



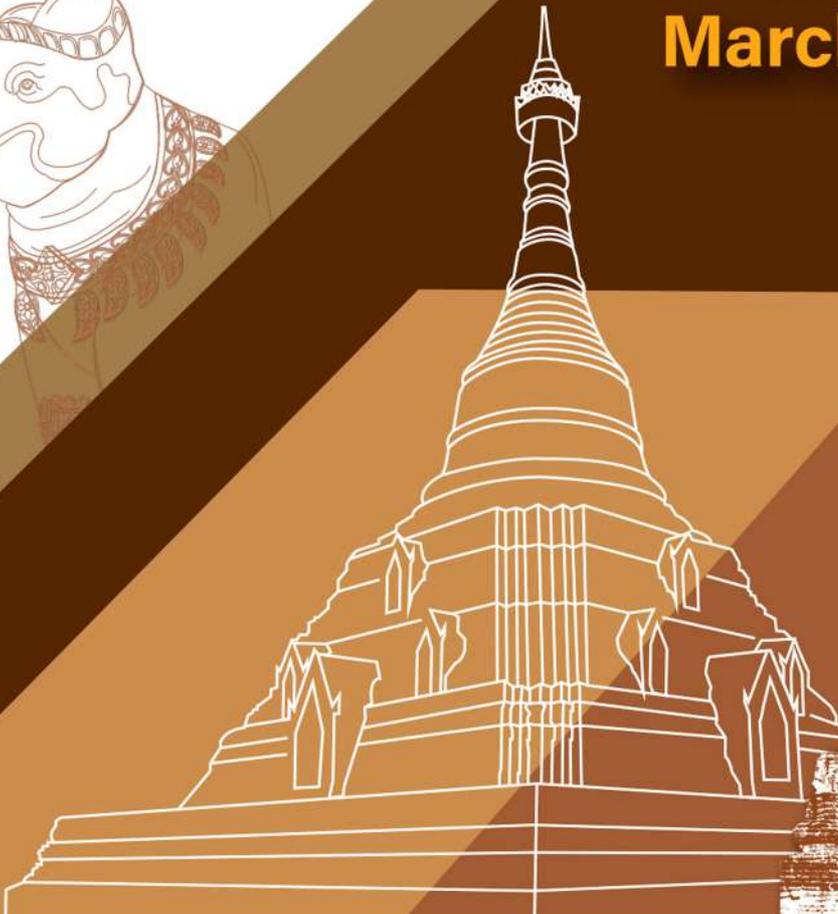
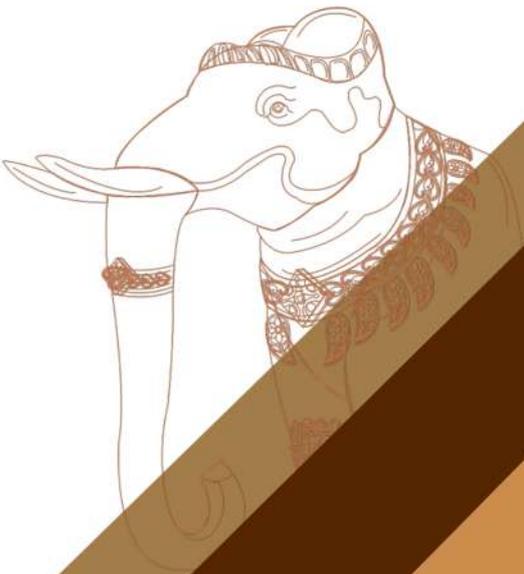
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Sukhothai style art sculpture in Kamphaeng Phet Province

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Introduction

Around the 16th - 17th century, Kamphaeng Phet is a crossing point between the north-south city and east-west city. Causing contact with the outside world which results in prosperity from the village into a large community. From a large community into a country. People from different areas travelled and contact each other. Resulting in the integration of cultures with local people. The true value of Sukhothai art lies in the wisdom of artisans inspiring by the religion and pre-eminent sources such as Myanmar, Cambodia and Lanna. By blending and creating harmoniously in the environment of Sukhothai until it is interesting and unique. This article aims to study 1) The influence of Sukhothai art in Kamphaeng Phet. 2) Antiques. Case studies of Sukhothai art in Kamphaeng Phet province.

