



**SRIVIJAYA INFLUENCE AND HIDDEN HERITAGE AROUND BAN DON BAY:  
CULTURAL LANDSCAPE ASSOCIATED WITH CULTURAL TOURISM**

มหาวิทยาลัยศิลปากร **By** สงวนลิขสิทธิ์  
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**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree  
DOCTOR OF PHILOSOPHY  
Program of Architectural Heritage Management and Tourism  
(International Program)  
Graduate School  
SILPAKORN UNIVERSITY  
2010**

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Chaiya on Ban Don Bay in Thailand's Surat Thani Province, together with its surrounding area, retains architectural and other traces from the Srivijayan age (7<sup>th</sup> to 13<sup>th</sup> centuries CE). The Srivijaya empire ceased to exist in the 13<sup>th</sup> century, in part due to the expansion of the Javanese Majapahit empire, and was largely forgotten. Its existence was postulated only in 1918 by French historian George Coedès. It seems that Chaiya was established around the 3<sup>rd</sup> century CE and became a significant regional capital (of the Srivijayan empire?) from the 5<sup>th</sup> to the 13<sup>th</sup> century; some Thai scholars even argue that it was the principal capital of Srivijaya although this is disputed. The importance of Chaiya was in its control of one of the major trade routes of that era: it was at the eastern end of the overland route between the South China Sea and the Indian Ocean. The difficulty in disentangling the 'real' story of Srivijaya (and thereby of Chaiya and the Malay Peninsula) in that era resides in the absence of written records – there are no texts against which to place the archaeological evidence.

*The dissertation*

In a context of such uncertainty, the present research has three interlinked components:

(1) In the absence of historical records, the present dissertation turns instead to the abundant ancient myths and chronicles. Here the accounts range from the relatively established accounts of Chinese journeys to the region, to less reliable chronicles of the various kingdoms of those times, to the more fanciful myths and legends. The fragmented nature of these data is accepted on its own terms; accordingly, data are presented as something of a collage or mosaic. The methodological uncertainty of this approach is acknowledged.

(2) As the focus is on the place of Chaiya in the Srivijayan age (and thereby on the place of Chaiya in seeking an understanding of *present* Southeast Asian identity), fieldwork has focused on the cross-isthmus route from Chaiya to the Indian Ocean coast. Surveys have been made of (a) the Srivijayan-era relics in Chaiya itself and on the land route to the ocean, and (b) other, later elements in the built and natural landscape that can help us to understand something of the *present* geography of that world. Again, a methodological issue is acknowledged: what can a present cultural landscape tell us of the landscape of a past empire?

(3) This methodological problem – equating a present with a past cultural landscape – leads into the issue of heritage interpretation: how is one to interpret a cultural landscape to its observers (present residents, tourists) when what we see is, for the most part, largely *after* the period of interest (that is, post-Srivijaya) and where the 'history' is mostly myth and, what is more, contested (advocates of Palembang versus those of Chaiya)? Hence the project addresses aspects of heritage interpretation and presentation.

*Significance of the research*

Two constructions can be placed on the claim (mostly from Thai historians) that the centre of Srivijaya was at Chaiya rather than near Palembang:

(1) The claim by Thai writers is merely to be dismissed as that of vain Thai nationalists asserting an imagined superiority. However, against that:

(2) Srivijaya may have had more than one centre and the principal centre (capital) was in different places at different times. This could relate to long-term changes in the technologies and economics of trade: when east-west trade was by very small ships, the trans-isthmus route via Chaiya was important; larger ships may later have permitted trade via the monsoons and around the peninsula (or perhaps both routes operated simultaneously) and hence control from Palembang would have become crucial; when ships became even larger at the beginning of the 15<sup>th</sup> century and river silting isolated Palembang from the sea, the control of the Melaka Straits shifted to Melaka.

There is another significance to be found in a scholarly interpretation and presentation of the Chaiya and linked heritage. As academic scholarship had long discounted the possibility of a large, united kingdom in Southeast Asia before Majapahit, surviving evidence of Srivijaya is significant to the very idea of a Southeast Asian identity. Rather than demonstrating some grandeur of ancient Thailand, the region instead tells of a greater Southeast Asia and of a certain regional unity and – less convincingly – of an ancient tolerance and cosmopolitanism.

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Student's signature .....  
Thesis Advisor's signature .....

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## Table of Contents

	Page
Abstract .....	C
Acknowledgement.....	D
List of Tables .....	I
List of Figures.....	J
List of Timeline .....	N
Chapter	
1 Introduction .....	1
Background .....	1
Significance of the Study.....	3
Statement of the Problem .....	4
Objectives .....	5
Process of Study .....	5
Study Boundaries .....	6
Research Questions.....	8
Sub-Questions for the Research.....	8
Research Methodology .....	8
Structure of the Dissertation .....	10
Glossary .....	11
2 Srivijaya and its Influences .....	16
Archaeological Traces and Heritage Sites around Ban Don Bay .....	18
Evolution of Srivijaya History and Archaeology around Ban Don Bay	
in Surat Thani .....	22
Before the Historical Age.....	22
Historical Age .....	23
The First Community of the Historical Age .....	23
Ancient Communities of the Historical Age .....	30
The Contemporary Age of Siam or Thailand.....	33
Reviews of Literature Relating to Ancient Southeast Asia.....	33
Chinese Chronicles and Myths.....	34
Arabian Chronicles and Myths .....	38

Chapter	Page
Indonesian Inscriptions.....	39
Indian Chronicles and Inscriptions .....	42
Sri Lankan Inscriptions .....	42
Thai Chronicles and Inscriptions .....	44
Sejarah Melayu or Malay Annals by C.C. Brown (1983).....	46
Debate about Srivijaya .....	46
Beliefs, Culture and Arts of Srivijaya .....	49
Sailendra Dynasty and Kampuch Dynasty .....	50
Beliefs of the Southern Community.....	50
Chao Phraya Basin as the Center of Dvaravati Art (around 1100-1200 B.E. or 557-657 A.D.) .....	50
Srivijayan Art from the Way of Bodhisattva .....	51
The Art of Srivijaya by M.C. Subbhadradis Diskul (1981) .....	53
Art in the Thai Peninsula Prior to Fourteenth Century A.D. by Piriya Krairiksh (1980).....	54
Conclusion .....	56
<b>3 Interpretation of Srivijaya Influence and Hidden Heritage .....</b>	<b>60</b>
Srivijaya-Influenced Cultural Landscape and Trading-Route around Ban Don Bay in Thailand.....	62
Investigation of the Historical Sites around Ban Don Bay in Surat Thani .....	75
Chaiya District .....	80
Ta Chana District.....	97
Punpin District .....	103
Vieng Sra District.....	111
Kirirattanikom District.....	117
Ban Tha Khun District.....	123
Kanjanadit District.....	127
Case Study of Vernacular Architecture and Lifestyle of Local People around Ban Don Bay .....	134
Kirirattanikom.....	137
Kanjanadit District.....	142

Chapter	Page
Chaiya District .....	145
Assessment of Characteristics and Conservation of Srivijaya Heritage .....	147
Conclusion .....	148
Traces of the Relationships between Srivijaya Influence in Thailand and Srivijaya Influence in Indonesia and Cambodia (Khmer) .....	150
Srivijayan Architectural Influence in Thailand, Indonesia and Cambodia (Khmer) .....	152
Conclusion .....	158
4 Management of Srivijaya-Influenced Cultural Landscape Associated with Cultural Tourism .....	160
Strengths and Weakness as Analysis of the Cultural Route of Srivijaya around Ban Don Bay .....	161
Present Day Threats and Opportunities of Cultural Landscape Management .....	163
Interpretation of Srivijayan Architecture .....	166
Structure and Pattern of Srivijayan Architecture .....	166
Interpretation of Symbolic Aspects of Srivijaya .....	173
Management of Cultural Landscape Associated with Cultural Tourism .....	175
Case Studies of Srivijaya Influence and Hidden Heritage in Chaiya: Cultural Landscape Associated with Cultural Tourism .....	180
Case Study of Cultural Landscape Interpretation in Suan Mokkh .....	180
Case Study of Architectural Conservation Practice at Sriyapai House In the Ancient Market of Chaiya .....	190
Conclusion .....	201



Chapter	Page
5 Discussion and Conclusion .....	203
The Traces of Srivijaya and its Trading Route.....	203
The Lifestyles in Srivijayan Culture.....	210
Cultural Awareness and Non-Secular Values for Sustainability .....	214
Conclusion .....	215
References .....	219
Appendices .....	229
Appendix A Kings of San Cha Ya Dynasty VS Kings of Sailendra Dynasty and The Contemporary Age of Siam or Thailand .....	230
Appendix B Inscription No.23 and Inscription No.24 .....	234
Appendix C Different Types of Evidences and Historic Traces .....	238
Appendix D Comparison Culture and Tradition between Balinese and Southern Thai.....	251
Appendix E Srivijaya as International Market and Seaport and its Art and Architecture.....	256
Autobiography .....	260

## List of Table

Table	Page
1 The conclusions of Srivijaya history.....	57
2 Heritage Sites around Ban Don Bay in Surat Thani - Chaiya District.....	80
3 Heritage Sites around Ban Don Bay in Surat Thani - Ta Chana District .....	97
4 Heritage Sites around Ban Don Bay in Surat Thani - Punpin District.....	103
5 Heritage Sites around Ban Don Bay in Suratthani - Vieng Sra District .....	111
6 Heritage Sites around Ban Don Bay in Surat Thani - Kirirattanikom District.....	117
7 Heritage Sites around Ban Don Bay in Surat Thani - Ban Tha Khun District.....	123
8 Heritage Sites around Ban Don Bay in Surat Thani - Kanjanadit District.....	127
9 Heritage Sites Vernacular Architecture and Lifestyle of local people around Ban Don Bay .....	135
10 Evidences and Historic traces along Takuapa-Ban Don Bay route.....	148
11 Options Exercise by using Review Environmental Factors (REF).....	200

