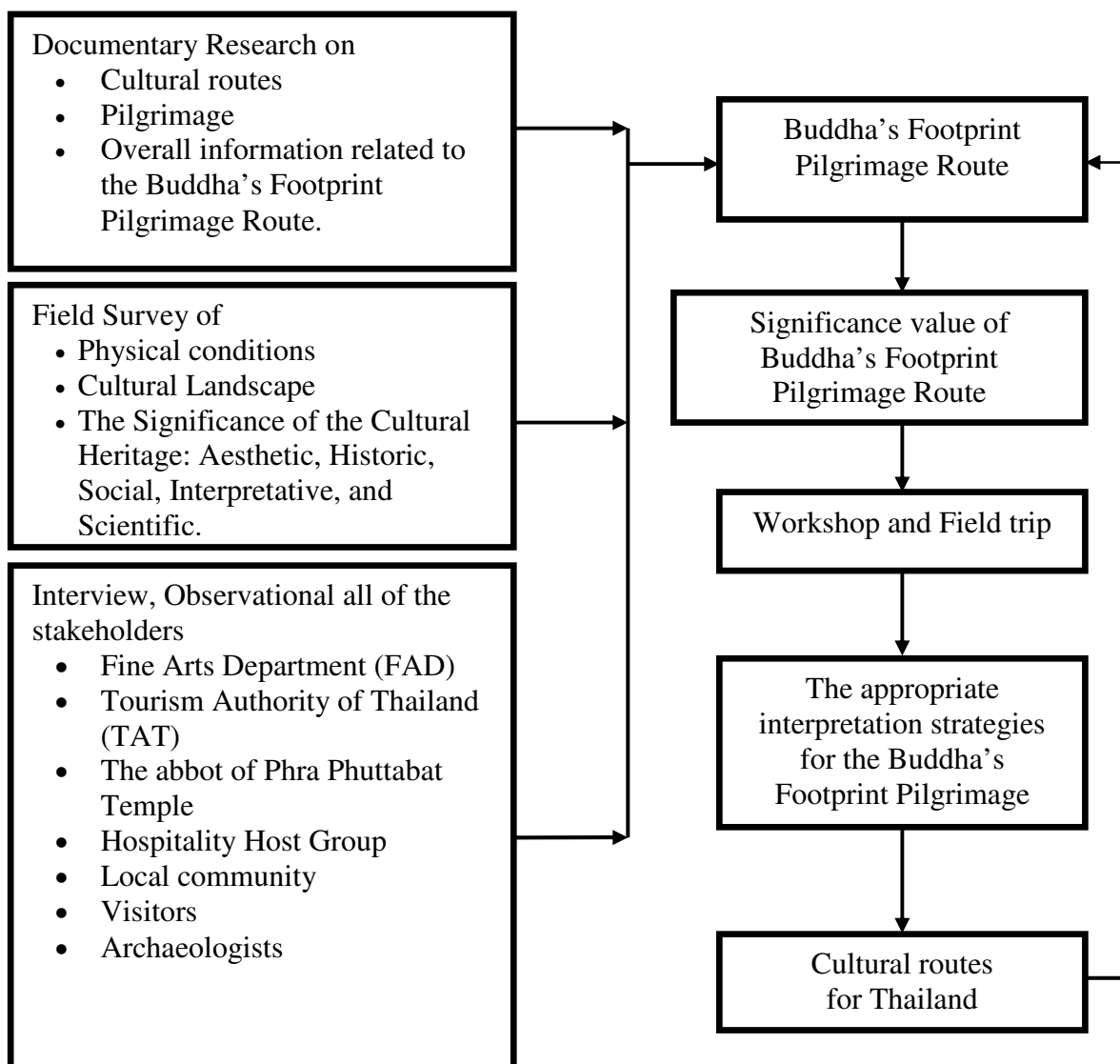
to Buddha's Footprint shrine on foot before the construction of paved road from the pier to the Buddha's Footprint and the construction of Highway No.1. The interviews sought to explore the degree of awareness of the heritage significance of this route and the community's attitude towards its revitalization and how this might benefit them.

Visitors: This pilgrimage route is not widely known among visitors because most visitors travel to Phra Phuttabat Temple by Highway No.1 to pay respect to the Buddha's Footprint. There are a lot of visitors during the holidays and religious festivities, such as during the Buddhist Lent. There are only small group of visitors, who followed this pilgrimage route to Phra Phuttabat Temple. They chose this route of travel because they wanted to learn about historical aspect, cultural heritage, and ancient city of Khit Khin. Therefore, the interviews with these cultural visitors were carried out to find out about their perception of pilgrimage route's significance and their expectations in travelling on this pilgrimage route.

Participant Observation

Among all methods applied in this dissertation, participant observation is the most valuable. It proved to be the best way to approach a study of appropriate interpretation for young generation and visitors. Participation in Buddha's Footprint Pilgrimage Route's activities including workshop and field trip for students, teachers, local communities and 'Hospitality Host Group', who participate in every parts of Buddha's Footprint Pilgrimage Route activities. The researcher received invaluable assistance from the 'Hospitality Host Group' with the arranging of meeting room for workshop, splendid hospitality and kind attention. This group of people comes from different fields of work, such as elementary and high-school teachers in Phra Phuttabat district, retired officers, soldiers, donators at Phra Phuttabat Temple, and students. They all have similar objective in welcoming visitors and building a strong Buddhist community. The abbot of Phra Phuttabat Temple is the person who takes care and sets out the working policy of the group. Participant observation during the fieldtrip involves exchanging ideas and raising questions, especially from elementary students. The information gained from this observation can be used in setting a guideline for heritage interpretation.

Process of the Study



Structure of the Dissertation

The dissertation comprises six chapters that are structured around the cultural route concept of ICOMOS-CIIC. Each chapter seeks to extend the concept and ultimately develop an argument around cultural route concept that will lead to the greater use of the concept for the identification and management of cultural heritage in Thailand.

Chapter One:

The objectives for the dissertation are outlined, together with methodology used for the study.

Chapter Two: Review of Related Literature

In Chapter Two a review of the growth in cultural routes worldwide is undertaken and the importance of the cultural route concept to heritage conservation is explained. The concept is defined and discussed, combining the scientific knowledge on cultural routes both in Thailand and in the international arena. The potential of cultural routes as an attraction is highlighted. At present, heritage routes currently inscribed on the World Heritage List include trade routes, such as the Frankincense Route (Oman), and religious routes, such as the Routes of Santiago de Compostela. This chapter also discusses the similarities and differences between cultural routes and heritage trails. In Thailand, there is considerable confusion about the meaning of cultural route and heritage trail. Various governmental agencies have gathered together a number of interesting cultural attractions and set up a route linking them for cultural tourism purposes, and name it a 'cultural routes'. However, in fact, the cultural attractions on the route do not have related story, but are independent heritage sites. The analysis of cultural route and heritage trail concepts reveals that they are different in characteristics, network of cooperation, purpose, authenticity, and the importance of the route.

The second section of the chapter addresses religious heritage, by dealing with issues related to the living religious heritage and involves different categories of sacred sites, followed by sacred sites as visitor attractions, pilgrimage of different religions, and Buddhist heritage tourism in Asian countries. The discussion is given to the promotion of Buddhist tourism circuits and how Asian people's cultural and religious heritage can be linked to heritage tourism.

Chapter Three: King Narai the Great's Royal Procession Route

This chapter discusses a 'King Narai the Great's Royal Procession Route' as a case study of how the cultural route concept might be used to expand awareness of Thai heritage. In the reign of King Narai, Siam contacted various countries creating exchanges in technology, religion, and cultures between the East and the West. This cultural exchange influenced Lop Buri to emerge as a second capital city of Siam, where King Narai resided for eight months each year. Lop Buri became a developed city in architecture, fortification technique, fine arts, astronomy, and hydraulic system. The study of historical background, field survey, interviews of academic bodies are gathered and analysed according to the cultural route concept of ICOMOS-CIIC's criteria. It was found that King Narai, the Great's Route is not a cultural route, although a number of tangible and intangible heritage elements were found in Lop Buri and Ayutthaya provinces. Therefore, this chapter is useful in clarifying the concept and identification process, but also discusses the inventory record of ICOMOS-CIIC in analysing this case study.

Chapter Four: The Buddha's Footprint Pilgrimage Route

This chapter introduces the Buddha's Footprint Pilgrimage Route. It maps the historical heritage sites of this route in relation to cultural route concept. Beginning

with the discovery of the Buddha's Footprint in Thailand and a detailed review of the pilgrimage over the last three century. The analysis of cultural significance from Burra Charter in terms of aesthetic, historic, scientific, and social values are brought in to analyse the Buddha's Footprint Route and to begin the process of creating the inventory of cultural routes and methodological as proposed by the ICOMOS-CIIC. Also, an Interpretation Plan for Buddha's Footprint Pilgrimage Route is proposed to help to create a better understanding and raise the awareness of young generation and visitors about the significance of this element of the Thai national heritage.

Chapter Five: Conclusion

The final chapter contains the study's summary and conclusions from the two cultural route case studies investigated in the dissertation. It also includes an account of Buddhist belief for the model of cultural route in Thai context, with a potential for transforming to wider society. Recommendations for future research and management plan are also proposed.

Chapter II

Review of Related Literature

The role of religion in tourism has long been debated and there have been some attempts made to make use of religious values and sites in the tourism industry and even to practice religious principles in tourism activities. The specific intent of this review of the literature is to gain knowledge and insight into the current understanding that heritage professionals and scholars have of the concept of the cultural route. Thus the chapter critically reviews the literature on cultural routes along with relevant literature on cultural and religious tourism. The review of studies about cultural route programmes and background information for conceptual analysis will be reviewed and synthesised. It was found that most of the cultural route studies have been conducted in Western countries.

Cultural Routes

The Meaning of Cultural Routes

The term ‘cultural routes,’ which was first coined by the Council of Europe, has many different aspects. The ‘European cultural route’ was initially defined as

a route crossing one or two more countries or regions, organised around themes whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance.

(Capp, 2004: 3)

This implies that a cultural route should reflect the key values and identity of, in this case, the Europeans. However, merely the historical record is insufficient since there were no social values attached to it. Specifically speaking, the foundation of the European nations should involve the complex culture. Thus, cultural routes had to accommodate some aspects of values, either tangible or intangible heritage.

The Madrid Meetings (1994, 2003) organised by UNESCO and ICOMOS-CIIC are two international forums where this new paradigm was explored (UNESCO, 2004: 1). The concept of cultural routes, agreed upon by UNESCO’s World Heritage Committee, was defined as

A heritage route is composed of tangible elements of which the cultural significance comes from exchanges and a multi-dimensional dialogue across countries or regions, and that illustrate the interaction of movement, along the route, in space and time.

(UNESCO, 2004: 3)

This was developed by the International Committee on Cultural Routes (ICOMOS-CIIC) (2004) in the ensuing years with the development by CIIC of a refined definition of cultural routes as:

Taking into account the cultural richness and variety of both the relationship and cultural properties which may exist in a cultural route, cultural routes are a suitable instrument for highlighting the fact that cultural reality is a multi-faceted evidence, which requires a multi-disciplinary approach. They also renew scientific hypotheses and allow technical, artistic and cultural knowledge to increase.

Being the historic result of peaceful encounters or disputes, cultural routes currently present a number of shared dimension which transcend their primitive function, offering an exceptional setting for a plural approach to history and a culture of peace and mutual understanding based on cooperation among nations.

(ICOMOS-CIIC, 2004: 3)

Upon examination of these different definitions, it may be concluded that cultural routes have three main aspects -- exchange, interaction in space and time, and identity – and that all of these involve social, economical, cultural and spiritual issues.

In making this distinction, the ICOMOS-CIIC (2004: 4) classified five categories of cultural routes:

- (1) territorial scope (e.g. national, international);
- (2) cultural scope—aspects of cultural influences that have share in the formation of their cultural values (e.g. within a given cultural region, across different cultural areas);
- (3) prime or still continuing purpose (e.g. social, economical, commercial, administrative, cultural and spiritual);
- (4) historical physical frame (e.g. land, aquatic, mixed or other type of physical route); and

- (5) frequency of use-cultural routes exists within two types of used, namely ‘no longer used’ and ‘still used’.

The ‘no longer used’ category is rare and refers to routes that have left archaeological evidence of their existence. Conversely, the ‘still used’ is a social phenomenon that has been developed and will continue to develop under the influence of socio-economic, administrative, spiritual and cultural exchanges.

By linking together the history of places separated by distance, cultural routes raise awareness of how the cultures and the lands where people live have developed as a result of common processes and share a heritage that includes a mix of tangible and intangible elements. UNESCO proposes inscription of heritage routes on the World Heritage List:

The following points should be considered when determining whether a heritage route is suitable for inscription on the World Heritage List:

- (i) The requirement to hold outstanding universal value should be recalled.
- (ii) The concept of heritage routes:
 - is based on the dynamics of movement and the idea of exchanges, with continuity in space and time;
 - refers to a whole, where the route has a worth over and above the sum of the elements making it up and through which it gains its cultural significance;
 - highlights exchange and dialogue between countries or between regions;
 - is multi-dimensional, with different aspects developing and adding to its prime purpose which may be religious, commercial, administrative or otherwise.
- (iii) A heritage route may be considered as a specific, dynamic type of cultural landscape, just as recent debates have led to their acceptance within the Operational Guidelines.
- (iv) The identification of a heritage route is based on a collection of strengths and tangible elements, testimony to the significance of the route itself.
- (v) The conditions of authenticity are to be applied on the grounds of its significance and other elements making up the heritage route. It will take into account the duration of the route, and perhaps how often it is used nowadays, as well as the legitimate wishes for development of peoples affected.

(UNESCO, 2008: 91)

As seen in the criteria for inscription, it can be concluded that the policy of UNESCO is geared towards the interactions between people beyond political frontiers, with a belief that it can lead to participation from several countries.

Types of Cultural Routes

Many cultural routes have attracted visitors for centuries (e.g. Silk Road, Santiago de Compostela Pilgrim Routes; Kii Mountain Routes), while others are of more recent years (e.g. Architecture without Frontiers Route; Parks and Gardens Route), and some are very ancient but only recently promoted by the Council of Europe (e.g. Iron Route in the Pyrenees, St Martin of Tours). Thus, throughout the world, there exists a wide array of cultural route programmes of various ages and cultural and historical significance.

UNESCO (2004: 7) offers a typology of cultural routes based on the emerging cultural routes discourse and the themes that had been developing for a decade. It should also be pointed out that there may be an overlap between the types of cultural routes described here, and more than one of UNESCO's classification may apply to particular routes.

Table 1 Types of Cultural Routes and Heritage Trails

	Cultural Routes	Heritage Trails
Religious events	Crusades, pilgrimages (Santiago de Compostela, Road of faith, and the Hadji pilgrimage to Mecca)	Sikh Heritage Trail, Hampshire Millennium Pilgrims' Trail
Trade activities	Silk Road, Salt Route, Spice Route, Wine Route, Frankincense Route	Irish Whisky Trail, Niagara Wine Route, Waterloo-Wellington Ale Trail, Nada Sake Trail
Military campaigns	Crusades, Napoleon's Route, Hannibal's alpine crossing	Hadrian's Wall National Trail, Wenzel Routes
Sports events	Rum Race, Paris- Peking rally, Paris-Dakar rally	Tour de France Trail
Specific moments in history	The Russian Campaign	The Odyssey
Regular routes	Silk Road, pilgrimages	Hong Kong Heritage Trails, Penang Trail

Table 1 Types of Cultural Routes and Heritage Trails

	Cultural Routes	Heritage Trails
Exchange between different peoples	Silk Road, Salt Route, Iron Route, pilgrimages	Bangkok Heritage Trail
Aggression and imperialism	Slave Route, Crusades	Trail of Tears, Boston's Freedom Trail, The European Route of Jewish Heritage
Natural history environment	Aboriginal Song Lines	Chilkoot Trail, Parks and Gardens Route
Architectural interest	Spaces of the Baroque	Architecture without frontiers Route, The City Wall of York
Sea route	Vikings Route, Hanseatic Route, Phoenician Route, Slave Route, Spice Route	Kent Maritime Heritage Trail
Routes associated with historic people		Napoleon's Route, Nelson Mandela Route, Mozart Route

Source: Compiled and categorised from Australia ICOMOS (2004) and UNESCO (1994: 7)

Development of Cultural Routes

Dating back to 1987, the first cultural routes programme was launched in Europe when the Santiago de Compostela pilgrim routes were initiated by the Council of Europe (COE). The COE underlined the idea of 'shared cultural heritage' and gave four main objectives, as follows:

- *'To raise awareness among the people and young Europeans about the importance of a European cultural identity and citizenship. The European cultures resulted from historical mutual exchange, influence across boundaries, and development.'*
- *'To promote intercultural and inter-religious dialogue as an information for securing a better understanding and respect for a history of European.'*

- *To safeguard the cultural and natural heritage for improving quality of life. The importance of heritage in relation to the economy, socio-cultural development.*
- *To give people have pride of place, and to strengthen cultural tourism for sustainable development’.*

(COE, 2004a)

With the initiation of this pioneering project, the COE presented a model of the way to share cultural heritage between several European countries. For example, the COE has given rise to long-term multilateral cooperation projects in the field of cultural routes among neighbouring countries in Europe. The cultural routes programme has created many significant initiatives and it has particularly protected the natural and cultural resources as a part of sustainable development of Europe. This intention was exhibited particularly in one of the COE’s activities, which was to *‘[draw] up the network of experts; scientific research; heritage conservation and enhancement; [and encourage] cultural and educational exchanges among young Europeans; contemporary cultural and artistic practices; cultural tourism and sustainable development’* (COE, 2004a).

With the aim of exploiting the benefits from the cultural routes programme, the Council of Europe has employed cultural routes as a tool for social, economic and cultural development of Europe for a decade. This programme emphasises that people can gain benefits from conserving cultural heritage and managing natural resources and the environment. To facilitate cultural tourism development, the COE and the Grand Duchy of Luxembourg led the foundation of the ‘European Institute of Cultural Routes’ (EICR) in 1998 (COE, 2004a). After the establishment of EICR, proposals for new themes and cultural route activities have increased considerably. For instance, some important missions are monitoring activities to evaluate cultural routes programme, co-ordinating and advising partner organisations in order to support further management of cultural routes projects. The EICR reported that after the project the Europeans have revitalised the routes by protecting and restoring their heritage (COE, 2004a). To cite an example, a regional planning of the historic pilgrim ways has to seek for cooperation from a variety of partners at all levels (national, regional and local) and from several countries, such as, Spain, France, Germany, Italy and Norway.

The Silk Road Project originated in a UNESCO scientific research project. Then the United Nations World Tourism Organisation (UNWTO) adopted the project and promoted it as an international tourism destination. The Silk Road Project launched by the UNWTO in 1994 made a great contribution in reviving the Silk Road and enabling people to understand a wide range of cultures. This also indirectly helped boost the tourism industry (UNWTO, 2004: 1). This on-going project focuses on

European and Asian regions with twenty-four participating countries, eg Egypt, Greece, Iran, Italy, Japan, Mongolia, Russia, Turkey and Uzbekistan, etc (UNWTO, 2004: 1). Following the Samarkand Declaration on Silk Road Tourism (1994) and the Second and Third International Meetings on the Silk Road proposed by WTO, were held in Teheran, Iran (1997) and Tbilisi, Georgia (1998) respectively. This led to the revitalisation of the Silk Road as tourism attractions.

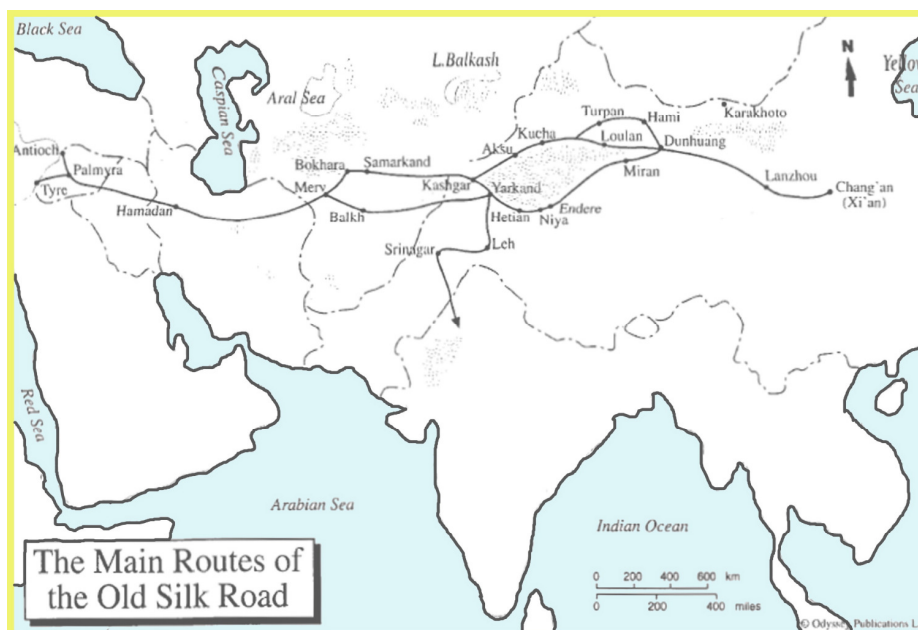


Figure 2 The Silk Road map
Source: UNESCO (2004c: 31)

The European local network clearly appears to be the most important driving force behind the successful development of programmes in which pilgrims or travellers come to these routes. The very first group of people these visitors will encounter is the local people. Thus, the local people can act as the stewards of the European heritage and give a good impression to travellers. If the European Institute of Cultural Routes can implement the cooperation approach effectively, it will be much easier to successfully implement a cultural routes approach.

Cultural Routes as an ‘Attraction’

Cultural heritage and its associations – historical memory, journey of mankind’s progress, cultural relics and archaeological sites – have long become heritage tourism resources. Well-known and even world-famous cultural routes are growing in number and are developed for the cultural tourism market. Three types of heritage routes are currently inscribed on the World Heritage List. These include ‘Transportation Routes’ such as the Semmering Railway (Austria), the Canal du Midi (France) and the

Darjeeling Himalayan Railway (India); 'Trade Routes' such as the Frankincense Trail (Oman) and 'Religious Routes' such as the Routes of Santiago de Compostela (separately nominated by Spain and France) (Feng, 2005). A combination of cultural exchanges and social values create a distinctive identity for each cultural route. Cultural routes are valued most for their identity, a physical link with the past and the continuing use.

Cultural routes may also become tourist destinations due to their association with a famous event or personage. To cite an example, the Crusade Routes were previously associated with the wars fought in Palestine in the Middle Ages by European Christian countries against the Muslims. Now Palestine is better known for the atrocities of current religious conflict. Luxembourg, on the other hand, is famous for its military heritage associations. More recently, the Council of Europe recognised the Wenzel Route in Luxembourg as a 'Major Cultural Route of the Council of Europe', making this small town a better recognised heritage site (COE, 2004a). In 1839, New London in Connecticut played an important role in the Amistad Incident. A Connecticut Freedom Trail has now been established to commemorate African American historical sites with an emphasis the Amistad story before Steven Spielberg started work on his film about the insurrection aboard the slave ship '*La Amistad*'. This popular film played a major role in the establishment of iconographic documentary sources. The use of Slave Route Programme for a film may also make it an attraction. The attraction may be linked to the quality of the services provided, including music theatres, art galleries or architectural attractions. Salzburg, Strasbourg and Prague, as well as other cities visited by Mozart, are associated with music and operas (COE, 2004a). The Mozart Route is an example illustrating the fact that the memory of a great artist contributes both to the image of a city and makes musical cultural routes. The Schickhardt Route in Germany and France is an exquisite architectural attraction and it is well-equipped with support facilities in towns and cities (COE, 2004a). The Commission of the European Communities (quoted in Prentice, 1993: 6) points out that the most valuable asset for the community is architectural heritage which appears more attractive for international tourism.

Some cultural routes programmes, such as the Parks and Gardens Route (covering Belgium, France, and the Czech Republic) can be described as natural attractions. They contain all the right ingredients, such as the journey of plants from other continents through Europe, and comparison of Eastern and Western forms of garden designed to attract visitors for their cultural landscape values (European Institute of Cultural Routes, 2004: 14). Another route becoming a 'must-see destination' is the Silk Road. A large number of tour companies operate Silk Road tour programmes that follow this ancient trade route, such as from Beijing to St Petersburg. After the Silk Road was inscribed on the World Heritage List, the countries along the route became

famous destinations. Sometimes, the popularity of the destinations is spread over by the film making industry. The Route of Baroque Style (those in Italy, Austria, France, Malta, Czech Republic, Slovenia, Lithuania, Russia, South America, etc.) is another thriving case (COE, 2004a). The success of the Baroque Route is a combination of factors: a known architectural style, the knowledge of good ‘culture’ (e.g. arts, music and literature). Moreover, the underlying attraction in rural areas is the living culture within the architecture.

Case Studies of Cultural Routes

Cultural routes are regarded as highly significant in supporting cultural tourism development in developing countries. The ‘Nelson Mandela Route’, one of the National Legacy Projects 1997, was been initiated with the aim towards ‘*changing the public perception of colonial conflicts; commemorating the Liberation Struggle; and celebrating the achievement of democracy*’ (Hall, 2001:2). The policy of the South African government is to reconstruct the economy partly through the creation of jobs in the tourism industry and a sustainable tourism infrastructure; that is, through the construction of parking areas, erection of interpretation points and the publication of brochures. Hall also shows in his work that these actions are particularly important for the local authority at district level in the upgrading of facilities for cultural tourists in the Nelson Mandela Route. While the infrastructure exists to develop a route, it should nevertheless focus on the theme of the ways of life in rural areas. It should incorporate Nelson Mandela Museum so that a visit to the villages does not just take in a visit to the museum.

Another case study, from Canada, is the Chilkoot Trail National Historic Site within the Yukon Territory. What attracts visitors to this routes is the diversity in the natural setting of the Gold Rush, as well as the cultural practices of the mining communities, trade routes, and exploitation of natural resources (e.g. natural stopping places, cultural landscape) (Masson, 2001: 1). The Chilkoot trail offers both benefits and understanding of resources. Masson (2001: 5) emphasises the importance of the benefits gained by the public, including protection and presentation of the Chilkoot trail as a reflection of national identity. For instance, the public continues to maintain and care for places of national significance. However Parks Canada National Historic Sites (PCNHS) is faced with several important questions concerning management planning and cultural resource management policy. How can all stakeholders be encouraged to work together? The stakeholders are the First Nations, provincial government, cultural tourism industry, and particularly the local community. What responsibility does management planning have regarding the needs of all stakeholders and effects on the natural resources? What responsibility does the management

planning have regarding the protection of this trail from visitors' impact on cultural heritage?

By the second millennium BC, there was a great expansion of the trade in frankincense involving three contiguous powers: the Roman Empire, South Arabia and the Nabataeans Kingdom (Shackley, 2001c: 2). Frankincense was highly prized in the ancient world and could only be obtained from trees growing in Southern Arabia, Somalia, Sudan and Ethiopia. At present, many countries in the Middle East (including Jordan, Saudi Arabia, Dubai, Oman, and Yemen) have become involved in the promotion of the Frankincense Route and the development of a cultural tourism industry based on it. Shackley (2001c: 1), in her examination of the feasibility to establish a Frankincense Route of international significance, notes that the difficult part is to achieve cross-border cultural tourism collaboration. Four main problems for this project are religious restriction, environmental constraint, and lack of intra-regional cooperation, together with political instability. Shackley (2001c: 7) suggests that all countries in the Middle East should aim to strengthen regional cooperation and consider the advantages of facilitating to visitors, in particular, multi-entry visa procedures.

Hazban (quoted in Shackley, 2001c: 8) points out that, despite its existence throughout the Middle East region, the creation of sustainable accommodation projects gains insufficient support from tourism. This is because the international hotel chains invested in by European and American companies exist and gain more profits than sustainable projects developed by Arabs. One opportunity to market hotels smaller than the current dominant beach tour hotels is to promote the Frankincense Route and to motivate tourists to explore the region more deeply. The Frankincense Tour route offers that opportunity. Shackley (2001c: 7) states that in the Middle East region, Frankincense Route was promoted by governments not only for tourism purposes, but also to raise destination awareness and to create positive regional image through the route.

Thai Cultural Routes

At present there is no cultural route programme in Thailand. However, the study of historical and archaeological documents of Thailand reveal that there are actually several routes in Thai history that fit in the ICOMOS-CIIC's criteria and can be developed into the cultural routes. Their identification and promotion will create understanding and awareness to such cultural heritage among later generations. Four examples of Thai cultural routes can be identified here – the King Narai's the Great Royal Procession Route, the Buddha's Footprint Pilgrimage Route, the Sangkhalok Ceramics Trade Route and the Khmer Pilgrimage Route. As indicated, this

dissertation focuses on the first two as detailed case studies. The last two are dealt with in summary form in the following paragraphs.

Sangkhalok Ceramics Trade Route

The word ‘Sangkhalok’ was derived from the name of Sawankhalok town in Sukhothai kingdom, where was the source of ceramics production for export since the mid of fourteenth century. From the seventh to the thirteenth century AD, China had a monopoly on ceramic trade for several hundred years. However, during the turn of dynasties from Song to Ming, as a result of the civil war, China faced for 30 years the problem of exporting its ceramics. This period was called Ming ceramic gap or the dark age of Chinese ceramics. During this time, Siamese and Vietnamese ceramics assumed prominence in ceramic markets of the world.¹ Siam’s ceramic kilns were located in Sukhothai, Sawankhalok, Sing Buri, and Suphan Buri. The Siamese ceramic industry probably received technical assistance from Chinese artisans, which resulted in a Chinese influence in such aspects as the glaze and motifs. Therefore, Siamese ceramics could easily replace Chinese ceramics in international market.

The major international markets of Sangkhalok were Sumatra, Java, Sulawesi, and the Philippines. The minor markets were India and Japan. The Sangkhalok Ceramics Trade Route covered both land and sea routes. The land route started from Sukhothai to Moulmein and Tanaosri. The first route passed through Mae Sod in Tak province, while another route passed through Phet Buri, Kui Buri and Marid. This was the same route as the Buddhism and Brahman Route that were transferred from India to Siam. The sea route had two different routes. The first one started from Mae Yom River and ran along Chao Phraya River to the Gulf of Siam and towards the east to China and Japan. The other route ran along the south to the islands of Indonesia and the Philippines. In Ayutthaya period, the ceramics export was very prosperous until China came back into the ceramics trade. China became the major competitor of the Sangkhalok trade. Although China did not have a monopoly on ceramics, as there were also ceramics from Sukhothai and Annam in the international market, but Chinese ceramics were still the most popular. The ceramic production of Siam came to an end after the fall of Ayutthaya to Burma in 1569 A.D. (Charnvit, 2000: 13). This resulted in the arrival of Chinese ceramics in Ayutthaya court (Fine Art Department, 1988). The evidence in Japanese, Chinese, and European documents indicates that in the seventeenth century, Ayutthaya was the centre of trades. Siam adopted the tributary system from China, in which the nation had control over quantity and price of export and import goods (Sayun, 2002: 285). Therefore, there were good quality

¹ The country's official name was ‘Siam’ until 1939, when it was changed to Thailand.

ceramics not only from local kilns, but also from China, Annam, and Japan in the kingdom of Ayutthaya.

The study of Ceramics Trade Route reveals that there are a great number of artefacts found in the wreck sites of ancient junk boats. They are located in the Gulf of Thailand, and the territorial waters of Malaysia, Indonesia, China and Japan. These sites are the major historical and archaeological evidence showing the prosperity of maritime trade of Ayutthaya over 500 years ago. Ceramics of local and international kiln sites that were found at the wreck sites can indicate the period of exporting Sangkhalok ceramics, and enable the understanding of market network and mode of consumption along the Sangkhalok Ceramics Route. This cultural route can link with the China's Maritime Silk Route starting from ports of Guangzhou and Quanzhou in South China, passed by countries in Southeast Asia and South Asia before entered the Indian Ocean and Persian Gulf, and finally arrived at the east coast of Africa (NG, 2005).

Khmer Pilgrimage Route

The second example is the Khmer Pilgrimage Route. Historical evidence reveals that the Khmer Kingdom had created trade relations with India, which led to an Indian influence on the language, literature, art, dance, law, political system and religion of Southeast Asian people. Trade relations between the Khmer kingdom and India began in King Asoke the Great's era, which was before the Christian era. There were Indian merchants and missionaries, who brought Buddhism into this region. Thada (2001) stated that during the seventh and thirteenth century, the Khmer civilization had spread in the north-east of Siam and took control of a large area of mainland Southeast Asia. The Khmer had formed up the new community and new city planning following Hinduism and God-King beliefs. They also built Arokasala (hospital-temple), temple-mountains (the centre of the universe in Hindu cosmology), and town's network over the North-eastern and nearby region with the link to the Angkor.

The Khmer Pilgrimage Route was used by Khmer people to visit the temple-mountains in Cambodia and Thailand's north-east. These Thai temple-mountains are Phimai, Phnom Rung, Ta Muen Thom, Banteay Chhmar, and Angkor (Yasthonpura). During the period from the ninth to the thirteenth century A.D., this route was the same route as 'the Royal Road', which was the principal route of the Empire leading north-west from Angkor to Phimai. Ordinary people could visit the temple-mountain of Tamuen Thom on Phnom Dongrak Mountain, and the temple-mountains of Phnom Rung Mountain, which are 38 kilometres away. There are a number of tangible heritage elements found along this route. These include the sanctuary for Hinduism or Mahayana Buddhism, Arokasala, 'Dharmasala' or houses with fire (Disakul, 1983) -

the chapel of rest-houses where pilgrims and other travellers would have spent the night, stone linga, the Royal Road to Phimai and settlement plans (Freeman, 1996).