Influence of Sukhothai art in Kamphaeng Phet

Sukhothai art has unique identity until the time the Sukhothai court lost its importance. Mechanic work therefore lacks support. But the aesthetic style of Sukhothai art is also an inspiration and influence for Lanna artisans Ayutthaya Including Rattanakosin. Which still has the creation of Sukhothai style Buddha at present. Khmer architecture and sculpture Khmer style castle at Wat Chao Chan Si Satchanalai is evidence that the existence of Khmer culture. These fine arts existed before the major political changes of Sukhothai. The influence of Khmer culture in Sukhothai and Si Satchanalai, which spread to the west, began to decline after King Jayavarman VII passed away in 1760. The important kingdom in the west is Bugam. The center of prosperity in Burma was in decline due to the invasion of the Mongol army since 1820 and collapsed after that 10 years. Amid the worsening external powers Pho Khun Pha Mueang and Pho Khun Bang Klang Hao of Thailand who has some connection with Bang Yang City together to eliminate the power of Cambodia. Completed around 1782 onwards. Next, King Ramkhamhaeng One of King's sons, Bang Klang Hwa (Sri Intharathit) ascended the throne after King Khun Ban Muang. Sukhothai during his reign flourished. As specified in the main inscription stone Sukhothai i 1. After that it was the reign of Phaya Lerai until Phaya Lithai. (Phra Maha Thammaracha 1) respectively.

Buddhism in Sukhothai during that period had already flourished. Phaya Lithai was religiously religious, creating religious objects such as temples, Buddha images, which were during the artistic prosperity of the Sukhothai period. However, the political power of Sukhothai during his reign probably worsened. Therefore he had to try to expand the territory by collecting the southern city of Kamphaeng Phet, Nakhon Sawan in the east, Phrae and Nan. He had to go to stay in Phitsanulok during 1905-1911 In

order to be able to control the city through the Pasak River and delay the threat of Ayudhya, established in 1893. And strengthen Sukhothai to be the center of absolute power. Beginning in the late 18th century or early 19th century. Some of the main stone inscriptions of Sukhothai Called Si Satchanalai together with Sukhothai (Si Satchanalai - Sukhothai) or alternately called Sukhothai-Si Satchanalai. Which is the origin of the term "twin city". The Sukhothai period was a culture developed in the lower northern region. During the 19th - 21st century, centered in Sukhothai. However, in the Sukhothai period around the 19th-20th century, the areas on both banks of Mae Ping in Kamphaeng Phet Province, there are many important ancient cities that have evidence in the Sukhothai period. Such as Tri Trung City, Khanthi City, Thep Nakorn City, Baan Khlong Mueang, Mueang Nakhon Chum and Mueang Kamphaeng Phet. Especially the city of Nakhon Chum, which is located along the Suan Mak Canal on the west bank of the Ping River, may occur before Kamphaeng Phet.

The ancient city of Sukhothai in Kamphaeng Phet province is an important city, Nakhon Chum, which is a large and important historical city. Located on the west bank of the Ping River, opposite the current city of Kamphaeng Phet. The town plan features a rectangular, rounded corner and is laid out along the Ping River. The moat is 400 meters wide and 2,900 meters long. Nakhon Chum is considered an important city of the Sukhothai Kingdom. The story appears in the 3rd stone inscription (Nakhon Chum inscription). That mentions the events of Phra Maha Thammaracha (Lithai), the King of Sukhothai brought Phra Sri Rattana Mahathat and the Sri Maha Pho tree from the Lanka Kingdom enshrined in the city of Nakhon Chum in 1900. Somdej Krom Phraya Damrong Rajanupab assumed that The original chedi is probably a lotus-shaped chedi, also known as a bush-begon. Later, during the reign of King Chulalongkorn His Highness allowed the Burmese timber merchant named Phraya Takha to repair, renovate and rebuild it into the Burmese style as it is today. All of this evidence shows the important role of Nakhon Chum in the Sukhothai period. Nowadays, Sukhothai, Si Satchanalai old city, including Kamphaeng Phet, one of the network cities of Sukhothai, is regarded by UNESCO as a World Heritage Site. The meaning of the world heritage is complete when any revival of an abandoned city or religious building appropriate to the context of each location. With enough knowledge and understanding which reflects the giving respect for ancestors. (Santi Leksukhum, 2006, pages 9-12)