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

## List of Figures

<b>Figures</b>		<b>Page</b>
1	Map of Location of Surat Thani Province.....	7
2	Map of The cultural landscape in Surat Thani .....	17
3	Map of Maritime Trade and State Development in South Asia and South-East Asia in 1 <sup>st</sup> century A.D.....	23
4	Map of Monsoon in South-East Asia.....	24
5	Maximum extent of Srivijaya Empire around 8 <sup>th</sup> century A.D. ....	30
6	Buddha Image in Red Sandstone .....	34
7	Cock-fighting, Antique pond in Chaiya and Thai southern house in Southern Thailand.....	38
8	Bodhi Tree and Magic Water .....	39
9	Significance of Srivijaya was a Center of Trade and Buddhism .....	41
10	Siam and Elephant.....	42
11	Inscription no.23 (left) and Inscription no.24 (middle and right).....	44
12	Srivijayan Style – Bodhisattva Avalokitesvara Images in Suratthani.....	52
13	Srivijayan Style – Jatucamrammatep Door Frame.....	52
14	Map of Nakon Si Thammarat and Krabi.....	62
15	Wat Mokkalan Archaeological Site and Khao Ka (Ka mountain) Archaeological Site in Nakon Si Thammarat .....	64
16	Kuan Lookpad Archaeological Site in Klong Tom District, Tam Mo Khiew Archaeological Site in Krabi Noi, Meung District and Tam Lang Rong Rieng Archaeological Site, Krabi .....	65
17	Landscape of the Trading Route in Southern Peninsula and the Ptolemy Map .....	67
18	Map of Arabia, India, China, Sri-Lanka, Thailand, Malaysia, Indonesia, and Cambodia.....	68
19	Map of Takuapa-Ban Don Bay Route.....	69
20	Map of The Location of Archaeological Sites and Historical Objects along Takuapa-Ban Don Bay Route in the Middle of Melayu Peninsula.....	70
21	Historic Sites along Takuapa-Ban Don Bay Route in the Middle of Melayu Peninsula .....	71
22	Landscape of Khao Phra Narai and Traces of Historic Town at Koh Co Khao.....	73
23	Occupations of Local People and Landscape of the Takuapa-Ban Don Bay Route.....	74

<b>Figures</b>	<b>Page</b>
24 Map of South of Thailand .....	76
25 Map of Surat Thani Province .....	77
26 Heritage Sites in Chaiya District, Surat Thani.....	83
27 Wat Phra Borommathat Chaiya Rajaworaviham .....	84
28 Chaiya National Museum .....	86
29 Wat Vieng.....	87
30 Wat Long.....	88
31 Wat Kaew or Wat Ratthanaram .....	89
32 Wat Sala Tueng .....	90
33 Wat Champa .....	91
34 Wat Pa Li Lai.....	92
35 Wat Samuhanimith.....	93
36 Laem Bodhi .....	94
37 Phukhao Nam Ron.....	95
38 Khao Nang E.....	96
39 Heritage Sites in Ta Chana District, Surat Thani .....	99
40 Wat Ampawas (Wat Ta Muang).....	100
41 Khao Prasong or Wat Tam Yai .....	101
42 Heritage Sites in Punpin District, Surat Thani.....	105
43 Kuan Punpin.....	106
44 Wat Khao Srivichai or Khao Phra Narai .....	107
45 Wat Khao Phra Arnon .....	108
46 Wat Nam Roob.....	110
47 Heritage Sites in Vieng Sra District/ Antique Town, Surat Thani .....	113
48 Wat Vieng Sra .....	114
49 Heritage Sites in Kirirattanikom District, Surat Thani.....	119
50 Wat Tam Sing Khorn.....	120
51 Tam Beang Baab .....	121
52 Heritage Sites in Ban Tha Khun District, Surat Thani.....	125
53 Tam Pak Om .....	126
54 Heritage Sites in Kanjanadit District, Surat Thani .....	129
55 Wat Tam Koo Ha.....	130
56 Wat Khao Phra Nim .....	132
57 Map of Landscape of Surat Thani and Ban Don Bay .....	134
58 Vernacular Architecture in Kirirattanikom District .....	137
59 Bann Loi Nam (Vernacular house during flood) in Kirirattanikom District.....	138

<b>Figures</b>	<b>Page</b>
60 Vernacular Architecture in Kanjanadit District .....	142
61 Oyster Farmstay and Architecture in Kanjanadit District .....	143
62 Vernacular Architecture and Antique Town in Chaiya District .....	145
63 Antique Buildings and Ancient Town around Ban Don Bay in Chaiya District .....	146
64 Landscape of Indonesia .....	152
65 Prambanan and Borobudur, Indonesia .....	154
66 Landscape of Nakhon Wat (Angkor Wat) at Cambodia .....	156
67 Princes of Siem Kok (left) and Prince Jatucam and Prince Rammatep (right) .....	157
68 Present Day Threats to the Cultural Landscape around Ban Don Bay .....	163
69 Structure and Pattern of Srivijayan Architecture .....	168
70 Structure and Pattern of Srivijayan Architecture .....	169
71 Structure and Pattern of Srivijayan Architecture and Conservation .....	170
72 A technique of brickwork without grouting of Srivijayan art .....	172
73 Structure and Pattern of Srivijayan Architecture and Conservation .....	172
74 Sketching of Bodhisattva Avalokitesvara found at Chaiya .....	174
75 The Distribution of Responsibility for Cultural Landscape Management of the Srivijaya Area around Ban Don Bay in Surat Thani, Thailand: a Model for Cultural Tourism .....	176
76 The Structure of Heritage Management for Cultural Tourism .....	177
77 Portray of Venerable Buddhadasa in Suan Mokkh .....	180
78 Comfort zone and architecture in Suan Mokkh .....	181
79 Public information of Suan Mokkh .....	182
80 Five pillars symbol .....	183
81 Curved Stone Court .....	183
82 Theater of Spiritual Entertainment .....	184
83 Dharmavari Navas .....	185
84 The top of golden Buddha Hill is Natural Uposot .....	185
85 The Avalokitesvara Bodhisattva images .....	186
86 Sculpture Workshop .....	186
87 Nalike Pond .....	186
88 Khao Nang E .....	187
89 Positioning of Suan Mokkh .....	188
90 Product Life Cycle .....	189
91 Elements of Sriyapai House (Southern Architecture) .....	190

<b>Figures</b>	<b>Page</b>
92 Srivijaya-Influenced Architecture in the Srivijayan Age .....	206
93 Map of Maritime Trade of Srivijaya .....	209
94 Map of Zoning Area in Surat Thani for Cultural Landscape Management .....	216
95 Suan Mokkh-Buddhadasa and Culture of Srivijaya .....	218
96 Traces around Ban Don Bay.....	239
97 Finding age of soil from Carbon 14 (PIT1 ).....	250
98 Chak Phra Tradition in water, Surat Thani.....	253
99 Comparison between Bali and Southern Thai people .....	253
100 Comparison between Balinese and Southern Thai .....	254

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

## List of Timeline

Timeline	Page
1 History of Srivijaya - Historical Research and the Development of Archaeology around Ban Don Bay in Surat Thani.....	20
2 History of Srivijaya - Historical Research and the Development of Archaeology around Ban Don Bay in Surat Thani.....	21
3 Srivijaya Heritage.....	49
4 Heritage Sites around Ban Don Bay in Surat Thani - Chaiya District .....	78
5 Heritage Sites around Ban Don Bay in Surat Thani - Ta Chana District, Punpin District, Vieng Sra District, Kiriratthanikom District, Ban Ta Khun District and Kanjanadit District.....	79
6 Vernacular Architecture and Lifestyle of Local People around Ban Don Bay .....	82
7 Srivijaya Heritage and its Influence .....	151
8 Srivijaya as International Market and Seaport.....	258
9 Srivijayan Art and Architecture .....	259

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

## Chapter 1

### Introduction

#### 1. Background

Archaeology in the south of Thailand has been developed to cover from the pre-historic period to the historic period. Wallibhodom (2003: 71) states that there are two factors changing archaeological and historical studies of the South of Thailand: the rapid growth of interest in archaeological research on the part of various institutions in the country as well as abroad and the ransacking of archaeological sites by villagers and antique dealers.

The present evidence is that archaeological sites of the eastern coast of southern Thailand are more important than these of the western coast. The importance of this trans-peninsular route was linked to the relationship with India, running from Phang-Nga Bay across to Ban Don Bay from the 10<sup>th</sup> century B.E. (5<sup>th</sup> century A.D.). In 14<sup>th</sup>-15<sup>th</sup> century B.E. (9<sup>th</sup>-10<sup>th</sup> centuries A.D.), and Chaiya was an important port so it could be one of the important cities and centers of Srivijaya influence in that period.

A Srivijaya-influenced cultural landscape around Ban Don Bay in Surat Thani, Thailand, had main cities such as Chaiya, Punpin, Ta Chana, Vieng Sra, Kanjanadit, and Kirirattanikom. This research will help set the framework for heritage conservation and development planning in Surat Thani. There are many important stakeholders with responsibilities to undertake an integrative program for successful heritage conservation and development and for cultural landscape management for cultural tourism such as local communities, government organizations, non-government organizations and the general public.

Good planning can decrease negative effects on architectural heritage of the Srivijaya-influenced cultural landscape and the environment from the tourism industry in the future and can create beneficial management of the cultural landscape for cultural tourism. However, if there is no heritage conservation and development plan, the significant values of the surviving heritage may be lost in a short time.

The cultural landscape of the Srivijaya-influenced area around Ban Don Bay in Surat Thani, Thailand, comprises historic, aesthetic, scientific, social, and spiritual significance for heritage conservation and development. The area's socio-cultural importance stretches from the past to the present. It has specific values that are unique in terms of authentic architectural heritage of the Srivijaya period. Specifically, Chaiya possibly used to be the capital or the center of Srivijaya at some periods in the past. Venerable Buddhadasa



(1997) argued that only Phra Borommathat Chaiya in Chaiya has the complete Phra Chedi of the influence of Srivijaya in the architecture of Thailand. However, there is a sufficient density of cultural and natural resources, a long history of temples, ancient houses and other heritage sites to create a heritage conservation and development milieu, to be sustained in the future. The cultural landscape of the Srivijaya-influenced area around Ban Don Bay in Surat Thani has a national level of significance. There are many sites named on the lists of the Fine Arts Department in this province.

The Srivijaya-influenced area presents historical value for learning the history of Srivijaya; that is, every component of construction has its own story, revealing local cultural heritage and ways of local people's lives in the past until the present. Visitors will be enriched from the spiritual values of heritage sites of their ancestors such as antique temples, monuments, and groups of traditional houses, cultural and traditional activities, and the site's atmosphere. Also, the area has aesthetic value with its beautiful decoration of antique temples, monuments, and groups of Thai or mixed style houses and the impression of a wonderful natural and cultural environment. Besides, it shows innovative value as a powerful symbol of centralized authority, architecture, engineering, and technological wisdom of the past of Thailand; it can be seen that there is a unique architectural heritage of Srivijaya culture such as in the technique of brickwork without mortar. As Srivijaya is in Surat Thani which is very rich in various flora and fauna, it constitutes an important landscape for studying ecology by comparing with the historical and archaeological evidence. The locations of historic sites and buildings reveal important techniques for managing climate conditions, combining with local wisdom in geography, architecture and engineering, and socially, in linking people with the integration of the cultures of both local people and the area's numerous visitors over the centuries. This leads to a better understanding of the significant values of sites and landscape that apparently succeeded in some sense to eliminate cross-cultural tensions in the past. Local people experience the pride of belonging to a heritage site, and the knowledge that comes from learning of the social structure of the past with its forms of construction and building, behaviour and social strategies as in the Srivijayan age. Moreover, tourism income will be spent in the local economy on goods and services and this will generate further rounds of economic activity for the area. However, a balance between heritage conservation and development, and the social and economic development of local people must be enhanced.