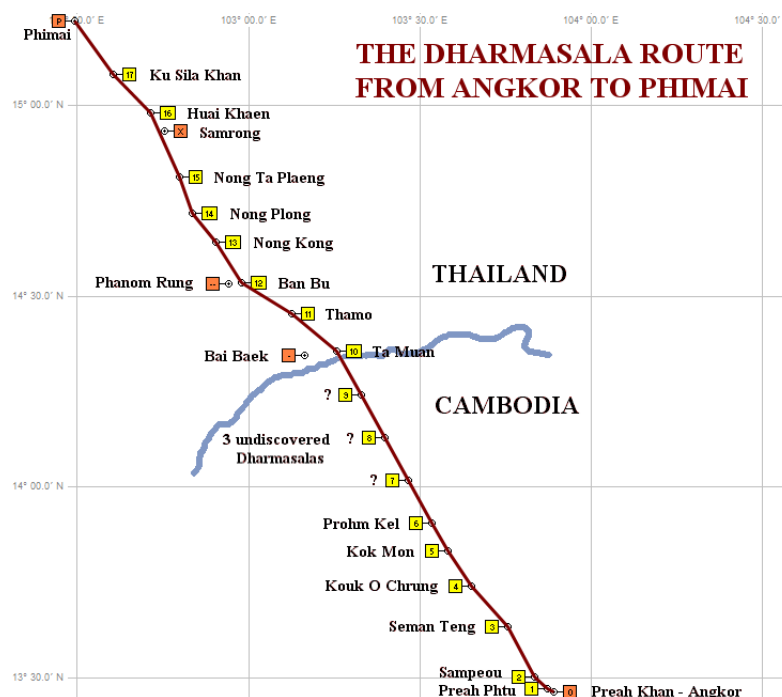


Figure 3 GPS-generated map of the Khmer Pilgrimage Routes: The Dharmasala Route from Angkor to Phimai

Source: Mollerup (2008)

This route is evidence of the relations between the Khmer territory and the land at the north-east of Thailand. This route does not only have significance in trade and cultural aspect, but also represent the power acceptance of the Khmer King over the Northeast of the country. Moreover, it reveals the expansion of Hindu belief.

Cultural Routes and Heritage Trails

Travelling along the cultural routes provides an opportunity for visitors to appreciate and understand the cultural connection represented by the route. Over the past century, the importance of the cultural routes to socio-economic development, resulting from cultural tourism, has been gradually increased to fulfil the increasing needs of visitors. Several countries have cooperated and tried to develop and find different methods in presenting the identity and diversity of cultural heritages along the routes. Also, according to the growth of tourism industry, powerful organisations such as UNESCO, UNWTO, EU, COE, and UNDP emphasised the necessity of culture through several kinds of cultural activities. For instance, UNESCO and

UNWTO studied the Slave Routes and undertook the conservation and renovation of historical monuments about slave trade from Africa, the United States, and the Caribbean. According to the intercultural Slave Route Newsletter from the director of the Department of Intercultural Dialogue and Pluralism for Culture of Peace, UNESCO, Doudou Diène, notes that *'the Slave Route project has set the international community is to link the historical truth concerning a tragedy that has been willfully masked to the concern to illuminate the intercultural dialogue...'* (UNESCO, 2000: 1).

In addition, the Iron Roads programme in Africa attracts many tourists. Not only the information about the metalworkers and blacksmiths along this road was presented, but also related ideas, techniques, as well as arts and religious objects. These are symbols of a particular culture and technology that existed for more than 3,000 years (UNESCO, 2005a: 1). Some other examples are the 'Routes of al-Andalus' programme that focuses on the cultural and spiritual connections between peoples (e.g. Europe, the Arab World, and black Africa) through religions and beliefs (UNESCO, 2005b: 1); and the 'Roads of Faith' programme that defined the area of Jerusalem, where the Jewish, the Christians, and the Muslims were able to join in common activities.

'Route-based tourism' is a kind of heritage and tourism method that is widely used in several countries in order to utilise heritage for the direct purpose of conservation, cultural preservation, tourism, as well as socio-economic development (Moulin and Boniface, 2001: 239). However, the problem in defining the topic that is addressed here is the confusion between the word, 'cultural routes' and 'heritage trails'. Thus, this following discussion aims to identify the similarities and differences between cultural routes and heritage trails from several factors.

Table 2 Conceptual Differences between Cultural Routes and Heritage Trails

	Cultural Routes	Heritage Trails
By their characteristics	Actual routes for travelling between two points; physical routes that have functioned through a period of history with main purpose being the interchange of religious ideas and practices, trade, and migration.	Heritage trails are created for tourism purposes only with nodal tourist attractions, suitable distance of trails, and tailor made facilities. There was no necessary link between these nodes in history.
By their network	The work of network is cooperation in scientific research.	The aims are to cooperate with tourism authorities for tourism promotion, which lacks scientific basis.
By their purpose	The purposes are for cultural, economic and social aspects and also to seek to foster interests and solidarity regarding the heritage shared by different peoples and cultural communities.	The primarily purpose for economic benefits are related to tourism impacts; and social, community, cultural benefits are the secondary purpose.
By their authenticity	Cultural routes are a collection of similar and even contemporary heritage items, and linked historically directly derived from a route that has been the common thread for these items and which has implied a continual back-and-forth cultural exchange along it.	Heritage trails have not generated a heritage item resulting from cultural exchanges maintained over a considerably long period.
By their importance	Cultural routes are important to understand the relationships, exchanges and inter-influences between two or more cultural groups linked by an established cultural route. From the point of view of the understanding of cultural heritage that has shared roots and influences, it is a key term.	Heritage trails highlight the shared experience of visitors and they enjoy themselves whilst following a trail. Trails can increase a sense of local pride when visitors are attracted to come through trails.

Source: Adapted from Martorell (2003, 6)

The similarities and differences between cultural routes and heritage trails focus on five key factors: characteristics; spatial scales; network; benefit from created routes; and authenticity, to conceptualise the framework for the comparative analysis:

Characteristics

The physical characteristics of routes are linear and nodal (Timothy and Boyd, 2003: 52). Cultural routes connect countries, regions, and continents and are linked by some common features in the form of nodes along the lines. Some examples are the Santiago de Compostela Route, in which several tourist-historic cities are located along the route, the most important of which being Burgos, León and Santiago de Compostela. These cities became the principal nodes of tourist attraction of the route (Murray, 1997: 515). In addition, the heritage sites create a successful node for visitors and become significant tourist attractions. The South Africa wine route is a well-developed tourist route with infrastructure that links different wineries and wine estates along the lines. A specific motivation of tourists to travel to wine route estates is considered as a function of the industry's winescape (Bruwer, 2003: 433). Cultural routes have multiple designs structure of a communication route from line-like, belt-like, cross-like, to network-like (ICOMOS-CIIC, 2005: 4). For example, the Pilgrimage Route formed an intricate web of connections linking Europe to north-west Spain. *'The structural of route in the scallop-shell symbol of St James turned on its side and streamlined into a fan of lines meeting to the left'* (Murray, 1997: 516).



Figure 4 The scallop-shell symbol of the Santiago de Compostela Pilgrim Routes
Source: COE (2004b)

Despite their similar characteristics of being nodal and linear, cultural routes and heritage trails are not in the same scenario. Heritage trails are created for tourism purposes while cultural routes are discovered, as Martorell (2003: 1) puts it, *'a*

cultural route is neither invented nor designed: it is discovered. ICOMOS-CIIC (2005: 3) defines cultural route as a physical route of historic functionality with main purposes in religious, trade, and migration related, whereas, heritage trails are created for tourism purposes only with nodal tourist attractions, suitable distance of trails, and tailor-made facilities. At present, since cultural routes have gained high attention from cultural tourists, several cultural routes have highlighted some tourist attraction nodes along the route. This does not only enhance cultural study, but also enable the economic benefit of the local community at those nodes.

Spatial scale

Heritage routes can be found at various spatial scales: mega (international), large (national and regional), and small (local) (Timothy and Boyd, 2003: 52). It can be observed that the size or scale depends on the number of networks, so that, if it is at mega scale, the network is much more complicated. For instance, the mega-scale routes are the Slave Routes from Africa across the Sahara desert or the Indian Ocean through Europe and Asia, or the Viking Route throughout Europe and the USA (UNESCO, 2005). Large- scales are the Frankincense Route in the Middle East, especially Oman and Yemen, (Shackley, 2001c) and the Aboriginal Song Lines Route across Australian's continent. Small-scale routes include the Nelson Mandela Route in South Africa or pilgrimage route to Uluru. Murray (1997: 514) also claims that routes are not only at various spatial scales, but also in diverse cultural contexts. The routes might include walking routes through a historic city, motoring routes that are based on the availability of cultural products and the fulfilment of regional identity representation, and air routes that are based on a chain of city and resort for stopover. Hence, the routes are a composition of specific individual attractions and means of travelling, walking, cycling, or even driving (Timothy and Boyd, 2003: 52).

It is noted that modes of transportation along the route depend on the scale of that route. However, in some cases such as pilgrimage route, even though the route is at large scale, the audiences choose to follow the historic trails on foot for the spiritual purpose, similar to what happened in the middle age.

Network

The term 'network' has been a catchphrase in all heritage routes and encompasses a wide range of organisations and activities. A network is mainly a formulation among groups or individuals, who have mutual support, common objective, and approximately equal power. At the European levels, the goal of networks is communication. It is expected that participating groups and individuals

can develop and improve knowledge and understanding among each other through routes (Moulin and Boniface, 2001: 238).

For example, a Viking network, where all institutions and researchers around the world involved in studying the Vikings, will not only serve as a base for the Council of Europe Cultural Routes, but also serve as an information centre for Viking research (EICR, 2004: 5). On the contrary, the majority of trails have been created within partnership, which was usually led by local authority of cultural, recreation and tourism departments. In Europe, for instance, some communities have been associated since in the past, and therefore the present is of prime importance for the potential development of tourism and other community activities. Partners include tourism organisations, local development agencies, conservation bodies, civic societies, local historian groups and the operators of attractions. Telfer (2001) stresses that the trail aims to promote strategic alliances between service providers and tourism sites that result in the increase of income within the regions as well as the collaboration between each part.

Table 3 Features of Routes and Networks

<p>They can cross <i>boundaries</i>:</p> <ul style="list-style-type: none"> geographical political cultural organisational operational
<p>They can make <i>connections</i>:</p> <ul style="list-style-type: none"> professional social thematic and promotional <ul style="list-style-type: none"> towards obtaining financial assistance of advice training, information and ideas of resource maximisation between sectors and disciplines of power, support and solidarity
<p>They can show <i>flatter organisational styles</i></p>

Source: Moulin and Boniface (2001: 239)

Networks of cultural routes and heritage trails can be seen as links between peoples; however, they are not the same. On the one hand, cultural routes, in developed countries, give assistances in the exchange of experience and professionals, as well as the exchange of information with less developed countries (ICOMOS-CIIC, 2005: 6). Table 2.2 shows the features of routes and networks found in the cultural route projects. This clearly show that the work of network for cooperation in scientific research, such as theoretical and practical interdisciplinary analysis, and the preservation of skills, is under the cooperation with the European Foundation for Heritage Skills (Moulin and Boniface, 2001: 242). Similarly, in the slave route project, research networks are carried out scientific thematic research on the slave trade and slavery, for instance, documentary sources e.g. archives, oral traditions, iconography; slavery in the Indian Ocean; Slavery, race and society etc. On the other hand, trails' group of stakeholders mostly aims at cooperation for tourism promotion, and therefore lacks scientific basis (Martorell, 2003: 1). It is difficult to see how an interdisciplinary team can employ resources and develop appropriate strategies to realize these goals. However, it is crucial that local authorities should form up partnership from different individuals, institutions, organisations to take part in the development of trails, especially multidisciplinary states. In conclusion, the network is a highly flexible and costs effective tool for achieving various objectives, i.e. social, cultural, environmental and economic.

Benefit from created routes

1) Routes can give a greater sense of identity to cultural heritage sites. With regard to the development of route-based tourism resulting from heritage tourism, it can be said that two benefits can be achieved. Firstly, cultural routes can be used to build supranational identity (Timothy and Boyd, 2003: 270). The Council of Europe (COE) is an interesting example. Moulin and Boniface (2001: 237) stated that European organisations usually create the cultural routes as a tool for their political agenda. To be more specific, the COE promotes a common European heritage to build unity among member nations. Similarly, according to Graham et al. (2000: 12), *'nation-states required national heritage for a variety of reasons. It supported the consolidation of this national [regional] identification, while absorbing or neutralising potentially competing heritages of social-cultural groups or regions.'* It is similar in Ghana, a country on the slave route, where according to Hasty (2002: 57) the Ghanaian Ministry of Tourism created 'Emancipation Day' to commemorating the abolition of slavery in the British colonies and the reunification of African Americans with their lost home, family, and native culture. The Ghanaian government re-established solidarity among Africans on the continent and in the diaspora. The cultural route sites can provide a focus for building African identity and revitalising

traditional African culture. Secondly, heritage routes create a nationalist flavour and image that can be projected across the world (Timothy and Boyd, 2003: 270).

It is noticeable that cities having their own cultural pride normally reflect this in their cultural heritage preservation projects, such as maintaining the heritage surroundings and holding activities that are unique to that city. Routes and trails can also enhance the local, regional and state image on a national level. Hong Kong is an interesting example as the Hong Kong Tourism Board (HKTB) recently launched a number of trails like the Ping Shan Heritage Trail, the Central and Western Heritage Trail and the Lung Yeuk Heritage Trail. In realising these projects, the government, first of all, revitalised a cultural heritage zone at the city centre for tourism purpose, and followed by having positive attitudes towards heritage conservation (Li, 2003: 254). As a result, the Ping Shan Heritage Trail created a new self-identity to the local inhabitants after the Hong Kong handover in 1997 (Cheung, 2003: 14). Therefore, these trails represented not only the indigenous heritage, but also one of the most well-known cultural heritage sites.

2) Both cultural routes and trails can help communities in adding value to the conservation of cultural heritage, generate a sense of belonging and enrich visitor's experience (Cook, 2001: 2). It is obvious that routes can offer a number of important cultural benefits. The natural or cultural heritage of a region is conveyed through the route interpretation, which contributed to a deeper knowledge of the place for the visitors and the community. Routes can also increase community's sense of ownership, highlight the sense of shared experiences, and strengthen cultural identity (Cheung, 2003: 17). As mentioned by Mohamed et al. (2001: 9), growth of heritage trails in Penang depends mainly on the direct and continued support from tourists, who should not be limited only to the classic beauty of the built structure, but also to the reality of people's life. It must be noted that routes can also create or increase a sense of local pride when visitors are attached to communities through the development of a route. Routes also enhance the quality of life in the community. On the other hand, du Cros and Johnston (2001: 11) argue that if the government develop the marketing promotion of the site without having the necessary visitor management and monitoring programmes at the heritage site. Turley (2000: 113) describes that careful visitor management will be essential to the development of a relationship between tourism and conservation of such fragile heritage.

Environmental motivations will be continually important in the development of routes particularly as devices for visitor management, reducing pressures on popular sites, and for conservation and protection. This can be seen in the following examples. Ayala (2000: 115) discusses how in Panama, the tourism, conservation and scientific plans (TCR) use heritage routes to illustrate and communicate the story of

the canal, meanwhile, it block most tourists away from the fragile ecosystem. Similarly, Weaver (1995) emphasises that trails can satisfy conservation objectives by routing visitors away from congested or sensitive areas. Through interpretation, trail users can also learn about environmental management and their contribution to this. It can be observed that under several themes of heritage routes and large number of visitors, careful management is essential if legacy of the past is not affected from its very popularity. Routes can provide an opportunity to manage the tourist impact on resources. The benefits of routes vary according to levels of monitoring and evaluation that take place after routes have been launched.

3) By their nature, both routes and trails can attract visitors to remote or unknown sites. Indeed, very attractive and rich monuments, villages or archaeological sites, equally representative of a given culture or historical period for which a site has been designated, remain outside of the routes or trails and do not benefit from the positive effects of cultural routes programme. Routes are regarded as a useful mechanism that brought visitors to other sites along the route that linked to the major attraction or the 'anchor' of a route. Many of the COE routes have themes that link rural or less-developed areas to tourism (Moulin and Boniface, 2001: 246, Lois González and Somoza Medina, 2003: 447). Examples are the Discovery of European Cities Routes comprising over twenty European cities in Portugal, Spain and Belgium (EICR, 2004: 8) and the Santiago de Compostela Routes that have made popular attractions of many charming but previously little-known cities, such as León, Astorga and Sarria. Karpodini-Dimitriadi (1999: 124) give an example of a cultural route programme in Greece – the 'Routes to the roots - Retrouverses racines' programme – which takes account of the aim of encouraging American tourists to rediscover their ancestral roots in Germany, Great Britain, Ireland, the Netherlands, and Denmark etc. Moreover, the programme directly fosters the attention of tourists not to the well-populated sites, but to the sites that are less well known. Similarly, Hollow (2001: 5) indicates that it is necessary for the partnership of cultural routes to promote the area jointly. The success of heritage trails, however, is not only that the sites became well-known, but also there should be opportunities for smaller and less well-known sites. The development of the African Transfrontier Peace Parks also joined with the world-renowned Kruger National Park and Mozambican Elephant Park across their borders to create the trail (Briedenhann and Wickens, 2004: 77). By doing this, it is possible to say that in using well known attractions for the tourism development of less known sites located nearby will expand the influenced boundary of the Kruger National Park to Mozambican Elephant Park. On the other hand, Orbaşlı (2000: 140) argues that quite often historic towns' area link attraction to another travel activity links which must nevertheless be carefully considered. Where historic towns become an added attraction and a day trip, such as to Canterbury from

London, the benefit is to the main destination, with limit return to the small historic town.

Nowadays in a universal context, there is no longer the idea of individualist and internal dynamics in each country. Where as, under the globalisation trend, it is crucial to understand the cultural unity, in which each cultural groups connected individual identity with common factors and shared interests. Hence, cultural routes not only provide us with a chance to examine our own identity and individual principles, but also our character as a cultural group. One opportunity to develop a very limited heritage site is the promotion of smaller sites within major sites. It should be noted that within the shared destination on a route, it thereby facilitated the marketing aspect of heritage routes.

4) Routes can educate future generations. Cultural routes are like educational tools; they are an information resource about cultural heritage, such as archaeology, history, architecture, and ways of life in the past gathered, analysed and assembled through scientific research and appropriate methodology. Hence, the study of cultural routes is to study the past that connects to the present and makes future generations aware of their own cultural heritage. Moreover, it creates sense of unity among people living in the same community, as sustainable development should aim at better living quality. Better living quality does not only mean the economic development, however; it also includes cooperation between local communities and new generations. Everyone is equal to learn about the cultural heritage sites (Malliet, 1998: 11).

Nowadays, there are several organisations, both international and NGO, that are supporting the cultural heritage studies through the cultural routes. Some of them are as follows:

The ‘Slave Route’ project represented intercultural and interdisciplinary aspects, and also studied the positive as well as negative aspects of the Trans-Atlantic Slave Route. It comprised four different parts, which are scientific research, the education and teaching programme, the promotion of living cultures and artistic, and the memory of slavery. As a part of the Slave Route Project, the Educational Sector of UNESCO in cooperative with the Associated School Network was responsible for organising the educational and teaching programme. This Associated Schools Project (ASP) was established with a purpose of linking schools in Europe, Africa and the Caribbean around the Slave Route theme. There was also cooperation between website channels and other parts of the cultural exchanges of students and teachers (Green, 2001: 1). In addition, some works of the International Council on Archives (ICA) are focused on issues of the access to and preservation of original archive

materials about the Slave Trade. However, their works aim not only at the achieving the goals of the Memory of the World Programme, but also the possibility of educational exploitation of materials (International Council on Archives, 2005).

Another example of UNESCO's educational support project is the 'Roads of Faith' for promoting inter-religious dialogue in education and training. It aims to further the mutual knowledge of shared spiritual and ethical values, as well as emphasizes the interactions between religions and spiritual traditions (UNESCO, 2004f: 1). In June 1997, the Inter-religious Dialogue Meetings were held in Malta for young generation and religious communities (UNESCO, 2004e: 3). This can also benefit to UNESCO in promoting studies on the image and perception of 'other' in religious texts with the guidelines that should be created for the presentation of other beliefs within educational systems of each religious community. Therefore, it can be said that for young generations who have all rights in peace and religions, there must be a right guideline for them to live and learn along the Roads of Faith.

Other examples of cultural routes' educational activities are works of the European Institute of Cultural Routes (EICR). The EICR set up five fields of action, in which one of them concerns with cultural and educational exchanges of young Europeans. Four main activities were included: they are to (1) create long-term activities for promoting in-depth exchanges; (2) emphasize 'real-time' experiences using places and contacts; (3) organise exchanges of young generation from different backgrounds by encouraging decompartmentalisation; (4) establish pilot actions with number limited to participating countries and be provided with sufficient resources for assessment for proper prototypes to be a reference model (EICR, 2004: 6). From the EICR's educational activities, it must be noted that cultural routes programme is not only an instrument for interpreting European values, but also enhances opportunity of young generation from different regions to share ideas, information, research, and lessons.

The Viking Route illustrates the history of the Vikings' travel from Scandinavia by linking cultural heritage sites of Northern and Central Europe. The working group of the Viking Route created a world wide Viking Network, called 'Viking Heritage' in year 1994 that includes some interesting educational activities, which are (1) Fröjel Discovery Programme (FDP); and (2) 'Atlas of the Viking World'(Fröjel Discovery Programme, 2005). The Fröjel Discovery Programme aims to deepen students' knowledge about harbours and trades of Viking Age through a summer field school for archaeology students from all over the world. Carlsson (2001: 4) indicates that students will have a chance to take part in the excavation of a Viking Age's harbour on Gotland Island and learn about Viking history. Both the excavation and the field course are part of their education, in which one part of the

field course is an excursion to some of the 'Viking Highlights'. The programme of 'Atlas of the Viking World' is available through internet for public use, aiming particularly at young generation. It is agreeable that the creation of field trip can help students to adapt archaeological knowledge with new IT knowledge in tourism education and enhance the participation of students in the activity. Routes can also support the visits of school children as it is not only for cultural heritage promotion, but also as educational subject.

Overall, routes can establish educational network for young generations as can be seen from several cultural routes programmes. It is noticeable that in most cases, the supports of education in developing countries are mainly from international organisation. Moulin and Boniface (2001: 244) mention that for the successful operation of a route, it is necessary to provide by large-scale bodies that are introducing, as well as encouraging the initiatives of route. Similarly, according to Verma (2001: 142), the Silk Road project has been receiving support in the development and promotion through international organizations e.g. UNESCO, WTO, and the World Bank. In this case the involvement of major international bodies would clearly be highly beneficial for cultural route (Shackley, 2001b: 9). This clearly shows that large-scale bodies have more significant role especially as they can be brought in to support the cultural routes through a variety of educational programmes. In the United Kingdom, there were school trips in which students participated in archaeological mini-digs; in France students can take part in archaeology-oriented programmes, and UNESCO also organised several programmes for youth (Prott, 1993: 5). These field trips can increase the experience of students to the place by giving them an opportunity to use their imagination and get to know that place better (Prentice, 1995). Similarly, in the words of Gorrod and Fyall (2000: 691), '*Education is most effective if it is also entertaining.*'

The goals in creating educational activities along the routes are not only to encourage greater understanding and share the experiences among young generation, but also to conserve their cultural heritage. In the developed world, most governments have implemented educational programmes, as well as the EU. This organisation has enough funds to initiate the cultural heritage projects are supporting the cultural route programmes (for instance, RAPHAEL, INTERREG and WP-ARIADNE advanced research centre for cultural heritage interdisciplinary projects) (Dvorakova, 2001: 1, Timothy and Boyd, 2003: 148). However, international organisations should not play the key role in the initial stage; rather, there should instead be cooperation among countries, public and private institutes, and also international bodies in order to achieve successful programme implementation. Cooperation is needed where heritage sites, particularly cultural routes project, existed within the mixed-use setting. Hence, cultural routes should not only be seen as reinforcing the existing links between

people, but through them cooperative projects based on a re-encounter between peoples, who may have shared values and knowledge in the past, can be promoted (ICOMOS-CIIC, 2005: 6).

Authenticity

Regarding the notion of authenticity in the context of cultural routes, the ICOMOS-CIIC experts' meeting in Madrid (ICOMOS-CIIC, 2004: 4) states that *'The authenticity test and the measure of the conditions of integrity must be applied on the material aspect, the historic sense and message of the cultural routes and its defining spiritual elements'*. While the above quotation has highlighted the authenticity and integrity of heritage items, a cultural route is a collection of similar and contemporary heritage items linking history under the route of a common thread, which also implied inter-relationships between people and exchange of ideas and goods along that route (ICOMOS-CIIC, 2001: 3). Therefore, the Silk Road is identified as an international travel product, with the heritage items along the route mainly being the Buddhist ruins and other spiritual elements. Similarly in Turkey, Syria, and Iran, there were a number of historical and cultural resources influenced by the Greco-Roman, Byzantine, Christian and Islamic eras (Arai, 2001: 139). There are many authentic heritage items found along the Silk Road, e.g. metal, ceramics, gunpowder, lacquerware, and silk, which the result of its existence and uses. It is noticeable that an important attribute of a cultural route programme is authenticity, this can be found within what ICOMOS-CIIC (2005: 6) identify 'authenticity', which they state that *'...evident in the natural context of the Route, as well as, in the other tangible and intangible heritage elements included within its historic functionality and its setting.'*

In addition, the Viking Routes illustrate large amount of historical heritage as well as territorial compass. The Vikings, who influenced the aesthetic principles of art, which include beads, belt buckles, belt decorations, belt dividers, strap-ends, and ceramics. They had important role on the development of land and sea transportation, political structures in some countries, and skills of metal work and ship built (COE, 2004a). Specialist research in Scandinavian universities has focused on defining ways to expand the route. Vast remains from Viking Age were found in both Scandinavian continent and other countries where the Vikings had visited. As a result, the Vikings heritage has become important to local people and the tourist industry in many countries in Europe (Carlsson, 2001: 1). The tourism venues of Viking heritage comprise several significant sites, such as conventional museums, heritage centres, theme parks, reconstructed Viking Age houses and fortresses, and graves. Despite the fact that many Vikings heritage sites are for the purpose of tourism activity, the creation of Vikings heritage tourism in Europe is very much concerned with the degree of authenticity (Halewood and Hannam, 2001: 569). McKercher et al (2005:

545) found that it benefits both tourism and cultural heritage management, for it produces profitable returns from tourism attractions, while offering effective interpretation messages and encouraging greater cultural sensitivity towards the heritage.

By contrast, heritage trails do not usually provide heritage items that result from long periods of cultural exchange. Ashworth and Tunbridge (2000: 574) emphasise that the heritage trails that are provided by tourist authorities in historic cities are a mixture of popular literary, mythological and historic incidents. For example, the 'Route of the Painter', promoted by the Office de Tourisme in France with help from voluntary group, used the village of Auvers-sur-Oise to illustrate the artistic heritage trail of Vincent Van Gogh, even though he stayed for just over two months in 1890 just before his death. The trails throughout the village revealed a moment of his life, including an exhibition at the Auberge Ravoux where Van Gogh stayed and died, as well as the village cemetery where he was buried (Herbert, 1996: 83). The cultural route of 'Ulysses' Voyage' developed under the collaboration between the Greek National Tourism Organisation (GNTO) and the University of Piraeus is one of the best examples of heritage trail. It brings 'Ulysses' Voyage' to life and opens up a chance to the public, as well as today's travellers, to follow their hero's trail. One interesting point related to this example is a common heritage trails issue referred to by Timothy and Prideaux (2004: 215) as the problem of 'invented pasts'. Ulysses' trail follows the supposed location of the epics and invents the past that was created by the Homeric epics. Even though this artistic trail could enhance the experience of tourists in terms of the life of Homer the artist and the inspirational landscapes that influenced his artistic works, heritage trails cannot generate heritage items resulting from cultural exchanges in the way that a cultural route can do. On the contrary, ICOMOS-CIIC (2001: 3) stresses that the cultural route needs to have historic authenticity, a criterion defined by ICOMOS. ICOMOS also emphasized that the formulation and promotion of other types of cultural routes may not be included in ICOMOS's definitions, although they might be accepted by other bodies which have different conceptual approaches for identifying routes from those of ICOMOS. The cultural properties that are generated on cultural routes are related to the use of that certain route and are the results of influences occurred along the route as well as its own dynamics (ICOMOS-CIIC, 2005: 5).

However, for heritage trails, the main objective is the contribution that it can make to economic benefits as trails are linked with their tourism potentiality. Since 1997, when Thailand encountered the Asian financial crisis and experienced severe economic recession, several local governmental sectors paid high attention to the creation of trails for the potential economic benefits they could bring. They invested a lot of money to engage other organisations, such as Tourism Authority of Thailand

(TAT) and Bangkok Metropolitan Administration (BMA), as well as tour operators, in creating heritage trails. For example of Thailand's trails, after Thailand hosted the Miss Universe contest in 2005, TAT immediately created 'Miss Universe 2005 Trails' following the trips made around Thailand by the international contestants. The trail starts from Bangkok and proceeds to Ayutthaya, a World Heritage City, by using the same boat as the contestants. Miss Thailand became a tour guide telling the audiences what had happened on the contestants' visits. It can be said that the creation of trails mainly aims to attract tourists, so it became only a myth. It resulted in the restoration of historical sites for tourism purpose only. However, considering the authentic value in both history and culture, this trail generates only inauthentic values that will not lead to better self-understanding. Due to this situation, it is recommended here that the Thai government should set up in-depth research into related history that will create better understanding and knowledge of self among the audience.

In Thailand, as mentioned earlier, there are many inauthentic cultural route programmes. This has led to many problems in cultural tourism development in the country; therefore, research work in this field is urgently needed. At the moment, there are at least eleven incipient communities living in the 'Inner Rattanakosin Isle', i.e. the Tha Tian Community, Tha Chang Wang Luang Community, Phra Arthit Road Community and Bang Lumphu Community. These communities have undertaken a number of campaigns and projects on tourism in cooperation with the BMA. The Tha Chang Wang Luang Community and Bang Lumphu Community, for example, have run a campaign encouraging the local people to love their own cultural heritage, which is one of the main cultural tourism products of Bangkok. Additionally, they have co-ordinated with the BMA, the National Culture Commission, the Fine Arts Department, the Ministry of Education and the Tourism Authority of Thailand to carry out a 'Bangkok Cultural routes' programme on the Development of Historical City with the objective of preserving the national heritage and promoting cultural and heritage tourism in Bangkok (Varaya, 2002). This is the confusion between the word, 'cultural routes' and 'heritage trails'. These situations indicate that, although at present cultural routes in Thailand have faced some problems such as, the lack of cooperation and unsystematic management and so on, their role has become critical. Therefore, for more effective work towards the cultural routes programmes, the communities should be educated. One suggestion here is to establish the cultural routes network at both national and international levels so that local communities will be able to exchange their best practices and at the same time to give the moral support to one another. In this connection, it is believed that they could be an effective means in facilitating the growth of cultural routes.

Within a similar context, there are some differences in details, especially in practice and purpose. If 'network' can be the mean of cultural routes and heritage

trails, from this, meaning that the local government should give priority to scientific basis in education and training with the objective of developing knowledge of shared cultural heritage instead of forming the network just only for tourism purpose. Throughout the world, all types of heritage routes gradually become individual sites. Therefore, cities and other communities find the benefits in being connected to other heritage sites through routes and trails. By continued support and re-enforcement from the government and community, the heritage route is a major way in which cultural heritage can take part in the main stream of tourist industry, resulting in the conservation and enhancement of that heritage. Consequently, the creation of heritage trails and promotional devices might awaken interest in an area's history, but it might also reduce cultural heritage conservation. Governments should be sensitive to the desires of communities which do not want to be exploited as tourist attractions. Not all trails should be viewed as tourism resources since the real heritage trails are people and the community, who must be given the right to decide.

Methodology

Cultural routes are an appropriate tool to highlight that cultural reality requires multi-disciplinary approach since they result from multi-faceted historical evidence. Cultural routes not only renew scientific hypotheses, but also allow the increase of technical, artistic and cultural knowledge (ICOMOS-CIIC, 2005: 5). Either the diversity of properties are directly or indirectly part of a cultural route, the research teams who work on this category should be characterised by their multidisciplinary, with close interconnection and participatory nature. As can be seen, the traces of cultural routes appear in cultural heritage along the route. Cultural routes, in fact, are the most interesting spatial expressions of linkages between cultural heritage elements. It can be proposed intangible heritage which can be:

An abundance of material elements, as well as objects that linked to other values of an intangible value, are included in a cultural route. The cultural heritage's intangible contents are the most important part for people to understand its sense and value (ICOMOS-CIIC, 2005: 5). Therefore, the study method of cultural details of the Cultural routes needs to include different subjects due to the changing of socio-cultural context. The issue of intangible heritage on the aspect of cultural routes has been repeatedly investigated by many researchers, such as Agnihotri (2001), Blair et al. (2001), and Hastanto (2001). They all believed that cultural routes not only refer to the movement of peoples, but also to the evolution of cultures through beliefs, religions, traditions and ways of life, which all belong to the intangible heritage. Therefore, to study about the cultural routes, the archaeological investigations are not enough. It needs to combine with the traces of intangible heritage as well, for instance, the ruins of the Buddha statues in Afghanistan. Even though the tangible

properties are limited to the deterioration, the intangible aspects behind such properties, such as religious belief, faith, and carving skills can be succeeded by men.

This shows that man-made cultural properties can be rebuilt if only the local artisans learn to succeed the skills and technique of creation. Thus, despite the deterioration of the tangible properties, there are always the intangible traces left (ICOMOS-CIIC, 2001: 4). This idea of Sugio (2001: 1) reflects that intangible cultural properties are more important than tangible cultural properties for the study of cultural routes. As a result, the study of intangible values enhances the understanding of the tangible values. Although there is no evidence of the route's physical road left, its succeeded intangible heritage can always be accounted as the significance of that route. Another example showing the existence of intangible heritage influenced from the cultural routes is at Sri Lanka. The European Trade Routes enabled the penetration of the Portuguese culture into the Sri Lankan society. From music, dance, dresses, foods to language, it finally created the Portuguese-Sri Lankan Hybrid Culture. Even though the cultural routes brought several cultures into Sri Lankan society and resulted in the movement, exchange, interchange, diffusion, and dividing of Sri Lankan cultures, they are harmoniously integrated within the same society (Manawadu, 2001: 3).

In short, the study of cultural routes does not depend only on the evidence of tangible heritage, but it should involve the cultural information that is related to the way of life, such as sacred thing, local temple, household utensils, tools, clothes, and accessories, as well as the topic related to ethnic aspect. These cultural properties might not be expensive or old aged items; on the other hand, they might reinforce the understanding in socio-cultural aspect of the local people better than those tangible heritages, since the tangible heritage concerns mainly the religion, administration and politics. Routes are a kind of communicating vehicle, in which different cultural elements have passed through and created such intangible heritage of cultural routes, such as the characteristics, the languages, the religious beliefs, the traditional rituals, the literatures, the arts and other kind of cultural characteristics. These cultural characteristics were not resulted only from the creativity of people, but also the cultural exchange of people between each civilisation (Martorell, 2003: 5).

In order to gather the information for the pre-inventory of cultural routes, both tangible and intangible heritage investigations are required, especially the intangible part that reflects the socio-economics, the politics, the beliefs and the prosperity of each era, which lead to the understanding of the overall local cultures of the present time.