Antiques, case studies of Sukhothai art sculptures in Kamphaeng Phet Province

The art Buddha images of the Sukhothai period are different from the Mahayana' Buddha images. Because the Buddha images in the Sukhothai period art follow the traditions of Theravada Buddhism. Transmitted through the shape of the chest and volume proportions, which are harmonized. (Santi Leksukhum, 2006, pages 77-97). The characteristics of the Buddha images in the Sukhothai period are divided into the Takuan Temple, the large Buddha and the Chinnarat category. and Kamphaeng Phet category. In addition, Hindu beliefs exist, but only a minority, and are mixed with Buddhism, which appears in the creation of images such as Narai, Brahma and Shiva. The development period was around 2508 B.E. Archaeologists have found stucco Buddha statues that are incapable of being preserved. The Buddha image contains a small piece of stucco Buddha. The Fine Arts Department staff assembled the aforementioned parts into a Buddha image, only the top half of the statue. Yellow robes, open the right auspicious robes. On the left side of Phra Angsa is a yellow robe. The

yellow robe splits from two lobes, like a broken tooth. Relatively small beads on the head. Bulging head skull. Which is one of the great characteristics. The broken radius would be a lotus. His face was quite round. The eyebrows are bent, the head of the eyebrows is not close to each other. Eyes narrowed down, prominent nose, but quite short. The mouth is full, the chin is a knot. Such characteristics should be the first phase of the Sukhothai art. In the first half of the 19th century Buddhism coincided with the age determination from the excavated evidence of the Department of Fine Arts during 1985-1986.

Takuan Temple section. The first phase of the Buddha image of Sukhothai was known as Takuan Temple. Because of the similar encounter for the first time at Takuan temple, Sukhothai. It was founded a similar part when compare this Buddha image with the first Chiang Saen Buddha image of Lanna region at the first half of the 19th century. Inspiration from Mon - Burma Especially in the late Bagan period. Naturally the first model Both the art of Lanna and Sukhothai. The first Buddha images of Sukhothai were stucco works. Knowing that the bronze casting of the Lanna region grew first. Until after the second half of the 19th century, bronze casting in Sukhothai art grew rapidly. There are many bronze statues and quality castings. Model integrity Including the ideal beauty of the large Buddha images in Sukhothai art. Before developing into the characteristics of the large Buddha image. It was believed to resolve at the Buddha statue at Wat Chang Lom Si Satchanalai. Those statues were sitting cross-legged. Both hands show the posture of Marnwichai. Oblique robe, open the right shoulder. Long robe draped over his left shoulder by folding into lines. His face was somewhat relieved from his round shape. Med Prasok are small. The forehead is quite wide. Convex frame. The radius is missing. The eyebrows are curved. The head of the eyebrows continued together, down to the prominent ridge of the nose. The robes were folded into a special pattern. It may have a prototype of a bronze Naga Buddha image founded at Chaiya district Surat Thani Province. This Buddha statue was cast in 1834 B.E. The Naga image of Buddha, painted with cement, is rarely found in Sukhothai art.



Picture 1. Buddha art, Takuan Temple.
(Source: Siamese (a pseudonym), 2011)