Nowadays, some areas of heritage sites around Ban Don Bay are uncontrolled causing a possible loss of significant values in the near future. Some buildings of historical, architectural, and cultural value in the cultural landscape are left dilapidated in favour of providing new buildings. These actions will destroy the historical environment of the old cities of Surat Thani, the largest province of Southern Thailand.

The name “Surat Thani” means “the city of the good people” and might be derived from the behaviour of local people there in the past. When the local people learn about the Srivijaya culture and the Sailendra Dynasty, they can be proud of the beautiful Sailendra culture of their ancestors. Venerable Buddhadasa (1997) has stated that some of this culture can be seen in the present way of life such as the process of ploughing the rice fields, characteristics of language, cooking, the Chak Pra tradition and the Tam Bun Sat tradition. However, these traditions will eventually need explanation in relation to some aspects that can no longer be seen in the present. There are threats in the present related to cultural landscape management of this Srivijaya-influenced area around Ban Don Bay as follows: 1) threats from economic development and conflicts of interest in land use; 2) threats from encroachment on the heritage sites; 3) threats from the absence of a strong policy in heritage management; 4) threats from a lack of recognition of the significant value of heritage sites from local people and outsiders; and 5) threats from the tourism industry.

## **2. Significance of the Study:**

Srivijaya-influenced cultural landscape around Ban Don Bay is virtually scarcely recognized by the public because people do not have a clear picture and concept of it. Srivijaya study is important for people who want to know and understand their background and origins, for the Sailendra Dynasty of Srivijaya were the original ancestors who gave them key knowledge and wisdom associated with their lifestyles, religion, politics and economics. Architectural heritage conservation exposes several layers of different periods such as the chedi of Wat Phra Borommathat Chaiya for example. The commercial system in the Srivijayan age reflected the important culture of trade both with the hinterland and overseas from the past until the present day and can still be read in the traces and remnants of commercial trade; there was trading of fruits, spices and other goods along Pum Dong River at Ta Khanon Sub-District following the Takuapa-Ban Don Bay route and fisheries in the Chaiya and the Kanjanadit Districts. These plentiful archaeological sites, architectural heritage elements and other evidence along this route support the notion of it being a center of Srivijaya influence. Nonetheless, at present, conflicts in both the cultural and the physical environment from modern development of government and local people affecting the cultural landscape do exist which create concerns among related agents.

The cultural landscape of the Srivijaya-influenced area around Ban Don Bay has historical, aesthetic, scientific, social, and spiritual significance. It is necessary to plan its effective management for heritage conservation and development. The site retains references to important heritage in this area from the past to the present.

Given that research can reveal the importance of the cultural landscape and its management for cultural tourism, there is a need for such research to conserve and develop

the cultural landscape of the Srivijaya remnants. It is important to find a way for sustainable development by balancing conservation and development.

### 3. Statement of the Problem:

It is argued in this study that people cannot clearly understand the background, characteristics, and significant values of the cultural landscape of Srivijaya and its influence as it lacks interpretation. There are no adequate tools in this area to convey information for an understanding of heritage sites.

The heritage sites in the cultural landscape are inscribed on the National Heritage List. Although controlled by Thailand's Fine Arts Department, they still lack staff support, funds and cooperation among locals. Everybody should share the responsibility to ensure their protection, preservation, conservation, development and presentation to the public. The cultural landscape lacks effective management such as conservation of heritage sites, appropriate land use development and comfortable infrastructure. There are important stakeholders such as the Fine Arts Department, the Tourism Authority of Thailand, Office of the National Culture Commission, Department of Town and Country Planning, the National Research Council of Thailand, the Office of Environmental Policy and Planning, and the Local Government and Local Community.

Mass tourism cannot create sustainable development as it will destroy the significant values of the cultural landscape. Hence, it is necessary to find a new way to enable cultural heritage conservation and at the same time to enhance economic life of the local community. Cultural tourism might be an answer that will fulfill and make sense to tourists by effective interpretation such as cultural mapping and guidebooks. At present, there is neither public awareness nor interest in the cultural landscape of the Srivijaya era nor any effective management plan for supporting it.

The problems of writing this dissertation are related to this lack of systematic data. There is only unorganized information about Srivijaya stories and characteristics of Srivijayan architecture; and there are many disparate places in the Srivijaya-influenced landscape so it is difficult to design a systematic structure of interpretation and management. For the author, serious problems do occur in learning the history of Srivijaya. First, there are limited documents about Srivijaya history among academics and no clear documentary resources of Srivijaya. Second, historians have many different comments on the same evidence about the center and capital of Srivijaya: Srivijaya existed over 1,000 years ago so the facts from primary sources are impossible to be found. They have to uncover Srivijaya history by interpretation that comes from different backgrounds, education, experience and limited documents (such as historical record and evidence). Third, modern historians tend to accord very little value to local chronicles and local gurus. Fourth, in the primitive culture of

the Southern Thai ancestors, to record evidence by direct writing was not prominent. As a result, information or evidence of the wisdom of people in the past needs to be interpreted. So it is difficult to sketch a real picture of the Srivijayan world that might place the realm of Srivijaya into some reliable map. Finally, landscape, geography and geology of southern peninsula have changed drastically from the past so it is difficult to discover traces of the ancient inland settlements to support the archaeological evidence and ruins from the Srivijayan age.

#### **4. Objectives:**

This dissertation is aimed at investigating the heritage sites in the Srivijaya-influenced cultural landscape around Ban Don Bay. It seeks to provide heritage interpretation to the public that can integrate knowledge and the wisdom of the ancestors, to be transferred to their descendants. It will alert and make people aware of heritage significance, as well as the potential of cultural tourism that can strike a balance between conservation and development.

This dissertation aims to:

4.1 Study the background, characteristics and significant values of the cultural landscape of the Srivijaya area in order to plan for effective interpretation.

4.2 Investigate cultural landscape management for sustainable development based on cooperation between stakeholders, both government and private organizations and local people.

4.3 Investigate the way visitors understand and derive meaning from cultural tourism.

#### **5. Process of Study:**

The process of the study is as follows:

5.1 Background, characteristics and significant values of the cultural landscape of the Srivijayan world will be investigated, with a view towards cultural landscape management for cultural tourism, through library research, websites, books, journals, theses, archives, magazines, and newspapers. This can create an understanding of theoretical and practical aspects of cultural landscape management of the Srivijaya-influenced area for cultural tourism.

5.2 Surveys of the cultural landscape and observations to obtain general information of the existing condition will be constructed. This will include photographing and mapping.

5.3 Information will be gathered from stakeholders by an in-depth interview approach seeking information about the history of Srivijaya and its cultural landscape management in the past, the present, and for the future.

## **6. Study Boundaries:**

6.1 The study of cultural landscape of Srivijaya in Southern Thailand will focus on the area of Ban Don Bay in Surat Thani. There was significant settlement of cities in the Srivijaya-influenced region such as Chaiya, Punpin, Ta Chana, Vieng-sra, Kanjanadit, Ban Ta Khun and Kirirattanikom. The cultural landscape of heritage sites in Surat Thani consists of ancient mountains and constructions such as streets, markets, temples, agricultural areas (gardens and farms) and seaports, including important rivers.

6.2 The study will concentrate on the cultural landscape of Srivijaya influence around Ban Don Bay, which is considered to meet the criteria of outstanding universal values. It studies the historic relationships that defined Srivijaya influence between Indonesia (Sumatra and Java) and Thailand such as the commercial routes in the Srivijayan age. This also acknowledges that much of the surrounding area has significant architectural and historical importance and is to ensure that it is protected from mass tourism. Sustainable for tourism development may be achieved through its status as either conservation area or public open space. There are some suggestions from the stakeholders with cultural landscape management roles that the immediate surrounding areas should also be included in a designated architectural heritage and natural heritage site. However, the boundary of the present study will encompass the immediate environment of the town, the ancient city complex, with the surrounding areas constituting a buffer zone. This research is focused on cultural tourism for sustainable development, whereas to define the area too broadly could militate against sustainability.

6.3 The groups for interviewing consist of local community, government organizations, non-government organizations, academics, private-sector operators, visitors and people working in architecture.



## 7. Research Questions:

This dissertation aims to analyze the Srivijaya history and related data (information) to present the wisdom of people in that area. This interpretation includes Srivijaya heritage, such as culture, objects, sites and cultural landscape.

A number of questions are posed to guide the enquiry as follows:

7.1 What are the traces of Srivijaya influence that can present a clear understanding of the significance of Srivijaya heritage? How are these traces to be interpreted at present?

7.2 What are the proper principles for the conservation of the heritage of both tangible and intangible values of the Srivijaya-influenced sites?

7.3 How can a plan for effective cultural landscape management of the traces of Srivijaya be organized?

7.4 How can sustainable development and public awareness of and interest in the heritage of the Srivijaya cultural sites and traces be fostered more broadly?

## 8. Sub-Questions for the Research:

8.1 What is the cultural heritage of this area and how do the perceptions of local community and external visitors embrace that heritage?

8.2 How is the cultural landscape of Srivijaya to be interpreted?

8.3 How has the cultural landscape changed through time and by what processes?

8.4 How do changes to the cultural landscape influence the lives of the local community?

8.5 How is the cultural landscape to be conserved and developed?

8.6 Who are the significant players in local heritage management of the traces of Srivijaya around Ban Don Bay and how do they presently perform?

8.7 How can a peaceful society in the present and the future be created from learning and a sense of awareness of the virtues of the Srivijaya cultural past in the south of Thailand?

## 9. Research Methodology:

The research requires a variety of primary and secondary data to create a basis for cultural landscape interpretation and management, and a model for cultural tourism around Ban Don Bay in Surat Thani. This research concentrates on studying concepts and opinions that are keys to establish guidelines for cultural landscape management. The



research is qualitative in its methods and includes mapping and the investigation of factors related to quality of heritage conservation and development. Several steps in the research are as follows:

9.1 Through investigation, an understanding of the background, characteristics and significant values of the Srivijaya-influenced area, cultural landscape and concepts of cultural landscape management and cultural tourism will be sought.

9.2 A survey of the cultural landscape with community profiling will explore the context of the area and will be linked with the documentary data. It is focused on the conditions that create guidelines for conservation of the significant aspects of the cultural landscape.

9.3 Observation and general interviews are important ways to study both tangible and intangible values of a cultural landscape. Moreover, they provide a good opportunity to interact and communicate with people and to see the relationships and interactions between stakeholders involved in the heritage. The author can use such information as a basis for planning of cultural landscape management, suggesting ways forward to achieve sustainable development, creating public awareness of and interest in the heritage of the Srivijaya region and engendering cooperation between the stakeholders.