Pilgrimages

Pilgrimage is an important religious and cultural phenomenon that can be found in all major religions of the world. Pilgrimage has been defined as ‘a journey resulting from religious causes, externally to a holy site, and internally for spiritual purposes and internal understanding’ (Barber, 1993: 1). Similarly, Russell (1999: 46) defines it as ‘a journey to one or more sacred places, undertaken for religious motives’. This shows that pilgrimage is a long distance journey to a sacred place for the purpose of showing respects to the site. It is both a physical and spiritual journey at the same time. The reason of pilgrimage varies to different people, but most of them are for asking for something from the saint. In the ancient Greek world people travelled hundreds of miles to seek counsel from the sacred oracle Delphi. Many Christian places of pilgrimage are visited as simple acts of devotion to a saint, or a penance (Molyneaux, 1995: 40).

The true meaning of pilgrimage is going to a sacred place with determination to do good things and practice one’s faith in that place. The Buddhist pilgrimage firstly occurred when a Chinese monk called Fa-hsien travelled to India in 399 A.D. to bring back the Buddhist Law of Dhamma. He followed the land Silk Route through Taklamakan dessert and climbed the Pamir plateau into India. On the way back, he travelled on the sea route, passed the island of Ceylon, crossed the Indian Ocean to Sumatra, and back to China in 413 A.D. by way of the China Sea. The whole period of his pilgrimage was 14 years. He then resided in Nanjing to translate the manuscript. He brought with him the manuscript collecting the monk’s code of conduct and the Buddhist statue. In Buddhism, pilgrimage is thought to produce great merit by discipline of mind, speech and body, with the significance of the activity enhanced if the pilgrim has the chance to receive religious instruction and ritual empowerment throughout his route (Shackley, 2001a). The Hindu pilgrimage to the Ganges, Yamuna, Kaveri, and Narmada rivers are believed to be holy that merely by bathing in them one’s sins are said to be destroyed small sealed jars of holy water from the Ganges are kept in homes and used in domestic rituals to purify the dead and dying (Narayanan, 2005). In Islam, the pilgrims travel to the holy city of Mecca in Saudi Arabia. It is one of Islamic Five Pillars Decrees. The Hajj pilgrimage should be made once in the lifetime, so that the pilgrim can go to the Kingdom of Allah after death. However, Christian pilgrimage is different from Islamic pilgrimage because the Christian pilgrim can select his own destination for pilgrimage.

Kovithvattanaphong (2003) presented an interesting example of pilgrimage in the Saint James’ Way or Santiago de Compostela. In the eighth century, the Moors invaded Jerusalem and spread their power over Middle-East Asia, which resulted in the decreasing number of pilgrims to Jerusalem. After the Santiago’s relics were

found in Spain, it brought back a lot of pilgrims and became the real pilgrimage route of the European. On this route, the pilgrims travel with attitude of sufferings, such as barefoot walking, and kneeling down to walk from the gate of the temple to the altar. This action is like confessing the sin and adding merits to one's self. The pilgrims, however, are at risk during the pilgrimage. Some of them are severely ill and died eventually, while some died as soon as they reached Santiago's. Therefore, a real pilgrimage is like walking on the footsteps of the Jesus Christ to purify the mind and have hope that the Christ will take away the sin and will be welcomed to the Kingdom of God after death.

True pilgrims have traditionally been seen as travellers for whom a journey has truly been a difficult experience, where penance is gained through hardship (Timothy and Boyd, 2003: 30). Some say that the tougher the pilgrimage is, the more spiritual value there will be. One of the examples is the Shinto religion's reverence for mountains, the most famous of all Japanese sacred mountains is Mount Fuji, or Fuji-san. It has long been a place of mass pilgrimage, and each year thousands of devotees climb it to worship at the small shrine at the summit – an act that is, a performance of worship (Lihleton, 2005). Another example is Mount Kailash in Himalayas, Tibet, which is a sacred mountain of both Hindus and Buddhist Tibetan. The pilgrims follow pilgrim's trails, covering the distance of 32 miles, along the high mountains. It's believed that the pilgrims who have consecutive prostration all the way to the summit will gain good merits and have better life in next life. Nowadays, the ancient pilgrimage route has been revitalized for the pilgrims and travellers to be able to find the meaning of life.

Pilgrimage to places which contain sacred relics has always been a popular activity. For Christian, the most treasured relics were those associated with Jesus himself, especially with his suffering and death. Various pieces of cloth were preserved for impressions Jesus may have left on them: his face en route to the crucifixion and on Veronica's veil (Esposito, 2002: 259). Relics can be of any parts of the body or even the hair. It also includes parts of clothes and utensils of the saint. If it is directly related to Jesus Christ, it will worth more than anything. In the ninth century, in the Camino de Santiago, there were also the travels of the priests to encourage people to go on a pilgrimage. The priests solicited contribution to build or conserve the temple. The donators can then gain privilege, like having the cousin's dead body buried under the church. This is like leaving spirit with the saint (Kovithvattanaphong, 2003). In Asia, the Buddha requested that his body should be cremated and the remains enshrined in a series of stupa, or funerary mounds, that would serve as focal points for worship and meditation (Eckel, 2005: 172). Buddha advocated pilgrimages to four places that became an essential part of the Buddhist way of life. All these places have been centres of pilgrimage for centuries, and two of them are now World Heritage

Site: Lumbini, the birth place, and Boodh-Gaya, the place where he attained enlightenment. The other two are Deer Park at Sarnath and Kushinagar, the place that Buddha chose for his final exit from this earth. Visits to these places are well recorded by Emperor Asoka in the third century BC (Wijesuriya, 2005: 34).

Chapter III

King Narai the Great's Royal Procession Route

Knowledge and understanding about cultural routes is still limited in Thailand. Past research, for example, on the Khmer Pilgrimage Routes and the Salt Route, only followed and adopted Western concepts and methods without considering the local context. In order to develop the cultural route model to suit social and cultural context of Thailand, thorough study about cultural route in Thai context must be done. The cultural route related to King Narai the Great has been set as a case study for the study of cultural routes in Thailand. His reign is marked above all in suffering great interference by the West in Siamese affairs, which became intolerable in the end. The entire history of French intervention in Siam took place under this sovereign. However, the effort of developing diplomatic relations with Western countries, in order for Siam to survive, had made his reign well known for having the best foreign affairs policy. It led to the giving of title 'the Great' after his name. Therefore, this chapter will discuss and propose a systematic approach towards the methodology for identification of King Narai the Great's Royal Procession Route, in particular in Lop Buri province.

King Narai the Great ascended the throne in the late seventeenth century (1656-1688 AD) in Ayutthaya period. In that period, Siam opened its door to foreigners according to the foreign policy, bringing in diverse groups of foreigners, both Asian and Western, to Ayutthaya Court. This created great cultural exchanges between Siam and several countries in the world. Several aspects of King Narai the Great's Royal Procession Route have been studied following the cultural route concept of ICOMOS-CIIC (see Appendix II). However, the study reveals that King Narai the Great's Royal Procession Route cannot develop into a cultural route because it does not fit into the authenticity criteria of the ICOMOS-CIIC. The details of the study will be clarified in this chapter in these following subjects.

- History and Background
- The Elements of Cultural Routes in the case of King Narai the Great's Royal Procession Route
- King Narai the Great's Royal Procession Route: Statement of Significance
- Historical framework and events relevant to configuration of route
- Identifying King Narai the Great's Royal Procession Route
- Authenticity of the Route
- Integrity of the Route
- Conclusions: Cultural Route or Heritage Trail?

History and Background

In Thailand, Lop Buri province remains one of Thailand's most important historical heritage areas. In the long history of the Ayutthaya kingdom, in 1656 A.D. the reign of King Narai marked one of the most prosperous periods owing to the king's effective leadership. Like many of the former kings of Siam, King Narai came to the throne as the result of turmoil and conflict. He was not the rightful heir to the throne but only the son of a queen of inferior rank. He was crowned after killing his elder half-brother. Nevertheless, he went on to prove himself as the most powerful ruler of the kingdom in all respects (Bhudhon, 1988: 8). Because of this event, King Narai preferred to live in the seclusion of Lop Buri, an old city to the north of Ayutthaya, instead of in the political capital itself.

As a consequence of his decision, Lop Buri was renovated and became the second capital of Siam in 1666. The kingdom, during King Narai's Reign, was abundant in agricultural produce. Through contact with France and other foreign countries, the country benefited a great deal in terms of commercial interest and military power. Ayutthaya Kingdom became the most prosperous the city of commerce in Southeast Asia where foreigners both far and near came to trade and the country had enriched itself by sending its own ships to trade outside its territory. Siam did a lot of trade with merchants from different parts of the world, such as China, Japan, the Netherlands, England, Portuguese, Persia, and the cities around the Gulf of Bengal.

As for foreign relations, King Narai became the most renowned Siamese monarch among European politicians; namely, Chevalier de Chaumont, Claude Céberet and Simon de La Loubère, French ambassadors from Louis XIV, because he adopted a friendly policy towards foreigners, especially Europeans. The close affiliation with foreigners who possessed modern technology, likes architecture, fortifications, and hydraulic systems brought great benefits to Lop Buri. Today, after a period of over three hundred years, the trace of cultural heritage in Thai historical exploration still remains. During the twenty-two years from 1666 to 1688 King Narai travelled to his palace in Lop Buri at least twenty times, and probably more often. At that time, the most important route was along the Lop Buri River passing from Ayutthaya to Lop Buri. Therefore, the importance of the river must be considered because it serves as a key for the culture and understand the route. The river, being a way for exchanges and relationships between peoples, has brought for centuries a cultural heritage to Lop Buri.

By understanding a Cultural Route as a set of dynamic elements of cultural communication between peoples, its cultural heritage assets can be appreciated in their true spatial and historical dimensions, which allows for a comprehensive and sustainable approach to the conservation of the Route as a whole (ICOMOS-CIIC, 2006). This King Narai's Royal Procession Route gathers important elements such King Narai Palace, Phra Srirattana Mahathat Temple, Constantine Phaulkon's Residence, the House of the French Ambassador, Kraison Sriharat Throne Hall, St. Paul's Church, Sao Thong Tong Temple, Phra Karn Hindu Shrine, and Prang Sam Yod Hindu Shrine. These elements are results of people movement, which are Siamese officials travelling to Lop Buri for the court meeting, royal attendants following the King to the palace, a number of workers travelling to Lop Buri to hunt elephants and tigers, as well as foreign envoys coming to the court in Lop Buri. In addition, since the Lop Buri River was also a major transport route, it brought both people and technology from various countries to Lop Buri. During the reign of King Narai the Great, Siam had developed a lot and the cultural heritage of this movement can still be seen nowadays.

At first, this King Narai's Royal Procession Route responds to political aspect only. Later on, it adapted to new requirements, which were diplomatic relations and international trade. It became the major transport route of export goods like sappanwood, elephants and ivory. These goods were under royal monopoly, in which only the King Narai had the right to trade. This was a characteristic of Lop Buri City where court activities generated transport and communications networks. That is why a group of elements, including a complex infrastructure of King Narai's palace, temples, churches, forts, enclosing walls, vast reservoirs of drinking water, the fifteen-kilometre road linking Lop Buri City with Buddha's Footprint Temple, and all marked trails, was created to serve the King, while the roads functioned as a geopolitical link between Ayutthaya Kingdom, the capital city, and Lop Buri, the second capital city. All of the cultural heritage sites help visitors to understand and respect the cultural identity of this region. Upon the investigation of cultural link between Asia and Europe, King Narai's the Great Royal Procession Route is important for setting the historical record and it can also enhance intercultural understanding.

The Elements of Cultural Routes in the case of King Narai the Great's Royal Procession Route

Natural Context

King Narai travelled from the Grand Palace in Ayutthaya to the Lop Buri Palace passing Ayutthaya, Ang Thong, Sing Buri, and Lop Buri province. In the seventeenth century, King Narai commanded French workers to cut the shortcut canal linking Chao Phraya River and Lop Buri River. He travelled by the Royal Barge along Chao Phraya River to Lop Buri. The total distance is around 66 kilometres. During his travel, he stayed on the bamboo raft for one night before travelling on foot to Lop Buri. However, only in summer when Lop Buri River had been dried up for around six months, King Narai would travel by elephant from the mouth of Lop Buri River to the palace. The travelling time between Ayutthaya and Lop Buri was two days. Apart from the courtiers and noblemen who followed the King to Lop Buri, there were also a number of normal people gathering in town to receive the King's visit. Several Western records indicated that elephant was important export goods to India and it took 30,000 to 40,000 workers to hunt an elephant. King Narai assigned the construction of Lop Buri Palace in order to support the hunting of wild elephant for export (Dhiravat, 2001). Therefore, Lop Buri River was not only a route connecting the capital city of Ayutthaya to the second capital city of Lop Buri, but also a route used for political and trade purpose.

King Narai normally stayed at Lop Buri Palace for around eight or nine months each visit because of good climate and the absence of floods. Moreover, the area in the east of Lop Buri province was full of different kinds of wild animals, especially elephants and tigers - King Narai's favourite hunts. King Narai also enjoyed a visit to Kraison Sriharat Throne Hall to view the eclipse once during 1685 A.D., as well as relaxing in other parts of Lop Buri Palace.

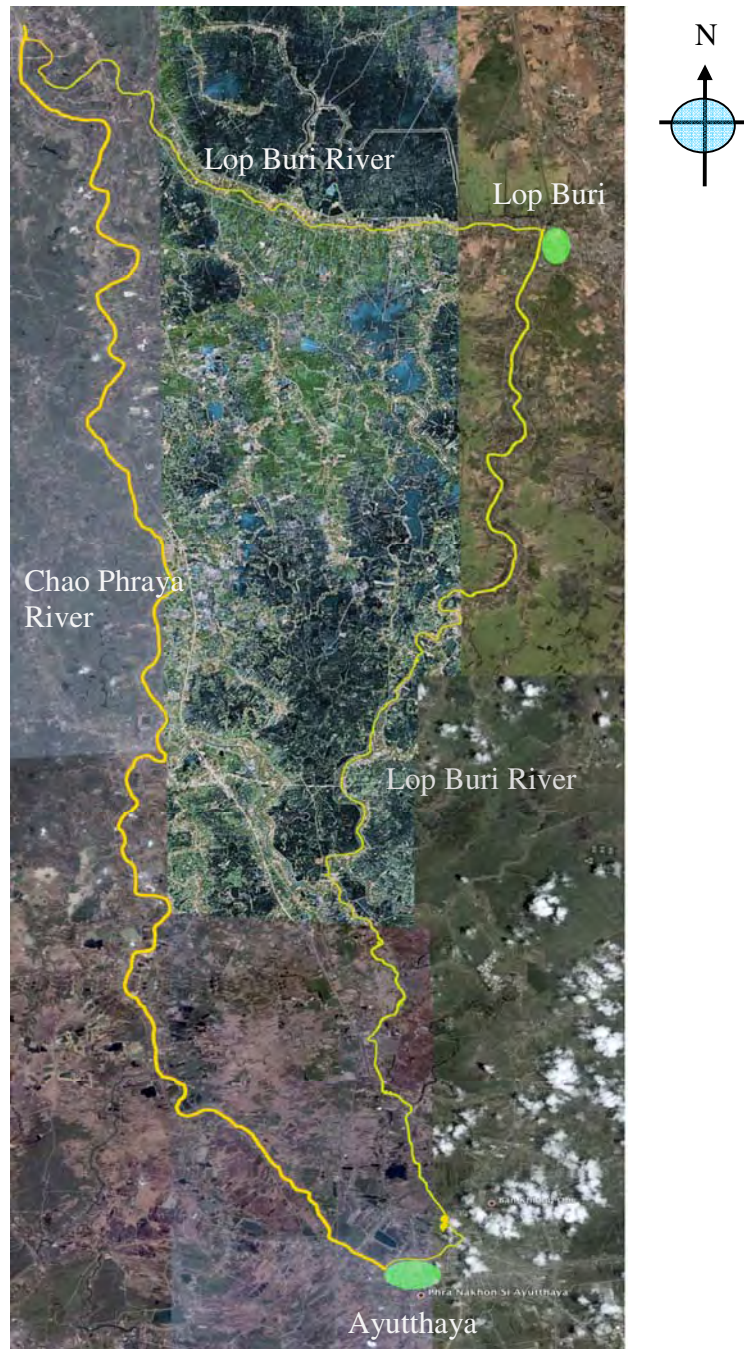


Figure 5 King Narai the Great's Royal Procession Route Map
Source: Google Earth, 2006

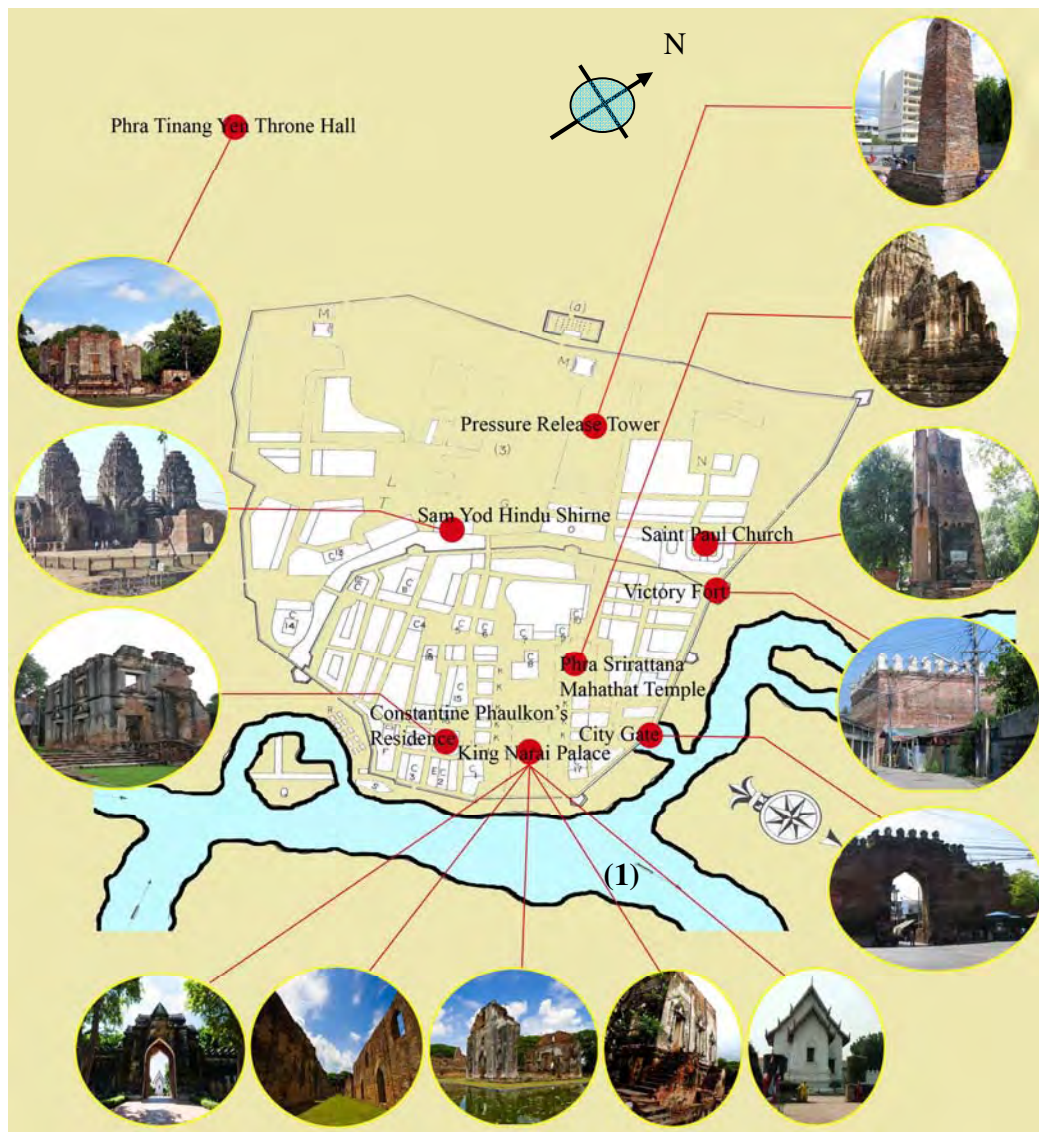


Figure 6 Plan of Lop Buri in 1687

Source: Adapted from La Mare, 1687

- | | |
|-----------------------------------|--|
| A. King Narai Palace | B. Na Phra That (Royal Temple) |
| C. Temple | D. French Ambassador's Royal Residence |
| E. Persian Ambassador's Residence | F. Mission Church |
| G. Royal Garden | H. Noble House |
| K. Royal Horse Stables | L. Royal <i>Domesticated</i> Elephants |
| M. Big Pond | N. Iron Foundry |
| P. Jesuit Church | Q. Island |
| S. Market | |

(1) Lop Buri River: the river that was dried up for 6 months within a year

The study of present King Narai the Great's Royal Procession Route revealed that the shortcut canal at the mouth of Lop Buri River has dried up and can no longer be used as a transportation route. Its width is around one metre only. Most of the area alongside Lop Buri River is occupied by agricultural fields. Some parts of Lop Buri River have also dried up because of the construction of Lop Buri River's Watergate. In addition, there is no trace of original road that King Narai travelled on from Lop Buri Palace to other heritage sites as it was replaced by four lane road. Only the town moat and rampart, including fortifications, are found. For the cultural heritage sites that are related to King Narai the Great's Royal Procession Route, the traces of the heritage sites with brick structures can still be seen even though Lop Buri was deserted for more than 200 years, while those with wooden structures are covered underground.

King Narai the Great's Royal Procession Route: Statement of Significance

Understanding culture is an important step before assessed the cultural heritage significance of King Narai's Royal Procession Route. In line with conclusions of the UNESCO Universal Declaration on Cultural Diversity states that

culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

(UNESCO, 2001)

It can be noted that culture is the way of living of people in the same society. However, culture of people in different groups and different societies are also different. It varies upon different environment and history. Thai culture can also change or be vulnerable as well. The culture will endure through time if only the people in that society valued the significance and meaning of being together. If this significance is lost, culture can change or come to the end, and give ways to new culture. Conservation is part of managing cultural heritage and is, therefore, the responsibility of all stakeholders of the cultural heritage of the King Narai the Great's Royal Procession Route.

The process follows the principles of the Australia ICOMOS Burra Charter in the context of cultural significance (Australia ICOMOS, 2000: 12-13). The Burra Charter sets

guidelines for do-able conservation. It suggests that heritage significance can be defined as the aesthetic, historic, scientific or social values of a place that help in understanding the past, contributing to the richness of the present environment, and keep value for the future generations. The significance of the site is embodied in its fabric, its setting and its contents; in its use; in the associated documents; and in its meaning to communities through their use and associations with the place. The Burra Charter emphasises the necessity of involving community in any decision makings and gives importance to the relationship between community and heritage sites, as well as the meaning of cultural heritage to the community. Along the setting of King Narai the Great's Royal Procession Route, not only tangible heritage, but also intangible heritage of the route is very important, such as languages, traditional skills, and arts. In managing cultural heritage, it needs to consider both tangible and intangible heritage at the same time because they both interrelate. Lop Buri community, either shop owners, teachers, students, or officers, all aware of the significance and values of these cultural heritage. The cultural significance of King Narai the Great's Royal Procession Route are as follows.

Aesthetic Value

Several important pieces of literatures were created during the reign of King Narai the Great. He was not only a poet, but also greatly supported other poets in creating their works. The first Thai language lesson book was also written. This era, therefore, was honoured as the golden age of literature. For architecture, royal residences were previously built in wood, while only religious buildings were built in brick. After the French came into the country, two-storey brick building was built in the palace compound. In 1665 A.D., King Narai ordered a priest named Thomas to conduct the construction plan of his residence, which was the mixture of Thai and European style. The contact with other countries also introduced both Western and Eastern art to Siam and consequently created unique style of art in King Narai's reign.

King Narai had developed great diplomatic relations with France by sending the envoys to France two times, while France sent the envoys to Siamese court twice and sent the troop to settle in Bangkok as well. Nevertheless, during the whole period of diplomatic relations between year 1662 and 1688 A.D., Siam had adopted a lot of new technologies (Bhudhon, 1989: 6). The policy of developing diplomatic relations with other countries to survive Siam had given name to his reign as having the best foreign affairs policy. The title 'the Great' was then added to his name, in which he was among other five Kings of Thailand to be entitled as 'the Great'. Kajon (1980: 72) said that "the diplomatic policy of King Narai's reign was honoured as the best diplomacy of Ayutthaya period".

Historic Value

In addition, King Narai welcomed the missionary and Siamese were also friendly to the foreigners. France recognised that Siam was more suitable to spread Christianity than China, as can be seen in a memoir of the French missionary that, "...*Siam is the only kingdom of the far east that allow all nations to reside*" and "...*King Narai welcomed the missionary grandly*" (FAD, 1985: 44). One of the French missionary was Fr Jacques Pallu, the Jesuit director in Paris and brother of the late Bishop of Heliopolis, who came to Ayutthaya in 1662 A.D. (Kemp, 1969: 8). Louis XIV had sent a letter to King Narai in 1673 A.D. with intention to persuade him to turn into a Christian, along with help by a French priest (Seree, 1984: 41). This was a shortcut of spreading the religion because if the King were to become a Christian, Siamese will also be Christian too. However, it was partly successful because around 400 people in Lop Buri turned to Christianity. This shows that King Narai did not control the freedom of his people to believe in any religion they wished.

Last of all, Thai society had long relations with the elephant. Elephants were used as a vehicle during war and for hard work. Since elephants were highly important to the kingdom, they were captured and taken to the royal court. Elephant capture was a kind of royal sport. The king needed to have skills in this activity and King Narai was very skilful. The elephant palisade was located outside Lop Buri town to the east. It was the place for capturing elephants for the royal court use. Chevalier de Chaumont, a French ambassador who came to Siam during the first diplomatic visit in 1685 A.D., wrote in the chronicle that King Narai was fond of seeing elephant capture at this elephant palisade. The big elephant capture ceremony took around four days. These elephants were trained to be able to live with human in harmony. In year 1938 A.D., Marshal Por Piboonsongkram, the prime minister, revitalised ancient elephant capture at Lop Buri to show to Thai people and foreigners. The elephant palisade in the historical park of Ayutthaya was renovated as part of elephant conservation and tourism promotion.

Scientific Value

The relationship with several countries had created the route of technology transfer, bringing in advance technology from the Western world to Siam, such as Lop Buri's observatory, hydraulic system, fortification, and medical study. Since the construction of Phra Narai palace, King Narai preferred to reside in Lop Buri to Ayutthaya and commanded the royal doctor to stay permanently at the Lop Buri palace because of his chronic disease, similar to tuberculosis. At that time, the close relations between Siam

and France had brought in medical knowledge from the west. Natural chemical substance, like European doctors used, was introduced to Siamese patients, such as the use of a certain type of mineral water as a cure for animal poison (Gervaise, 1989). Surgery was firstly introduced in Siam as well. Moreover, the first hospital in Lop Buri was built by the French in 1669 A.D. It was a small scale hospital that can accommodate only four patients at time (Hutchinson, 1933: 18). Even though Western medical knowledge had greatly benefited Siamese people, the group of French, who brought in medical knowledge, was expelled from Siam in 1688 A.D – the end of King Narai's reign. The development of medical knowledge had then been interrupted and only the medicine textbook was left until present (Wanlapa, 1985: 106).

Social Value

The data collected from site surveys reveal that Lop Buri people are proud of their heritage, in which they shared their experiences and memories about King Narai's route. People and organisation in Lop Buri actively involved in setting up a local museum by letting the temple or community to take care of it. The content of exhibition comes from social and historical involvement of the people in that community, which made them feel proud of and willing to protect their unique cultural heritage together.

In addition, during February each year, Lop Buri people hold the "Land of King Narai" festival to honour King Narai, who developed Lop Buri. It was firstly held in year 1979 A.D. The activities of this festival replicated those in the days of King Narai's era. There was a parade of people in different costumes from King Narai's period, such as French envoy, Persian envoy, Portuguese people, Japanese people and Siamese officer. There were also poem writing activity and demonstration of Thai dessert making. All lanterns inside the palace were lit and all Lop Buri people dressed up in Thai traditional costumes. Moreover, there were young guides showing visitors around the heritage sites in Lop Buri city. This clearly shows that these young people do not only just receive local knowledge from older people, but they are also the people who preserve the identity of their hometown. This "Land of King Narai" festival is a successful event that helps to raise awareness of people about the significances of their cultural heritage. Apart from being able to improve local economy, it can be the knowledge source of social history and culture for young generation as well.



Figure 7 King Narai Palace's Fair
Source: The researcher, 2005

Historical framework and events relevant to configuration of route

Tangible Heritage

Merchandises from Overseas:

Ayutthaya was one of the most famous commercial cities in the Far East during the reign of King Narai due to its ideal location of having great number of local products for export, such as rice, tin, deer skins, rhinoceros horns and elephants. At that period, elephant was the monopoly of the Royal Treasury and the King was the only person who has the power to do the trades. The Indian royalty preferred elephants from Ayutthaya because they were bigger than elephants from Lanka, so they worth as much as an

amount of benzoin (resins from the tree provide therapeutic benefit) and eagle wood (Dhiravat, 2001: 1). In addition, Ayutthaya's privileged geographical position helped foster it as international *entrepôt* for the import of significant products from nearby kingdoms, such as camphor from Kalimantan and Celebes, Sappan wood from Timor and Sumatra, and Eagle wood from Cambodia. These products were in strong demand of several countries, such as Arabia, Iran, India, and China. Traders from the east and the west stopped in Ayutthaya in order to earn great profits from the buying and selling of these products. Moreover, the Dutch East India Company or VOC (Verenigde Oostindische Compagnie) acted as the middle merchant in taking wild products from Ayutthaya to sell in Japan (Yoko, 1995). Japan needed great amount of products from Ayutthaya, especially large quantity of deer hides to make leather jackets, gloves, gun cases, armour, *tabi* socks, as well as for covering boxes and cases (Warangkana, 2007: 30).

For the Siamese, the most popular products demanded from abroad were guns to Europe, copper and ceramics to China and Japan, and textiles to Persia, India, and China. King Narai was not only the head of the kingdom, but also a merchant. In a Royal Chronicle, it mentioned that King Narai owned his own fleet of junks, as well as European designed ships for international trade. These vessels went off to trade as far as Arabia in the West and China in the East. Being the important trading port of Southeast Asia, Ayutthaya and Lop Buri attracted a number of international merchants and travellers to settle and trade. The arrival of these foreigners brought great changes to the structure of Ayutthaya society. Foreign consumer goods were introduced to the people of Ayutthaya. In the house of noblemen and rich families, there were blinds from Japan and China, and carpets from Persia. They knew of tea, coffee, and wine. They wore similar sandals like the Moors, and were familiar to beautiful fabric from India and Japan.

Palace Architecture:

Historical data shows that King Narai was particularly attentive to the development of the palace at Lop Buri, in order to ensure an elegant outcome. Several styles of contemporary foreign architecture, from Persia, Mogul India, Europe and China influenced the buildings inside the palace compound. Mirrors to cover the inner walls of the throne hall came from Versailles; the imperial-yellow glazed tiles came from China. The religious architecture of Ayutthaya period was traditionally built in bricks and mortars but the King's resident was built in wood. After the French arrived in Ayutthaya, the architectural style was changed into a two-storey building type. The international relations between Siam and France during King Narai's period had influenced the

economic, social, political, and cultural development, and opened the door for Western art and knowledge to intermingle with Siamese arts. This cultural combination enhanced the creation of architectural style to suit the taste of the owner and the environment of that society. This was the first time in Thai history that Thai architectural style was influenced by Western art and culture.



Figure 8 Reception Hall for Foreign Envoys in the King Narai Palace

Source: The researcher, 2007

Hydraulic System:

Lop Buri is situated at a high elevation and consequently suffers from a lack of water during the dry season. When King Narai selected this city as second capital, the city quickly became overpopulated and the water supply came into question. In order to build the hydraulic system that serves the needs of the town, it was necessary to construct a big reservoir, a sedimentation pond, and a pipeline to deliver water to the city. In 1678, Lop Buri became more significant as it was a ceremonial city to welcome and entertain envoys from many kingdoms. The Italian and French engineers undertook this responsibility. They found a new site for the water supply, Sab Lek, located 12 kilometres east of Lop Buri. Sab Lek was a suitable site as it was situated at a higher elevation than the city of Lop Buri. From this source, water flowed in a U shaped-pipe until it reached the sedimentation pond at Ban Wang Sala and then it flowed through a pipeline with a pressure tower, directly to the palace. This project was completed in 1684. There was sufficient water for many purposes, such as fountains to decorate the palace grounds, and water for the rapidly developing royal mansions and grander temples

(Boonsiri et.al, 2003). The hydraulic system in Lop Buri in the reign of King Narai was an example of new technology that had been imported into the kingdom of Siam.



Figure 9 Terra cotta pipelines

Source: The researcher, 2006

Fortifications:

It was recorded in a French memoir that King Narai requested capable engineers and architects from France to construct the city walls and forts in Lop Buri. The architecture of Lop Buri fort was similar to style used for French forts – the famous ‘Vauban’ style. From the maps of the French in King Narai’s period, it indicated that there are seven gun forts in Lop Buri. Nowadays there are four gun forts left in good condition. The historical document also recorded that before the French came into Siam in 1685, there was a gun fort in Bangkok called Thon Buri fort, located at the centre of Chao Phraya River. Similarly, the gun fort at Lop Buri was already there and its architectural style was also influenced by the Westerners who came into Siam as missionaries and ambassadors, such as Portuguese, Dutch, English, Italian, and French. It is also possible that this kind of gun fort was influenced by Muslim architecture because the Muslim had important roles in Siam during King Narai’s period and they were familiar in the construction of gun forts like this in India (Bhudhon, 1991).



Figure 10 Victory fort

Source: The researcher, 2008

Astronomy:

The study of celestial phenomena for calendrical and geographical purposes and to predict the occurrence of eclipses had been familiar to the Siamese long before the introduction of astronomy by the Westerners. However, towards the end of King Narai's reign, Louis XIV of France promoted the study of astronomy and sent Jesuit priests to set up study centres outside Europe. A team of astronomers chose Siam and China as study locations in the east. King Narai cooperated with the project by giving his permission to set up observatories in Ayutthaya and Lop Buri. Astronomy was also his personal interest. When a group of diplomats was sent to France, they were assigned to bring back a telescope, a globe and astronomical equipment from Paris. King Narai witnessed some major celestial phenomena with Siamese and foreign astronomers.



a)



b)

Figure 11 a) Kraisong Sriharat throne hall (The researcher, 2005)
 b) King Narai joined the Jesuits in observing the lunar eclipse at the Kraisong Sriharat Throne Hall in 1685 (Hutchinson, 1990)

Catholic Church:

Since King Narai was not against the missionaries and Siamese people generally had a sense of hospitality towards foreign people, Siam was more suitable to spread the teaching of Christianity than China. French priests came into Siam as missionaries since 1662 (Kemp, 1969: 8). In the reign of King Narai, three churches were constructed in Lop Buri. The first one was the Paris Foreign Mission Church in the northern part of the city. The second one was the St. Paul's Church belonging to the Jesuits, which was located in the eastern part of the city. This site was where King Narai commanded the construction of observation tower, residence, church for French priests and religious school. The last one was a church inside Constantine Phaulkon's Residence. It was huge and built elegantly to accommodate the religious ceremonial events for the period of eight days. It was called Notre Dame de Lorette.