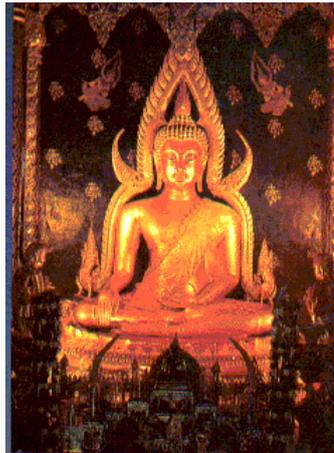
Big Buddha statue. It is well known, especially the Buddha statue, sitting cross-legged. The hands are pang Marnwichai, long robes, balanced hair, lemon-shape face frame, flame shaped radius. The hairline is curved into a sharp point in the middle of the forehead. Curved eyebrows. The bridge of the nose from the line of the eyebrows. The eyes are narrowed, the nose is prominent and slightly hooked. This characteristic was probably built in the late Buddhist century before the beginning. 20th century Buddhism during the reign of Phaya Lithai. Eventhough it was passed on to the next

reign, it was still maintain beauty according to such ideals. In the reign of King Rama 2, the King was pleased to invite monks from Wat Phra Si Rattana Mahathat, Phitsanulok. Phra Sri Sakyamuni Cast bronze Rub was brought during the reign of King Rama I, Chulalongkorn. The face of Phra Sri Sakyamuni is quite square or round, too, to form an oval-shaped Buddha image. In addition, the term "big category" does not refer to the size, but refers to the group of Buddha statues found in many clear pattern in the reign of Phaya Lithai. Which is generally the size of a large Buddha statue that has ever been found about one or two times the proportion of people. The size of Phra Sri Sakyamuni has many times more than the proportion of people. If believed to be built during the reign of Phaya Lithai, it can be assumed that Phra Sri Sakyamuni is a skilled craftsman who is skilled at creating large Buddha images. Which has special conditions and procedures than creating a small Buddha image. As a result, the face of Phra Sri Sakyamuni is different from the oval face of the large Buddha image even built in the contemporary period. Because the creation of a large, beautiful Buddha statue requires only skilled sculptors and foundry workers with advanced capabilities, as in image 2.



Picture 2 Big Buddha images, Sukhothai art
(Source: Ramkhamhaeng National Museum, m.p.p.)

Phra Buddha Chinnarat Category. Phra Buddha Chinnarat enshrined in the royal temple Wat Phra Si Rattana Mahathat, Phitsanulok. The overall appearance is in the same structure as Phra Sri Sakyamuni. Because they are large in size, similar to each other, and they all have long fingers. Because Phra Phuttha Chinnarat is important in history and is famous for its beauty. Therefore used as a category name of the Sukhothai Buddha image. With the observation that Phra Buddha Chinnarat is more delicate Phra Sri Sakyamuni. Buddha Chinnarat, therefore, may be built slightly later than the Phaya Sai Lue Thai period. A lot of Sukhothai Buddha statues from cast bronze. Ranges from small to as large as humans or slightly larger. Probably caused by succession, duplication, replication for a long time. Until later in the second half of the 20th century Buddhism is still being done. However, the likelihood that some characteristics will vary somewhat according to the artisan and craftsmanship, such as the face that is somewhat different from each other but still retains the overall appearance of the large Buddha statue as in the picture 3.



Picture 3 Buddha image of Phra Buddha Chinnarat, Sukhothai Art
(Source: Sak Nikom Khun Kamphaeng, 2003)

Kamphaeng Phet Category. Towards the end of the Sukhothai period there is still a connection that can be found. It is a sculptor of the Buddha statues of various cities that are influenced by the large Buddha images of Sukhothai such as Kamphaeng Phet. Built a Buddha image Kamphaeng Phet's section with a wide forehead and pointed chin. This face is rare in the middle of the 20th century. The U-Thong Buddha statue, the 3rd model of Ayutthaya, is found in many dungeons of the president of the pagoda, Wat Ratchaburana Ayutthaya. Which was built in 1967. The face of this model of the U-Thong Buddha image have turned from a square to an oval Is one of many characteristics from the large Buddha image. In the image of the main Buddha image in Sukhothai style Both sitting posture and votive posture in the rhythmic posture, which is known as a Kampang Kayeng. They were found within this dungeon too. After the 21st century, the model of the large Buddha image is still an inspiration for Lanna craftsmen. By combining the characteristics with the first Chiang Saen Buddha image, it became a model called the latter Chiang Saeng Buddha image. Sukhothai kingdom deteriorated in succession, ending in 1981, coinciding with the reign of Phra Maha Thammaracha 4 (Borom Pala) as in picture 4



Picture 4 Buddha image in Kamphaeng Phet category, Sukhothai art
(Source: Buran Sin Shop, m.p.p)

The Buddha image is Sukhothai art found in Kamphaeng Phet province

The Sukhothai Buddha art found in Kamphaeng Phet Province (Department of Fine Arts, 2014, page 103-115) includes the Leela Buddha image. Buddha head statue and Marnvichai Buddha statue. The Buddha statue of Maravichai (1) - (4) currently display in Kamphaeng Phet National Museum.