9.4 For in-depth interviews, the author will prepare an interview schedule and list the names of interviewees with exact and clear research questions or themes which facilitate the process of interviewing. The sample consists of a range of groups: the local community such as local people and local heritage groups, government organizations such as The Fine Arts Department, Urban Planning Department, Tourism Authority of Thailand (TAT), Natural Resources and Environment Department, Ministry of Transportation, and Ministry of Culture; non-government organizations such as ICOMOS, SPAFA, the National Commission on Human Rights and UNESCO; academic groups; the private sector such as travel agents and owners of local businesses; and people working in architecture. The researcher will later interview them and collect information via recording tapes or VCD and the taking of photographs.

9.5 For the analysis process, the results from the literature review, survey and observation and in-depth interviews with the different stakeholders who have given information and opinions will be analyzed. This will give an exploration of the characteristics relevant to architectural conservation for sustainable tourism. In this stage, analysis of the results will be in accordance with specific topics: background and characteristics of the Srivijaya culture; the proper principles for the significant conservation of heritage sites in terms of both tangible and intangible values; the factors for setting the plan of cultural landscape management, sustainable development and public awareness of and interest in the cultural landscape of the Srivijayan remnants.



For cultural tourism, there are two important stages in this process. The first is the acquisition of general information to be analyzed for factual data and information on the heritage sites. This yields important knowledge and opinions for heritage conservation and development, and for minimizing the negative effects from tourism. The second is the data to be verified and grouped to create themes or indicators. The researcher has to select from the information and analysis to seek some basis for cultural landscape management for cultural tourism.

9.6 The final stage of analysis is drawing conclusions and suggestions for community, government, and other stakeholders involved in heritage conservation management to achieve integration and cooperation among them. This research might be able to find appropriate means for the sustainable development of the cultural landscape of the Srivijaya area. Negative impacts on the environment are minimized while positive effects are created for the community and where the uniqueness of the locate is safeguarded for future generations.

## **10. Structure of the Dissertation:**

Chapter One is the introduction presenting an overview of the investigation, background, its objectives, and research questions including notes on methodology. This chapter has focused on the importance of the cultural landscape of Srivijaya around Ban Don Bay taken from chronicles and myths which relate to understanding the significant values of Srivijaya influence and hidden heritage around Ban Don Bay. Relevant literature about the history of Srivijaya, its culture, its influence and its heritage are examined in Chapter Two.

Chapter Three is an investigation and analysis of the heritage sites of the Srivijaya-influenced area around Ban Don Bay for its interpretation. The author's fieldwork includes several observations, surveys, interviews and seminars or meetings. It covers the Srivijayan route around Ban Don Bay in Surat Thani that was used to clarify the picture of Srivijaya heritage by identifying the significance of heritage sites in the Srivijaya-influenced cultural landscape. It summarizes the characteristics of Srivijaya and interprets the Srivijaya heritage and its underlying wisdom. Chapter Four presents the management of the Srivijaya-influenced cultural landscape which integrates bio-geophysical, socio-cultural and economic components. This chapter will present a summarized presentation of the characteristics of structure and pattern of Srivijayan architecture and interpretation of symbolic aspects of Srivijaya. It covers both tangible and intangible Srivijayan heritage. Moreover, this chapter proposes plans and policies for conservation and development guidelines for balanced management. It introduces ways to conserve and develop the cultural landscape for sustainable development in the future. It explores tourism management for launching cultural tourism in Surat Thani. Finally, Chapter Five covers conclusions and discussion.

## 11. Glossary:

The purpose of this glossary is to explain the meaning and relation of Thai words and names including non-Thai words influenced from Pali and Sanskrit language which are relevant to the research story and data indicated in this dissertation.

Amaravati	= A town on the right bank of Krishna river, whose ancient name was Dhanyakataka. It flourished as a Buddhist center from the third century B.C. to thirteenth century A.D.
Ar-Korn Kanoon	= A tax port
Aung Yee	= A Chinese mafia system that created many crimes in Thailand in 2448 B.E.
Authenticity	= Quality of being authentic
Avalokitesvara	= A Bodhisattava who serves as an agent of Amitabha from whom he emanates and who appears in front of his crown in the form of a tiny Buddha figure as an iconographic symbol. His name means "Lord who looks down (with compassion)". He is worshipped in 33 major guises.
Ban or Bann	= A house or house group, village
Bodhi	= The Enlightenment or complete illumination of a Buddha.
Brahma	= One of three chief Hindu gods, the creator of all living beings.
Bodhisattva	= Kings' jobs are for happiness of people following Bodhisattva's behaviour such as Tossapitrajjadharma role (10 commandments of Dharma for king) of Bodhisattva. It consists of ten commandments, namely, Tan (donation-things and goodwill), Seel (morality), Borijak (to donate), Ahjavang (honesty), Mattavang (gentle), Thabang (perseverance), Akkotha (no anger), Aveehuesa (do no harm), Khanti (patience) and Avirothanang (justice).

Buddha	= „The Awakened One“, „The Enlightened One“, a term referring to the state of transcendence as achieved by the great teachers of the past and of the present, of this world and of other worlds.
Chak Phra tradition	= Buddhist tradition: To tow a tugboat which had a Buddha image and monk on it.
Chedi and (Phra) Chedi	= The sacred place buried with relics of important person, i.e. king or relative, with the epic form of architecture developed from the tomb or stupa. It is usually called Phra That Chedi if containing Buddha relics and mostly found in Srivijaya area (see also Stupa).
Cultural landscape	= Cultural landscape is a diversity of appearance of the interaction between humanity and natural environment or events. It includes both natural and cultural resources that are continuous present significant values.
Dharmachakra	= A wheel as a symbol of Buddhism doctrine or religion (Dharma)
Eakmukhalinga	= A phallic symbol of the god Siva, decorated with the god's face.
Gupta	= An Indian dynasty ruling in central India from the beginning of the fourth to the beginning of the sixth century A.D.
Interpretation	= The action or process of interpreting something by explanation the meaning
Jongkraban	= Old Thai trousers that is fan-fold on the edges of a piece of cloth then folded across legs and tug it at the waist in back
Kaew	= A crystal or glass ball
Khanti	= Patience
Kanjanadit	= Town of gold
Khun and Khun Luang	= For the administration regarding Pan Pan state, a Khun was a high title of a leader who was appointed by the king as Phraya.
Khao (Kirirat, Funan, Panom, Sailendra, Singkhorn)	= A hill or mountain

Khom	= An ancient ethnic group who built the Ankor Wat or the Khom civilization in the ancient times. Its main religion was Hindu, influenced from Srivijaya. The paternal ancestor of the Khom dynasty was from the Sailendra dynasty but the maternal was from the Khmer dynasty. However, Chinese called them Jala Bok (Janla by land) and called Khmer Jala Nam (Janla by water). Phra Nang Jammathavee was called Khom in Lanna chronicles because her mother was Khmer (Janla Nam) so that the towns of the Sailendra dynasty in every chronicle of Lanna were called Khom, such as Lawo, Ayothaya, Chaiya, Vieng Sra and Nakon Si Thammarat. Moreover, Phra Prang in Sailendra style was called Khom style by people who do not understand the history of Sailendra, Khom and Khmer.
Klong	= Canal
Ko	= A bull
Koh	= Island
Kratong	= Basket made from small banana leaves for respect
Kuan	= A small hill
Lanka Tarweep Kampochvisai	=The old town of Nakon Si Thammarat where people were descendent of Lanka people
Linga	= Phallic symbol of Siva.
Lokuttharatham	= Supramundane
Mahayana	= The „Great Vehicle“ which offers the Bodhisattava the path towards ultimate Buddhahood to all living beings. A Buddhist philosophical system emphasizing the nature of the Buddhas and the Bodhisttvas, and salvation through faith.
Manam	= River
Manorah	= A folk drama of Southern Thai
Memory	= An individual person’s power to remember something in the past (without reading it from notes)
Moloyu	=Moloyu was from Malaya or Muara Takus in Middle Java
Mukhalinga	= A linga bearing at the shaft section one or several faces of Siva Ekamukhalinga, rendered in high relief.

Myth	= A story is originated in the ancient time that is about the early history of people or events.
Naga (Naka)	= Mythical snake being, low-ranking water deity
Nakon	= City or town
Nippan	= Nirvana
Pala	= Indian dynasty ruling in northeastern India from the middle of the eighth to the end of the twelfth century A.D. Its kings patronized Mahayana Buddhism whose center was at Nalanda in India.
Pallava	= Indian dynasty ruling in Southeastern India from beginning of the fourth to the end of ninth centuries A.D.
Pattama (Padma)	= The lotus blossom which is the symbol of purity, creative power and fertility.
Pattamapani (Padmapani)	= One who carries a red lotus (Pattama), a name of two-armed form of Bodhisattva Avalokitesvara.
Phra Nim	= A soft Buddha image.
Phra Pim Din Dib	= Buddhist image made of soil
Pikkanasuan image	= Ganesha image
Pithecolobium	= Emitting sparks; a firework which emits sparks, much like a Roman candle
Plaing	= A song
Phra	= A monk
Phrajao and Phraya and Phra	= King or ruler of town or city
Phranang	= The title of high rank women of dynasty or queen.
Phra That and Phra Borommathat Chedi	= Buddha relics. Thai people used the term for a Chedi with Buddha relics inside.
Prasat	= Castle
Prommajan	= Chastity
Raja	= King
Reau Phra Bok	= Monk's boat on land in Chak Phra tradition of Southern Thai
Reau Phra Nam	= Monk's boat in water in Chak Phra tradition of Southern Thai
Sama/Seima	= Boundary marker of temple (around ubosot)
Samati (Samadhi)	= Concentration of the mind in meditation
Sandos	= Contentment

Sat Deon Sib tradition	= Southern Thais" tradition to respect their ancestors
Sarong	= Wraparound skirt.
Satta	= Belief
Siva	= One of the three great gods of Hinduism. Supreme god of the Sivaite sects.
Sra	= Pond
Stupa	= The architectural symbol of Lord Buddha. It is the custom of Buddhists commemorate to Lord Buddha by burying his relics under the stupa.
Suan	= Garden
Ta	= Port
Tam (Kooha)	= Cave
Tambon	= Sub-district
Tam Karn Kiew Tradition	= Farming tradition
Taweep	= Continent
Theravada (Hinyana)	= „Doctrine of Elders“, the only surviving school of early Buddhism. Its teaching is preserved in the Pali Canon.
Thabak	= One kind of local plant in the south with violet flowers
Ton	= Tree
Toon	= To place on the head or carry on the head
Trimurti	= The worship of Trinity of Gods: Siva, Vishnu and Brahma
Tri-Rat-Tana	= The Triple Gems
Vajrapani	= One who carries a crystal ball (Vajra), a name of the two-armed form of Bodhisattva Avalokitesvara.
Vieng	= Town
Viriya	= Effort
Vishnu (Visnu)	= One of the three great gods of Hinduism. Supreme god of the Vaisnava sects.
Wat	= Temple

## Chapter 2

### Srivijaya and its Influences

Chapter Two studies the history and evolution of Srivijaya associated with its cultural landscape and hidden heritage, resulting in ideas to guide the research by investigating chronicles and myths, culture and surviving heritage around Ban Don Bay. This chapter will be presented in four sections. In the first section, the author will deal with the information on archaeological traces and heritage sites around Ban Don Bay. Then, the second section will report evolution of Srivijaya history and archaeology around Ban Don Bay in Surat Thani. The third section of this chapter reviews the literature relating to ancient Southeast Asia. The material will then be analysed in terms of beliefs, culture and arts of Srivijaya in the fourth section.