Figure 12 St. Paul's Church
Source: The researcher, 2007



Figure 13 Church of Constantine Phaulkon's Residence
Source: The researcher, 2007

Intangible Heritage

Siam has been located on the trade route between the west and the east since the fifteenth century. This enables the continuing cultural exchange between Siam and various countries. Some cultures became the standard models for living traditions, while some cultures were adapted and mingled into local culture.

Religion:

Even though the Siamese court and Ayutthaya society worshipped Buddhism, they also received some teachings from Hinduism. King Narai was the only king who was especially fond of Christianity. The year 1662 also marked the arrival of the Paris Foreign Missionaries in Ayutthaya. They were instrumental in establishing Catholic missions in Siam. King Narai showed great favour towards them by giving them an audience and allowing them the freedom to proselytize. This caused them to select Ayutthaya as a centre for the promotion of the Catholic faith in the region. In 1669, Pope Clement IX approved the rules established by the missionaries of the region at a special gathering of Bishops in Ayutthaya, thereby giving papal authority to the French Missionaries to convert the kingdom to Christianity. Louis XIV had great hopes of converting King Narai to Catholicism. However, there was other evidence showing that King Narai also supported Islam; for instance, he commanded the construction of Mosque for the people (Nidhi, 1981: 152). The reason that he paid attention to other religions more than other kings was to gain support from different religious groups as part of his strategy for maintaining political stability within his kingdom.

Language and Literature:

Language and literature in the Ayutthaya period were recorded in the form of non-durable materials, such as paper or palm leaves. These materials had been deteriorated over time and were lost during the wars. However, after the eighteenth century, there were some inscriptions on palm leaves found. When examining traditional Thai literature of Ayutthaya period, the reign of King Narai is considered as the golden age. A number of works were created during that period. Among them were Jindamani, the first Thai language lesson book created in year 1672, and the Concise Chronicle of Ayutthaya in year 1680. This Chronicle recorded several events during Ayutthaya period (Naparath, 1989: 41). In addition, the foreign relations between Ayutthaya and other countries, such as France, Denmark, China, and Persia, facilitated important impacts on the Thai language. Indeed, the introduction of some foreign words into Thai language occurred during King Narai's period as the result of the international trades between the east and the west. For instance, the word '*Pasan*' was found in the Royal Chronicle, meaning a large public area in front of the mosque, which is similar to Siam ancient market. In Thai language, this word was used as *Talad Pasan*, which means Pasan market (Manas, 2003: 454). The historical documents also record in similar way that King Narai was familiar with Persian culture and had good relations with the Persian.

Food:

One of the most influential Westerners in the Ayutthaya Court was Marie Guimard de Pina, wife of the Greek adventurer who became a powerful Minister, Constantine Phaulkon. Of Japanese – Portuguese descent, Marie Guimard resided with her family in the Portuguese section of Ayutthaya City, then an international port. The stories of Marie Guimard are well known among those who are interested in the history of Siamese cuisine. She served as the head of royal kitchen because of her expertise in cooking and making desserts. She taught Siamese courtiers to make several kinds of egg-desserts, such as Thong Yip (golden flowers), Thong Yod (golden drops), Foi Thong (golden threads), Thong Phlu, and Khanom Phing. These desserts became and remain well-known Thai desserts.



Figure 14 Guimard adapted many Portuguese desserts using local ingredients. Her most noted creations were ‘golden’ desserts for ceremonial occasions.

Source: www.ku.ac.th, 2008

Iron Works:

Since the prehistoric period, Lop Buri has been a centre of metallurgy. The area is rich in both copper and iron and during the reign of King Narai, metallurgy, especially iron works became a major focus of the King’s technological progress. The survey for new mines by French experts, and the sending of samples of metal ores analysis in Paris were recorded during this period. De La Mare’s map of Lop Buri in 1687 shows the iron foundry of Lop Buri situated in the east of St. Paul’s Church (Bhudhon, 2004). This foundry included Indo-Persian and French technicians who were consigned to produce iron cannons and carpentry tools.

The Reception of Persian Culture to the Royal Court of Ayutthaya:

The Persians had great talent in overseas trading and were skilled navigators at sea. They reached the Kingdom of Siam prior to the reign of King Narai. Since the reign of King Songtham (1610-1628), Persians occupied the highest ranks in the Siamese court pertaining to international trade and foreign affairs.

- Costumes: King Narai and his courtiers wore long robes, adapted from *Persian Chuga*, used in the Persian court and India. These kinds of robes have been worn in the Royal ceremonies until present. The headwear of Siamese ambassadors in King Narai's reign was adapted from a high hat with twelve stripes, which were the symbol of power of the Persian dynasty.



Figure 15 King Narai adopted Persian dress to Siamese Court

Source: La Loubère, 1699

The patterned fabric was brought into the court of Ayutthaya by Muslim merchants from Persia. It was the symbol representing the status of the King and high class society. These fabrics included *Brocade* and *Patola*. The word *Patola* was mentioned in a letter from VOC representative in Ayutthaya to the factory in India, stated that King Narai requested the factory to provide him with *Patola*.

- Construction technique: The architecture of King Narai's reign is pointed arch style, as can be seen in King Narai Palace. This style of architecture was influenced by Islamic style of architecture that was brought into Siam by the Persians. Apart from King Narai Palace, this style of architecture can be found in the building that was built by the Persians and located inside the Royal Court of Ayutthaya.



Figure 16 The entrance of King Narai Palace has a cruciform plan with a pointed arch at the doorway

Source: The researcher, 2007

- Fine arts: Persian culture influenced several aspects of Fine Arts. The architectural ornaments of that period have similar structure and motifs as Persian arts, as can be seen in Lai Temple, Lop Buri province. The mural paintings of King Narai's reign were more complex than previous mural paintings. Previous mural paintings mostly depicted the previous life of the Buddha in small simple frame. In contrast, the mural paintings in King Narai's reign were influenced from Miniature Painting style in Islamic art. One of the examples is the mural of the Royal Barge procession in King Narai's reign inside Yom Temple, Ayutthaya.

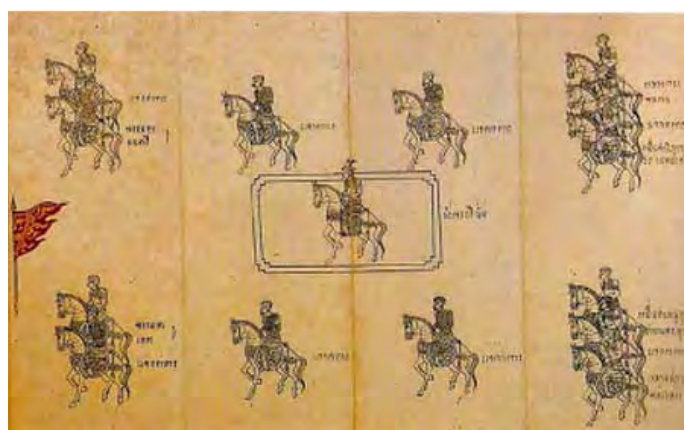
For a century of Persian presence in Siam, they have played a major role in international maritime trade with the kingdom. Ayutthaya benefited from this trade as the seller, while absorbing Persian culture, such as style of architecture, costumes, court practices and kingship system.



a)



b)



c)

Figure 17

- a) Persian in mural painting in Koh Keaw Suttaram Temple, Phet Buri Province (Seangarun *et.al.*, 1982)
- b) The scripture cabinet is painted with Lai Rod Nam (a design made by washing gold leaf on lacquer), featuring two figures were probably Louis XIV of France, and Aurangzeb of Mogul India (Somchai, 2002: 88)
- c) Persian cavalryman in the royal procession of King Narai the Great (Kongkaew and Niyada, 1988: 104).

Knowledge of Medical Treatment:

Medical treatment for the Siamese in the reign of King Narai was Siamese and Western practice. The evidence of this knowledge was found in a pharmacopoeia text of King Narai, inscribed on palm leaves. This text mentioned the names of nine royal doctors who were Siamese, Chinese, India, and European, and 81 prescriptions, which were prepared for the king between 1656 and 1687. More than 300 natural products derived from plants, animals and minerals were also mentioned. La Loubère recorded that the most common diseases encountered by the Siamese were cholera, smallpox, asthma, tuberculosis, rheumatism, cancers, venereal disease, and plague. The Siamese doctors did not perform any surgical operations but treated the illnesses with potions they had learnt from their ancestors. In 1676, Western medical treatment for the Siamese became more stable when members of the Foreign Mission of Paris established a hospital in Ayutthaya with standards identical to those at the hospital in Paris. A Swiss doctor was employed at the hospital to treat the Siamese patients. Among them were members of the Ayutthaya royal family (Bhudhon, 2004).

Identifying King Narai the Great's Royal Procession Route

The identification of King Narai the Great's Royal Procession Route must involve theoretical and methodological arguments. In taking King Narai the Great's Royal Procession Route as a case study, the criteria for selection of route's monuments and sites must be based on the significance of those sites as they appear today in both individual and public context, in order to tell the story of people's way of living, which were influenced by the journey of King Narai along this route. The artistic expressions, local objects, and traditional practices were integrated into the selection of related monuments and sites.

The selection of related monuments and sites followed ICOMOS-CIIC's inventory survey forms. This form was used as a data base for collecting the information of monuments and sites of the King Narai the Great's Royal Procession Route. It divided the significance of heritage sites into three levels – national, regional, and international – and gave guidelines for each level. It can also be noted that under the architectural aspect on the survey forms, allowance is made for the multifaceted nature of the architectural heritage expression of King Narai's reign. In King Narai's period, contacts were made between Siam and several countries. This left some architectural influences on some architecture in Lop Buri, such as the King Narai Palace, Constantine Phaulkon's Residence, St. Paul's Church, forts and city gate. The building with two to three storeys

was newly built during that period. This new technology of built had created great impact on Thai architectural work and resulted in mix architectural styles between traditional Thai and Western. It can be seen on the architecture of some Ubosot and Viharn that were built in solid brick building. Therefore, it is important to understand the cultural dimension, as well as other possible impacts on the architecture within the limitation of space and time. However, the most important aspect is the internal changes, such as social and political change of Ayutthaya court, which enabled outer forces to have influence on. This can be seen on new architectural styles, which are the result of these influences. Allowance is, therefore, made for the survey of these monuments and sites in the context of three types of the architectural heritage expression of King Narai's reign, namely the building developed from traditional Thai style, Lop Buri style building, and brick-type building, in which the latter one has significant style that impact on Thai landscape.

Authenticity of the Route

The identification of authenticity and the protection of cultural heritage of King Narai's Royal Procession Route need to consider unique characteristics and components of tangible and associated intangible values that represent the significances of King Narai's Royal Procession Route. Among the authenticity criteria, which were adopted by the ICOMOS-CIIC at its project for an international charter on cultural routes in 2005, the following aspect was included:

*Authenticity should also be evident in the natural context of the Route, as well as in the other tangible and intangible heritage elements included within its historic functionality and its setting. For the purpose of its comparative evaluation, the temporal duration and historic significance of the different sections of the Route in relation to **the whole** should also be taken into account.*

Addressed as well during the Asia-Pacific Sacred Mountains Expert Meeting that authenticity as defined in the Operational Guidelines and the Nara Document on Authenticity (1994) is applicable to Cultural Routes. *'It should encompass the continuation of traditional cultural practices'* to be found along the Cultural Route, and *'this authenticity, however, must not exclude cultural continuity through change, which may introduce new ways of relating to and caring for the place'*. Furthermore, in order to determine the degree of authenticity and to protect it, it is necessary to examine in detail the distinctive character and components of both tangible and associated intangible

values, which together represent the outstanding significance of the Cultural Route (Feng, 2005: 6). It can be observed that the condition of authenticity applied to both natural and cultural sites. King Narai's Royal Procession Route comprises of two types of transport route, which are water and land routes. The water route starts from the Chao Praya River at the Royal Palace in Ayutthaya, and join to Lop Buri River. The site survey reveals that some part of Lop Buri River dried up and became agricultural space of the community. The land route section starts from the Royal Pier in Lop Buri. The original route can hardly be seen because of the city's expansion and transportation development. The 4th Regional Office of Fine Arts Department, Lop Buri Province, and local organisations cooperated in conserving and preserving the fort, ditch and dike, road, royal pier, water gate, canal, and environment around these tangible cultural properties. The Royal Pier in Lop Buri had been renovated, together with the conservation work of the path that King Narai used after he arrived at the Royal Pier. The trace of this path was found and preserved in its original state by following historical data. Although the original path had already disappeared, traces of intangible cultural properties are still left. As indicated by Zhou (2005: 4), the tangible heritage of cultural routes will represent the significance of authenticity and integrity in cultural heritages more effectively.

The survey of physical condition of King Narai's Royal Procession Route shows that each cultural heritage site was affected by human being and natural deterioration. Some of them were abandoned, while some were destroyed intentionally by looters. Moreover, the community uses land around the city moat to settle, so it is difficult for the Fine Arts Department to conduct any conservation work at the site like forts, city gates, or ancient ponds. From those mentioned problem, the authenticity of the monuments and sites of King Narai Route can be identified as follows.

The Authenticity of Design: The architectural style of King Narai the Great era had made the great change on Thai architectural history. The authenticity of architectural style of King Narai's period is the adaptation of Western and Persian style in traditional Thai style. It can be seen in the point arch window and two-storey building that was called 'Lop Buri' style. As Nicolas Gervaise stated, '*Louveau (Lop Buri), which the Siamese commonly call Noccheboury, is a town which is, so to say, for the kingdom of Siam what Versailles is for France.*' It also includes urban planning, and the construction of fortification, city wall, and city gates. When considering the authenticity of design of the monuments in King Narai Route, it reveals that most of them were wooden structure with brick base, which can easily collapse. The Fine Arts Department had started the conservation project at Lop Buri in 1937, in which they paid attention to the reinforcement of built structure and necessary architectural components, such as using

reinforce concrete at the heritage site. In year 1987, another big conservation work was done with least intervention to the original structure. It followed the Act on Ancient Monuments, Antiques, Objects of Art, and National Museums 1961 as amended in 1992 (Thailand. Laws, statutes, etc., 1966). The provision of Section 7 said that the Fine Arts Department is the enforcing agency conserving and protecting ancient building, and archaeological resources, especially the registration of national cultural heritage. Therefore, all registered heritage sites under the Fine Arts Department must ask permission from the department if they need any renovation or conservation work.

Authenticity of Material: Since Lop Buri is located in the area that is low in relative humidity, all heritage sites are rarely affected by climate. However, the deterioration at most sites comes from the lack of maintenance and protection. The Fine Arts Department had adapted traditional conservation method to use with these sites, for example, new bricks were made in the same shape and size of the original bricks, all authentic materials must be carefully maintained, and white cement was mixed in the mortar to make it dry quicker. For the wooden work, original wood was replaced by new type of hardwood. In addition, the Fine Arts Department also introduced new materials that have similar colour, shape and size to replace the original one that are missing. However, these new materials are noticeable with FAD name and year of work printed on. With this method, new and authentic materials can be recognised. Nevertheless, some sites have only 60 per cent of original materials and 40 per cent of new materials. The Fine Arts Department, therefore, reduced the percentage of new materials to only 30 per cent (Pakpadee, 2008). In conclusion, the introduction of new materials in the conservation work of heritage sites in Lop Buri should be concerned with historical background of each cultural heritage.

Authenticity of setting: the artefacts found at the monuments and sites in King Narai Route were not located at the original site, but moved to Narai National Museum in Lop Buri province because since 1961 large number of archaeological objects were loot from heritage sites and no more complete evidence can be found. Also, the surrounding landscape was affected by the development of Lop Buri town. First of all, people settled inside the compound of heritage sites. The Fine Arts Department cooperated with governmental sectors, such as Lop Buri Municipality and Thepsatri Rajabat University, in negotiating with the local community to move to the area provided. However, it still takes a lot of time and money, for example the community at Saint Paul temple and Peun Temple.

Secondly, the construction of a railway passing through the old town of Lop Buri led to the deterioration of the city wall and moat, as well as heritage sites along the railway

because of the vibration of each train. Some of the monuments that have suffered in this way are Phra Srirattana Mahathat Temple, Phra Kan Hindu Shrine, and Sam Yod Hindu Shrine. Therefore, the Fine Arts Department made a request to the State Railways of Thailand to reduce the speed of trains when passing Lop Buri town, which can reduce the effect on heritage sites along the railway.

Last of all, the land development of Lop Buri did not consider the environment of the old town. New infrastructures were built without consideration to the existing landscape, such as electric wire and post, and new big building in front of the heritage site. There was a case when there was a new high building built in front of Saint Paul Temple. The Fine Arts Department bought the building and had it pulled down so that French's Observatory can be seen from the road.

Even though changes occurred over time and affected the role and setting of the route, the route itself can still be recognized and maintains its role in physical and functional regional structure (Alfredo, 2005: 3). King Narai Route had made Lop Buri a living heritage town. Community and heritage sites are hardly separated. In order to protect the authenticity of setting, it is necessary to make the community understand about the significance of each monument and cooperate with local organizations.

Authenticity of Tradition: The tradition of traveling by boat along the Chao Phraya River and canal is important. Several French sources from the 1680s recorded that the Siamese travelled by boat, either a 3 or 4-metre long or a hundred oarsmen's type. There was also floating house that can accommodate even two to three families. Moreover, the journey of King Narai the Great from Ayutthaya to Lop Buri represents ancient art and traditions of Thailand, which was called 'Phet Phuang Procession' [กระบวนพยุหยาตราเพชรพวง]. It was a large and magnificent procession that carried more than hundred boats together. Another great procession of that era was when King Narai the Great assigned a Royal Barge Procession to receive the arrival of Chevalier de Chaumont, the envoy of Louis XIV of France in 1684 AD. (Gervaise, 1989). The Royal Barge Procession of Ayutthaya period had become a model for the procession in later era. At the reign of King Rama IX in 1959, the tradition of Royal Barge Procession for offering robes at the presentation ceremony was once again revitalized and has continued as an annual event until the present.

Integrity of the Route

Integrity is another key issue in identifying Cultural Route, as stated by the ICOMOS Charter on Cultural Routes (2008) that the cultural elements along the routes must represent the significance of integrity:

The verification of the integrity of a Cultural Route must necessarily be based on a sufficiently representative set of both tangible and intangible evidences and elements that witness to its global significance and values as a whole and ensure the complete representation of the features and importance of the historic processes which generated the Cultural Route. Evidences of the historic relationships and dynamic functions essential to the distinctive character of the Cultural Route should be maintained.

As stated above, integrity of cultural route represents the wholeness and intactness of cultural heritage. It also refers to there being a sufficient number of different components resulting from the dynamic of the Cultural Route to provide a complete representation of the intactness and significance of that cultural heritage. In the case of the King Narai Route, which was formed by the travels of King and people since Ayutthaya period, there are several symbolic heritage sites that are now protected by National Laws.

Lop Buri is located on the Plains with Lop Buri River running along the west of the town, while on the east side of Lop Buri town is located a long moat, which makes Lop Buri become an island-like town. People reside along the river line, together with temples that are located in the community. Big hills surround Lop Buri on the North-East and enable rain falls into the town to form a lake, called Thela Chupson. The geography of Lop Buri makes it convenient to settle. Monuments and other important sites, such as forts, city wall, and palace are located on the higher land, in which Tha Pho Fortification is at the highest location. In conclusion, in safeguarding monuments that belongs to King Narai's Royal Procession Route, it is necessary to preserve the cultural landscape setting and maintain the integrity of the whole route by bringing in development control.

Conclusions: Cultural Route or Heritage Trail?

This chapter has presented the adoption of Cultural Route concept in the study of Cultural Route for Thailand with the case study of King Narai the Great's Royal Procession Route. As can be seen, there are a number of cultural routes adopted for the visitor: the Dessert Routes, the Spice Routes, the 'Dreaming Tracks' of indigenous Australians, the

Route of Santiago de Compostela, the Silk Road, and the Frankincense Routes. The identification of Cultural Route is important because it has never been thoroughly studied in Thailand before and over the past decade the concept of cultural routes have been existed in the field of cultural heritage conservation only.

Since the evidence of King Narai's journey between Ayutthaya and Lop Buri was limited, there is no tangible heritage found on the route. Therefore, it does not fall into the Charter of Cultural Routes (ICOMOS-CIIC 2008: 4) that stated the signals and symbols identifying road and route to be followed, such as springs, markers, bridges or other structures, as well as other related elements such as hospitals, inns, coats of arms, places of devotion or worship, monasteries, customs, ports, towns, urban centers, etc. Even though there are some tangible heritage traces found at the beginning and the end of the route, there was no record of other Kings in later reigns to reside in Lop Buri. The frequency of use of this route was during 22 years of King Narai's reign only and its importance had been lost ever since.

Although there are a number of intangible heritage supporting the study of this route, such as local chronicles and foreign records, it is impossible to trace back this route to the seventeenth century to search for the tangible heritage that King Narai visited during his journey, as ICOMOS-CIIC indicated that '*Cultural Routes must necessarily be supported by tangible elements that bear witness to its cultural heritage and provide a physical confirmation of its existence. Any intangible elements serve to give sense and meaning to the various elements that make up the whole.*' (ICOMOS -CIIC, 2006: 4). Because of the lack of tangible heritage, it is difficult to confirm that King Narai's journey had really set a cultural impact.

The discussion of cultural route concept shows that cultural route represents interactive, dynamic, and continually evolving process of human intercultural links. From this concept, it reveals that King Narai the Great's Royal Procession Route is only a heritage trail. When he resided at his residence in Lop Buri, he would travel to other sites for either political purpose or his own pleasure, such as receiving the visits of convoys from other countries, inspecting, and hunting elephants. As a result, it does not get along with the ICOMOS -CIIC (2006) that stated the dynamic of a Cultural Route that it '*does not obey natural laws or casual phenomena, but rather exclusively human processes and interests, and is therefore understandable only as a cultural phenomenon*'. Besides, although King Narai's Route enabled the transformation of culture from the royal palace of Ayutthaya to Lop Buri and enhanced great technological development, it is not a cultural route because it '*is not a simple association of ideas or elements, nor is it a*

military expedition, nor a voyage of exploration, adventure or discovery without any resultant cultural exchange and continuity, however great the historical importance any of these may turn out to have had... (Maria Rosa, 2005: 2). After the end of King Narai's reign, there had been none continually evolving process of human intercultural links of the routes as there was no Kings of Ayutthaya Kingdom resided in Lop Buri. Until present, the creating of heritage trails are very popular in Thailand. The Tourism Authority of Thailand takes the benefits of each trail as a tourism tool, which is noticeable that it is the way of looking at cultural heritage properties in isolation from its context. 'Monuments' of King Narai's reign that were built inside the old town of Lop Buri composed into a heritage trail and became main tourist attraction only. This trail was named 'the route of nine temples and palaces, Lawo town.' The Tourism Authority of Thailand did not give importance to the relations of each heritage sites in the past but selected each site upon its popularity that can attract visitors. This is totally different from the cultural route concept that gives importance to the cross cultural significance implying a value as a whole, which is greater than the sum of its parts and gives the route its meaning as stated by ICOMOS –CIIC (2006: 4) In conclusion, the difference between cultural route and heritage trail or tourism tracks is the associations of ideas that led to a phenomenon of human mobility. Cultural routes support the better understanding of cultural heritage and do not consider as a single monument but as a system of components, unlike the heritage trail. As can be seen in the Operational Guidelines, cultural routes are linear and have different patterns. They are not a single line but can either be a matrix or a network, which is the way cultural heritage of the routes are seen 'as a whole'.

Chapter IV

Buddha's Footprint Pilgrimage Route

The study of pilgrimage routes around the world suggests that there might be value in identifying, conserving and interpreting the Buddha's Footprint Pilgrimage Route as a cultural route. The several sites that are inter-connected through their role as part of the Buddha's Footprint Pilgrimage Route form, together, a significant element in the Thai people's cultural heritage. It may indeed have broader global significance.

This chapter will give the historical background of the Buddha's Footprint and the pilgrimage tradition that grew up in association with it. The Buddha's Footprint in Sara Buri province has been the centre of faith among all groups of people, whether kings or paupers. This pilgrimage affected religious, social, political, art, and construction technology aspects of Thailand's evolution, while the pilgrimage was a significant activity in the Thai history. Even though participation in pilgrimages is not as popular today as it used to be in Ayutthaya era, the faith that people have in this site remains. Therefore, revitalising this Buddha's Footprint Pilgrimage Route will help to create a better understanding about the significance of pilgrimage routes in general and enable Thai people to understand better about their own cultural roots.

Part I: Buddha's Footprint Pilgrimage Route: Sacred Heritage

The Origin of the Buddha's Footprint Tradition

The Beliefs of the Buddha's Footprint

The beliefs and worship of the saint's Footprints have existed in India in the first century B.C.E., appearing in Brahmanism, Jainism and Buddhism alike. Many footprints believed to belong to saints or deities are found in a natural setting, but their popularity led to the creation of replica footprints as a subject for worship. Whether the footprints were natural or human made, they all represent the Buddha and were equally valued by the Buddhists. In ancient Indian civilisation, the belief in divine footprints does not only refer to the eternal existence of God, but also to the victory and power that God has over a place and human beings at that place.

The replica Footprint firstly appeared in Sanshi Stupa in Madhya Pradesh, India, around the sixth and the seventh centuries BC (Kumtornthep, 1999). Since the Buddha was believed to be incomparable to other humans, there had been no representations of

the Buddha in human form during the first 400 years of the Buddhist Era. After the Buddha had entered nirvana, which was around the third century B.E., in the Emperor Asoka's reign, there were symbolic images of the Buddha found in Indian art, such as Wheel of the Law, the Bodhi tree, the empty throne, and the Buddha's Footprint. However, the various Buddha's Footprints found in natural settings were believed to be the imprints of his feet. This belief came from the Buddhist inscription that the Buddha had left the imprints of his foot by Nammada River and on the top of Satjabandhukiri Mountain. During the fifth to seventh century, Chinese monks called Fa Hsien and Hien Chang visited India and wrote about the worship of the Buddha's Footprints around India. They believed that these were real footprints of the Buddha. The Mahavamsa Chronicle, recorded in the fifth century B.E., indicated that the Buddha had visited Sri Lanka and left his footprint on the top of Sumanakuta Mountain or Adam's Peak. Fa Hsien visited Sri Lanka in the fifth century and wrote about two Buddha's Footprints in Sri Lanka, which were on the top of a mountain and at the north of Anuradhapura.

The worship of the Buddha's Footprint became most glorious during the twelfth and thirteenth centuries AD. It was written in the Singhalese Chronicle, Mahavamsa, that King Vichaiphahu (1055-1110 A.D.) had visited the Buddha's Footprint and commanded the construction of several facilities to accommodate the pilgrims. Since then, all Sri Lankan Kings had also followed the same pilgrimage. Foreign envoys have visited this Buddha's Footprint since the thirteenth century (Nandana, 1990) and the belief about the existence of the Buddha's Footprint then spread to other Buddhist countries. At that time, since there had been no discoveries of other Buddha's Footprints, a number of pilgrims travelled to Sumanakuta Mountain to worship the only recognised Buddha's Footprint. However, later in Ayutthaya period during King Songtham's reign (1620-1628 A.D.), the monks from Ayutthaya gained advice from Sri Lankan monks that the Buddha's Footprint could be found in Siam as well. Hence, the Buddha's Footprint was discovered in 1622 A.D. on the top of Suwannabanphot Mountain which was subsequently renamed Satjabandhukiri Mountain, where the Buddha had left his footprint. King Songtham then erected a mondop (pavilion topped with a spire) to shelter the footprint, together with the construction of temple and royal palace. Since then, the Buddha's Footprint at Wat PhraPhuttabat has become an important religious site of all Thai kings.

Not long after the discovery of the first Buddha's Footprint in Thailand, another two footprints were discovered in Burma in 1638 A.D. One was located on the top of a mountain, and another by the foot of a mountain. Burmese people believed that these were the real Buddha's Footprints which the Buddha had left on Satjabandhukiri Mountain, by Nammada River. It can be said that the discovery of three Buddha's

Footprints in Thailand and Burma in the eighteenth century reflects the competition between two countries. According to Burmese beliefs, there are only three Buddha's Footprints in the world, one in Sri Lanka and another two in Burma. By contrast, it was mentioned in old Thai literature that there are five Buddha's Footprints in the world, which are located at:

- 1) Satjabandhukiri Mountain: Thais believe that this mountain is Suwannabanphot Mountain in Sara Buri province in Thailand, while the Burmese believe that it is Shwesetto Mountain in Burma.
- 2) Nammada River: Thais did not indicate where it actually is, but the Burmese believe that it is at the foot of Shwesetto Mountain in Burma.
- 3) Sumanakuta Mountain or Adam's Peak in Sri Lanka
- 4) Suwannamalika: There is no indication of where it is, but present scholars believe that it is the Ruvanveli Stupa in Anuradhapura, Sri Lanka.
- 5) Yonokapura: It might refer to the north part of Thailand, where it was once the location of Yonok town.

The tradition of the Buddha's Footprint pilgrimage in Buddhist society reveals cultural adaptation between external cultures and local culture. It also reinforces the power of the kingship system with the evidence of 108 auspicious signs depicted on the sole representing all auspicious things in Buddhist cosmology, such as heavens, deities, mythical animals, and royal regalia. Some auspicious signs are related to cosmology. These symbolic beliefs are rooted in traditional society, similar to the worship of the Buddha's Footprint which has been passed down since Dvaravati period to Sukhothai, Ayutthaya, Rattanakosin, until present.

Geographical Location of the Buddha's Footprint Pilgrimage Route

The Buddha's Footprint are considered by Thais to be located at Wat Phra Phuttabat and called in Thai name, the Phra Phuttabat. Since the Buddha's Footprint was discovered at Suwanbanphot Mountain in the reign of King Songtham, it has become a highly respected site for many people. In the past, both king and ordinary people travelled to this site by land and river; in other words, there were several ways of reaching the Footprint that, together, are regarded here as the Buddha's Footprint Pilgrimage Route. The geographical details of the routes are:

1. By river: The Ayutthaya Chronicle recorded the pilgrimage of King Prasatthong in the seventeenth century (1630 - 1655 A.D.). The King started his pilgrimage from the royal pier in Grand Palace, Ayutthaya. He travelled on the royal barge along Pasak River with a stop at Prasat Nakhon Luang Royal Palace at noon. After lunch, he continued his travel to Chao Sanuk Royal Palace and stayed overnight there. In the morning, he travelled on the elephant to Than Kasem Royal Palace, where was located two kilometres away from the Footprint Shrine. Ordinary people travelling to the Buddha's Footprint from other places mostly travelled by boat along Pasak River to Chao Sanuk Pier at Tha Rua Village. Then, they walked or continued their travel on ox carts to the site.

At present, Chao Sanuk Pier is in rather poor condition with rough surface and ill-drained. However, since Pasak River is a major transportation route between northeastern and central part of Thailand, which runs through Phetchabun, Sara Buri, and Ayutthaya before turning into the Chao Phraya River. The local government of Ayutthaya is promoting tourism by river transportation. Pasak River has been cleaned, so that people can now travel easily by boat to pay respect to important temples in the Tha Rua district, such as Satue temple and Mai Ruak temple.

2. Overland: Until the seventeenth century, this overland route was along Farang Song Klong Road ('Road of the Westerner with theodolite'). It is said to have earned this name because it was built by a European engineer who used a theodolite in measuring and building a straight road linking Chao Sanuk Pier to Buddha's Footprint Temple. This road was twenty metres wide and ran through forests, across streams and to the foot of Buddha's Footprint hill (Fine Arts Department, 1960).

At present, some part of this route is a dirt road alongside rice fields, orchards and houses. Farang Song Klong road is partly the national highway Ban Mo – Phra Phuttabat, partly laterite road, and partly empty ground. There are some tracts where no evidence of roads can be seen at all. These tracts are as follows.

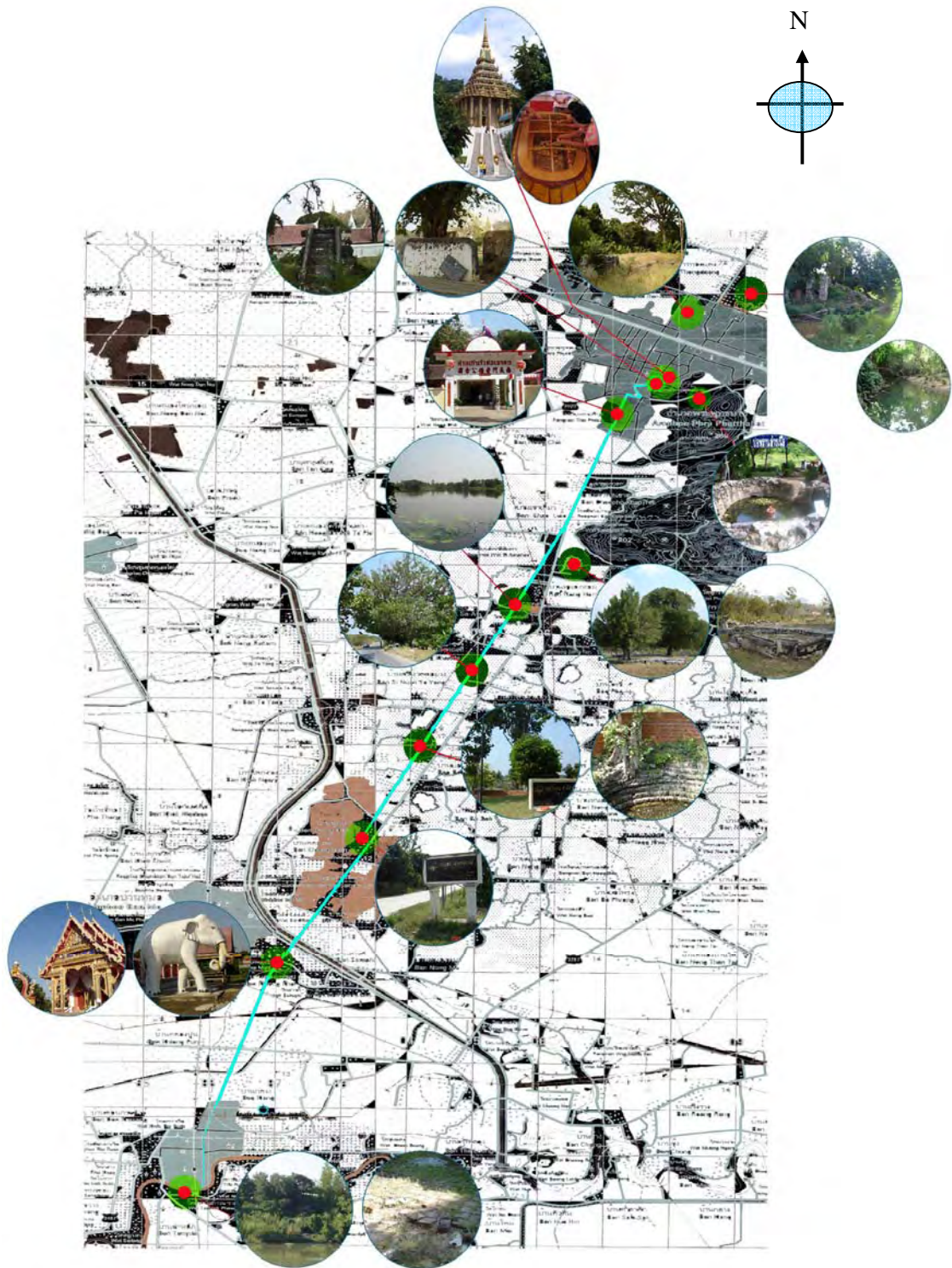


Figure 18 Buddha's Footprint Pilgrimage Route Map
Source: The researcher, 2006

No traces are left of the road between Tha Chao Sanuk and Bang Khamod Pond. Only the elephant bridge partly became the Ban Mo-Phra Phuttabat national highway. The road from Elephant Bridge to Sok Pond is currently a large tank collecting water from the Cement Thai's marl digging. Part of Farang Song Klong road is unpaved road around Ban Mo district. This road runs along the reservoir of the Cement Thai Company. The road northwards to Sala Dong Ob well is also unpaved. However, the road from behind Panjaphirom temple to the Ban Mo-Phra Phuttabat national highway is paved. The original road linking Khaotok shrine and Sra Yo Royal Palace has disappeared. It can be seen again as unpaved and concrete sections of road in the community area of Phra Phuttabat. The width of the road at present is only six to eight metres. Aerial photography from 1998 A.D. clearly shows the trace of this old road running in a straight line from Chao Sanuk Pier to Buddha's Footprint Temple.