Leela Buddha statue.

Leela Buddha statue (registration number 16/1/2543, bronze, height 93 cm, Sukhothai art, Buddhist 20-21 century: found from the excavation of Wat Kru Si Hong, Aranyik district, outside Kamphaeng Phet city North side) as picture 5



Picture 5 Leela Buddha statue Sukhothai art in Kamphaeng Phet National Museum
(Source: Fine Arts Department, 2014)

This style of Buddha statue was discovered in 1999 at Building No. 1 (Wihan), while digging the archaeological site of Wat Four Room in Aranyik. There are Buddhist characteristics in the Sukhothai art style. The Buddha statue was walking or moving. The right leg overlap slightly. The left wrist is damaged. His hands were broken. But assumed that he would have raised his left hand to turn the palm of his hand forward. Which can be both the dharma (Vitrukka Muttra) Or Pang Giving Up Forgiveness (Forgive Muthra). Which can be compared to the floating Buddha images from Wat Benjamabopit, Dusit Wanaram, Bangkok and the one that is on display in the Ramkhamhaeng National Museum Sukhothai. The motto of creating a Buddha image is believed to be from the Buddha's biography when descending from the heaven. After the Buddha went up to preach, please the mother of the Buddha for 3 months. Then returned to the human world at Sangwongsa. Phra In has created all 3 types of stairs. Namely the glass staircase in the middle where the Lord Buddha descended The golden staircase on the right side of the Buddha statue is the entrance to Indra. And to the left is the silver stairway leading down to Brahma. The incident in the Buddha's biography when he descended from the heaven he was posted in Lee-La style. Has appeared as a stucco image at the Mondop Wat Trang Thong Temple and the Mondop Wat Building Sukhothai. Including a picture of one of the stone inscription from Sorasak Temple Sukhothai. On the other side of the stone inscription there is a message about the creation "Phra Jaw Yon Teen" and "Phra Jaw Songh Klom" Which may be related to the Buddha image Lee-La style. However, the making of Buddha statues in Sukhothai art may have been inspired by the Ceylon art of the Polnaruwa period in the early 18th

century. There is evidence as a mural showing the Buddha's history when descending from the Dow Dung at the Tiharaka Temple in Polonnaruwa. Sri Lanka.

Buddha head.

Buddha's head statue (registration number 16/340/2513, bronze, size 67.5 cm high, Sukhothai art, 20th century Buddhist art: accepted from Kamphaeng Phet Provincial Hall) as picture 6



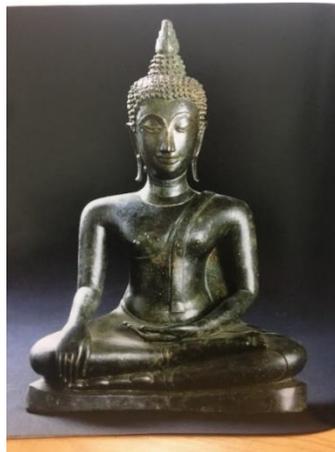
Picture 6 The head of a Buddha statue Sukhothai art in Kamphaeng Phet National Museum

(Source: Fine Arts Department, 2014)

This Buddha head statue has the same characteristics as the Sukhothai art Buddha statue. But the difference is the wide forehead and pointed chin, which is a characteristic of the art of Kamphaeng Phet.

Buddha statue of the Marnvichai Posture (1)

Buddha statue of the Marvichai Buddha statue (1) (registration number 16/271/2513, bronze, size 27.5 cm in height, 20 cm in width, Sukhothai art, 20-21 century: found from the excavation of Wat Phra Kaew temple In the middle of Kamphaeng Phet) as shown in Picture 7



Picture 7 The Buddha statue of Marnvichai 1, Sukhothai art in Kamphaeng Phet National Museum.