For this dissertation, Srivijaya is seen as a flourishing culture that had a long history, at least 600 years. It was a center of culture, economy and politics - once a large international market. Srivijaya influence and Sailendra culture covered many countries in South-East Asia such as the Melayu peninsula and areas that are now Malaysia, Singapore, Thailand, the Philippines and Indonesia. Around Ban Don Bay in southern Thailand is an important landscape for studying Srivijaya and its influence in many aspects of the environment around archeological sites such as at Chaiya in Surat Thani. Many activities in this peninsular related to the interaction of geography and the technology of merchant ships. Takuapa-Ban Don Bay was a significant route to avoid the doldrums for the trans-peninsular route.

The geography of the southern peninsula can be generally divided into two parts, namely the east coast and the west coast. Srisuchat (2000: n.pag.) notes that there are six provinces on the east coast, namely Chumporn, Surat Thani, Nakhon Si Thammarat, Songkhla, Pattani and Narathivat. Surat Thani is in the upper southern region where there is an endowment of biodiversity which has variety in genuses, species, and ecosystems. It presents both rich and natural abundance. Tingsabadh (2006: 44) states that Surat Thani has an area of 12,890 km<sup>2</sup> and a population of approximately 861,200 in 1997 A.D. The province is well endowed with natural resources, with forest covering about 25% of the area, while the coastal zone has mangrove forest. Its rich natural resources provide raw materials for industries in the area. As an agricultural province with production both on land and in water, Surat Thani reveals important beliefs and cultures from Srivijaya influence such as in religion, architectural and commercial styles around Ban Don Bay.

There are significant characteristics of geography around Ban Don Bay associated with the geography in the Srivijayan age. First, Chumpengpan (2005:48) states that there are many red sandstone and limestone mountains around Ban Don Bay that are the sources of the red soil in this area. The geographic landmark of Chaiya was its red sandstone and lime stone mountains such as Khao Nang E or Khao Nang A. Most Buddha and Bodhisattva images were made from red sandstone. Sajjachote (2004: 45) comments that the oldest sand dune was Sansai Riw (Riw sand dune). It covers the area of Wat Vieng, Wat Long and Wat Kaew to Khao Namron (Hot Spring Mountain). Second, the biggest sand dune is at Phumrieng Sub-District. These support the recorded history of the Srivijayan age that referred to red land and an antique community residing on a sand dune area. In addition, the important places of Srivijaya were always located on a mountain or a sandune, following Sailendra culture, for a religious place, temple or castle. However, in the past, higher areas were also used for ricefields that were so important for both local community and outside trade. Tapee River (Long River) and Phumdong River were called historical rivers that Indians used as a riveraine route for commerce and the expansion of culture. Many archaeological traces and historic sites have been found in this landscape.



**Figure 2:** Map of The cultural landscape in Surat Thani

**Source:** Department of Mineral Resources (2005) adapted by Sippanan Nuanla-ong (2010)



## 1. Archaeological Traces and Heritage Sites around Ban Don Bay

The ancient community in the south of Thailand had communicated with overseas communities for commerce around 2,000 years ago. There is little evidence of this community in this area, however. Archaeological and historical studies in the south of Thailand have focused on the Srivijaya-influenced sites whereas many people have tried to find where its center was. There is a variety of possible answers from researchers such as Chaiya and Nakhon Si Thammarat in Thailand and Palembang in Indonesia.

Srichai and Hassapak (2000: 3) argue that there is archaeological evidence of Srivijaya influence in the south of Thailand that relates to other kingdoms or empires in the middle and the north of Thailand during the 18<sup>th</sup> – 19<sup>th</sup> centuries B.E. (13<sup>th</sup> – 14<sup>th</sup> centuries A.D.). The inscription no. 23 was the first evidence linking Srivijaya to Surat Thani in 1318 B.E. (775 A.D.). There is Chaiya evidence such as historical objects in Khmer, Dvaravati, Srivijaya and Ayuthaya styles; historic sites range from Srivijayan to Ayuthayan in their styles.

The important archaeological sites were discovered in Laem Bodhi, Chaiya District, Surat Thani; in Koh Cokhao, Takuapa District, Phang-nga; and in Kuan Lookpad, Clongtom District in Krabi. These sites were commercial communities, trading with other countries. Chaiya related to many communities in complex ways. Ta Chana District had contact with overseas communities such as India, from which it received Hinduism. Srichai and Hassapak (2000:3) state that the route started from Phang-nga Bay across the peninsula to Ban Don Bay. From Krabi, the route cut across the Khao Hinpoon (Limestone mountain) Pass, the source of the Tapee River, and passed various island communities then led to Punpin, Ta Chana, and Chaiya Districts in Ban Don Bay. Chaiya was an important seaport of the Srivijayan age from the 11<sup>th</sup> to 15<sup>th</sup> centuries B.E. (6<sup>th</sup>-10<sup>th</sup> centuries A.D.).

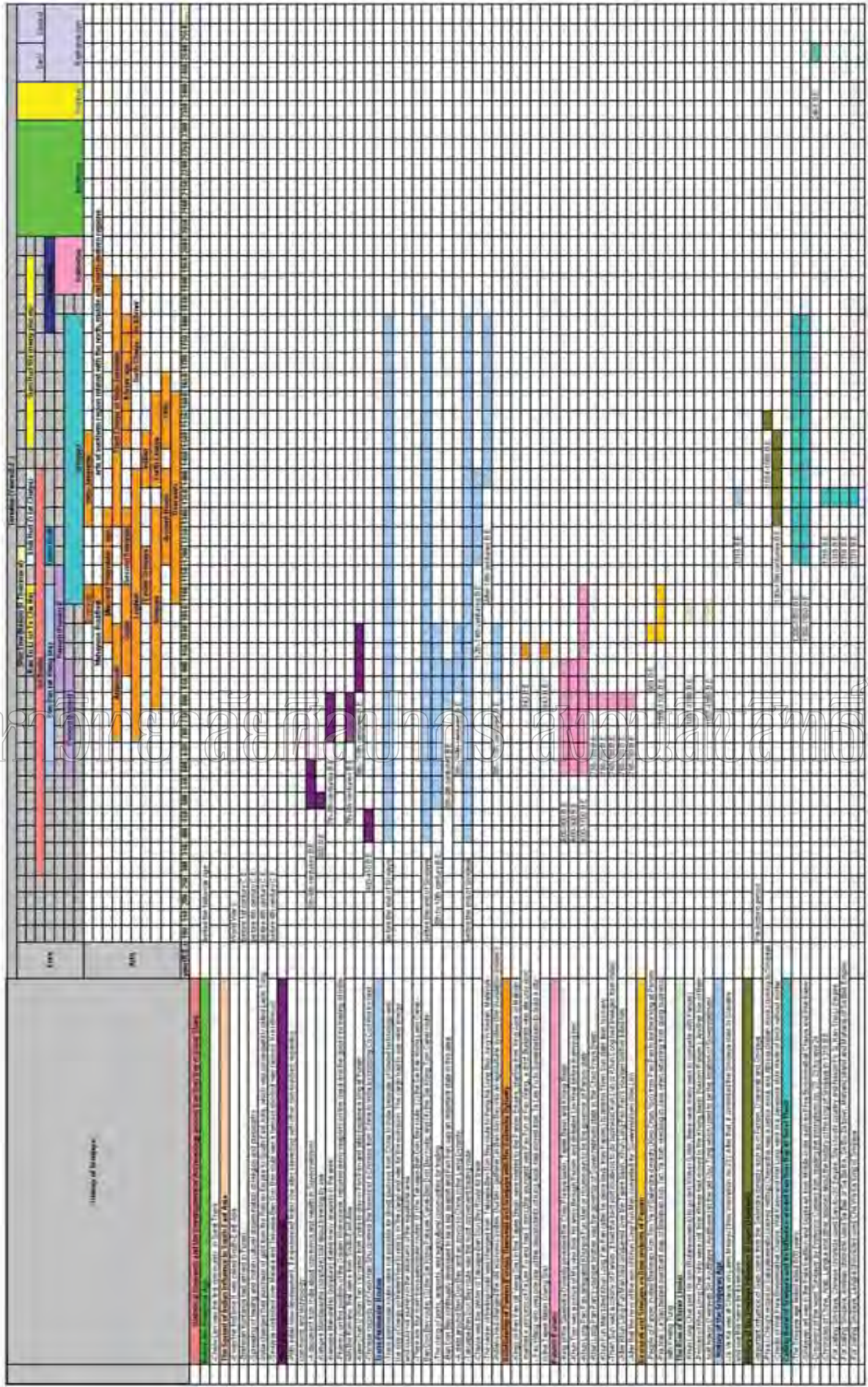
However, Wallibhodom (2003: 72) suggests that there is interesting evidence to show contact of Chaiya with overseas countries since the 7<sup>th</sup> century B.E. (2<sup>nd</sup> century A.D.). Relics found at a Laem Bodhi archaeological site include Chinese pottery of the Tang Dynasty (C.14<sup>th</sup>-15<sup>th</sup> B.E.), glassware and containers of Arabian origin, various kinds of beads, and mortars. Also, there is evidence around Ban Don Bay in Vieng Sra from before the Srivijayan age such as the remains of an antique freighter, beads and earrings, rings and other ornaments made of gold. Wallibhodom (2003: 100) claims that the Fine Arts Department found Phra Pim Din Dib images (Buddhist images made of soil) in Dvaravati and Srivijayan styles, a Phra Narai image and decorated Indian hat at a historic site at Khao Srivijaya (a small mountain in Punpin) near the river. The author indicates that Kuan Sranrom may have historic sites because Prof. Manith Wallibhodom studied and discovered a lot of Phra Pim Din Dim in both Dvaravati and Srivijayan styles and Vihara in a square style. In addition, in Kanjanadit there may be a large historic site for there were interesting traces of Srivijaya and its location was a part of Ban Don Bay and suitable as a good port. Chaiya also was a part of

the Ban Don Bay area and an important city for the Srivijaya age. Specifically, there are traces of city ruins from the 11<sup>th</sup>-12<sup>th</sup> centuries B.E. (6<sup>th</sup>-7<sup>th</sup> centuries A.D.), but the name of Chaiya did not appear in this period. There are many links from this age such as names of kings, city or state, history, and geography. The true history of Srivijaya is difficult to know, but we can learn from the traces and seek some understanding for conservation and development in the future.