It is evident that important changes occurred over time along the route. The route itself is recognisable although part of its setting has completely changed its original appearance. Although changes in its role and setting occurred over time, the old route plays still a prominent role in the physical and functional regional structure. However, the authenticity of properties and cultural landscapes associated with the pilgrimage route has been minimally maintained.

Approximate length of the Route

According to the map, the distance from the royal pier in the Grand Palace at Ayutthaya, along Pasak River to the Prasat Nakornluang Royal Palace is around 17 kilometres, while the distance between Prasat Nakornluang Royal Palace and Chao Sanuk Pier is around 29 kilometres, making a 46-kilometre distance for the entire river journey. The overland route from Chao Sanuk Pier to Than Kasem Royal Palace at Buddha's Footprint Temple is 20 kilometres. The total distance of river and overland route is 66 kilometres.

The Pilgrims using the Buddha's Footprint Route

There are historical documents recording the Buddha's Footprint pilgrimage of important people. The Royal Chronicle of Ayutthaya indicates that the Buddha's Footprint at Phra Phuttabat was discovered in King Songtham's reign (The Royal Chronicle, 1936). In year 1622 A.D. King Songtham was the first pilgrim to the Buddha's Footprint and he was a regular pilgrim to visit the Buddha's Footprint every following year. He commanded the construction of Phra Mondop, which is a square building with a pointed roof, to cover the Buddha's Footprint, and Buddha's Footprint Temple. Many monastery halls were built

within the compound, such as the preaching and ordination halls and palaces for the monks and novices during their preaching consecration. He also gave the land at the Buddha's Footprint and around it built a town, officially called Parantapa town although the local name is Phra Phuttabat. All strong men residing in this district had to work at the Buddha's Footprint. King Songtham also set the Buddha's Footprint festival to be held in the third and the fourth lunar month (February and March) each year (Gervaise, 1998).

In the reign of King Prasat Thong (1630-1655), the King commanded the construction of royal palace at Than Thong Daeng Stream, called Than Kasem Royal Palace, to be a palace for his visit to the Buddha's Footprint. Resting pavilions for the pilgrims were built along the route between the Chao Sanuk Pier to the Buddha's Footprint.

During the reign of King Narai (1656-1688), a road linking Lop Buri and the Buddha's Footprint was cut. French engineers had built a wall along the mountain to collect the rainwater in a reservoir for the use during dry season. It was written in a memoir of a Frenchman that, in year 1685 A.D., King Narai travelled from Lop Buri to pay respect to the Buddha's Footprint by elephant. The King's pilgrimage became an annual event on the court's calendar.

In year 1742 A.D., King Borommakot (1732-1758) gave some gold that he found in Kui town to make a replica of the Buddha's Footprint. An important event showing the influence of Buddha's Footprint on religious belief occurred during this period when the 'Bunnag' family, which was Islamic, turned to Buddhism because of its high respect to the Buddha's Footprint (Sunisa, 1999: 39).

King Rama V, in Rattanakosin period, visited the Buddha's Footprint four times. He travelled by the elephant twice and by train twice. In 1906 A.D., he ordered the renovation of the Footprint shrine but the work was completed in the King Rama IX era. It was recorded that almost every king from the Ayutthaya to the Rattanakosin period built or repaired the edifices at the Footprint shrine. The visit to the Buddha's Footprint shrine enhanced the royal merit-making of the king and formed part of the royal activities required of a Buddhist king (Raben and Dhiravat, 1997). Since then, pilgrimage has become a merit-making activity among upper class people and has gradually expanded to include all groups within Thai society.

Common people started the pilgrimage in the seventeenth century. The Buddha's Footprint festival was the biggest religious festivals ever held in the kingdom. It was held

twice a year at the full moon night of the third and the fourth lunar month. Farmers were determined to take their families to pay respect to the Buddha's Footprint if the harvest was good (Silpakorn Department, 1960). Because the third lunar month was dry season, all farmers were free from their work. However, traveling to the Buddha's Footprint was not as easy as it is nowadays. The journey was tough and they had to spend a lot of money to reach the Buddha's Footprint. As a result, some people visited the Buddha's Footprint only once in their lives, while others never had the opportunity.

Since the road was not good, the pilgrims had to spend several days traveling by boat from Ayutthaya to Pasak River. If they did not have money, they had to travel with others and exchanged the travel fee with their labor. They stopped at night to cook and sleep, and mostly several boats would stop together in group using pavilion of a temple as a resting point. They continued their travel by land from Tha Rua Village, which was the beginning of the path to the Buddha's Footprint (Sathiankoset, 1973). During the third lunar month, the festival's period, Tha Rua village became a crowded place full of boats, rafts, and pilgrims. In those days, the pilgrimage was always done in big groups with a strong man to escort each group as their might be some bandits along the way. There were not only common people, who carried guns to rob other people, but there were also some monks who became bandits during the night. This resulted in the punishment of the monks indicated in the first Thai enacted law of King Rama I's reign (Thammasat University, 1986).

It took around 20 kilometres from the Chao Sanuk Pier to the Buddha's Footprint. Old pilgrims and young children would hire an elephant or cart to continue to the temple. The beautiful scenery along the route was described in old literature. The pilgrims could take some rests at the resting pavilions that King Prasat Thong provided. There were villagers selling wild products alongside. In *Nirat Phrabat (Buddha' Footprint Voyage Literary)*, Sunthon Phu, well known poet during King Rama II and III, wrote about his travel on the pilgrimage route to the Buddha's Footprint in year 1807 A.D. that at Bang Khamod village, there were a lot of pilgrims buying food and snacks and created loud noise (Sunthon Phu, 1960).

According to the tradition of visiting the Buddha's Footprint, the pilgrims must take incense sticks and candles to circumambulate clockwise three times before paying respect to the Buddha's Footprint inside the shrine. Since the pilgrimage was difficult, the pilgrims normally stayed at Buddha's Footprint Temple for several days. They would walk up to the shrine to pay respect to the Buddha's Footprint twice a day. After that, they would beat the bells around the cloister to tell the angels about their merit-making.

They also donated money to the beggars who sat along the steps from the shrine. It is noticeable that the pilgrimage was normally made within the period of the festivals and the pilgrims would stay in the temple compound for several days. The traveling time depended on the physical condition of the pilgrims. Even the disabled also took the pilgrimage to make merit with hope to get better.

Another advantage of the Buddha's Footprint pilgrimage was a chance to visit natural sites around the temple. The pilgrims could take a rest by the big pond or buy local wild or herbal products as souvenirs i.e. wild animals, natural edible plants. During the night, they could also several types of entertainment during the festivals. Most Buddhists aspired to take the Buddha's Footprint pilgrimage because they believed that if they have visited the Buddha's Footprint three or seven times in their lives, they will not go to hell and will have comfortable next life, because of the tough journey and to confirm the strong faith and determinate. The more times they visited, the more merit they would make. In addition, the travel to the Buddha's Footprint provided them the opportunity to see new places and travel with friends and family, which added enjoyment to their lives.



Figure 19 Three-dimensional simulation of Buddha's Footprint Temple
Source: Phra Phuttabat Temple, 2002

The Development of the Buddha's Footprint Route

In terms of transport the history of the Route can be divided into two periods:

Ayutthaya Period: The king and royal family commenced the royal merit-making ceremony by taking part in a royal barge procession on the Pasak River. The French missionary, Gervaise, estimated in his memoir (republished 1989) that there were 250 barges taking part in the royal barge procession. The royal pilgrimage to Buddha's Footprint Temple was also notable for displays of royal pomp and the king's largesse. At Buddha's Footprint Temple, the king would sponsor all festivities and entertainments that were held for several days. He would give alms to the monks, the shrine and the people. Alms-giving was one of the ten kingly virtues to prove his merit.

In the words of the Dutch chief administrator of the East India Company (VOC), Theodorus Jacobus van den Heuvel, who travelled to Buddha's Footprint Temple and observed the royal barge procession of King Borommakot on his annual pilgrimage in the 1730s,

The King and his entire suite, consisting of 120 large rowing vessels of various makes, the smallest one manned by forty oarsmen, among which vessels nine carried the King and the regalia. There were beautifully carved in the shape of dragons and other creatures, and adorned with little houses to hold and accommodate the jewels, and they were heavily gilded all down to the water-line, and were rowed with likewise gilded paddles. Seventy of these boats sailed ahead in rows of two or three in very good order. Then came the regalia in a gilded vessels as described above, which was followed by two empty ones, as well as the Crown's seal, and finally the King, before whom as well as before the said ornaments and seal we bent down and raised our hands three times above our heads according to the custom of the country. And the parade ended with the remaining forty vessels all of which, as well as those which had been rowed in the van, were in the charge of mandarins, and two empty gilded ones and as many as five hundred ordinary oared barges'

(Raben and Dhiravat, 1997: 11-13)

Van den Heuvel stressed that a very large number of people took part directly in the royal pilgrimage to the Buddha's Footprint. The procession followed the ancient traditions of the royal court, and was accompanied with elephants, horses and soldiers. After the royal

barge procession reached Chao Sanuk Pier, it continued by elephant and on foot to Buddha's Footprint Temple. According to the Royal Chronicle of Ayutthaya, there was a large overland procession in the seventeenth century with over 10,000 attendants. It was called Phetphuang royal barge procession. It comprised of two processions that are the front procession and back procession. In each procession, the location of elephant troop, horse troop, and soldier troop were set, according to the royal tradition. There were both Thai soldiers and international soldiers of Japanese, Chinese, Persian, and Portuguese. There were 106 elephants, 114 horses, and royal page carrying flags, drums, oboe, horns, and royal swords. There were 2,940 people altogether (Niyada, 1996). This kind of procession appears only in historical documents.

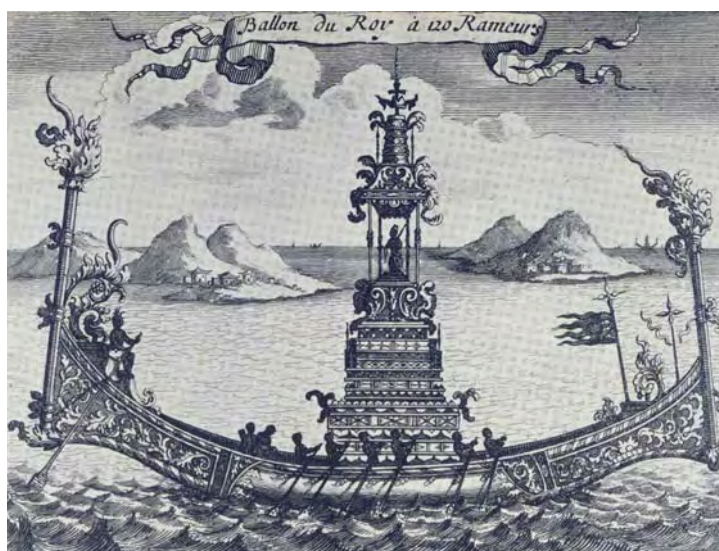


Figure 20 Phetphuang royal barge procession of King Narai
Source: Tachard, 1985

The common people in the central part of Thailand travelled to Buddha's Footprint Temple by boat along Chao Phraya River to Pasak River in Ayutthaya at the end of the rice-harvesting season. After reaching Tha Rua village, they continued overland by cart, on horseback, on elephants or on foot. It took around two days to travel from Ayutthaya to Buddha's Footprint Temple (Srisakara, 1996).

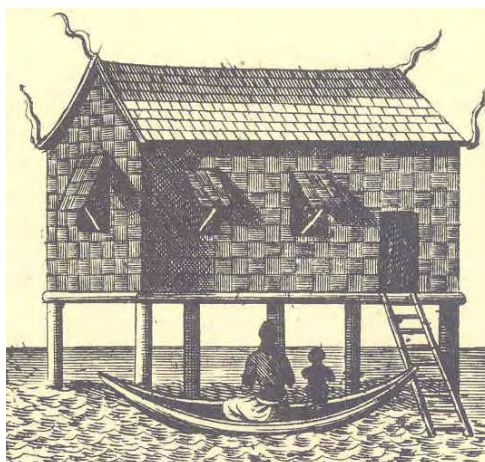


Figure 21 Siamese boat
Source: La Loubère, 1969

Rattanakosin Period: People travelled by raft or rowing boat along Pasak River to Tha Rua village and continued on foot or on elephants and horses to Buddha's Footprint Temple.

During the reign of King Rama V, around 1901 A.D. (Kuakul, 1977), Prince Narathip Praphanphong realized that there were a lot of people traveling to the Buddha's Footprint from Bangkok and nearby province such as Ang Thong, Sing Buri, and Supan Buri. He commanded the construction of small railway to the Buddha's Footprint. The railway between Tha Rua village and Buddha's Footprint Temple was built with the distance of 19 kilometres. The path for laying down the rail track was only four metres wide. There were five stations located in community area. The station was two-storey wooden building, covered by tin roof, and painted in yellow. The upper floor was a room for the station master. The station at Phra Phuttabat was big, with large waiting area for hundred passengers. There was also a huge rainwater container for use during the festivals. There were 15 carriages, including a cargo. The service was twice a day in both directions. Old passenger told about his experience on this train that children and bamboo shoot's finders did not have to pay for the tickets and sometimes the trains stopped to pick up the passengers outside the station as well. However, it was abandoned during the WWII due to the lack of fuel and manpower. Also, as the service line was short and there were visitors only during the pilgrimage season, it had to be used for transporting wood, firewood, charcoal and stone to make the business survive. Therefore, this railway line was moved to Nakorn Ratchasima province instead (Supoj, 1996). Phra Phuttabat railroad acted as channels for transporting not only commercial commodities but also

religious and cultural influences of the neighbouring areas into Buddha's Footprint Temple.

Later, around 1930 A.D. in the reign of King Rama VIII, there was a public bus in service between Tha Rua village and Buddha's Footprint Temple. After Highway No.1 was built, the journey to Buddha's Footprint Temple became much more convenient. Pilgrims could travel by cars from Ayutthaya to Buddha's Footprint within an hour.

'Beads on a string': Historical framework and events relevant to significance and configuration of the Route

The selection of heritage sites with cultural and historical significance along the Buddha's Footprint Pilgrimage Route is an important process. Therefore, it is necessary to study the definition of the cultural route concept and determine the significant cultural properties that constitute the Buddha's Footprint Pilgrimage Route. This means in practice that, the study should focus on the meaning and impacts of the route first. Since this route attracts a number of pilgrims, the historical data research must consider the integration of intangible and tangible values, so called 'the beads on the string.' The beads are heritage sites that are significant to the memories and are the result of the route, while the string is a connecting line of all these beads (Logan, 2002). Together, they make up the whole story. As such, the selection of the heritage sites should follow the holistic approach that will tell the story of the Pilgrimage Route in comprehensive manner. It is much more important than just presenting individual heritage sites, but to enhance the understanding and appreciation of the Buddha's Footprint Pilgrimage Route and its cultural and historical significance. These sites must be fully understood and appreciated in its context and relationship to the route, so that this 'beads on the string' will create a strong story.

Tangible Heritage

The significance of the Buddha's Footprint Pilgrimage Route is found in elements of tangible heritage that bear witness to its historical evolution and importance. These include physical vestiges of the road itself, such as its materials, routes, markers, bridges or other structures, as well as other related elements such as coats of arms, places of devotion or worship, temples, customs, ports, towns, urban centres, were serving to give sense and meaning to the various elements that make up the whole Pilgrimage Route.

1. The Royal Palaces comprise the following palaces used by the kings during royal visits:

- Thai Phikun Royal Palace

This palace was built in King Songtham's reign (1620-1628) as a royal palace. The location of this royal palace next to the wall of Buddha's Footprint Temple provides convenient access to the Buddha's Footprint. When Ayutthaya fell to the Burmese in 1767 A.D., around 300 Chinese people who resided in Ayutthaya burnt the Mondop at the Buddha's Footprint to take out the gold and steal silver mats around the temple. Later in Rattanakosin period, the King Rama IV ordered the construction of temporary palace in Thai Phikun Royal Palace. The site survey reveals ruins of brick and stone walls in four sides. They are in different materials and structures, so they must have been through several conservation works.



Figure 22 Elephant's mounting in Thai Phikun Royal Palace

Source: The researcher, 2006

- Thankasem Royal Palace

It is located by Than Thong Daeng or Thongdaeng Stream. It was built in 1633 A.D. King Prasatthong ordered the construction of this royal palace saying '*We shall visit the Buddha's Footprint after the cultivation season. Let us construct Thankasem Royal Palace and get the water from Thongdaeng Stream to use.*' This royal palace is 1.5 kilometres away from Buddha's Footprint Temple. It was constructed for the kings to stay and relax during the visit to the Buddha's Footprint. It was used by most of

Ayutthaya's kings. The site survey reveals stone base covered in soil, three elephant's mounting platforms, parts of Chinese ceramics, and trace of earthen water pipe in Thongdaeng Stream at the back of the royal palace.



Figure 23 Thankasem Royal Palace

Source: The researcher, 2006

- **Tha Chao Sanuk Royal Palace**

It was located by the eastern shore of Pasak River and was used as a palace in Ayutthaya period when the Kings travelled to the Buddha's Footprint. It was also a rest point between river and road journeys, before travelling along Farang Song Klong Road to the Buddha's Footprint. After the reign of King Songtham, this place still served as a palace until Rattanakosin period. King Rama IV also resided at this place when he travelled to the Buddha's Footprint to deposit the Buddha's relics. Later on, when the road facilities have been developed, the Kings travelled to the Buddha's Footprint by road only. Eventually, Tha Chao Sanuk Royal Palace became less important. In addition, private sectors have trespassed into the land and made Tha Chao Sanuk Palace left abandoned. The present condition of Tha Chao Sanuk Royal Palace is large ground hill with evidence of brick structure, brick pieces and other artefacts lying around the ground. Moreover, an ancient brick well that was built in square shape and have around 6 metres-depth was found.



Figure 24 The present condition of Tha Chao Sanuk Royal Palace

Source: The researcher, 2005

- Sra Yo Royal Palace

This royal palace is located by Farang Song Klong Road, only one kilometre from Buddha's Footprint Temple. It is believed to have been built during King Narai, the Great's reign, imitating the architecture of Thankasem Royal Palace. It was built close to a large pond called Sra Yo. This royal palace would have been built as a place to stop during the journey, so that all the officers and riding animals could take some rests. At present, only the stone base covered in soil is left. There is no trace of the building because it was built in wood. There are also three elephant's mounting platforms found.



Figure 25 Sra Yo Royal Palace

Source: The researcher, 2006

The Chao Sanuk Royal Palace and Thankasem Royal Palace, and Sra Yo Royal Palace provide evidence of technological advance in the irrigation system. Traces of water mains that transferred water from a stream were found underneath the building's wall. This was believed to be the beginning of the Thai irrigation system built by Western engineers (Nongkran, 1996b).

2. Farang Song Klong Road

This road was constructed during the reign of King Songtham, which was between 1610 and 1628 A.D. after the finding of the Buddha's Footprint. It took around four years to complete. This road was a land route for the Kings to travel to the Buddha's Footprint. One of the Ayutthaya Chronicle recorded that this road was 20 metre wide and 20 kilometre long. Its starting point was at Tha Koei royal pier, opposite side of Tha Chao Sanuk Palace that was close to Mai Ruak temple. At present, this royal pier is a location of a rice mill by Pasak River.

Farang Song Klong Road was a man-made road and a major route for many devoted followers of Buddhism. Nowadays most pilgrims travel to Buddha's Footprint Temple by car. However, there are still many groups travelling by bus along the route, Ban Mo – Phra Phuttabat Highway, and sometimes passing Farang Song Klong Road. This road contains extremely important material evidence that demonstrates a continuous cultural presence and landscapes that have been subject to a changing process. The overlapping of the route system with the old roads, different types of paths, bridges, wells and all the infrastructure of which tangible testimony remains, evidence the quantity and diversity of spatial and time references that are still present.





Figure 26 Farang Song Klong Road (Road of the Westerner with a telescope)
Source: The researcher, 2006

3. Mai Ruak Temple

Mai Ruak Temple is located away from Koei Pier, which was the beginning of Farang Song Klong Road or Phrachao Songtham Road. This temple was mentioned in the record of daily affairs of King Rama V when he travelled to the Buddha's Footprint that

'The King travelled from Bang Pa In Palace and made a stop at Prasat Nakhonluang. Then, he travelled to the pier and took a rest at the royal pavilion before travelling on horse-cart along Phrachao Songtham Road, which is a road linking to the Buddha's Footprint. The King visited Ruak temple before returned to the royal pavilion at the pier.'

Inside the temple there are important archaeological evidences found, such as the architectural style of the Viharn in late Ayutthaya era and large mural paintings inside the Viharn depicted the story of Lord Buddha. The paintings also illustrate the foreigner came to Ayutthaya in that period. This might refer to those royal attendants who followed the King along this pilgrimage route. Also, there is a preaching seat that is believed to be given by King Rama V when he visited the Buddha's Footprint and is now kept inside the timber sermon hall.



Figure 27 The foreigners in mural paintings at Mai Ruak Temple
Source: The researcher, 2005

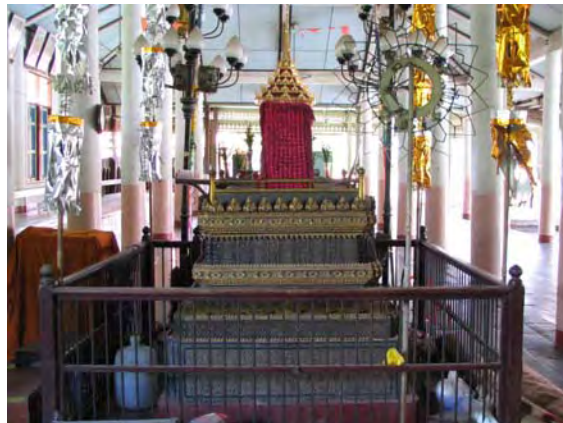


Figure 28 The preaching seat
Source: The researcher, 2005

4. Four Wells and Pavilions

The wells were built along Farang Song Klong Road, in which each of them was built in bricks. There are some parts of broken bricks and ceramic roof tiles found around the area. This shows that there must be pavilions for the pilgrims built here, similarly to what indicated in the ancient chronicle that '*King Prasatthong ordered the construction of pavilions and wells along the road to the Buddha's Footprint.*' Nowadays, there are only two wells left. There is no trace left of the pavilions' structure because they were all built in wood (Nongkran, 1996a). Wells and Pavilions located along the pilgrimage route are for pilgrimage purpose.



Figure 29 Dong Ob sacred well

Source: The researcher, 2005

5. Bang Khamod Well

Bang Khamod well is one of four ancient wells that had been important during Ayutthaya and Rattanakosin period because it was located on the pilgrimage route to the Buddha's Footprint. In year 1860 A.D., which was in the reign of King Rama IV, the King had assigned the conservation work of the Mondop of the Phra Phuttabat Temple and let Phraya Borom Maha Phichaiyat in charge of the wooden conservation. Consequently, Bang Khamod well, which was located on the way to the Buddha's Footprint was also renovated. At present, it was all covered under ground and left only part of its circular edge to be seen.



Figure 30 Bang khamod well

Source: Kongpol, 2008

6. Elephant Bridge

This bridge was located around 10 metres away from Farang Song Klong Road. It was originally made from log and used for elephant procession. After it had been damaged through time, new concrete construction had replaced the old one and this bridge became a part of Phra Phuttabat – Ban Mo Highway. At the foot of the bridge locates a temple that was previously called Saphan Chang Temple or Elephant Bridge Temple. Its name was changed to Sunthon Thepmuni after the poet name, Sunthon Phu, who wrote a poem about the Buddha's Footprint.



Figure 31 Elephant statue near the bridge

Source: The researcher, 2006

7. Phra Phuttabat Railway Station

The railway was built in the year 1901 A.D. for pilgrims visiting the Buddha's Footprint. It was abandoned during World War II. However, the original transformer substation can still be seen in the two-storey building.



Figure 32 Two-storey railway substation

Source: The researcher, 2005

8. Khaotok Shrine

This shrine is located on the east of Phra Phuttabat-Ban Mo Highway. The building was built in brick and mortar covering the stone at the foot of the hill. It houses two images. The small one was built in King Rama IV's period, and the big one was built in King Rama V's period. At present, it is a Chinese shrine of Mahayana Buddhism. It is famous among the Thai-Chinese who visited the Buddha's Footprint.



Figure 33 Khaotok images

Source: The researcher, 2005

9. Than Thong Daeng Stream

Than Thong Daeng is a stream running from a high mountain at the northeast of Buddha's Footprint Temple. Because the scenery along this stream was spectacular and of a type not found elsewhere in Ayutthaya, it became a favorite site for the King Prasat Thong (Raben and Dhiravat, 1997: 66). It is difficult to imagine the original setting of Than Thong Daeng Stream because the natural landscape has completely changed by human action. At present, the water level in the stream has decreased. Some parts of the stream have a little bit of water left at the bottom, while the water level at some parts is shallow and run slowly. The water at the end of the stream, around 50 kilometres away from Thankasem Royal Palace smells badly. There is also some rubbish found at the ancient barrage, where there is a broken earthen water pipe left.



Figure 34 Than thong daeng stream

Source: The researcher, 2005

10. Prathun Cave

The name, Prathun, came from its shape that is similar to the covering of the boat. It is located at the east of Phra Phuttabat Temple. Inside the cave locates a stone pagoda that was brought from China houses the Buddha's relics. This pagoda was built according to King Rama IV's command. Currently, this cave is a monastery of Chinese monks and has several Thai and Chinese Buddha images inside.



Figure 35 The pagoda inside Prathun cave

Source: The researcher, 2008

11. Phran Lang Nua Well

According to Phra Phuttabat's legend, the hunter who found the Buddha's Footprint came to wash meat in this well. Therefore, it was regarded as important part of the pilgrimage. Also, there was another well located nearby, called Pak Hok Well, which means stabbing a spear into something. Since there was also a small hole found on the rock well, it was believed that the same hunter also came here and stabbed his spear at this well. The water inside this well is always full and regarded as holy water. A number of visitors, especially Chinese pilgrims, always come here to drink this water.



Figure 36 Phran Lang Nua sacred well

Source: The researcher, 2008

12. Bodhi Lanka Hill

This hill was located on the East of the Mondop and originally called “Suwanna Banphot”. The Royal Chronicle recorded that it was later called Bodhi Lanka hill, according to the Bodhi tree seeding from Sri Lanka that was planted on this hill. There are different scales of pagoda located on the hill, in which one of them is at the West, symbolises the Buddha’s Footprint.



Figure 37 Viharn on the top of Bodhi Lanka hill

Source: The researcher, 2008

13. Ang Kaew Pond

During the reign of King Narai the Great (1656-1688 A.D.), King Narai had commanded the construction of a road linking Lop Buri and the Buddha’s Footprint together. This road was used for King Narai to travel to the Buddha’s Footprint. However, since the area of the Buddha’s Footprint was very dry and lacked of water, the King assigned the construction of this pond. It was actually a dam located by the foot of Bodhi Lanka hill on the Northeast of the Buddha’s Footprint Shrine for collecting rain water to be used among the pilgrims.



Figure 38 Ang Kaew pond at the foot of Bodhi Lanka hill

Source: The researcher, 2008

14. Irrigation System

The water pipeline is found located underneath the wall between Thai Phikun Royal Palace and Buddha's Footprint Temple. There are earthen and tin pipes. The water from natural water resource of Thongdaeng Stream, which is only three kilometres away from the royal palace, used to run along the pipes to the water container inside the royal palace. Since the topography of Thongdaeng Stream and Thai Phikun Royal Palace are not much different, it is difficult to transfer the water along the pipes. The engineer solved this problem by building a huge barrage blocking Than Thongdaeng Stream at Prasat Thong Songtham Temple. This huge barrage was built with two hills on both sides. Big water gate was also built to block the stream. This creates a huge dam in the middle of two hills. Therefore, preserving the supportive engineering structures could enhance the understanding of the story.

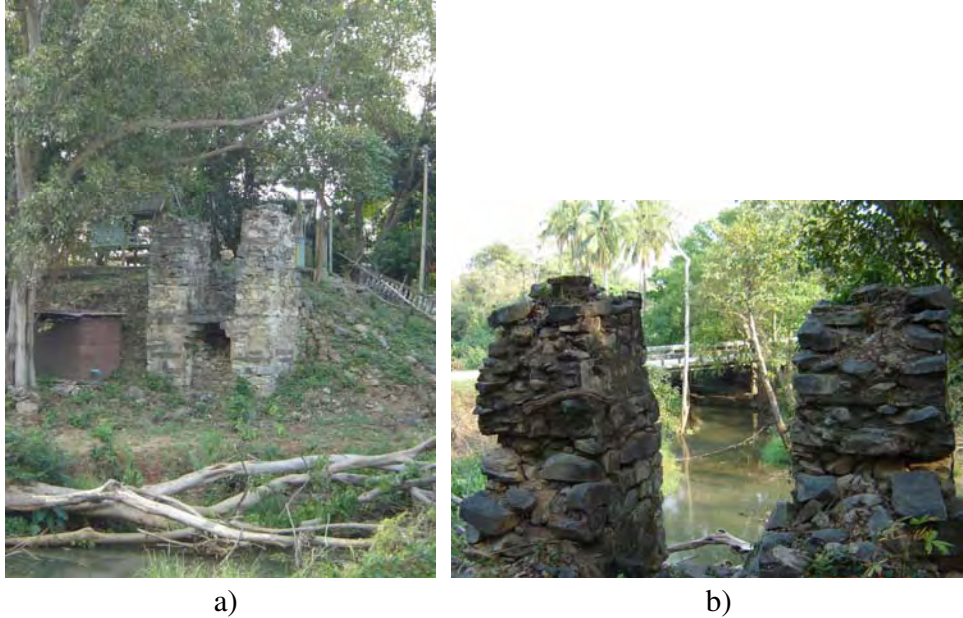


Figure 39 a) Than thongdaeng irrigation system
 b) Spectacle of Than Thongdaeng stream
Source: The researcher, 2005

15. The Buddha's Footprint

As outlined above, the Buddha's Footprint has played an important role in the spiritual and cultural development of Thailand since ancient times. It can be said that this sacred image on the top of the hill is a key centre of Buddhist belief in Thailand.

Pilgrimage is one of the important Buddhist activities alongside making a prayer twice a day, giving of alms, and believing in the existence of the Buddha's Footprint. For the Buddhists, it is important to make a visit at least once in a lifetime to the Buddha's Footprint shrine. The importance of this activity has been increasing with the growth in the number of Buddhists in Southeast Asia.

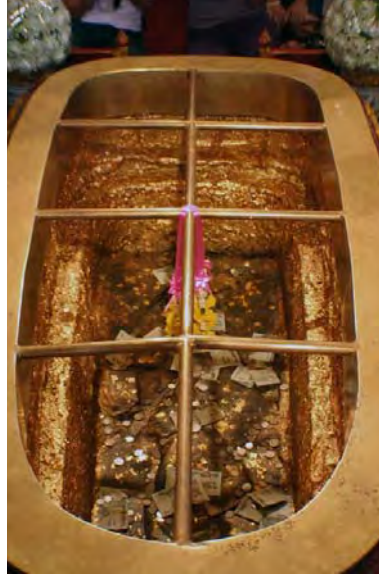


Figure 40 Buddha's Footprint

Source: The researcher, 2006

Phra Phuttabat temple is ranked in the highest grade of the first class royal temple. It was built in 1624 A.D. The Buddha's Footprint was found on a natural rock surface with the size of 21 inches wide, 5 feet long and 11 inches deep. King Songtham had assigned the construction of a temporary Mondop to cover the Buddha's Footprint. In later period, several new structures of the Mondop were added upon the original one. It is in square shape surmounted by a decorated 7 tiers top, covered by green tiles. There are also twelve indented corners of columns that are decorated with glasses. Inside the Mondop lays silver mat, while outside panel is decorated with glasses in *Thepphanom* motif. The door panels are inlaid with mother-of-pearl. There are three Naga staircases leading to the Mondop, representing silver, gold, and glass staircase linking to the heaven, and at the bottom of the staircase locates 5-headed golden Naga sculpture. This architectural style well reflects the work of artisans in early Rattanakosin period. Several bells surround the Mondop, so that the pilgrims can hit these bells as a merit sharing to other human beings. For the Ubosot and Viharn, they are built in Ayutthaya and early Rattanakosin period. In addition, there is also the Phra Phuttabat National Museum located within the temple compound. This museum exhibits important artefacts, such as the apparel of King Songtham, Sanghalok wares, ancient gold work, ancient weapons, the replica of Buddha's Footprint, old Mondop's top, and water pipe from King Narai's period.