(Source: Fine Arts Department, 2014)

Buddha statue, sitting posture, sitting cross-legged on a flat base of the board. The face features the unique artistry of Kamphaeng Phet craftsmen. Especially with his right hand laid down on leg. The tip of his hand pointed down below to call the Mother Earth to testify that in previous lives, he had accumulated enough mercy to be a Buddha in this life. Mother Earth then squeezed the bun, pouring water out to flood the devils.

Buddha statue of the Marnvichai Posture (2)

Buddha statue of Maravichai Pang (2) (registration number 16/234/2534, bronze, size 69 cm high, 45 cm wide, Sukhothai art, 20-21 century: originally enshrined in the governor's room of Kamphaeng Phet province Kamphaeng Phet National Museum accepted on October 21, 1991) as in picture 8



Picture 8 The Buddha statue of Marnvichai 2, Sukhothai art in Kamphaeng Phet National Museum.

(Source: Fine Arts Department, 2014)

This Marvichai posture Buddha statue still shows the influence of the large Sukhothai art Buddha statue. But there are some details that may be classified as skilled crafts, especially Kamphaeng Phet, including wide forehead, pointed chin, rather long face. Including the popularity of making rings between the front frame and the radius. Considered as the Sukhothai art Buddha image, Kamphaeng Phet mechanic that is in the most perfect condition.

Buddha statue of the Marnvichai Posture (3)

Buddha statue of Pang Marnvichai (3) (registration number 16/758/2518, bronze, size 46.5 cm in height, 28.5 cm in width, Sukhothai art, 20-21 century: found at Wat Phra That In the middle of Kamphaeng Phet) as picture 9



Picture 9 The Buddha statue of Marnvichai 3, Sukhothai art in Kamphaeng Phet National Museum.

(Source: Fine Arts Department, 2014)

This Buddha statue has oval face, quite long, wide forehead, pointed chin, arched eyebrows, slender eyes, low glimpse, prominent nose, smiling face frown, the hair is quite small. Big convex frame, flame radius, long ears between the ears and shoulders with connectors or fastened together. Which probably occurs from techniques for casting metal. Big shoulders, small waist, covering the oblique robe, open the right shoulder. The robe on the left shoulder is down to the navel. Sat in a cross-legged pose on the front base.

Buddha statue of the Marnvichai Posture (4)

Buddha statue in Marnvichai (4) (registration number 16/341/2513), bronze, size 25 cm in height, 18.5 cm in width, Sukhothai art, 21st century: found at Wat Phra That In the middle of Kamphaeng Phet) as picture 10



Picture 10 The Buddha statue of Marnvichai 4, Sukhothai art in Kamphaeng Phet National Museum.

(Source: Fine Arts Department, 2014)

This Buddha image has a Buddhist character showing the influence of Lanna art. Determined the age of the 21st century, in which Kamphaeng Phet has found many kinds of Buddha images, for example Luang Pho Phet, Wat Bang. Bronze Buddha statue with inscription at Khu Yang Temple. Including stucco Buddha images in the Mandapa , Sawang Arom temple.

Summary

Education subject Sukhothai art in Kamphaeng Phet Province consists of 1) the influence of Sukhothai art in Kamphaeng Phet 2) antiquities, case studies of Sukhothai art in Kamphaeng Phet Province. It is founded that Sukhothai art has influenced Lanna artisans. Ayutthaya Including Rattanakosin. Resulting in the art of Kamphaeng Phet has the form received from Sukhothai. Both in Buddhist art, architecture and statues of antiquities.

Therefore, the ancient Buddha images found in Kamphaeng Phet province have the characteristics of the Buddha images in the Sukhothai period. Which is divided into the Takuan Temple, the large section, the Buddha Chinnarat section And Kamphaeng Phet category. Moreover, the belief in Hinduism also exists, but a small part, mixed with Buddhism, appears in the creation of idols such as Narayana, Brahma, Shiva with aesthetics no different from Buddha images.

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