The following section 3 will review the sometimes inconsistent and frequently inconclusive literature relating to Srivijayan age and prehistory and history. To help make sense of jumbled story, this material is summarized in the following Timeline 2.1 and 2.2 as a guide to review that follows. The author will use this device of tentative timeline at a number of further points in this dissertation. It is important to emphasize, however, that the timeline charts can only be as accurate as decidedly inconclusive data on which they are built.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

### 2. Evolution of Srivijaya History and Archaeology around Ban Don Bay in Surat Thani



Timeline 1: History of Srivijaya - Historical Research and the Development of Archaeology around Ban Don Bay in Surat Thani





## 2. Evolution of Srivijaya History and Archaeology around Ban Don Bay in Surat Thani

### 2.1 Before the Historical Age

Chaiw Lan was the first community before the historical age in Surat Thani to be studied by the Archaeology Division of the Fine Arts Department (FAD). Kanjanakom (1990: 28-29) states that this division (FAD) inspected many antique caves. There was much evidence from the pre-historical age in the Chaiw Lan Dam which was built for the purpose of water management. The Sang River flows down from Sok Mountain and the idea to create the dam had been implemented. As a result, some archaeological sites are inevitably underwater because of the dam construction. Moreover, some stone age cave roofs were found in Kirirattanikom and Bantakhun districts such as Beang Bab Cave and Pak Om Cave. The Fine Arts Department traced the evolution of stone tools in many areas around Ban Don Bay.

Srichai and Hassapak, 2000: 11 note that there are many archaeological materials in Chaiya such as stone axes, pottery containers, and stone xylophone. Venerable Buddhadasa, 1997:16 also states that the Proto-Malay in this area may have had a culture of stone tools such as Chaw Pa-La (Pa-La people) from a Proto-Malay dynasty who resided in Pa-La Mountain in Chaiya. Nowadays, they are indistinguishable from local people or Chaw Thai Pak Tai (southern Thai).

It can be assumed that the first community of the historic age might have lived in the mountain areas before changing their habitat to live around the basin. Therefore, evolution of stone tools was not significant in terms of community change in Surat Thani because ancient people could easily find food from the forest, river and sea around their living area. Their tools were made from wood such as bamboo.

## 2.2 Historical Age



**Figure 3:** Map of Maritime Trade and State Development in South Asia and South-East Asia in 1<sup>st</sup> century A.D.

**Source:** Adapted from Kenneth R. Hall in Jaisuwan and Naivath (2007: n.pag.)

The historical age can be divided into three periods: (1) the first community of the historical age; (2) the ancient community of the historical age; and (3) the historical participation age of Siam or Thailand.

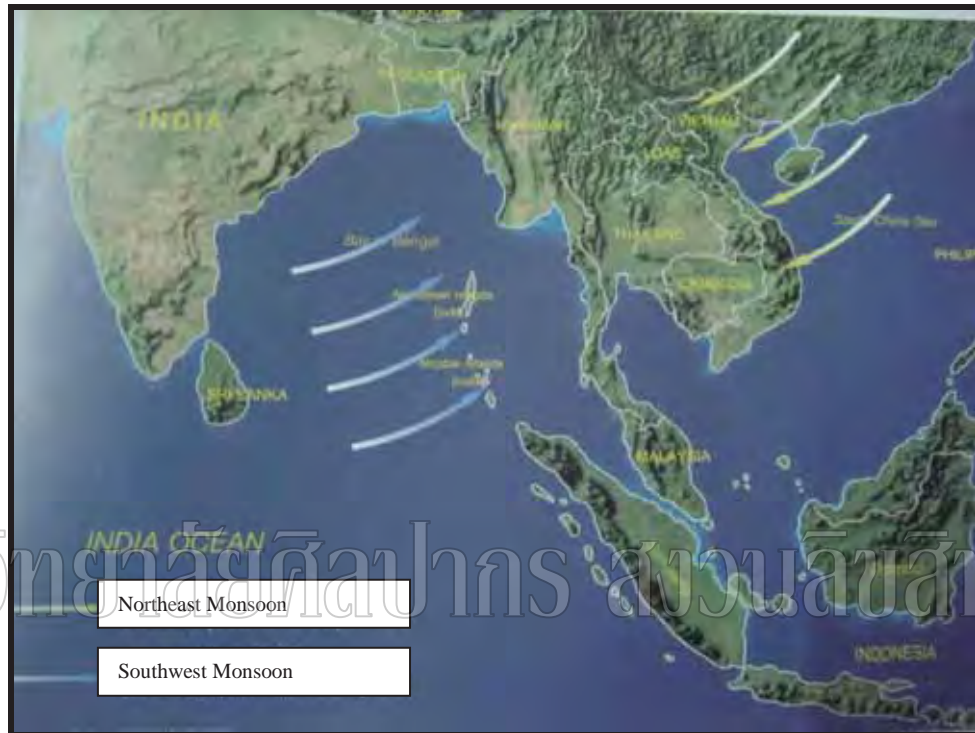
### 2.2.1 The First Community of the Historical Age

The first community of the historical age developed slowly. Geographically, rice fields were suitable for town settlement in the coastal area, as rice was the main food of both people in this area and travelers. This was the basis of social development towards an urban society. According to Venerable Buddhadasa, the practice to plough the rice fields of the south in the past followed the Indian practice in every process such as ploughing rice, growing the rice, collecting it and improving the rice tradition (Tam Kan Khiaw).

After interacting with other communities, it experienced faster development from outside in terms of commerce and technology. Trans-peninsular routes in the past were not possible for providing direct journeys from China to India because of limited technology and the size of cargo. Wallibhodom (1997: 135) affirms that traders had to rest to fix the cargo and wait for the monsoon. The cargo needed wind energy and could not travel in the doldrums of



the equatorial area. Moreover, Ban Don Bay was a suitable bay for the cargoes from China, Vietnam, Cham, and Cambodia on the east coast. Noonsukh (1982: 349-350) notes that there are four main trans-peninsular routes: (1) the Takuapa-Ban Don Bay route, (2) the Sai Pak Klong Laos Canal -Ban Don Bay route, (3) the Sai Klong Pakasai Canal-Ban Don Bay route, and (4) the Sai Klong Tom Canal route.



Pumrieng-Laem Bodhi in Chaiya is at latitude 9 degrees 22 lipda-north and longitude 99 degrees 16 lipda 30 philipda-east

**Figure 4:** Map of Monsoon in South-East Asia

**Source:** Adapted from Jaisuwan & Naivath (2007: 137) by Sippanan Nuanla-ong (2009)

Board of Hua Chiaw Cha Leam Prakieth University (1997: 112-113) declares that almost all traded merchandise in this age were from outside, meaning that locals did not produce them by themselves. These included Mahoratung Drums in bronze (Samrid) from the south of China or the north of Vietnam in the same period as the first Indian arrival. Tepchai (1986: 66) states that Mahoratung Drums in bronze were important evidence found in Tachana and Samui Island.

From about the 5<sup>th</sup> -10<sup>th</sup> century B.E. (1<sup>st</sup>-5<sup>th</sup> centuries A.D.), there were major changes in commerce with the rise of ports and seaport communities, and agricultural communities around the basins and coasts. The seaport community around Ban Don Bay

continually developed to be a big port and Pan Pan was an important state at Punpin or Vieng Sra, around this bay in the 8<sup>th</sup>-9<sup>th</sup> centuries B.E. (3<sup>rd</sup>-4<sup>th</sup> centuries A.D.).

### 2.2.1.1 The Spread of Indian Influence in South-East Asia

Southeast Asia was known by various names intended to be easily recognized by referring to landmarks of the Asian continent. Therefore, people may refer to Southeast Asia according to its characteristics, geography, and so on, for example “the land of the Southern-Sea” which refers to its location, or “Shie To” to its red-soil land characteristics, and “Suwannabhumi” means the land of gold where there had been a lot of gold.

D.G.E. Hall (1955, 1964, and 1968: 1) states that the first use of the term “South-East Asia” was during World War II. China and India had influence in this continent since ancient times, dividing it into two parts, namely Annum and Kojin. In the middle ages of Europe, art and architecture of this continent marked a high cultural development such as Meang Phranakon, Pukam (Bagan), Mid-Java, and Cham. However, the social structure of South-East Asia was not changed to follow the Indian cultural model of dividing people into classes by birth. On the contrary, in the past the community centers in Southeast Asian regions were mostly located by the seaside or near the main rivers where people in different communities had different activities which related to and depended on beliefs, cultures, geography, and environment.

Although Hinduism and Buddhism influenced South-East Asia, its ancient beliefs and religions remained stable. Both religions had to adapt for harmonious relations with native beliefs and religions. D.G.E. Hall (1955, 1964, and 1968: 3) suggests that the civilizations and power of India and China were important factors in the transformations of native culture in South-East Asia. He also stated that there were two theories about the integrated character of language and the integration of culture between South-East Asia and India: (1) a group of Indo-Chinese or local people in the islands were moved to India (before the Aryan coming); and (2) A large migration of natives occurred from India to South-East Asia from the Dravidian or Aryan periods. George Coedes (1948: 27) comments that many nations in this continent were influenced from Indian culture. Although Yuan (Vietnamese) was ordered to accept Chinese culture from China, it could still conserve its own unique culture.

Southeast Asia was strongly influenced by Indian beliefs which primarily link to Hindu culture. However, Buddhism has the strongest role in South-East Asia especially in the Thai Kingdom, Ya-Khai, and Cambodia. It is difficult to separate the two religions from each other as Brahman rituals have been involved with some important ceremonies of Buddhism for centuries.

The relationship between seaports of the west coast of South-East Asia and India had developed long before the history was recorded. There were some poems in the Sanskrit that told the story of the eastern land of the Indian Ocean. D.G.E. Hall (1955, 1964 and 1968:



16) notes that Sir Roland Braddel stated that Malaya Taweep was Sumatra while other people stated that Yawa Taweep was an integrated region between Java and Sumatra. In the Ramayana story, some lands in South-East Asia were called Suwannabhumi, the Golden Lands. D.G.E. Hall (1968: 17) states that the evidence of Hindu presence dates from the Funan Empire, the oldest presence and the origin of Cambodia. Chinese evidence stated that Brahman Kontanya had arrived in Funan in the 1<sup>st</sup> century C.E. There are references to the relationship between India and South-East Asia since before the 4<sup>th</sup> century C.E. However, the original purpose of Indian travel to South-East Asia might not be for religious purpose but trading by merchants. After that, Indian cultural dissemination of religion and philosophy is thought to be a secondary purpose.