Figure 41 Mondop of Buddha's Footprint

Source: The researcher, 2006

From the field survey of Buddha's Footprint Pilgrimage Route, a number of tangible heritage that are noticeably relevant to the cultural route concepts were found. They are Chao Sanuk Palace, Koei Royal Pier, Mai Ruak temple, Elephant bridge, Bang Kamod well, Sok well, Sala Dong Op well, Sala Chao Nen well, Khao Tok Shrine, Sra Yo Palace, Sra Yo pond, Ang Kaew pond, Thai Phikun Palace, Than Kasem Palace, and Than Thongdaeng irrigation. It can be said that these heritage sites along the pilgrimage route of the King are of historical significance and reflects the traditional beliefs of people in Siam since Ayutthaya Period until present.

Intangible Heritage

1. Festival

A festival for the public to worship the Buddha's Footprint has taken place in the third and fourth lunar month since the Ayutthaya period. The pilgrims do not only have pleasure but also receive merits from worshipping the Buddha's Footprint. Although the pilgrimage in Ayutthaya period was a tough journey, the pilgrims could still enjoy themselves from the festival being held along the way. They could share their experiences and happiness to people who listened to the story. A literature of Phra Maha Nak of Wat Tha Sai illustrated the fun and enjoyment of festivals in Ayutthaya period. There were day and night activities. Activities during the day were Khon or Thai mask

dance, Lakhon Nai or court dance drama, which all the performers are females. This kind of dance drama was only reserved for Royal Palace, traditional plays of Ramayana and Inao, puppetry, shadow puppet play, and acrobatics (Raben and Dhiravat, 1997: 86). The shadow puppet play was popular during that period and could be seen in the royal festivals only. Night activity was shadow puppet play. It was recorded that the festival at the Buddha's Footprint was a big event.

The King was the chairperson of the festival and performed all important ceremonies himself, such as Phad Cha and Kho Chang sacred dances to the Buddha's Footprint and donating money for making merit. The heart of the festival was lighting fireworks to pay respect to the Buddha's Footprint. In the Rattanakosin Era, activities during the festivals were fireworks show, plays, and wrestling, as mentioned in Nirat Phrabat, a literature work of Sunthon Phu (Patcharin and Wassana, 1999).

Even though time passes, memory about this festival still lies there. Sathiankoset (1973) wrote about his visit to the Buddha's Footprint during March, which was the time when people were free from farmwork in the following words:

It was a full moon night of the third month. There were a lot of people walking around the ground at Phra Phuttabat Temple. Where there were Mo Lam (Northeastern folksinger), there were the crowds. The noise of bells and traditional orchestra was around, and I enjoyed it.

The offering of flowers is a traditional festival around Buddha's Footprint Temple area that people have been practicing for a long time. In accordance with the History of the Lord Buddha, this offering is a great merit-making practice. It is held on the first day of the Buddhist Lent every year. In the morning, Buddhists go to the temple and take as offerings some of the 'Buddhist Lent flowers' that grow along the mountain foot. These flowers are arranged in silver bowls and are offered first to the Buddha Image that is placed in a motor car in front of the procession of monks, following by the monks. This procession goes up to the Mondop on the hilltop in order to pray at the Buddha's Footprint by using the three naga staircases and coming down on steps at the North. There is also another tradition performed during this time, which is called 'Lang Thao Phra' festival or 'washing the monk's feet' (Archive Committee, 2001).



a)



b)

Figure 42 a) Pilgrims washing the monks' feet
b) Buddhist Lent festival at Buddha's Footprint Mondop

Source: The researcher, 2006

2. Painting

Several mural paintings in the temples of Ayutthaya, Thonburi, or Rattanakosin era illustrate the Buddha Footprint's pilgrimage. Thonburi's Tri Bhumi Book shows the map of Buddha Footprint's Pilgrimage Route, while the painting on the Buddhist scripture's cabinet in the National Library, painting on the wooden panel of Suthat Thepvanaram Temple, mural painting at Koh Keaw Suttaram Temple in Phet Buri province and mural painting in Phra That Temple in Nakorn Ratchasima province reveal how the pilgrims travelled to the Buddha's Footprint. The paintings show that a number of pilgrims travelled by boat along Pasak River to Tha Rua village and continued by elephant, cart, or on foot to Buddha Footprint's Temple. After paying respect to the Buddha's Footprint, they came down the steps to donate money to the beggars. These paintings enable people to understand the tradition of paying respect to the Buddha's Footprint in those old days very well.

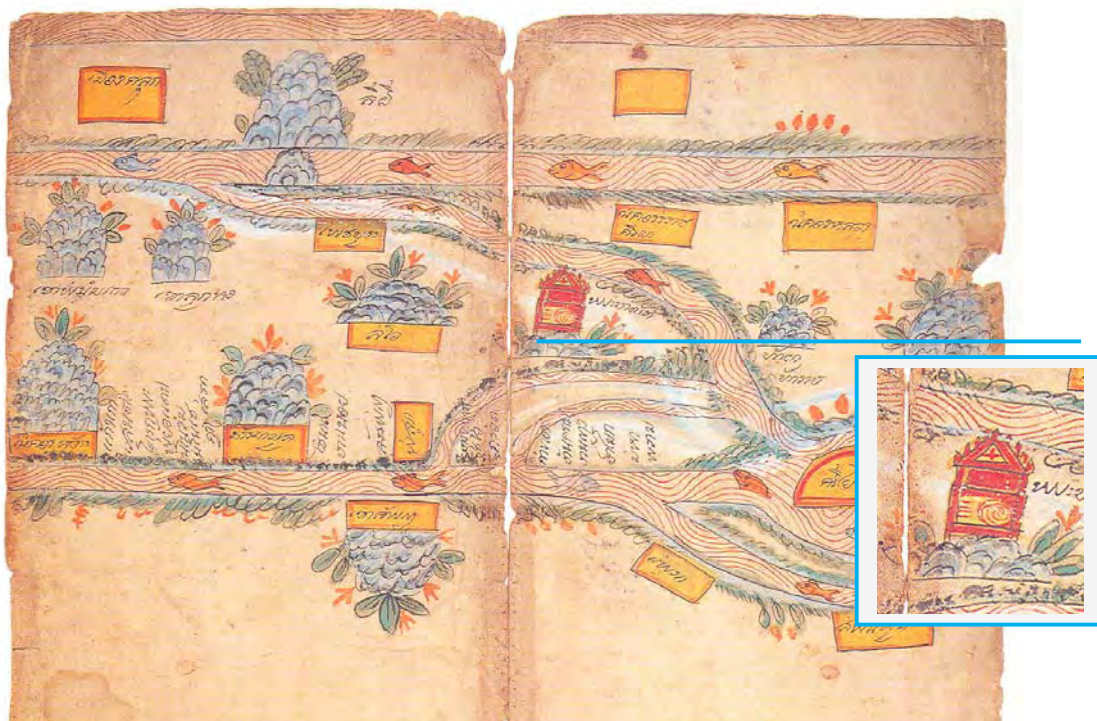


Figure 43 Map of Buddha's Footprint from Thonburi's Tri Bhumi Book
Source: FAD, 1999

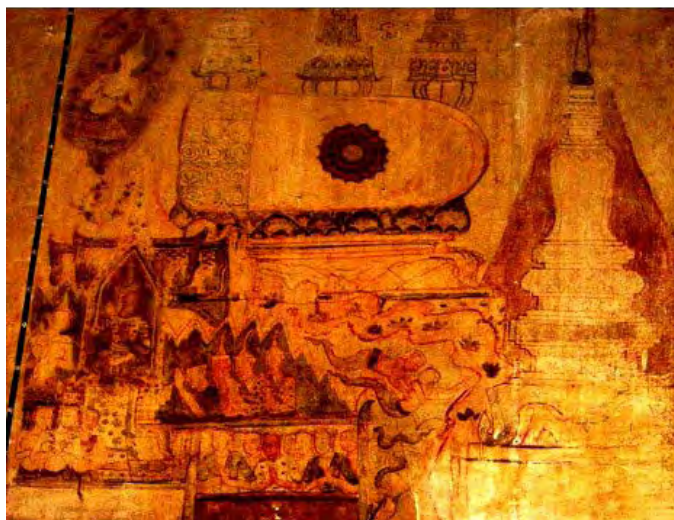


Figure 44 Mural painting about Buddha's Footprint Temple at
 Koh Keaw Suttaram Temple in Phet Buri province.
Source: Seangarun *et.al.*, 1982

3. Literature

The pilgrimage route is a ‘source of famous literature’, which is a record of both the Buddha’s Footprint pilgrimage and festivals in the past.

1) Bunnawat Khamchant (Punnowada), assumed to be written in King Borommakot’s reign, 1733 A.D., by Phra Maha Nak of Tha Sai Temple. It talks about the architecture of the Footprint Shrine in details, such as Phra Mondop, pearl-inlaid doors, and silver mat inside Footprint Shrine.

2) Nirat Than Thong Daeng (Voyage Literary), and Nirat Than Sok by Prince Thammathibet, which illustrates the natural beauty of Than Thong Daeng Stream and Than Sok Stream, relaxing destinations of the King and royal family after the visit to the Buddha’s Footprint.

3) Nirat Phra Bat (Voyage Literary) of written by Sunthon Phu, the eminent poet of the Rattanakosin era, 1807 A.D., when he visited the Buddha’s Footprint in the third month. His works were written during a pilgrimage, associating romantic memories with the places he visited in central Thailand. It is an ode to a beloved lady describing the places along the journey and the beauty of Buddha’s Footprint Shrine. For his Bicentennial in 1986 A.D., Sunthon Phu (1786 - 1855) was honoured by UNESCO as a great man as well as Thailand people's poet. The Year also witnessed a nationwide celebration. A new edition of his works, translations, and biographical studies were published (Montri, 2007).

4) Si Phaen Din (The Four Reigns), a literature of M.R. Kukrit Pramoj, in which part of the story tells about the tradition in visiting the Buddha’s Footprint. The story first develops under the palace life of minor courtiers during a time of absolute monarchy and explicit observance of traditional Buddhist moral codes. The traditional values of the times are experienced by the main character and are enhanced by her surroundings.

4. Governmental System

Since the discovery of the Buddha’s Footprint, King Songtham had given the land around the Buddha’s Footprint and built a town called ‘Parantapa’ [ปราณตปะนคร]. This area was once the ancient town of Khmer civilization. King Songtham assigned a number of royal officers to work at the Buddha’s Footprint as the shrine’s guardian, gate keeper, royal treasury’s guardian, as well as having duties of supervising monks, taking royal oil to fill the lantern at the Buddha’s Footprint, taking care of the royal pond at the bottom of Buddha’s Footprint Temple, looking after Than Thong Daeng Stream, looking after the royal palaces, feeding the monkeys, and offering rice to the monks at Buddha’s Footprint Temple. King Songtham also set the time for visiting the Buddha’s Footprint differently

between monks and common people and prohibited female and male pilgrims from having private conversations in the area of Buddha's Footprint Temple. If any of them broke the rules, they would be arrested and bound inside the temple hall. The allocation of job and the worship rules at the Buddha's Footprint temple continued until early Rattanakosin era (Luang Boribal, 1959).

5. The ceremony of the oath of allegiance, in which all of the King's officers drank the water of allegiance and swore to be loyal to the monarch, took place in Phra Srisanphet Royal Temple in Ayutthaya. However, when the royal officers were involved in litigation, the case had to be brought to the court of Phra Phuttabat (Luang Boribal, 1959). Until the reign of King Borommakot, the kings allowed royal officers at Buddha's Footprint Temple to pay respect to the royal candle as an act of drinking the water of allegiance, instead of travelling to Ayutthaya themselves. The court of Phra Phuttabat was still the place for trying the case, while severe case was sent to the royal court at Ayutthaya.

Understanding of the Buddha's Footprint Pilgrimage Route Significance

The tradition of worshipping the Buddha's Footprint had been carried forward since Sukhothai period to Rattanakosin period. Especially at the seventeenth century, in late Ayutthaya period, the Buddha's Footprint was found in Sara Buri province. It was believed that Lord Buddha once visited this area and left his footprint there. Buddhists travelled to the Buddha's Footprint to worship this symbolic relic. This belief does not limit only in Thailand, but also spread among the Buddhists in other Asian countries. The Buddha's Footprint is like a spiritual centre of the Kingdom. It is also a sacred place, where people from everywhere make a pilgrimage there. Therefore, the worship of the Buddha's Footprint does not only influence the belief system of Buddhist society, but also enables the expansion of Kingship power. It symbolises the centre of power, both world and religious, of the Kings, as can be seen in the 108 auspicious signs. These signs are related to the cosmology concept, which is the foundation of belief system in Siam society.

It is recorded in a *Royal Chronicle of Ayutthaya* that King Songtham travelled to the Buddha's Footprint in the third and fourth lunar month. This pilgrimage tradition of the Kings reflects the religious flourish of Ayutthaya Kingdom. Since the Kings graciously supported the protection of this religious place for all Buddhists, it was also a royal tradition that all Kings must make regular visits there. This resulted on the creation of royal barge procession, which became the model for the royal barge procession of the

later period. The royal barge procession to the Buddha's Footprint also included the presentation of robes to the monks at the end of the Buddhist Lent. The royal barge procession in Ayutthaya period was the greatest one of all due to its well-arranged procession pattern and the elegance of ancient war barge. This art of barge making, as well as the traditional royal barge arrangement, had been carried forward until early Rattanakosin era in the reign of King Rama I. Until the reign of the present King, it was revitalised once again on the occasion of 200 years of Rattanakosin Kingdom in 1982 A.D., and had been held on various royal ceremonies since then.

The travel of the Kings to the Buddha's Footprint enabled the construction of palaces, which also affected on the development of water supply technology. The major water resource was Than Thong Daeng Stream, which was the only appropriate natural water resource at that time. The dam was built around Than Thong Daeng Palace to collect water and using water pressure to deliver it to the palace. The original tin and clay water pipes were found at Thai Phikun Palace, in which these different types of materials show the mechanics knowledge of water pressure. The water supply system would have been found in Siam firstly at King Songtham's reign, when Siam had great international relations with several countries. New technologies, such as the use of gun and the road construction, were introduced. It was recorded that King Songtham had assigned the Westerners to construct the road by using a road theodolite as part of the surveying methodologies to make a straight cut from the boat pier to the Mondop of Phra Phuttabat Temple. Also, local materials were also adapted in the construction work. Strong limestone was brought into the construction of palace building's base because it was easy to find in the local area and much stronger than bricks. It can be said that the construction technology of the monuments that are relevant to the pilgrimage route is different from those of other monuments of the same period, in that other monuments were mostly built in bricks. The use of limestone in construction did not only make the building durable, but was also a sustainable use of local materials.

As it has been stated above, faithful Buddhists come from all places to pay homage to the Buddha's Footprint. Hence, the ceremony of the Buddha's Footprint has been held regularly since Ayutthaya until present. Best evidence that recorded the atmosphere of the ceremony back in those days was "Punnowat Khamchan", a literature of Ayutthaya period. It illustrated the picture of pilgrims who arrived at Phra Phuttabat Temple and lingered around the temple ground, where there were temporary bamboo halls and various stalls selling local products, such as fabric, sword, weapon, herb, and roots. This literature also described about nearby attractions, like mountain and beautiful stream, as well as Pran Lang Nua Well (Mahanak, 1990). It was also recorded in a chronicle that

there were around ten thousand pilgrims coming to the Buddha's Footprint ceremony, which was held for seven days, seven nights. Since it was overcrowded to make pilgrimage to the Buddha's Footprint, the pilgrims had to stay overnight at the ceremony too. The ceremonial entertainments include skilled theatrical art, such as Lakhon Nai – the royal court play, Nang Yai – a kind of shadow play, and Khon. These clearly show it was the great ceremony throughout the whole seven days. The King was the chairperson of the whole event and he also graciously donated some money to the temple too.

The Buddha's Footprint Mondop is one of the most beautiful Thai architecture among other different types. It is a beautifully crafted square building with spire top that was decorated elaborately and gracefully in the style of palace roof. All traditional palace roof decorations, such as finials, ridges, niches, and decorative panels, can be found. With high respect of the Kings to the Buddha's Footprint, the Mondop had been taken care in the good state until present. Since the Buddha's Footprint is the greatest religious site of Siam, certain amount of the royal budget must be spared for the maintenance of the Buddha's Footprint each year. All monuments inside the compound of Phra Phuttabat Temple, therefore, reflect true beauty of the ancient craftsmanship from different eras that have been created with strong faith.

Authenticity of Buddha's Footprint Pilgrimage Route

In this regard, cultural route is a new subject of cultural heritage field, in a trend of an expanding scale and complexity of cultural heritage properties. Therefore, the consideration on authenticity of cultural routes must be studied differently from other subjects of cultural heritage since cultural routes involves various provinces, several cluster of cultural heritage properties, cultural and natural aspects, and landscapes. It will create the understanding of cultural routes and develop tools for the route conservation, which will unify conservation approaches and management plans to help preserving the heritage for the next generations and raise the awareness about pilgrimage route. In doing just so, Sugio (2005: 1) stated that *'a cultural route can be expressed on an theoretical plane defined by the spatial axis and the temporal axis as a geographical representation of the continuity based upon the dynamics of movement or the concept of exchange; on the other hand, the actual size and density of tangible and intangible elements of the property that remain physically vary from case to case as well as the degree to which their authenticity can be verified.'* It can be noted that the authenticity of cultural route must consider both natural and built environment of the whole route, as mentioned in the Charter of Cultural Route by ICOMOS-CIIC in that it is necessary to involve this throughout the study in order to identify the significances that it has in

relation to the development of the cultural route, as well as the authenticity of the route's structural layout. In addition to its historical, spiritual and technological significance, the monuments and sites fulfil the conditions of authenticity of the Charter on Cultural Routes. The authenticity of the pilgrimage route can be attributed to the high degree of Buddhist's strong faith in paying homage to the shrine of the Buddha's Footprint. The authenticity of Pilgrimage Route commonly used to conserve cultural heritage are describes below.

Farang Song Klong Road or the road of the Westerner with theodolite has a high degree of authenticity since the original plan and layout of the route have remained intact. The Dutch engineers brought European surveying methodologies to Siam for the construction of the road. The adaptations they made in the application of the transferred technologies with royal sponsorship became a road of pilgrimage. These innovations eliminated a great deal of difficult and time-consuming labour in clearing away forest to obtain clear sight line. This road was the direct route linking to the Buddha's Footprint Shrine and was used for the kings to travel on annual pilgrimages, and ordinary people as part of their pilgrimage route. It was the major route since the discovery of the Buddha's Footprint. However, with the development of transportation route nowadays, the road linking to Phra Phuttabat temple was changed to the National Highway No.1 and left this Farang Song Klong Road deserted. The area of this road became agricultural land. Nevertheless, the survey of its current condition reveals that it can be renovated because its original road structure can clearly identified even though some parts of it were trespassed as community area and agricultural area.

The road survives in their authenticity in form and design. The renovation of this road will also preserve the values of cultural route, in which it is not partial protection of the famous monuments on the route only, but it is a traditional function of living heritage that is related to the pilgrimage of the old time. In the future, when visitors travel with the vehicles and with enough information about the original Buddha's Footprint Pilgrimage Route, it will be like entering into a strange world, isolated in another reality, as frozen in a past time.

Without Farang Song Klong Road, the pilgrimage traditions of Thai people in those old days would not be as convenient. This road is not only a bridge linking various cultural properties together, but also an important transportation route of Siam since the discovery of the Buddha's Footprint. It symbolises '*the road to end sufferings*' and '*the road of faith*' for all people, from Kings, noblemen, to ordinary people. This road, therefore, has authenticity in its traditional and historical aspects that derives from the strong belief and

spiritual relationship with the Buddha's Footprint, which have been continuing until present.

Also, at all three palaces for the King's pilgrimage, there are traces of built heritage found, such as the building base, wall, elephant platform, and horse platform, which have magnificent architectural styles. They all reflect the style of Ayutthaya art. The irrigation work inside the palace shows evidence of big water pipes and stone water tanks at Thai Phikun Palace, which was judged as the first era of water supply system in Siamese water works. Moreover, important water resource is found at the foot of Suwannabanphot hill, where the Buddha's Footprint is. It is an ancient dam constructed during King Narai's period, around late seventeenth century. It is a big pond built in stone that used surrounding landscape to enable the rain water collection. Their locations, the palaces are, still understandable in terms of authenticity in setting.

The Mondop covering the Buddha's Footprint was honoured as a diamond of Thai architecture. Since the Mondop was built for Buddhism purpose with the aim to house sacred objects, such as Buddha image, Buddhist scriptures, and Buddha's Footprints, it is the highest ranking built structure in Thai architecture. It had been conserved by the Kings since Ayutthaya period until present. Its architecture, paintings, sculptures, and decorations reveal great artistic skills of the artisans as an offering to Lord Buddha. The architectural style of the Mondop is early Rattanakosin period, similar to the roof of the Phuthasawan Throne Hall that is now the National Museum of Bangkok. The Mondop of Buddha's Footprint is managed in accordance with conservation principles techniques used in the maintenance and conservation of the shrine, and respect the integrity of the original workmanship. Mondop that demonstrate the authentic techniques of construction are conserved. While wooden structures must be replaced from time to time, but the methods of layout and fabrication follow the original construction techniques. As a result, the Mondop of the Buddha's Footprint has symbolic value of the Buddhist pilgrimage and also a centre of social and cultural events. It can be confirmed that it meets the test of authenticity in traditions, techniques and management systems. Furthermore, the main temple hall in Phra Phuttabat Temple used to serve as temporary shelter for female members in the royal entourage until after the Rattanakosin period. Today, the main ubosot is a museum and used for the interpretation of their original artefacts and antiques of the Kings. The main ubosot is used to convey the pilgrimage of the royal court and significance of the Buddha's Footprint. This ubosot also represents the authenticity in use and function.

When studying the cultural heritages along the pilgrimage route, either it is a monument, village, or landscape, it is found that the setting within which the road are found has changed considerably as the city has expanded. However, these changes are normal phenomenon that also occurs in other heritage sites for spiritual purpose. They have been used regularly. Therefore, in order to conserve the fabric of these cultural heritages along the route with removal, renovation, replacement, and reconstruction, it is important to preserve the authenticity and integrity of them. According to Fowler (1992: 11), *'restoration can induce change and may indeed be carried out for that purpose, the achievement of which may itself produce further, perhaps unintended results'*. As a result, the renovation will be an appropriate method if only there are enough evidence to support it. This can be seen on most of the monuments along the pilgrimage route that are not in good condition because the Fine Arts Department had renovated only the monuments with evidence of their existence. They will not renovate the monuments with distortion of the past, for example, Thai Phikun Palace that was built in wood with stone base. After the fall of Ayutthaya in 1767 A.D., it had been left deserted and its wood structure had deteriorated through time. There are only parts of stone base and the elephant platform left. In 1992 A.D., the Fine Arts Department had done the conservation work at this site by reinforcing the structure of wall, building base and water tank only.

Even though most of the setting of cultural heritage along the pilgrimage route is now used as residential and agricultural area, these monuments are well taken care by people in the community. The Regional Office of Fine Arts Department, Ayutthaya had conducted the training of cultural management to local government and community in Tha Rua district, so that they will have knowledge and understanding of the conservation and management of cultural heritage, and will be able to preserve and protect their cultural heritages. Nevertheless, although there is no supporting funds from the government, local community had teamed up a group of volunteer to take care of their cultural heritages. They are responsible for the maintenance of the heritage sites in their local district, such as get rid of weeds, making signage, and taking care of the heritage sites. This activity allows community involvement in the conservation of the cultural heritage. The Fine Arts Department also hosted a seminar for monks in Ayutthaya province to learn about their roles in protecting this national heritage in the right way and collaborate with the government sector. Booklet about the conservation of heritage sites for monks were also published and used as a guide for the protection of heritage sites in temple area. The activities of the Fine Arts Department that help to raise awareness all of stakeholders in the protection of their cultural heritage. Local communities are part of a sustainable process in the preservation of authenticity and integrity of the route.

Integrity of the Buddha's Footprint Pilgrimage Route

Among the heritage sites along the pilgrimage route, cultural landscapes of sacred footprint contain different types of sacred places that have long history and widely worshipped. They include religious buildings, such as monuments in the palace and temple compound, shrines, pagoda inside the cave, and natural sites that are related to religious beliefs like big Bodhi tree near Sala Chao Nen well and the Pran Lang Nua well. Among them is the Buddha's Footprint that is the centre of all. It is believed that Lord Buddha had left his footprints on this stone ground and since then, the Buddha's Footprint was the most respected symbol of the Buddha. The hill where this footprint was located had also become the sacred hill.

Most of the pilgrims travelled to the Buddha's Footprint by boat along Pasak River. Pasak River runs from the Northeast of Thailand and is like a bridge linking important residential towns in the central and northeast plain together. Besides, along Farang Song Klong Road locates several religious remains that are relevant to the pilgrimage, such as wells, ponds, ancient dams, and natural water way, which were water resource for the pilgrims. The natural waterway is Than Thongdaeng Stream that runs from high mountain of the Northeast to the North of Phra Phuttabat Temple. In the old time, there were rows of big trees on both sides of this stream. King Prasat Thong was fond of this landscape and had commanded the construction of Than Kasem Palace. He also assigned the royal builders to build earth dam at this stream and put clay water pipe underneath to carry fresh water to use in the palace and for the pilgrims. All these sacred sites and the whole Than Thongdaeng Stream were inscribed by the Fine Arts Department as National Monument since 1935A.D.

In addition, twelve ancient monuments and sites became the property under the ownership of the Fine Arts Department and they were maintained by local volunteers and schools. Furthermore, landscape around Buddha's Footprint Shrine is limestone hill with beautiful caves and variety of flora. In 2001 A.D., the Queen's *Apocynaceae wrightia*, a new species of plant with unique features and beautiful flowers was found (Wat Phra Phuttabat, 2002). It was described as an endemic species, found only in Thailand, and is considered a rare and endangered plant species. Queen's *Apocynaceae wrightia* has been found only in the crevices of the limestone hill around Phra Phuttabat Temple in Sara Buri province. The natural beauty of this pilgrimage route inspired a lot of poets to describe about the beautiful landscape and places. This shows extremely high integrity of their characteristics. In conclusion, sacred place does not limit to tangible heritage only, but also intangible heritage that is relevant to people's faith to Buddhism. The cultural

landscape represents the spiritual association of Buddha's Footprint and the relationship of pilgrims with nature. Most importantly, the high degree of spiritual-functional integrity represents values of the pilgrimage route.

Part 2: Interpretation Strategies for the Buddha's Footprint Pilgrimage Route

This part focuses on finding appropriate interpretation strategies for raising awareness of the young generation and visitors about the Buddha's Footprint Pilgrimage Route. The analysis in this part is divided into four major methodologies. First of all, the training of the Buddha's Footprint Pilgrimage Route was given to monks, teachers, school students, Thepsatri Rajabhat University students, and Phra Phuttabat Temple's Hospitality Host Group. The participants were selected from eight local schools in Sara Buri province, especially those that are located along the pilgrimage route, and other interested communities. There were 85 participants in total. The training venue was set in the meeting hall of Phra Phuttabat Kindergarten School. Apart from giving lectures, field trip along the pilgrimage route was also conducted in order to let the participants have real experience at the heritage sites. Secondly, the Young Interpreters of Buddha's Footprint Pilgrimage Route Contest was held. There were two levels of contestants, elementary and high-school level. Thirdly, in-depth interviews with involved government sectors to the cultural heritage along the pilgrimage route were conducted. They were the 3rd Regional office of Fine Arts, Ayutthaya (FAD), Tourism Authority of Thailand Central Regional Office (TAT): Region 7 in Lop Buri Province, and Cultural Office of Sara Buri Province. Last of all, the interpretation strategies for raising the awareness of young generation were set. As it indicated in the research methodology that the methodology is qualitative research, it involves documentation research about pilgrimage route, training, participant observation, and interviews. The results of the study are as follows.

Training

The survey of the monuments along the pilgrimage route that are relevant to the route reveals that there was no heritage interpretation at those sites. All of the pilgrims would travel directly to Phra Phuttabat Temple, which enabled the heritage interpretation only at the Buddha's Footprint and sites inside the temple compound, such as the Phra Phuttabat Temple's museum, and the Viharn. On the other hand, the significance of the site like Farang Song Klong Road and how people took pilgrimage along this road in the old days was ignored. Since the Cultural Routes concept is still a new topic in Thailand, most historical research publications about the pilgrimage route cover only the Buddha's Footprint, Phra Phuttabat Temple and the palace of the Kings. There are only two

publications that mentioned the context of the pilgrimage route. Also, documentation of oral history about the pilgrimage is rare because the route to the Buddha's Footprint nowadays is no longer the Farang Song Klong Road, but the Highway No.1 instead. Therefore, the Farang Song Kong Road eventually loses its importance and the oral traditions gradually faded away from the modern society. At this point the use of old literatures as a historical source is also a modern field of historical research. Nevertheless, it is now the time to bring the pilgrimage story to broad public understanding. As it is quoted below, it is the expectation of a member of Hospitality Host Group after joining the field trip.

'I want Thai children to know about the Buddha's Footprint Pilgrimage Route. It should be made into a film for kids, so that they can learn and understand more about the faith that Buddhists have to the Buddha's Footprint.'

(Statement from a 67-year-old retired teacher, August, 2007)



Figure 45 a) Training activity to raise understanding and awareness among school children about the pilgrimage route.
b) Guest speakers from the National Archive explaining how to interpret the pilgrimage route

Source: The researcher, 2007

The study of heritage interpretation along the pilgrimage route and the published documentation reinforced the importance of heritage interpretation as a significant tool. It is also a part of development process for the youth to be aware of the cultural heritage by creating the understanding about the route's significance, the relations of each heritage

site, the impact from human being, and the conservation for pilgrimage related sites in Ayutthaya and Sara Buri province, especially those that were inscribed as National Monuments by the Fine Arts Department. When the youth have adequate knowledge about the sites, they will be aware of their significance, which will lead to love, responsibility and care for this cultural heritage. Once the youth can be the interpreters of the pilgrimage route themselves, they will be involved in the conservation process through hand-on experiences and be able to learn about living with other people in the same community and society.

For an example, UNESCO Associated Schools Project Network (ASPnet) conducts a pilot project and experimental activities of promoting education for cultural peace and involves 5,500 schools in 160 countries around the world. An integral part of the Slave Route Project, the ASPnet project, has objective in breaking the silence surrounding the Transatlantic Slave Trade (TST). Meanwhile, it set new triangular links-educational, cultural and social- between ASPnet schools in Europe, Africa and the Americas/Caribbean. The education about the Slave Route can enhance better understanding about enslavement or discrimination and it can be taken as part of the history programs in schools (Khawajkie and O'Sullivan, 2001). The main objectives of the Transatlantic Slave Trade (TST) are firstly to enhance the training of teachers about the TST. Secondly, it aims to increase the knowledge of slave trade that it was a human tragedy and there should not be any racism or discrimination. Thirdly, it aims at young people in developing their skills in preserving places of memory that are in relevance to the Slave Route. These places include those inscribed as World Heritage sites, as it also connects to the UNESCO's 'Young People's Participation in World Heritage Preservation and Promotion'. Last of all, it aims at creating new cooperation among secondary school teachers, curriculum developers, university professors, teacher trainers, historians, anthropologists, museum curators, archivists, ethnographers, and heritage specialists (UNESCO, 2005).

For the training of young heritage interpreters of the Buddha's Footprint Pilgrimage Route, a workshop was held on 16 and 17 August 2007. On the first day of the training, the guest speakers were two staff from the National Archive, Fine Arts Department. This training activity was organised by the researcher. The goal of the first day's training was to give additional knowledge and understanding to the youth and community about Phra Phuttabat Temple, the architecture of Phra Phuttabat Temple's Mondop, the significance of pilgrimage in the past, and the heritage interpretation. On the second day, a field trip was made along Farang Song Klong Road with a total distance of 19 kilometres, which took around three hours by bus. There were eleven heritage sites along the route. The

result of the training from both days reveals that the participants had gained knowledge and skills in heritage interpretation, history of the route, and the significance of the Buddha's Footprint Pilgrimage Route. The training had very satisfying impact on the teachers in that most of them felt that this information was very valuable, there were many things to learn about pilgrimage route and they have received great inspiration. As a result of participating in this, some of them would like to change the way they teach about this topic and plan to use this knowledge in the local curriculum.

'From the training and field trip of the old pilgrimage route, I could see how much people back then had faith in Lord Buddha and how much they had put their effort into making a long pilgrimage to the Buddha's Footprint that symbolized Lord Buddha. I have also learned interesting history about the pilgrimage, which deserves to be preserved for our children. However, I feel sorry that there are only base structures left in some heritage sites. If they are renovated, our children will have places outside the classrooms to gain knowledge.'

(Statement from a primary school teacher, August, 2007)

'The pilgrimage of people in the old days was tough. It takes a lot of faith to overcome the distance and reach Phra Phuttabat Temple. We, as later generation, should give importance to what our ancestors left. It is a heritage that we need to preserve and pass on to our next generation as a good source of knowledge.'

(Statement from a Thepsatri Rajabhat University student, August, 2007)

Heritage interpretation also helps the cultural resource management in a sustainable way. The communities around Phra Phuttabat Temple had formed the Hospitality Host Group, comprising teachers, leaders of the community, villagers, and students. They were responsible for the development and management of Phra Phuttabat Temple, which is the destination of the pilgrimage. They are good role model of community to the youth as they are close neighbours who always help each other. Hence, the youth would understand and see the protection of heritage sites the task of everybody. From the field trip, youth from both community and schools learned and gained better understanding about their roots that made them aware and be able to protect their cultural heritage in the future. Three of our interviewed respondents expressed their opinions on cultural heritage that.

'I just realised that the well behind my house is actually an ancient well that was built for the pilgrims during their journeys. If I have not joined this training, I would not have understood how important this local heritage site is. We should take care of it as it shows how difficult and tough it was in those days. Nowadays, it is much more convenient to travel but we are more away from the temples. Young children should go to temples more.'

(Statement from a secondary school student, August, 2007)

'I am very happy to learn about this ancient route and many heritage sites that I have never heard before. I have learned about the significances of each site and met with other friends. Apart from being impressed with this training, it brought me new friends who also concern and care about their livelihoods. These young interpreters told us to take off our hats before entering Phra Phuttabat Temple in order to show our respects to the place. They also had lot of knowledge about their livelihood and were able to introduce each site to us fluently. They made me think of my own livelihood. I want to see my own community realised the significances of heritage sites like this Phra Phuttabat community.'

(Statement from a Thepsatri Rajabhat University student, August, 2007)

'Learning about the pilgrimage history in books has not given me the knowledge like seeing the real place. I felt really excited to visit these significant heritage sites for the first time in my life even though they are so close to my home. This was a good experience because if we have not seen these heritage sites, we would not have understood the heritages that our ancestors left.'

(Statement from a secondary school student, August, 2007)

The study of cultural heritage that is relevant to the pilgrimage route not only entertains the participating youth, but also builds up their skills in different aspects, such as social, economic, and geography and this will lead to more sustainable harmony between them and the heritage site.



Figure 46 A group of students looking at Sala Dong Ob Pond
Source: The researcher, 2007

As Carlsson (2001:4) indicated, the hands-on experience of the excavation of a Viking Age's harbour on Gotland Island not only enabled students to learn about the Viking history but together with the field course, they were also part of the students' education. From the field trip, the students will be able to adapt their knowledge in tourism education and get better involvement in the activity. Since cultural routes not only aim at promoting cultural heritage, but also are an educational tool, they can support the field study of school students very well. Therefore, cultural heritage education is a lifelong learning process. Most of the time, it take place outside textbooks and classrooms. The training of pilgrimage route is a way of creating knowledge, having hands-on experience, and changing behaviour until the youth can become heritage interpreters.

'It made me realise how much the community care for their local resources and how local school students participate in this heritage conservation. For the children, this training is like the beginning stage of having hands-on experience in being heritage interpreters at important heritage sites outside Phra Phuttabat Temple. This will develop their skills and acuities, as well as create the love and care for their livelihood.'

(Statement from a Thepsatri Rajabhat University student, August, 2007)

'The field trip along the pilgrimage route gave me a lot of pride in my own livelihood that there are significant heritage sites. I have gained so much knowledge from the training. Since I was born and grow up in this district, this was the first time that I have learned about the ancient pilgrimage, the

significance of Phra Phuttabat Temple, and heritage sites. I am very happy to learn and get information from my visit to the sites.'

(Statement from a secondary school student, August, 2007)

The last quote illustrates how school children immediately connect a history of pilgrimage to current concerns. Interviewed respondents strongly feel that the significance of Buddha's Footprint needs to be part of people who live around Phra Phuttabat Temple. Heritage tourism is a way to create opportunity for the local community to involve in the conservation process for the sustainability of the community in natural, cultural and archaeological aspects. Since this training focuses on creating learning process and raising awareness of the community to take part in this cultural heritage management, everyone must be involved in developing cultural heritage education from the society's knowledge base and experiences. Many of the interviewed respondents expressed the desire for a more popular approach. There are those who suggested that this training should be developed into the pilgrimage route's cultural tourism, as then it will not just be '*kept in the hands of the intellectuals*', but will create continuity of knowledge.

'The heritage sites along pilgrimage routes deserve to be protected. They show the prosperity of Buddhism in Thailand. From the field trip, it can be noticed that several heritage sites are left without care from the government sectors. Therefore, all stakeholders should give importance to the renovation of these sites. The travel trail along the Buddha's Footprint Pilgrimage Route should be developed in order to create better understanding to school students, university students, and ordinary people. It will not only be the sacred site that people come to pay homage, but will also be a learning resource for them.'

(Statement from a secondary school teacher, August, 2007)

'I want to see cooperation from all involved parties, including the district administration of Phra Phuttabat, Phra Phuttabat Temple, Hospitality Host Group, and the Tourism Authority of Thailand in creating a travel trail along Farang Song Klong Road. Tram car can be used to take visitors to see these important historical sites. Local schools can train their students as heritage interpreters, which will raise their awareness on the pilgrimage route's significance. Also, when the heritage tourism

benefits on these sites, it will also enhance the cooperation of community in the protection of this National heritage in the future.'

(Statement from a secondary school teacher, August, 2007)

Some respondents pointed out that the Hospitality Host Group and different schools in Phra Phuttabat district have also conducted a training workshop for young guides. However, after they have learned about the pilgrimage, they became aware of the relations between each heritage site and the Buddha's Footprint. These make up a cultural route that attracts tourists, students and ordinary people who are keen to explore this aspect the past. Hence, apart from the cooperation of all local stakeholders in enabling cultural tourism, government sectors like Tourism Authority of Thailand (TAT) and the Fine Arts Department (FAD) should also develop this route and support sustainable tourism in the future.

Young Interpreters Contest

Most people do not have proper knowledge and understanding about the Buddha's Footprint Pilgrimage Route. The lack of appropriate media, such as publications, conference, research, museum, and exhibition, limits the knowledge and story of pilgrimage to specific group of people, who are interested in history. In addition, the offering of flowers festival, a traditional festival being held at Phra Phuttabat Temple during the Buddhist Lent for three days, has been practicing for a long time and attracts a number of people at the Buddha's Footprint. In the year 2008, it was recorded that there were 320,000 visitors coming to Phra Phuttabat Temple (Phra Phuttabat Municipality Authority, 2008). Even though there are a number of visitors coming to the site, it still lacks of a link between the story of pilgrimage and current visitors through heritage interpretation. Without such interpretation, this invaluable history has been kept on the book shelf only.

Since the Young Interpreters of Buddha's Footprint Pilgrimage Route Contest aims to raise awareness, instil good values and encourage proper behavioural changes, all schools should stress the connection between classroom learning and the students' life outside schools. For example, while the pupils learn about history of pilgrimage route and can become good heritage interpreters, who can create understanding among visitors, their families and communities might not see the importance of this thing to their lives. In order to create understanding and skills for both teachers and students in Phra Phuttabat district in the heritage tourism, the heritage interpreters contest was held on 3 September

2007. The young interpreters contest activity was conducted by the researcher. Seven schools participated, involving eleven teachers and 28 students. There were two levels of contest, elementary and high school. The contest was held at Thepsatri Rajabhat University (TRU). The committees came from Thepsatri Rajabhat University, TAT Lop Buri Office, and Fine Arts Regional Office, Lop Buri. The outcome of this contest shows that teachers, students, and community have gained new and interesting perspectives in looking at their own communities. They joined in groups and exchanged their ideas about different points, such as introducing significant heritage sites along the pilgrimage route, revitalising local wisdom and culture, and raising the awareness of the significance of their roots. After both teachers and students go back to their communities, they will be able to communicate with their people by using their own methods, as well as connect to outside network and society.



Figure 47 a) Participants of the young interpreters of Buddha's Footprint Pilgrimage Route contest
b) Young interpreters having a hand-on experience

Source: The researcher, 2007

Nowadays, the Cultural Route concept has stepped up another stage with the development of local curriculum for schools on the pilgrimage route. The students will learn about the history, literature, and geography of the route. The curriculum focuses on learning with creativity by enabling the students to see their own cultural heritage in new perspective. While the state curriculums include less local knowledge, as they are mainly in documentation. The students lack of in-depth understanding. Therefore, the local curriculum about the pilgrimage route must stress on making the youth concern about their roots, traditions, and beliefs. There are a lot of local networks, who are now working on the local curriculum. If they cooperate and exchange their information and opinions,

effective local curriculum will be made. Meanwhile, the Abbot of Phra Phuttabat Temple also paid attention to this matter and gave some money to support the development of learning activities of the schools in Phra Phuttabat district.

The teachers and students of Phra Phuttabat Kindergarten School have formed a Buddha's Footprint cultural club at the school. This club holds various religious and cultural activities like the study of 'Nirat Phrabat', a travel literature to Phra Phuttabat Temple, in order to understand the traditions of pilgrimage and the belief system of people in Rattanakosin era, which include a role play and a participation in local festivals. All activities are tools for cultural heritage education. The training and contest that were held in the last two years have changed the attitudes of teachers and students in that the students take pride of their local livelihood, realise the significance of the heritage sites in their community, and see that they can live in harmony with the cultural environment.

Cultural Route as a Tool for Encouraging Conservation

Cultural Route can be used as a tool, not only in conserving cultural heritage as a whole, but also in enhancing the understanding and cooperation among the local community along the pilgrimage route. The government organisations having direct responsibility in taking care of cultural heritage are the Fine Arts Department Ayutthaya office, the Sara Buri Cultural office, which are cultural heritage management organisations, and the Tourism Authority of Thailand Lop Buri office, a tourism promoting organisation. This organisation supports tourism as a learning centre that can raise conservation awareness and create cultural prides. This part of dissertation includes interviews with the directors of all three organisations. It is interesting to see that most people had never heard about cultural routes or had very little understanding about this concept. Besides, the story about this pilgrimage route is still limited to within the academic world. As the quote below shows, the respondent at the Tourism Authority of Thailand Lop Buri office could not locate the trace of pilgrimage route when they did the site survey in Phra Phuttabat district.

'We tried to find the trace of this route but did not find anything because we have no idea where exactly the pilgrimage route is. Therefore, if the researcher could locate the trail, be the interpretive guide at the heritage sites along the route, and let the Tourism Authority of Thailand invites various medias to promote about this route in National level, this dissertation will make a very good impact on the community and the society.'

(Statement from the Director of TAT Lop Buri Office, 2008)

Nevertheless, even though the concept of cultural route is not common in Thailand, the Fine Arts Department Ayutthaya office is currently responsible for protecting the heritage sites along the Pilgrimage Route. Since this ancient road of the pilgrimage route is a long distance road, there was a high community demand to use part of this area as a residential area. The Fine Arts Department found that many parts of this road were destroyed; thus, by law they set the distance between any built structures and the heritage sites at 20 metres along both sides of the road. However, the law is not well enforced; it can be compromising. If the community wants to build something in the conserved area, they need to ask permission from the Fine Arts Department, and some officers will be sent to inspect the area. For the prior settlement within the heritage sites compound, the community is allowed to live there. On the other hand, if the area has been registered as a National Heritage, settling is not allowed. Moreover, the budget of the Fine Arts Department is mostly spent on cleaning, excavating, and inspecting the heritage sites. They are allocated a tight annual budget; therefore, they set their aim at maintaining the sites, not at developing them. There is not enough conservation budget for the heritage sites along this Buddha's Footprint Pilgrimage Route because the Department has to give priority to other heritage sites at risk of collapse. This does not mean that the heritage sites along the Pilgrimage Route are not significant but simply that they have deteriorated less than other sites, for example, those deserted pagodas, and the monuments that were destroyed by human beings. Therefore, the role of the Fine Arts Department towards the heritage sites along the pilgrimage route is to ensure the proper use of cultural heritage, in order to take care of cultural consistency along the route which can lead to sustainable conservation. This notion is evident from the statement of the Director of the Fine Arts Department about the conservation of the route:

'The Fine Arts Department's work is based on the evidence of cultural heritage found at present, such as Farang Song Klong road, and wells. We will conduct a site survey of the area after we have the intact evidence. The local community also knows about these heritage sites because they are actually the person who informed us about the findings. We will, therefore, register these sites as National Monuments. We will let the local sub-district administrative organisations take care of these heritage sites because we cannot take care of all cultural heritage sites all over the country. The best management method is to enhance the understanding of the local community and sub-district administrative organisations about the significance of these heritage sites. If they don't concern with this, we will enforce the law. However, it is not always possible to force them to do something because the boundary of the sites are not always exact and the

local community uses this land as part of their living. Since these heritage sites along the Pilgrimage Route have been abandoned for a long time, they do not have any function of use left and they are forgotten. Nevertheless, the best things we can do is to record them in documents, maps and diagrams, and these documents have to be given to the local administrators, such as the provincial governor, district officers, and sub-district administrative organisation officers, so that they will realise that the Buddha's Footprint Pilgrimage Route is relevant to their community.'

(Statement from the Director of FAD Ayutthaya Office, 2008)

This shows that the Fine Arts Department gives importance to public participation and involvement as they are integral to proper heritage conservation and management method. The conservation of national heritage by using law enforcement might be the last choice of the Fine Arts Department in protecting the cultural heritage. On the other hand, educating community and local organisation about the cultural significances and necessity of the pilgrimage route and its setting's protection can make an effective outcome in conserving this sacred route. A statement below is one of a description from Fine Arts Department about local organisation, who takes part in promoting and supporting the protection of cultural heritage:

'The sub-district administrative organisation helped to conserve Sala Dong Op well and Farang Song Klong road. They actually informed us about their need to develop these heritage sites. However, they must have enough knowledge about the appropriate conservation and development to the sites, such as conserve them in si-tu, and use original materials. If the local organisations know about this, they will help us a lot in developing the heritage sites. Besides, the Fine Arts Department also conduct a cultural heritage management project with the use of Decentralization Act. This project gives local organisations a chance to help the development of the heritage sites. The Fine Arts Department only provide them with knowledge and basic principle of the art and cultural conservation.'

(Statement from the Director of FAD Ayutthaya Office, 2008)

The link between the sub-district administrative organisation and local communities is important. For the pilgrimage route, there is a close connection between two of them. As the participation of host communities is necessary, they should be involved since the

beginning of the planning stage to the analysis of the cultural heritage conservation outcome. This will create better understanding and satisfaction to their heritages starting at themselves, which gets along with the role of Tourism Authority of Thailand in cooperating with local community in order to promote this pilgrimage route as a learning source of culture.

“First of all, Tourism Authority of Thailand would ask the sub-district administrative organisation whether they are willing to cooperate with us. If they do, we will start the public relations work. Anyway, we will not force the provincial sector to assign the local administration to do whatsoever we want as it will only be a command. We think that if the villagers are bound to the heritage sites, it will enhance sustainable tourism development. Similar to what the researcher did, the training of local youth as heritage interpreter can generate incomes to local community. The Tourism Authority of Thailand focuses on local people to participate in tourism activity as then, they will love and care for their cultural heritage. The sub-district administrative organisation must, therefore, set a conservation budget for the heritage sites, so that the visitors will be able to gain some knowledge. At the same time, the Fine Arts Department must take part in educating them about the right method of conservation. For us, we would like to see the local community be the initiator for cultural tourism because the government organisation can be a supporter for appropriate tourism development only.”

(Statement from the Director of TAT Lop Buri Office, 2008)

Local communities must be the starting point of cultural tourism development by cooperating from the beginning of the project, from its initial planning to its implementation. Those, who have a chance to participate with this cultural resource development, will benefit greatly in employment, education, and supporting budget opportunity. Further explanation can be seen from this statement taken from the Tourism Authority of Thailand and the Fine Arts Department.

“For the Buddha’s Footprint Pilgrimage Route, Tourism Authority of Thailand is ready to support the tourism aspect. If only the researcher can be the interpretive guide for this ancient route, I will bring in media group from Bangkok and take care of all expenses. This can be the highlight of Tourism Authority of Thailand’s project. Once the media published about

this ancient route, our Ayutthaya and Lop Buri office can cooperate and put it in the market for next year.”

(Statement from the Director of TAT Lop Buri Office, 2008)

“I think this route can be either a learning resource or a tourist attraction. It is best to let the Tourism Authority of Thailand develop it as a cultural tourism resource first because they have more chances to publicise and take care of cultural tourism resources. Fine Arts Department is responsible for conserving the sites for other organisations to use it for learning or tourism purpose. For example, we have conducted training about the Pilgrimage Route for the scholars, local administrations, and cultural sectors of Sara Buri province. Our objective was to find partners and spread the knowledge.”

(Statement from the Director of FAD Ayutthaya Office, 2008)

In promoting cultural tourism within the local community, it is critical to give importance to the interpretation and presentation, which are the way to transfer cultural information between visitors and local communities. They are important methods in enhancing the understanding of the route’s significance, as well as responding to the conservation need. To clarify the necessity of interpretation, the statement below concerns interpretive method at heritage sites along pilgrimage route.

“The Fine Arts Department has registered and conserved only intact evidence. Nevertheless, we will use a signage for those unclear evidence that we can only determine the area. I think the development of this Pilgrimage Route as a tourist attraction for educational purpose might not require the wholeness of the sites. We can leave some parts of it for the visitors to see. The community had been living here before we registered these sites as National Heritage and we have to let them be there. It needs a lot of budget to move the community out of this ancient pilgrimage route. Also, it will only leave a straight line of road for the visitors to see, which will not give them better appreciation at all.”

(Statement from the Director of FAD Ayutthaya Office, 2008)

“The Tourism Authority of Thailand wants to create the real image of what the complete heritage site would be and put it up at the site, similarly to those at Sukhothai and Ayutthaya heritage sites. This will help the visitors to understand about the cultural heritage of the pilgrimage route better. In the future, we might install an audio equipment to narrate about each heritage site in both Thai and English, so that the visitors will get information and the local community will get a chance to earn some incomes from tourism.”

(Statement from the Director of TAT Lop Buri Office, 2008)

Even though the roles of these two organisations make them have different opinions in the tourism development of this route, they both have same objective in enforcing the strength of local community. As a result, the conservation and the management of pilgrimage route is a challenging task, whether it can enhance the development of the public’s cultural heritage knowledge in the future. Therefore, education has an important part to play, especially to the host communities, visitors, and developers, as it can raise the awareness and lead to the protection of the pilgrimage route’s significance. The training program of cultural heritage for public is necessary and should begins with local students, as can be seen in the following statement about the necessity of developing this Pilgrimage Route as a national source of learning.

“I see that there are several organisations interested in the Buddha’s Footprint Pilgrimage Route but none of them had seriously supported it. I think it may happen in the future when the visitors want to know about this ancient route or the worship tradition of the Buddha’s Footprint. There are actually several roads for transportation route. If only someone initiated, there would be a lot of people interested in. Moreover, since we are a Buddhist country, it takes only good public relations to promote the awareness and concern about the Pilgrimage Route’s significance. Unfortunately, no one has done it.”

(Statement from the Director of Sara Buri Cultural Office, 2008)

“I think it is a good thing that the researcher had conducted the training and field trip activities with the community. It needs a leader for the management of the Pilgrimage Route, who should form up a group of people to work and have clear structure of work. In addition, villagers

who know about their livelihood should be supported to be a heritage interpreter. This will enable a sustainable development in the future. Also, the cooperation with schools along the Pilgrimage Route, especially with the teachers, will create a good network in cultural heritage conservation and suitable human resources. Guideline for the management of cultural tourism must be well set. I believe that educational institutes will be the best organisation in taking the lead of the local cultural heritage management.”

(Statement from the Director of FAD Ayutthaya Office, 2008)

“I believe that without the community, there will not be tourism and heritage protection. If the local community realise the significance of their local heritage, they will love it and want to protect it. At present, there are several communities that transfer the local knowledge through old people in their own communities, which lead to the conservation of cultural heritage. All in all, it must start with educating local community.”

(Statement from the Director of TAT Lop Buri Office, 2008)

From many statements from the government organizations shown above, teachers play a central role in raising awareness about the pilgrimage route. This was confirmed by the young interpreters contest in that the result of the contest shows that the students have proper knowledge and understanding about the significance of the pilgrimage route. Prior to the training, the students know about the Buddha’s Footprint. Teacher training is very important as it can ensure a quality cultural education for the student.

Interpretation Strategy, a Tool for Increasing the Understanding of the Route

This part of Chapter IV aims to discuss approaches to interpreting the Pilgrimage Route as a linear attraction covering two provinces and to creating visitor focus points in several centres. It is based on the goals of various stakeholders, such as local community, monks, teachers, students, Hospitality Host group, sub-district administrative organisation, the Tourism Authority of Thailand, and most importantly the Fine Arts Department, who is responsible for taking care of all the cultural heritage along this route. Therefore, in setting the interpretation strategy for the cultural heritage value of the Buddha’s Footprint Pilgrimage Route, it must consist of these following objectives.

- Enhance young generation and visitors' knowledge and understanding of intercultural links in Pilgrimage Route.
- Raise the awareness of young generation in conserving the Pilgrimage Route. This will not only benefit young generation directly, but will also have good impact on wider society.
- Inform and provoke visitors by linking the story of each heritage site, especially about the cultural significant value of the Pilgrimage Route.
- Enhance the 'experiences' of sacred heritage for Thai Buddhists.

Who are the potential visitors?

In interpreting the cultural heritage significance of the Buddha's Footprint Pilgrimage Route, it is necessary to understand who the visitors are. At present, there is no visitor record and we do not know who has travelled along this ancient route. However, the numbers of visitors arriving at the Buddha's Footprint in Phra Phuttabat temple are available. As a result, it is possible to divide the visitors at the Buddha's Footprint into three important groups:

1. School and university groups within Sara Buri province and from other provinces,
2. Visitors on a one-day tour, whose activities are mostly paying respect to the Buddha's Footprint, especially during the Chinese New Year's Day in January. Most of them are Thai-Chinese visitors who also travel to Khaotok Shrine, Phran Lang Nua Well, and Pratun Cave. This group of visitors include those coming with a tour group for study purpose,
3. International visitors. The number of this group is rather low.

The first group of visitors will not only focus on famous attractions along the route, but also the whole length of the Buddha's Footprint Pilgrimage Route. In the future, there will be a support of bringing in local municipality's tram car to take visitors to the heritage sites during the Buddhist Lent period. This is a good opportunity to create understanding of the visitors by offering young interpreters escorted tramp along sacred road (Somkit, 2008, interview). As Jameson & Baugher (2007) put it "Heritage interpretation provides education about the results of research. Heritage offers distinctive experiences, fascinations, and forms of entertainment that are out of the ordinary" Nevertheless, it is difficult to create effective heritage interpretation, especially activities that have on educational purpose. Therefore, cultural tourism becomes a tool in promoting the preservation as it is the collaboration between the conservation and

commercial promotion. Cultural tourism can promote preservation of the communities and the historic and cultural resources, and also educate visitors and local residents about the resources.

Interpretation for visitors at the pilgrimage route areas is non-existent at the present time. Hence, an interpretive strategy is essential so that visitors can appreciate and understand about what they see, which will lead to the awareness of the significances of this pilgrimage route.

Interpretation Strategy and Themes

In developing a suitable interpretation strategy for the Buddha's Footprint Pilgrimage Route, the 'wholeness' of the route must be considered and visitors must be introduced to the entire route, covering Farang Song Klong Road and not just Phra Phuttabat temple. There are five interpretation areas to be presented and developed as part of the structure of the interpretive strategy.

Interpretation Area 1: Understand the Buddha's Footprint Pilgrimage Route

This interpretation area will present the overall image of the pilgrimage, from the Ayutthaya era until the present. It aims to encourage visitors not to travel only to the few popular sites but to the whole route and for the whole year round. It will present to the visitors the Pasak River that runs at the start of the Pilgrimage Route, and explain the exchange of technology from the west in the survey method of cutting the Farang Song Klong road. It will also present the topography of Suwannabanphot Mountain (Buddha's Footprint Hill), in which this mountain is the sacred mountain of Thailand and also locates the Buddha's Footprint. Moreover, other information to be presented under this interpretation area includes

- The information about Tha Chao Sanuk Palace, Chao Sanuk Pier and Well, Pasak River, Tha Koei Royal Pier, Farang Song Klong Road, Mai Ruak Temple
- Other cultural heritage properties, such as the mural paintings and the monk's seat.

Interpretation Area 2: Transportation of Faith and Belief through Sacred Route

It is important to provide information about the development of pilgrimage transportation, whether it was on foot, by boat, by cart, and by elephant in Ayutthaya

period, by train in Rattanakosin period, or by cars on Highway No.1 at present. In addition, it will focus on '*Nirat Phrabat*', which is a poem described the journey to the Buddha's Footprint, which both entertains and enables merit-making. This poem also illustrates the living ways of Thai people in the old time very clearly. Information to be presented under this interpretation area includes:

- The change of transportation along this route over time according to the development of facilities
- History and characteristics of the Phra Phuttabat railway and sub railway station
- *Nirat Phrabat*, a literature of faith and related heritage sites to the literature, such as Sunthon Thepmuni Temple, Elephant Bridge, and Phran Lang Nua Well.

Interpretation Area 3: Natural Heritage that Becomes a Sacred Site

This interpretation area will give information about the social significance and authenticity of ancient wells and reservoirs built by the Kings to the pilgrims. They became the centre for the pilgrims and led to the construction of other built heritage alongside, including resting pavilions for the pilgrims and pavilions for selling hot water and other forest products. The area around these wells attracted a lot of people all day and night and eventually became annual gatherings during the Buddha's Footprint festival. Apart from the traditional pilgrimage way, this interpretation area will also focus on natural heritage, such as caves, the foot of the hill and ponds, which are part of the Buddha's Footprint Hill and are relevant to the Buddha's Footprint Pilgrimage Route.

The following information will be included in this interpretation area:

- Cultural significance of the sacred wells
- The story of related built heritage of the Kings who travelled overland on royal procession to the Buddha's Footprint, such as Thai Phikun Royal Palace, Thankasem Royal Palace, Sra Yo Royal Palace, Than Khaotok Shrine, Prathun Cave, and Bodhi Lanka Hill
- The excavation activities at three palaces.

Interpretation Area 4: the Prosperity of the Landscape

This area will stress the importance of sacred environment of the Buddha's Footprint Hill, which is both naturally beautiful and prosperous. Thongdaeng Stream is an important water resource for both communities along the water way and inside Phra

Phuttabat temple. It was once the recreational site for both Kings and pilgrims. Since the archaeological excavation was done at the reservoir area, it enhanced the heritage interpretation of the visitors about the irrigation engineering of the past and showed the relationship between the Pilgrimage Route and the cultural landscape. The information for this interpretation area includes:

- The importance of Phra Phuttabat landscape
- The explanation of the ancient irrigation system remains in Pilgrimage Route-Phra Thongdaeng Stream, Than Thongdaeng Irrigation System, and Ang Kaew Pond.

Interpretation Area 5: Buddha's Footprint, the Destination of Faith and the Centre of Spirits of mind

It is important to provide information about the Buddha's Footprint as the symbolic belief, the centre of the Kingdom, and the centre of power for the King in both world and religious aspects. The Buddha's Footprint was believed to be left by Lord Buddha and later became the representative of Lord Buddha to all Buddhists. This pilgrimage, therefore, is made in order to pay homage to Lord Buddha and the Dharma that he had left to the people. Information to be considered under this interpretation area includes:

- Buddha's Footprint, the great stupa of Thailand
- Aesthetic significance value of Mondop Architecture at Phra Phuttabat temple
- Ancient ways of living and festivities of Phra Phuttabat temple.

Last of all, the conservation of the Buddha's Footprint Pilgrimage Route focuses on preserving the setting of the route for the sustainable protection of the route. Since this route has a linear characteristic covering different districts, has a long history and has diversity of culture, it is very challenging to preserve the whole route. In addition, the globalisation, the expansion of town, and the development of tourism make it even more difficult to properly protect and sustain the context of the Buddha's Footprint Pilgrimage Route effectively. The cooperation between local, regional, and national sectors is necessary to reach the objective of cultural route's conservation. There should be cooperation from stakeholders of all parts, which are local community, visitors, district administration, NGOs, and teachers in the conservation and management of the route. Although there might be some conflicts between these stakeholders in this process of work because of different understanding and opinions about the route, there should be a cooperation mechanism for the stakeholders to exchange the opinions or information in relation to the Buddha's Footprint Pilgrimage Route, which will lead to the sustainable cultural route's development in the future.

Chapter V

Conclusion

The study of cultural route case studies from King Narai's the Great Royal Procession Route and the Buddha's Footprint Pilgrimage Route in Ayutthaya and Lop Buri province through chronicles, maps, and literature of the past elucidates that the long history of the Ayutthaya kingdom. From the ICOMOS-CIIC's concept, it reveals that King Narai the Great's Royal Procession Route is a heritage trail not a cultural route. The main difference between a cultural route and heritage trail is that cultural routes fosters a better understanding of cultural heritage and do not consider as a single unit, but rather as a system of components and seen 'as a whole'.

The Buddha's Footprint Pilgrimage Route marks an important stage in the introduction of Buddhism to Thailand. The worship of the Buddha's Footprint reflects the belief of Buddhism that has been inherited from the Lanka since the Sukhothai period. This belief tightens the relationship between Lord Buddha of India and the Buddhists in other countries. Some places in India, where people believe that Lord Buddha lived or visited, have become important sacred sites that attract large numbers of pilgrims. Some places are believed to have a mark of Lord Buddha himself, which indicates his presence and is a continuing reminder of him. This belief spread widely across Sri Lanka, Burma, Thailand and Cambodia. The transmission of this belief and the practice of worshipping the Buddha's Footprint have become traditions of both the royal court and the people, traditions that survive until today.

In this dissertation the study of cultural routes as heritage through the Buddha's Footprint Pilgrimage Route was organised according to the following staged objectives. The study started with the literature review about the concept and its development process. This concept of cultural routes is new in the cultural heritage field in Thailand, and the dissertation introduced and relied heavily on the ICOMOS Charter on Cultural Routes 2008 proposed by ICOMOS International Scientific Committee on Cultural Routes (CIIC). Information about current research, conservation, and management practice concerning cultural routes in other countries and in Thailand has also been gathered. The protection and promotion of cultural routes has enabled significant international cooperation and global treatment across the boundaries of nation states. For Thailand, it was found that both the government and private sectors involved in cultural heritage are lacking in knowledge and understanding about cultural routes, and generally mistake heritage trails as cultural routes. These two concepts have both similarities and differences in characteristics,

network, purpose, authenticity, and route importance. It is necessary for all involved parties to study the meaning of cultural routes thoroughly in order to prevent any misuses of this word, which may cause a negative impact on this significant form of cultural heritage.

The third objective was to use the Buddha's Footprint Pilgrimage Route to demonstrate to the Government how the cultural route concept can be a useful tool for encouraging the conservation and visitor appreciation of this form of cultural heritage. The study reveals that the whole pilgrimage route covers different aspects of cultural heritage, including natural and man-made, as well as tangible and intangible. These aspects are all different but can be integrated in a holistic interpretation of our history of pilgrimage. The pilgrimage route presents significant degrees of authenticity and integrity and is a useful example to show how cultural heritage can be safeguarded and promoted more effectively. Government organisations must take responsibility for protecting the physical and cultural settings of the pilgrimage route, which is a more complex undertaking than merely taking care of a single and contained heritage site. It will be a really challenge if the Fine Arts Department remains the only organization taking care of all cultural heritage of the country. Hence, the Fine Arts Department should seek cooperation from local government administration in the protection of heritage sites along the pilgrimage route. Many items of cultural heritage have been discovered by local communities and have been reported to the Fine Arts Department for the registration.

The fourth objective is to explore appropriate interpretation strategies for raising the awareness of young generation and visitors about the Buddha's Footprint Pilgrimage Route specifically and Thai cultural heritage in general. The pilgrimage route was organized into actions addressing the three major objectives, as follows:

- (1) To train students and local community about the pilgrimage route and conduct a field study at the heritage site;
- (2) To conduct a young heritage interpreters' contest. The result of this activity not only provoked local schools in the pilgrimage route area, but also led to several cooperative activities. For instance, the Phra Phuttabat Kindergarten School will serve as a centre for Pilgrimage Route interpretation centre. The young interpreters will work on a voluntary basis at the school established as part of the project as well as undertake practicum work at heritage sites. The Phra Phuttabat Host Group will undertake awareness raising activities about the need to conserve cultural heritage, including the training of young interpreters at the pilgrimage route;
- (3) To set an interpretation strategy for pilgrimage route for student and visitors. The interpretation strategy should improve visitor understanding and enable sharing between the Buddhist communities in Thailand. In turn, it is hoped that this will re-

enforce the pilgrimage along the Farang Song Klong road, identity and, in particular, the literature about the pilgrimage, which are distinctive and significant but yet whose survival is threatened.

The final objective is to suggest guidelines that tourism-related government agencies might use to more properly manage and respond to the growth of interest in cultural routes. As for the protection and management of the pilgrimage route, there are two directly involved governmental organisations.

The Fine Arts Department (FAD) should work with a clear and precise knowledge of what the concept of a Cultural Route implies, including its multidisciplinary and scientific perspectives. The FAD should prioritise the safeguarding of the tangible and intangible cultural assets associated with the Buddha's Footprint Pilgrimage Route, preserving the landscape setting of the Farang Song Klong Road as well as maintaining the authenticity and integrity of the Buddha's Footprint Pilgrimage Route through the establishment of development control measures along the route.

Tourism Authority of Thailand (TAT) should study the concept of cultural routes in order to understand its scientific value and usefulness as rich historical and cultural heritage assets that have arisen as the result of their own internal dynamic. TAT could, on one hand, boost the educational value and public awareness of pilgrimage heritage, and on the other, bring economic benefits by protecting the heritage sites. However, TAT should avoid turning cultural route into false structures and tourististic iconography lacking in content.

Cultural routes in Thailand's context can be compared to making a flower garland with assorted kinds of flowers strung on a single thread; it becomes a beautiful flower garland for offering to the Buddha image. This analogy is similar to the diversity of cultures and different important places of memory that are tied together by a cultural route and that results in the creation of a single story or legend. It is hoped that the result of this doctoral study will be the determination of a process to develop a series of Thai cultural routes and the formation of a cultural routes conservation and promotion policy appropriate to the Thai context. Such a process should start with the study of the historical background of the particular linear site (potential cultural route), site visits to find out the physical characteristics of the route, the study of all tangible and intangible heritage resulting from dynamic movement along the route, and analysis of all information to decide whether the particular linear site falls within the concept of cultural routes or not. If the site fits the criteria, other aspects of significance, authenticity, and integrity of the route must be analysed. Then, all involved sectors of the cultural routes must be educated through various means, such as training, field trips, and learning activities. Supporting activities must be conducted

for the youth to raise their awareness about the significance of the route. At the same time, all the stories related to the route should be collected as the basis of the interpretation at each contributory heritage site. In addition, participation between all levels – local community, regional and national – must be created with the view that cooperation will provide mutual benefit to the stakeholders. This will strengthen interaction with civil society bodies at local and national levels in the protection of heritage sites. Once the whole process is complete, all related cultural heritage of Thailand should be put together in cluster of heritage types and in sets of heritage values in order to let later generations experience and have pride in this legacy of Thai cultural routes.

The Buddha's Footprint Pilgrimage Route is not created by the circulation of pilgrims like royal pilgrims, but also generated by ideas, knowledge, religious, experiences, royal court custom, technologies, and laws, all of which form what we now know as culture. This tradition of undertaking a pilgrimage to the Buddha's Footprint is created by human beings for a specific and functional purpose. Future activities in the pilgrimage route that need to be addressed are the necessity to continue the promotion of understanding about cultural routes concept and dynamics associated with the pilgrims, in particular knowledge of the cultural landscape of Phra Phuttabat, and the reinforcement of public awareness during the training of local community about the significance of the pilgrimage route. At the same time, it is important to facilitate the exchange of experiences between provinces and regions concerned with pilgrimage routes.