J.C. van Leur (1955: 92) observes that, in the past, India had bought a lot of gold from the Roman Empire. This situation later changed so that India had to find another gold market. George Coedes stated that India purchased gold from South-East Asia, so it was called Laem Tong (Suwannabhumi), the land of gold. On the other hand, D.G.E. Hall, 1968: 23 noted that Van Leur separated Indian cultural influence to South-East Asia into four points: 1. the principle of king in the Hindu or Buddhist style; 2. Sanskrit language; 3. stories (Ramayana, Mahabharata, Purana, etc.) about the monarchical life path life in the Sanskrit language; and 4. Thammasat or the law of Hinduism. In the 4<sup>th</sup> century C.E., according to D.G.E. Hall (1968: 30-31), China lost control in what is the present Myanmar area. At first, the spread of Indian influence to Myanmar and the Thai-Nanchao Empire was by land while normally it was by sea. Moreover, later, Srivijaya had control over Melaka or the Sunda Straits, and required all trading ships to report at its seaport. However, commercial trade by land was still important where one famous shortcut way in the land route was across Co-Cod-Kra (Kra Isthmus) from Takuapa on the west coast to Chaiya city on the east coast. Another shortcut way was from Traiburee to Songkhla, from Tawai passing Chedi Sam Ong (the Three Chedi). Then it cut across the Kanjanaburee basin to the Chao Phraya basin (the historical locations at Pong Took Sub-District and Nakonpathom). Another way was from the Chao Phraya River to the Mekhong River, passing the Coraj highland and Sritap city to the Cham Pa Sak area (originally in the Cambodian Empire).

#### **2.2.1.2 Srivijaya Influence around Ban Don Bay in Surat Thani**

The Srivijaya age lasted about 600 years, from 1200 to 1800 B.E. (657 to 1257 A.D.). Its arts were in the Palla tradition, beautiful and elegant resembling Gupta art. However, the style of Gupta art was looked stronger than Palla art. It derived from the middle area of India (the Ganges River area). Landmarks of Srivijayan architecture were of the technique of brickwork without grouting like buildings of Phra Borommathat Chaiya and Wat Kaew at Chaiya. Many significant landscapes around Ban Don Bay were related to the influence of Srivijayan culture such as rivers, mountains and caves.

The important influence from the pre-historic period that came from the Sailendra dynasty is shown in Panom, Dvaravati and Srivijaya. It is widely known that the Srivijaya influence in Thailand mostly exists in the southern region of Thailand. Most of its architecture is on the east coastline from Surat Thani to Songkhla Province, comprising religious buildings of Mahayana Buddhism (Mahayana Buddhists respect not only Buddha, Dhamma and the monks but also Bodhisattva). Buddhist monks in Srivijaya were in the strong Theravada style (Theravada Buddhists are very strict and respect only Buddha, Dhamma and the monk). Srivijaya had a unique form of Buddhism from India, linking both Buddhism and Buddhist art with ideas from other lands in Southeast Asia. For example, the Phra Narai image (sculptural evidence) at the Srivijaya Mountain is an important ruin in Pun Pin, along the Takuapa-Ban Don Bay route. In Thailand, it is in only Chaiya where complete Phra chedi of Srivijaya can be found, namely, Phra Borommathat Chaiya. On the other hand, Chaiya could be the same word as Jaya or Srivijaya. Long Boribanburi, Head of Archeology at the National Museum, reveals that many sculptures of Srivijayan art from Chaiya are now in the National Museum at Bangkok; especially, there are two Bodhisattva Avalokitesvara images which were found at Wat Phra Borommathat Chaiya and Wat Sala Tong, and Phra Nak Prok, which was found at Wat Vieng.

Srivijayan culture was the most important influence in the southern peninsula of Thailand. There were many traces to support the notion that Chaiya in Surat Thani used to be the capital or center in the Srivijayan age. Much evidence of it being the market of international traders (Indian, Chinese, Arabian and Southern Thai) was found whereas the main product was typically sugar in a round shape. Also many Buddhist places and evidence of strict Mahayana Buddhists exist from this era and that, later on, Dhamma places in Surat Thani became the landmark of this province. Besides, Surat Thani's motto is the city of a hundred islands, delicious rambutan, big oysters, red egg yolks, and a Dharma place. Many beliefs, traditions and aspects of culture from the past such as the water culture and Srivijayan culture still reflect the roots of Surat Thani people. Many ancestors of people in Surat Thani were from a Brahman origin who used to work in the Srivijaya palace. Nowadays, some of their descendants still work at the Rattanakosin Grand Palace.

There was a considerable impact of Srivijaya influence in several countries, as it was a significant culture. According to Venerable Buddhadasa (1997: 42), chronicles of China, Arabia and other sources used other words for the term Srivijaya; it was not found in Pali or Sanskrit or Sing Hol. There are landmark architectural traces in Chaiya following inscription no. 23. Venerable Buddhadasa (1997: 44-45) has pointed out that inscription no. 23 used Sanskrit. It mentioned the good reputation and merit of the king of Srivijaya and the significance of his „Three Chedi“, while Professor Coedes thought that these might be referring to three castles. From this inscription, these chedi were located in a straight line. In the French version of inscription no. 23, it was stated that there was a finding at Vieng Sra;

however in the Thai version, it was claimed to be found at Nakon Si Thammarat. Dr. Quaritch Wales suggested that it came from Chaiya, while Somdej Krom Damrong Rajanubhab (Prince) argued that all the inscriptions may have originated from Chaiya but subsequently were removed to Nakon Si Thammarat because of its flourishing at that time. Both Somdej Krom Damrong Rajanubhab and Venerable Buddhadasa argued that it was difficult to know where the locations were (Vieng Sra, Nakon Si Thammarat or Chaiya) because the objects could be moved to anywhere. However, the significant evidence certainly showed their original location to be around Ban Don Bay.

The landscape around Ban Don Bay is awaiting researchers to seek evidence and understanding of Srivijaya history and culture. There are many ruins of ancient monuments, and traces remain in local culture such as children's lullabies, fables and Dhamma riddles in old manuscripts. Pongsopa (1998: 10) notes that the life and society of people in the Srivijayan age were imbued with Buddha-Dhamma. These truths fit in with real life and nature even at the highest spiritual level, helping personal and public life to proceed in a degree of peace and harmony that is difficult to find today. Kanjanadit is an interesting part of Ban Don Bay yet no architectural research has been undertaken for its important evidence.

### **2.2.1.3 Srivijaya Influence and Trading in the Srivijayan Age**

Pum Rieng - Laem Bodhi in Chaiya was the enterport of Srivijaya. In the era of, Tang Dynasty, I-Ching visited Nakon Bodhi. Pum Rieng - Laem Bodhi was the landmark of the Takuapa to Ban Don Bay route which was an important part of merchantile trading in Southeast Asia. Sajjachote (2004: 39-44) affirms that there was much evidence found in this seaport such as antique beads (Capped Bead, Annular Bead, Zebra Bead and Eye Bead), Roman glassware, Chinese coin from the Tang Dynasty, Chinaware of the Tang Dynasty and Sung Dynasty (Applique Technique in Tang Kaun or Wacha-Ping Style). In 2003, the Fine Arts Department in Phuket found a lot of earthen ware at Tung Thuk (Takuapa District) from the 8<sup>th</sup>-9<sup>th</sup> centuries A.D. that were of the same age as the evidence in Laem Bodhi (Pum Rieng District). Moreover, there were various items, evidence from both India and the Middle East (Persia or Roman) along the Takuapa-Ban Don Bay route such as Stratified Eye Beads. Venerable Buddhadasa stated that from Arabian record, the location of the palace of the King of Sabak was at Sansai Riw, the largest sand dune area. It might be at Pum Rieng Sub-District. The North East Monsoon and South West Monsoon provided winds for peninsular transport. The inland was not convenient for trading with overseas, an example being the ancient town at Vieng-Sra near Long River or Tapee River that flowed past the town to the sea in Ban Don Bay at the Pak Pan Koo Ha area. This area was suitable for transportation. The landscape around Ban Don Bay was for religious propagation and political and economic development.

There was an interesting relationship between the southern peninsula and Indonesia regarding the capital or center of Srivijaya history. The evidence of the Fine Arts Department shows that Ban Don Bay was the center of Indian influence from the Pan Pan age. In 657-757 A.D., Chaiya was the center of Srivijaya which later was moved to the Nakon Si Thammarat area. In the past, the Sailendra kingdom was in the north of Melayu which was called "Ja Va Ka". After it conquered the Srivijaya state in Sumatra, Sailendra dynasty continued to use name of "Srivijaya" in Sumatra because of it had the good meaning of this word, as „the winner“.

Srivijaya influence might have covered the Indo-China peninsula and islands in the South-China Sea. There were important instances at architecture and arts at Borobudur and Chandi in Middle-Java (Indonesia) which were built after Wat Vieng, Wat Long and Wat Kaew in Chaiya, as argued by Dr. Piriya Krairiksh, Venerable Buddhadasa, Sanphet Thammathikul and Dr. Quaritch Wales. Moreover, Dr. Piriya Krairiksh has stated that Chaiya was the center of Srivijaya from 7<sup>th</sup>-13<sup>th</sup> centuries A.D. Alastair Lamp (British), who worked at the Kuala Lumpur Museum in Malaysia, was also mentioned in Sajjachote (2004: 59) as having studied the history of the Melayu Peninsula in 1961 and to have found a lot of evidence about the trading relationship between the Tang Dynasty, the Middle-East and Srivijaya at Takuapa (Takuapa-Ban Don Bay route), from the 7<sup>th</sup>-9<sup>th</sup> centuries A.D. Later, the center at Takuapa lost its power so the center of trading was moved to Peng Ka Lung Boo Jung in Kedah, Malaysia. In the past, Dr. Quaritch Wales used to state that there was no interesting evidence around Palembang to support the claim oits being a large community in the past. Chaiya was believed to be its center.



**Figure 5:** Maximum extent of Srivijaya Empire around 8<sup>th</sup> century A.D., expanding, to the Malay Peninsula, Sumatra, and Central Java. The red arrows show the series of Srivijayan expeditions and conquests, diplomatic alliances, military campaigns, or naval raids.

**Source:** Adapted from Gunkarta Gunawan Kartapranata, (2009)

in [http://en.wikipedia.org/wiki/File:Srivijaya\\_Empire.svg](http://en.wikipedia.org/wiki/File:Srivijaya_Empire.svg) by Sippanan Nuanla-ong (2010)

### 2.2.2 Ancient Communities of the Historical Age

After the first community of the historic age, the community around Ban Don Bay had developed to become an urban society. Modern evidence shows the means used to control this society by using diplomatic policy, political policy, and commercial attaché policy. Examples are in overseas records (such as Chinese and Arab) and archaeological evidence.