Recommendations

The present study offers a substantial contribution to the field of heritage conservation. It is hoped that the findings of this dissertation will lead to the exploitation and application of cultural routes concept to the sustainable development of cultural routes pertaining to the local contexts, especially the Buddha's Footprint Pilgrimage Route and to Thai context as a whole. The recommendations derived from this study are as follows:

- 1) Coordinate with local governments, in particular Phra Phuttabat Municipality and Sub District Administrative Organisations, to address current issues of the ancient Buddha's Footprint Pilgrimage Route in particular,
- 2) Conduct on-going educational programmes to encourage local communities and young students to realise the value of their intangible heritage as well as to conserve and record it. Schools should also implement a longer-term hands-on training programme for students,

- 3) Preparation of informative interpretation methods that is now non-existence to be used in the coming 3rd -4th lunar festival and Buddhist Lent activities,
- 4) Mobilise the senior people in villages along the sacred route to teach the younger generations about pilgrimages in the past and traditional practices,
- 5) Transfer know-how to active groups such as Hospitality Host Group. Together with Sub District Administrative Organisations, they can stimulate and act as heritage conservation group to FAD, TAT, and cultural officer to set the motion,
- 6) Collect, store and make accessible or disseminate documents about cultural routes for the long-term development of research and education about cultural routes in Thailand,
- 7) Encourage the local community to consider the cultural route concept in a holistic manner and to contribute to the knowledge and understanding of the tangible and intangible heritage components included in the ensemble,
- 8) Encourage provincial authorities and local governments to define and implement protection policies and management plans for cultural routes, as well as actions that go beyond the boundaries of the administrative divisions of the territory protection.

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Interview

Anake Sihamart. Director, The Third Regional Office of Fine Arts, Ayutthaya.
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Pakpadee Yukongdi. Archaeologist, The Forth Regional Office of Fine Arts, Lop Buri. Interview, 21 October 2007.

Thongchai Sakho. Archaeologist, The Third Regional Office of Fine Arts, Ayutthaya.
Interview, 21 October 2007.

Wattanapong Ponimdang. Director, Tourism Authority of Thailand, Lop Buri office.
Interview, 5 November 2007.

Appendix

Appendix A:
The ICOMOS Charter on Cultural Routes (2008)

THE ICOMOS CHARTER
ON
CULTURAL ROUTES

PROPOSED FINAL TEXT

Elaborated and revised by the

**INTERNATIONAL SCIENTIFIC COMMITTEE ON
CULTURAL ROUTES (CIIC)**

OF ICOMOS

**The present version contains the outcome of the review conducted
after the regulatory distribution to all the ICOMOS National and
International Scientific Committees for comments.**

**This version was approved by the Executive Committee of ICOMOS
(Pretoria, October 2007) and will be submitted for ratification at the
next General Assembly (Quebec, October 2008)**

Preamble

As a result of the development of the sciences of conservation of cultural heritage, the new concept of Cultural Routes shows the evolution of ideas with respect to the vision of cultural properties, as well as the growing importance of values related to their setting and territorial scale, and reveals the macrostructure of heritage on different levels. This concept introduces a model for a new ethics of conservation that considers these values as a common heritage that goes beyond national borders, and which requires joint efforts. By respecting the intrinsic value of each individual element, the Cultural Route recognizes and emphasizes the value of all of its elements as substantive parts of a whole. It also helps to illustrate the contemporary social conception of cultural heritage values as a resource for sustainable social and economic development.

This more extensive notion of cultural heritage requires new approaches to its treatment within a much wider context in order to describe and protect its significant relationships directly associated with its natural, cultural and historical setting. Within this advance, the concept of the Cultural Route is innovative, complex and multidimensional. It introduces and represents a qualitatively new approach to the theory and practice of conservation of the cultural heritage.

Cultural Routes represent interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage.

Though Cultural Routes have resulted historically from both peaceful and hostile encounters, they present a number of shared dimensions which transcend their original functions, offering an exceptional setting for a culture of peace based on the ties of shared history as well as the tolerance, respect, and appreciation for cultural diversity that characterize the communities involved.

The consideration of Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties—monuments, cities, cultural landscapes, industrial heritage, etc.—that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system which enhances their significance. This integrated, interdisciplinary and shared framework creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history. This approach stimulates not only understanding and communication among the peoples of the world, but also increases cooperation to preserve cultural heritage.

The innovation introduced by the concept of “Cultural Routes” reveals the heritage content of a specific phenomenon of human mobility and exchange that developed via communication routes that facilitated their flow and which were used or deliberately served a concrete and peculiar purpose. A Cultural Route can be a road that was expressly created to serve this purpose or a route that takes advantage either totally or partially of preexisting roads used for different purposes. But beyond its character as a way of communication or transport, its existence and significance as a Cultural Route can only be explained by its use for such specific purpose throughout a long period of history and by having generated heritage values and cultural properties associated to it which reflect reciprocal influences between different cultural groups as a result of its own peculiar dynamics.

Therefore, Cultural Routes are not simple ways of communication and transport which may include cultural properties and connect different peoples, but special historic phenomena that cannot be created by applying one's imagination and will to the establishment of a set of associated cultural assets that happen to possess features in common.

Cultural Routes have sometimes arisen as a project planned a priori by the human will which had sufficient power to undertake a specific purpose (for example, the Incan and the Roman Empire Routes). On other occasions, they are the result of a long evolutionary process in which the collective interventions of different human factors coincide and are channeled towards a common purpose (such as in the Route to Santiago, the African trade caravan routes, or the Silk Route). In both cases, they are processes arising from the human will to achieve a specific objective.

Given the cultural richness and variety of both the interrelationships and the characteristic assets directly associated with the reason for the existence of Cultural Routes (such as monuments, archaeological remains, historic towns, vernacular architecture, intangible, industrial and technological heritage, public works, cultural and natural landscapes, transportation means and other examples of the application of specific knowledge and technical skills), their study and management requires a multidisciplinary approach that illustrates and reinvigorates scientific hypotheses and stimulates increased historic, cultural, technical and artistic knowledge.

Objectives of the Charter

- To establish the basic principles and methods of research specific to the category of Cultural Route as they relate to other previously established and studied categories of cultural heritage assets.
- To propose the basic mechanisms for the development of knowledge about, evaluation, protection, preservation, management and conservation of Cultural Routes.
- To define the basic guidelines, principles and criteria for correct use of Cultural Routes as resources for sustainable social and economic development, respecting their authenticity and integrity, appropriate preservation and historical significance.
- To establish the bases for national and international cooperation that will be essential for undertaking research, conservation and development projects related to Cultural Routes, as well as the financing required for these efforts.

Definition

Any route of communication, be it land, water, or some other type, which is physically delimited and is also characterized by having its own specific dynamic and historic functionality to serve a specific and well-determined purpose, which must fulfill the following conditions:

- a) It must arise from and reflect interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and values between peoples, countries, regions or continents over significant periods of time;

- b) It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage;
- c) It must have integrated into a dynamic system the historic relations and cultural properties associated with its existence.

Defining elements of Cultural Routes: context, content, cross-cultural significance as a whole, dynamic character, and setting.

1. *Context*: Cultural Routes occur in a natural and /or cultural context upon which they exert an influence and which they help to characterize and enrich with new dimensions as part of an interactive process.
2. *Content*: A Cultural Route must necessarily be supported by tangible elements that bear witness to its cultural heritage and provide a physical confirmation of its existence. Any intangible elements serve to give sense and meaning to the various elements that make up the whole.
 - 2.1. The indispensable physical element that determines the existence of a Cultural Route is the communication route itself as an instrument serving a project designed or arising through human activity to accomplish specific goals.
 - 2.2. Other basic substantive elements are the tangible heritage assets related to its functionality as a historic route (staging posts, customs offices, places for storage, rest, and lodging, hospitals, markets, ports, defensive fortifications, bridges, means of communication and transport; industrial, mining or other establishments, as well as those linked to manufacturing and trade, that reflect the technical, scientific and social applications and advances in its various eras; urban centers, cultural landscapes, sacred sites, places of worship and devotion, etc.) as well as intangible heritage elements that bear witness to the process of exchange and dialogue between the peoples involved along its path.
3. *Cross-cultural significance as a whole*: The concept of Cultural Route implies a value as a whole which is greater than the sum of its parts and gives the Route its meaning.
 - 3.1. The cultural route constitutes a cultural asset enriched by the different cultures it has fertilized and which transcends them in overall value by offering a substantial number of shared characteristics and value systems.
 - 3.2. Within its overall identity, the value of its parts resides in their common, shared, multi-faceted significance.
 - 3.3. Its wider scale permits a cultural linking of peoples, countries, regions, and continents.
 - 3.4. This breadth of scale is important from the point of view of both the territory included and of the comprehensive management of the various heritage elements included in it. At the same time the cultural diversity it implies provides an alternative to a process of cultural homogenization.

4. *Dynamic character*: In addition to presenting physical evidences of its historic path, along with cultural heritage elements, Cultural Routes include a dynamic factor that acts as a conductor or channel through which the reciprocal cultural influences have flowed.
 - 4.1. The dynamic of a Cultural Route does not obey natural laws or casual phenomena, but rather exclusively human processes and interests, and is therefore understandable only as a cultural phenomenon.
 - 4.2. This vital fluid of culture is manifested not only in material or tangible aspects, but also in the spirit and traditions making up the intangible heritage of Cultural Routes.
 - 4.3. By understanding a Cultural Route as a set of dynamic elements of cultural communication between peoples, its cultural heritage assets can be appreciated in their true spatial and historical dimensions, which allows for a comprehensive and sustainable approach to the conservation of the Route as a whole.
5. *Setting*: The Cultural Route is closely linked to its setting and forms an inseparable part of it.
 - 5.1 The geographical setting has helped to shape the Cultural Route, either determining its path or influencing its development over time.
 - 5.2 The territorial setting, whether natural or cultural (urban or rural), provides the framework of the Cultural Route, gives it its particular atmosphere, characterized by elements and values of both physical and intangible nature, and is fundamental for the comprehension, conservation and enjoyment of the route.
 - 5.3 A Cultural Route connects and interrelates geography and very diverse heritage properties, forming a unified whole. Cultural Routes and their setting are related to their different landscapes, natural or cultural, which are but just one of their components and have their own distinctive characteristics and identity depending on the different areas and regions they pass through in their course. The different landscapes contribute to characterize the diverse sections of the Route as a whole, enriching it with their diversity.
 - 5.4 The relationship with nature is especially sensitive in some sections, in others it is the relationship with the urban or rural environment, and in the areas with monuments that are isolated from other buildings (such as chapels, monasteries, fountains, bridges, boundary crosses, etc.), it is the relationship of these monuments with their landscape setting which shapes the nature of that section of the Cultural Route.
 - 5.5 The protection and conservation of the Cultural Routes requires a profound knowledge of the historic, natural and cultural characteristics of their surroundings. Any interventions that may be necessary must fit in with this context and respect its defining features by facilitating their understanding and

not distorting the traditional landscape, whether it is natural, cultural or combined.

5.6 A delineation of the setting must be provided for the Cultural Route, clearly marking the boundaries of a well-defined, regulated buffer zone, which should allow the material and immaterial cultural values included in it to be preserved in their full authenticity and integrity. Such protection must include the values of the different landscapes forming part of the Cultural Route and providing its characteristic atmosphere.

Specific indicators

As basic differentiating indicators applicable to the category of Cultural Route, the following should be considered: the structure of the route and its physical substratum as well as historical data about its use to accomplish a specific goal; any physical structures associated with the concrete purpose and functionality of the Cultural Route; communication elements, and the existence of cultural manifestations of shared origin along (or at given points of) the route such as practices, traditions, customs, and common uses of a religious, ritual, linguistic, festival, culinary, or similar nature; reciprocal influences in music, literature, architecture, fine arts, handicrafts, scientific advances, technical and technological skills, and other material and immaterial cultural assets whose full understanding derives from the historic function of the Cultural Route.

Types of Cultural Routes

Cultural routes can be classified as follows:

- According to their territorial scope: local, national, regional, continental, or intercontinental.
- According to their cultural scope: within a given cultural region or extended across different geographical areas that have shared or continue to share a process of reciprocal influences in the formation or evolution of cultural values.
- According to their goal or function: social, economic, political, or cultural. These characteristics can be found shared across a multi-dimensional context.
- According to their duration in time: those that are no longer used versus those that continue to develop under the influence of socio-economic, political, and cultural exchanges.
- According to their structural configuration: linear, circular, cruciform, radial or network.
- According to their natural environment: land, aquatic, mixed, or other physical setting.

Identification, Integrity and Authenticity

- **Prima facie indicators**

For identification and assessment purposes, the following aspects may initially be considered as prima facie, non-conclusive evidence of the existence of a Cultural

Route:

- Expressions of dynamic social, economic, political, and cultural processes which have generated exchanges between different cultural groups of related areas;
- Distinguishing characteristics that are shared by different geographical and cultural areas connected by historical bonds;
- Evidences of mobility and of relationships forged between peoples or ethnic groups of different cultures;
- Specific cultural features rooted in the traditional life of different communities;
- Heritage elements and cultural practices—such as ceremonies, festivals and religious celebrations representative of shared values for different communities within (a) specific cultural and historic area(s)—related to the significance and functionality of the Route.

- ***Identification process***

The process for identifying a Cultural Route will necessarily take into account its specific functionality to serve a concrete and well-determined purpose, the tangible and intangible values of its heritage dynamically generated as a results of reciprocal cultural influences, its structural configuration, its whole geographic and historic context, its natural and cultural setting, whether the latter is urban or rural, and its corresponding characteristic environmental values, its relationships to the landscape, its duration in time, and its symbolic and spiritual dimension, all of which will contribute to its identification and to the understanding of its significance.

The intangible assets of a Cultural Route are fundamental for understanding its significance and its associative heritage values. Therefore, material aspects must always be studied in connection with other values of an intangible nature.

For the purpose of its comparative evaluation, the temporal duration and historic significance of the different sections of the Route in relation to the whole should also be taken into account.

In the case of a living Cultural Route, the relationships and dynamic functions associated with the specific and well-determined purpose that gave rise to its existence and serves to define and identify the route should be maintained, even if the historic processes have undergone change over time and new elements have been incorporated. These new elements should be evaluated within the framework of their functional relationship to the Cultural Route, and the case may occur where properties that have heritage values in themselves cannot be considered as components of the Cultural Route because they do not form part of it.

- ***Authenticity***

Every Cultural Route should fulfill authenticity criteria demonstrably and credibly expressing its value in terms of both its natural and cultural environment, and concerning both its defining elements and its distinctive features of a material and

immaterial nature:

- These criteria should be applied to each section under study to assess its significance in relation to the overall meaning of the Route throughout its historical development, and to verify the authenticity of its structural layout through the vestiges of its path.
- Authenticity should also be evident in the natural and cultural context of each stretch of the Route subject to analysis and assessment, as well as in the other tangible and intangible heritage elements included within its historic functionality and its setting.
- Even if in certain sections the material traces of a Cultural Route are not clearly preserved, its existence in these areas could be shown through historiography, intangible elements and immaterial sources of information that prove their real meaning as integral components of that Route and evidence its authenticity.
- The techniques and methodologies used for the protection, conservation and management of the Cultural Routes, whether traditional or newly implemented, must respect the authenticity criteria.

- ***Integrity***

The verification of the integrity of a Cultural Route must necessarily be based on a sufficiently representative set of both tangible and intangible evidences and elements that witness to its global significance and values as a whole and ensure the complete representation of the features and importance of the historic processes which generated the Cultural Route.

Evidences of the historic relationships and dynamic functions essential to the distinctive character of the Cultural Route should be maintained. In addition, regard must be had for whether its physical fabric and/or its significant features are in good condition and the impact of deterioration processes controlled, and whether or not the Route reflects any possible side effects of development, abandonment or neglect.

Methodology

The concept of Cultural Route requires a specific methodology for its research, assessment, protection, preservation, conservation, use and management. Given its breadth and its value as a whole, as well as its territorial dimensions, this methodology requires the establishment of a system of coordinated and integrally managed activities.

It is essential to start with the identification both of the Route as a whole and of its individual sections, along with an inventory of the assets that comprise it and an analysis of their state of conservation which will facilitate the elaboration of a strategic plan for its preservation. This plan should necessarily include measures for raising awareness of the Route and creating interest in it among public and private entities. It also requires the formulation of coordinated measures and specific legal instruments for the protection, use and management of all of its elements as substantive parts of the value and significance of the Route as a whole.

1. Research

The study of cultural routes may extend across different geographical areas, possibly widely separated from each other. It is therefore advisable to set up several research teams located at the main characteristic points of the Route under study.

The research methodology, along with the adoption of practices and the attachment of indicators for proper identification and assessment of the heritage values in the different sections of a Cultural Route, should never lose sight of the meaning of the Route as a whole, in order to avoid any loss in the meaning or historic significance of the route.

Research teams working on this cultural heritage category should be of a multidisciplinary and co-operative nature. Common working criteria should be established based on the principle of starting with an investigation of the parts, but without losing sight of the project as a whole. Similarly, common methodological instruments—standardized in advance—should be used for the collection of data. The project plan should include coordinating mechanisms that will facilitate communication and cooperation among the researchers in order to make it possible to transmit data about the work and achievements of each team.

Researchers should keep in mind that the presence of various types of cultural heritage properties along the path of a Cultural Route does not, in and of itself, imply that they are necessarily integral components of that route or are appropriate objects of study in relation to it. The only elements that should be highlighted in the scientific investigation of a Cultural Route are those related to the specific goal of the Route and any influences arising from its functional dynamic.

2. Funding

Given the scope of the tasks involved in identifying and highlighting the value of a vast Cultural Route, funding should be obtained in stages that will allow for balanced, coordinated progress in the research projects as well as the preservation, use, and management projects related to its various sections. It is advisable to establish a joint estimation of the values to be preserved so as to allow the setting of a scale of priorities for action and the implementation of the corresponding strategies. This requires that funding be obtained through bilateral or multilateral cooperation agreements, as well as through the creation of bodies specifically devoted to researching and highlighting the value of the Route. Along the same lines, regional bodies whose jurisdictions coincide totally or partially with the historic path of a Cultural Route should determine how they can best gain the interest of the States involved and obtain their cooperation. It is also important to attract, if possible, the cooperation of philanthropic institutions and private donors.

3. Protection – Assessment – Preservation/Conservation

Cultural Routes and their setting require new instruments for their assessment, protection, conservation and evaluation. It is not sufficient to guarantee protection of their heritage elements on a partial or random basis. The preparation of rigorous inventories of these elements, as well as an assessment of their authenticity and

integrity should take place in order to identify impacts on the values of the Cultural Route and therefore impacts on its significance. It is also necessary to control the impact of deterioration processes, and to develop a strategy to prevent the adverse effects of development and neglect. All of this requires the establishment of a system of coordinated legal measures and appropriate instruments that guarantee that the Route will be preserved and its value and significance highlighted in a holistic fashion. Understanding heritage values is fundamental prior to any intervention on Cultural Routes that may impact/change their significance.

4. Sustainable Use – Relationship to Tourist Activities

With regard to its use, a Cultural Route can be used to promote an activity of social and economic interest of extraordinary importance for stable development.

Special care should be taken to avoid confusion between the concepts of tourist routes—even including those of cultural interest—and Cultural Routes. However, it should also be recognized that a Cultural Route is a reality that can have great importance for territorial cohesion and sustainable development. From this point of view, efforts should be made to promote knowledge about Cultural Routes, along with their appropriate and sustainable use for tourism purposes, always with the adoption of appropriate measures aimed at eliminating risks. For this purpose, protection and promotion of a Cultural Route should harmoniously integrate a supplementary infrastructure – for tourist activities, access routes, information, interpretation and presentation – with the essential condition that it does not jeopardize the meaning, authenticity and integrity of the historic values of the Cultural Route as key elements to be conveyed to visitors.

Tourist visits should be managed on a rational basis in accordance with prior environmental impact studies and with plans for public use and community participation, as well as control and monitoring measures intended to prevent the negative impacts of tourism.

The development of a Cultural Route for tourism purposes should guarantee in any case that priority is given to the participation of the local community and to local and regional tourist companies. Every effort should be made to prevent the creation of monopolies by large international companies or by powerful companies based in the more developed countries through which the historic path of the Cultural Route passes.

Given the fact that a Cultural Route is an instrument for cooperation and understanding which provides a holistic reading of the encounter of cultures and civilization that form that Route, we should also keep in mind that independently of the relative importance of each one of its parts, the promotion of positive developments in each one, leads to increased interest on the Route and benefits for the other parts.

5. Management

“Understanding of Cultural Routes Significance” becomes the basic / fundamental principle associated to management of cultural routes. This implies ensuring that all

activities related to their research, assessment and social dissemination of knowledge about them are carried out in a coordinated and harmonious manner. This also requires a cross coordination that guarantees the combination of policies relating to protection, preservation, conservation, territorial organization, sustainable development, use and tourism. Therefore, joint projects need to be prepared that ensure sustainable development on a national (at the provincial, regional, local level, etc.) and international scale, as well as the establishment of management tools designed to protect the Route against natural disasters and all kinds of risks which could impact on the integrity and authenticity of the Cultural Route and therefore on its significance.

6. Public participation

The protection, conservation/preservation, promotion and management of a Cultural Route calls for the stimulation of public awareness, and the participation of the inhabitants of the areas which share the Route.

International cooperation

There are notable examples of Cultural Routes whose historic paths involve various countries. For this reason, international cooperation is essential for research, assessment, and preservation of the assets that make up international Cultural Routes.

When Cultural Routes exist which involve countries with different degrees of development, it is recommended that the more developed countries provide the means for economic, technical, and logistic cooperation as well as assistance in the exchange of information, experience, and researchers.

It is highly desirable that UNESCO and other international organizations should establish mechanisms of cooperation (financial, technical, and logistic) to help foster and implement projects related to Cultural Routes that are of interest to more than one country.

Cultural Routes should be seen as symbols of union between peoples. The historic ties developed along Cultural Routes can serve to promote projects based on renewed cooperation between peoples who shared certain values and knowledge in the past.

Appendix B:

Record for Identification of the Buddha's Footprint Pilgrimage Route



ICOMOS

CIIC/ICCR INTERNATIONAL COMMITTEE ON CULTURAL ROUTES

CIIC COMITÉ INTERNACIONAL DE ITINERARIOS CULTURALES

CIIC COMITÉ INTERNATIONAL DES ITINÉRAIRES CULTURELS

RECORD FOR IDENTIFICATION OF A CULTURAL ROUTE

Buddha's Footprint Pilgrimage Route

Name Buddha's Footprint Temple

Type of use Buddha's Footprint Pilgrimage Route

Primary use: Religious Peregrination

Prior and current use: Local Transportation

Regions currently included in route Ayutthaya Province and Saraburi Province

Type of use Buddha's Footprint Pilgrimage Route

Primary use Religious Peregrination

Physical nature of route

Mixed, River and Overland

River

The route runs along Pasak River starting from the royal pier in Grand Palace, Ayutthaya. The first part of the route to Prasat Nakornluang Royal Palace is well made, while the second part towards Chao Sanuk Pier at Tha Rua Village is in rather poor condition with rough surface and ill-drained. However, since Pasak River is a major transportation route between northeastern and central part of Thailand, the government authorities have done some works to make this route more convenient.

Overland

In the old days, this overland route was along Farang Song Klong Road ('Road of the Westerner with a Theodolite'). It is said to have earned this name because it was built by a European officer who used a telescope in measuring and building a straight road linking Chao Sanuk Pier to Buddha's Footprint Temple. This road was 20 metres wide and ran through forests, across streams and to the foot of Buddha's Footprint hill (Silpakorn Department, 1960).

At present, some part of this route is a dirt road alongside rice fields, orchards and houses. A section of the road - Ban Mo National Highway - was absorbed into the property of the Buddha's Footprint Temple. Another part was covered with lump laterite, while some simply disappeared, becoming drowned under a huge reservoir. The aerial photograph clearly shows the trace of this old road running in a straight line from the pier on to the Buddha's Footprint Temple. However, the authenticity of properties and cultural landscapes associated with the pilgrimage route has been minimally maintained.

Approximate length

According to the map, the distance from the royal pier in Grand Palace, Ayutthaya, along Pasak River to Prasat Nakornluang Royal Palace is around 17 kilometres while the distance between Prasat Nakornluang Royal Palace and Chao Sanuk Pier is around 29 kilometres, making a 46-kilometre distance for the entire river journey. The overland route from Chao Sanuk Pier to Than Kasem Royal Palace at Buddha's Footprint Temple is 20 kilometres. The total distance of river and overland route is 66 kilometres.

Means of transport and forms of locomotion used for journeys

Historical means of transport

This can be divided into 2 periods:

Ayutthaya Period: The king and royal family commenced the royal merit-making ceremony by taking part in a royal barge procession on the river. This procession followed the ancient traditions of the royal court, and was accompanied with elephants, horses and soldiers. After the royal barge procession reached Chao Sanuk Pier, it continued by elephant and on foot to Phra Phuttabat. According to the Royal Chronicle of Ayutthaya, there was a large overland procession in the seventeenth century with over 10,000 attendants. It was called Phetphuang procession. Villagers in the central part of Thailand travelled to Buddha's Footprint Temple by boat along Chao Phraya River to Pasak River in Ayutthaya at the end of the rice-harvesting season. After reaching Tha Rua Village, they continued overland by cart, on horseback, on elephants or on foot. It took around two days to travel from Ayutthaya to Buddha's Footprint Temple (Editor, 1996).

Rattanakosin Period: People travelled by raft or rowing boat along Pasak River to Tha Rua Village and continued on foot or on elephants and horses to Buddha's Footprint Temple. During the reign of King Rama V, around A.D.1901 (Yeunyong-anand K., 1977), the number of visitors increased and the railway between Tha Rua Village and Buddha's Footprint Temple was built with the distance of 19 kilometres.

However, it was abandoned during the WWII due to the lack of fuel and manpower. Also, as the service line was short and there were visitors only during the pilgrimage season, it had to be used for transporting wood, firewood, charcoal and stone to make the business survive. Therefore, this railway line was moved to Nakorn Ratchasima province instead (Monpranee S., 1996). Later, around in the reign of King Rama VIII, there was a public bus in service between Tha Rua Village and Buddha's Footprint Temple.

Current means of transport

After Highway No.1 was built, the journey to Buddha's Footprint Temple became much more convenient. Pilgrims could travel by cars from Ayutthaya to Buddha's Footprint Temple within an hour.

Frequency of use, pace and duration of historical and current journeys along route

This pilgrimage route had been used between the seventeenth and the twentieth centuries. It was a royal custom of the king and the royal family to travel to the Temple and worship the Buddha's Footprint during the third and fourth lunar month (February and March) and to stay there for seven nights (The Royal Chronicle, 1936; Nicolas G., 1989). During these nights, there was also a huge ceremony that attracted a lot of people to join in worshipping the Buddha's Footprint.

Main arteries of route The Pasak River, Farang Song Klong Road [Road of the Westerner with a theodolite]

Milestones or main stages of route Tha Rua and Farang Song Klong Road (1660), Buddha's Footprint Temple Railway (1893)

Signals, markers, signs and symbols identifying road and route to be followed (physical vestiges of the road itself such as its materials, route, springs, markers, bridges or other structures, as well as other related elements such as hospitals, inns, coats of arms, places of devotion or worship, monasteries, customs, ports, towns, urban centers, etc.)

Farang Song Klong Road

Choa Sanuk Pier and Choa Sanuk Royal Palace

Chang bridges [Elephant Bridge]

Sala Dong Op Pond

Khon Thee Pond

Khao Tok Shrine

Sra Yo and Sra Yo Royal Palace

Thai Phikul Royal Palace

Than Kasem Stream and Than Kasem Royal Palace
 Than Kasem Dam
 Buddha's Footprint Temple Railway Station
 Buddha's Footprint Ancient Canal
 Buddha's Footprint

Historical framework and events relevant to configuration of route

1) Tangible Heritage

The Buddha's Footprint has played an important role in the spiritual and cultural development of Thailand, which is interchangeable since the ancient time. It can be said that this sacred image on the top of the hill is the centre of Buddhist belief in Thailand.

The Royal Palace was a residence of the king during his visits. The Chao Sanuk Royal Palace and Than Kasem Royal Palace, Thai Phikul Royal Palace, and Sra Yo Royal Palace provide evidence of technological advance in the irrigation system. Traces of water mains that transferred water from a stream were found underneath the building's wall. This was believed to be the beginning of the Thai irrigation system built by Western engineers (Srichai N., 1996b).

Farang Song Klong Road was a man-made road and a major route for many devoted followers of Buddhism.

Phra Phuttabat Railway was built in the year 1901 for pilgrims visiting the Buddha Footprint. It was abandoned during WWII. However, the original transformer substation can still be seen in the two-storey building.

Four Wells and Pavilions were built by the King Prasatthong and located along the pilgrimage route for public use (Srichai N., 1996).

Than Thongdaeag dam is a stream running from a high mountain at the northeast of the Buddha's Footprint Temple. Since the scenery along this stream was spectacular and not similar to anywhere in Ayutthaya, it became a favorite site for the king (Raben, R. and Dhiravat na Pombejra. eds., 1997: 66). At present, the water level in the stream has decreased.

2) Intangible Heritage

A **festival** for the public to worship the Buddha's Footprint has taken place in the third and fourth month since the Ayutthaya period. Several kinds of ceremonies are held throughout the week, such as, theatrical performances of many kinds (including the Ramayana and the Inao), puppet shows, shadow plays, acrobatics and fireworks (Raben, R. and na Pombejra, D., 1997: 86). The pilgrims do not only have pleasure but also receive merits from worshipping the Buddha's Footprint.

The **'Ten Regulations of the Monk'** was from one of the first enacted laws of King Rama I period and refers to the sentence imposed on monks who misbehave during the journey to the Buddha's Footprint Temple (Thammasat University, 1986), such as holding a sword or a dagger like bandit.

Painting: such as Thonburi's Tri Bhumi book (Royal Golden Jubilee Committee, 1999), mural painting at Wat Suthat Thepvanaram in Bangkok, mural painting at Wat Mahasamanaram in Phetcha Buri, and mural painting in the Ubosot in front of Phra That in Nakorn Ratchasima.

Literature that refers to the annual pilgrimages are (1) Chant of the boatmen (Kap He Rüa), Nirat Than Thongdaeng, and Nirat Than Sok by Prince Thammathibet; (2) Bunnawat khamchant (Punnowada), a poem by Phra Maha Nak of Wat Tha Sai (Raben, R. and Dhiravat na Pombejra. eds. 1997: 85); and (3) Nirat Prabat (A.D.1807), a poem by Sunthorn Phu (Phu, S., 1960).

Period of use

Historical use

The Royal Palace, Buddha's Footprint Railway, Four Wells and Pavilions, Than Thongdaeng dam, and Ten Regulations of the monk

Current use

The Buddha's Footprint, Farang Song Klong Road, and the Worshipping Festival

Significance of the route

Representative (of a culture or civilization, a religion, the administration of a territory, an important contribution to the introduction or definition of Islamic, Western, Buddhist or other cultures.)

This route marks an important stage in the introduction of Buddhism to Thailand. The worship of the Buddha's Footprint reflects the belief of Buddhism that has been inherited from the Lanka since the Sukhothai period. In Sri Lanka, there is also the tradition of worshipping the Buddha's Footprint on the hill of Sumanakuta (Chutiwongs, N., 1989), the so-called 'Adam's Peak' by Muslims and Christians. This belief tightens the relationship between Lord Buddha of India and the Buddhists in other countries. Some places in India, where people believe that Lord Buddha lived or visited, became important sacred sites that attract large numbers of pilgrims. Some places are believed to have a mark of Lord Buddha himself, which indicate his presence and are a continuing reminder of him. This belief spreads widely in Sri Lanka, Burma, Thailand and Cambodia. The transmission of this belief and the practice in worshipping the Buddha's Footprint has become traditions of both the royal court and the people that survive until today.

Symbolic value of route

The symbol of worshipping the Buddha's Footprint is a process of cultural adaptation and reception, which harmoniously integrate foreign culture with local culture. The 108 auspicious signs (Chutiwongs, N., 1989), Buddhist cosmology, as well as Tri Bhumi are the basic belief of the society, while the spread of worshipping the Buddha's Footprint is an example of the cross fertilization of cultures and the cultural diversity of the Buddhist communities involved.

Relevant rituals

The offering of flowers is a traditional festival around Buddha's Footprint Temple area that people have been practicing for a long time. In accordance with the History of the Lord Buddha, this offering is a great merit-making practice. It is held on the first day of the Buddhist Lent every year. In the morning, Buddhists go to the temple and take as offerings some of the 'Buddhist Lent flowers' that grow along the mountain foot. These flowers are arranged in silver bowls and are offered first to the Buddha Image that is placed in a motor car in front of the procession of monks, following by the monks. This procession goes up to the Monthop on the hilltop in order to pray at the Buddha's Footprint by using the three naga staircases and coming down on 7-headed-Naga steps at the offering of flowers is a traditional festival around Buddha's Footprint Temple area that people have been practicing for a long time. In accordance with the History of the Lord Buddha, this offering is a great merit-making practice. It is held on the first day of the Buddhist Lent every year. In the morning,

Buddhists go to the temple and take as offerings some of the ‘Buddhist Lent flowers’ that grow along the mountain foot. These flowers are arranged in silver bowls and are offered first to the Buddha Image that is placed in a motor car in front of the procession of monks, following by the monks. This procession goes up to the Monthop on the hilltop in order to pray at the Buddha’s Footprint by using the three naga staircases and coming down on 7-headed-Naga steps at the North. There is also another tradition performed during this time, which is called ‘Lang Thao Phra’ festival or washing the monks’ feet (Archive Committee, 2001).

Dynamics which have been generated by route

This route is not created by the circulation of pilgrims, including royal pilgrims, but also generated by ideas, knowledge, religious, experiences, royal custom, technologies, and law, all of which form what we now know as culture. This tradition of undertaking a pilgrimage to the Buddha’s Footprint is created by human beings for a specific and functional purpose. It evolved over the time and represents the phenomenon of human mobility, developed as a flow of cultural, philosophical and religious exchanges and as an interactive process of going and return. Across four centuries, these are elements that identify the Dissertation’s project of the Buddha’s Footprint Pilgrimage Route and they are encapsulated in the concept of a Cultural Routes.

Degree of participation of inhabitants living in lands crossed by the route in its evaluation and preservation: Nonexistent

1) Encourage the concern of community in the consideration of cultural route’s concept as a whole, in which it contributes to the understanding of heritage tangible components’ meaning included in the ensemble.

2) Encourage the common work of provincial authorities and local governments concerned as the concept of cultural route implies the definition and implementation of policies and management plans, as well as actions that go beyond the boundaries of the administrative divisions of the territory protection.

Other similar routes

According to the Chronicle of Ayutthaya Kingdom, in the reign of King Narai the Great, a new 15 kilometre-long road was built linking Lop Buri to the Buddha’s Footprint Temple. The royal court went once a year in a solemn royal overland procession to worship the Buddha’s Footprint, over which King Song Tham had constructed a magnificent temple. This royal procession was accompanied by 10,000 people. However, there is no evidence left that can show the original route indicated in the Chronicle. It is, therefore, difficult to imagine the original setting of the route since the natural landscape has completely changed as a result of to human action.

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