Various kinds of archaeological evidence from the 10<sup>th</sup> to 18<sup>th</sup> centuries B.E. (5<sup>th</sup>-13<sup>th</sup> centuries A.D.) around Ban Don Bay show the linkage to the communities around the Tapee Basin, coast and mountains, and the urban communities around the port of the heritage sites around the coast, the main sites are at Laem Bodhi in Chaiya District, with much archaeological evidence of commercial activity with overseas from the distant past such as Chinaware of 12<sup>th</sup>-15<sup>th</sup> centuries B.E. or 7<sup>th</sup>-10<sup>th</sup> centuries A.D. (olive green colour). Locals could produce beads with methods learnt from India and the Middle-East. Interesting

archaeological evidence also is found in Ta Chana District, for example, many kinds of beads made from stone, glass, and jade at Ban Ta Muang near Wat Ampawas (Pra Song Mountain heritage site). For evidence of a Hindu community, a single Mukkhaleng (one kind of Sivaleng), the head of a Phra Visnu image, some parts of a Sivalenga, and the ruins of Phra Pikkhanasuan images and the heritage site in Wat Phra Pikkhanasuan were also discovered.

There are heritage sites around the basin such as Kuan Pun Pin or Kuan Takham and Wat Khao Srivichai (Pun Pin District). For example, there are many archaeological relics such as glass beads and gold beads (pumpkin style). Moreover, other evidence such as Chinaware (Tang and Zung dynasties), Arab coins, Phra Pim Din Dib, religious places, the base of a stupa at Kuan Punpin, and a Bodhisattva Avalokitesvara image (bronze) from the 12<sup>th</sup> century B.E., four Phra Visnu images (c 12<sup>th</sup>-13<sup>th</sup> centuries B.E. or 7<sup>th</sup>-8<sup>th</sup> centuries A.D.) and the foundations of religion sites at Khao Srivichai and Khao Phra Narai were found in small mountains. Furthermore, there is interesting evidence at Ban Kra Dax and Wat Tam Koo Ha heritage sites in Kanjanadit such as Mahayana Buddhist places in Koo Ha cave, and sculptures made from clay on the ceiling in Dvaravati and Cham styles from 14<sup>th</sup> – 15<sup>th</sup> centuries B.E. or 9<sup>th</sup>-10<sup>th</sup> centuries A.D., like those at Wat Kaew in Chaiya.

In interesting heritage sites at Vieng Sra and Chaiya, traces of ancient towns were found. The plan of Vieng Sra town was nearly square. The old Tapee River and Tal Canal were used as natural moats for this town. Nowadays, one can see the ruins of these moats. This town was on the transportation route between the two coasts, namely the ancient towns around Ban Don Bay and the ancient town of Nakon Si Thammarat. There is a variety of evidence such as sculptures of Buddhist origin. For example, Phra Sakkayamunee image (Buddha image) was one of two pieces of the oldest evidence in Surat Thani. It was in the Gupta style of India of the 11<sup>th</sup> century B.E. There are also interesting historical objects of Hindu origin from 12<sup>th</sup> century B.E. and a Phra Visanu stone image in the Jo La style from 15<sup>th</sup>-16<sup>th</sup> century B.E. (10<sup>th</sup>-11<sup>th</sup> centuries A.D.), and Hindu sculpture (Saivanikai) such as Phrasiva Pairava (a fierce person) in the Jo La style from the 15<sup>th</sup>-16<sup>th</sup> centuries B.E. (10<sup>th</sup>-11<sup>th</sup> centuries A.D.), which was the only such object found in the south of Thailand. Normally, such sculpture would be Phrasiva Pairava in the Sivalenga style such as in Satingphra (Songkha) and in Phang-Nga.

There is a variety of styles of Buddha images in Chaiya. For example, there are many Buddha images in Phra Borommatath Chaiya from Dvaravati, Srivijaya and Post-Srivijaya periods. Srichai and Hassapak (2000: 29-33) state that the ancient town of Chaiya dates from before the 14<sup>th</sup> century B.E. (9<sup>th</sup> century A.D.). Evidence to support the presence of Buddhism (Hinyana) in this community is such as sculptures similar to the Dvaravati style in the middle of Thailand. These show the relationship between Ban Don Bay and the ancient towns of the Chao Phraya basin in the Dvaravati Age. Other interesting heritage sites include Wat Vavon of the 12<sup>th</sup> century B.E, the Dharmachakra Stone at Tung Sub-District of the 12<sup>th</sup>-



13<sup>th</sup> centuries B.E. (7<sup>th</sup>-8<sup>th</sup> centuries A.D.), standing Buddha images (stone) at Wat Vieng and Wat Kaew of the 12<sup>th</sup>-13<sup>th</sup> centuries B.E. (7<sup>th</sup>-8<sup>th</sup> centuries A.D.), and a sitting Buddha image (in stone) at Wat Phra Borommathat Chaiya which is one of the oldest Buddha Images in Surat Thani during the 11<sup>th</sup>-12<sup>th</sup> centuries B.E. (6<sup>th</sup>-7<sup>th</sup> centuries A.D.). All mentioned imply that Hinyana Buddhism was introduced to Chaiya before Mahayana Buddhism, as it peaked around the 13<sup>th</sup>-15<sup>th</sup> centuries B.E. (8<sup>th</sup>-10<sup>th</sup> centuries A.D.).

A Bodhisattva Avalokitesvara image (in stone) is one important remain from around the 13<sup>th</sup> century B.E. (8<sup>th</sup> centuries A.D.), at Wat Sala Tung. However, Wat Kaew and Wat Long are the large (brick) heritage sites to support the status of Chaiya being the capital city of the Srivijaya era. Moreover, the size of the complete Wat Kaew and Wat Long was larger than Wat Phra Borommathat Chaiya in the past. The king might build these complexes for the Buddhism-Mahayana tradition. Their architectural styles resemble the "Chandi style" in the middle of Java in the 14<sup>th</sup>-15<sup>th</sup> centuries B.E. (9<sup>th</sup>-10<sup>th</sup> centuries A.D.).

Coedes (1959: 42) suggests that the relationship between Chaiya, the Sailendra Dynasty and Srivijaya could be one of family relationships such as the marriage between Phra Jao Samorn Tung Ka (son of Phra Visanu of the Sailendra Dynasty) with Jao Ying Thara (Phra Jao Sa Tu's daughter). Professor R. C. Machumta in Dissakul, 1983: 62 notes that the Sailendra Dynasty in Mid-Java probably came from Chaiya. However, M.C. Subhattharadis Dissakul disagreed with that, because "Sailendra" is a Melayu word (from the 12<sup>th</sup> century B.E.) discovered in mid Java in 1962. Therefore, the Sailendra could be the original dynasty in the center of Java. In fact, Srivijaya perhaps was a large empire or the name of a culture. In this research, it has been applied to a flourishing culture centered on the Melayu Peninsula. From many forms of evidence, Srivijaya could be the name of Chaiya in the 14<sup>th</sup> century B.E. Moreover, there is interesting evidence at Wat Vieng such as the Phra Naka image (a Buddha image covered with snakes) from the end of the Srivijayan age. Its base has letters in Khmer language, and inscription no. 24 talked about Prince Jantarapanu of the Thampornling escaping from the control of Srivijaya.

In terms of economy, society and culture in this age, there was a commercial community trading with the outside and the hinterland together with an agriculture area such as rice fields around Ban Don Bay for supporting the community. Laem Bodhi in Chaiya was a landmark changing to a commercial community station, port or seaport community and agricultural community in the 14<sup>th</sup> century B.E. (9<sup>th</sup> century A.D.). Laem Bodhi was the most important place in this state for producing beads. However, Srivijaya had great economic power and a strong culture. There was a variety of beliefs and religions here from Indian culture such as Buddhism (Mahayana) and Hinduism (Visanop Nigay and Sai Va Nigay). The king and people of Srivijaya derived Mahayana Buddhism that was the main religion. However, Hall (1968: 78) affirms that there is evidence that it lost power after 1773 B.E. (1230 A.D.) when Phrachao Dhammaraja Jantarapanu of the Thampornling state was a vassal of

Srivijaya. He had attacked Langka Island on two occasions where he lost the battle in the second. After that, the Thampornling state developed a good relationship with Sukhothai because it was dissatisfied with Srivijaya.

### **2.2.3 The Contemporary Age of Siam or Thailand**

The 19<sup>th</sup> Century B.E. (14<sup>th</sup> Century A.D.): the Age of Sukhothai, evidence shows that Chaiya was governed by Nakhon Si Thammarat (Thampornling) from the 18<sup>th</sup> century B.E. (13<sup>th</sup> century A.D.) before Sukhothai controlled a large area of the Malay Peninsula in the early 19<sup>th</sup> century B.E.

The Fine Arts Department (1958: 101) states that Phrajoa Roj of Sukhothai traveled to the south by sea as he sought the Phra Singhol (Phra Buddhasihing image is a style of Buddha image). Phra Sirithammanakon of Nakhon Si Thammarat gave him the Phra Buddhasihing image from the king of Langka. He sent a letter to Phra Roj regarding the selection of this image from his state for veneration in Sukhothai in 1799 B.E. (1256 A.D.) which suggested a good relationship between Nakhon Si Thammarat and Sukhothai.

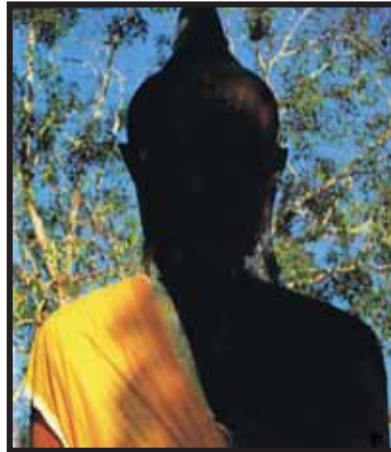
Srichai and Hassapak (2000, 44-45) observe that one part of the Nakhon Si Thammarat records stated that there was an important event concerning dividing the land at Bangsapan (Prajobkirikhan) between Taw U-Tong and Phrajoa Srithammasokkaraj in the Ayuthaya era in 1893 B.E. (1350 A.D.). This indicates that Nakhon Si Thammarat was neither governed by Ayuthaya in this period nor by Sukhothai in the previous period. It can be concluded that Chaiya and areas around Ban Don Bay were not ruled by Sukhothai either. Rather, Nakhon Si Thammarat probably was not ruled by Sukhothai, too.

### **3. Reviews of Literature Relating to Ancient Southeast Asia**

There are interesting chronicles, myths and inscriptions of China, Arabia, Indonesia, India, Sri Langka, Malaysia and Thailand about the history of Srivijaya. In addition, there are interesting debates about Srivijaya from various historians. For examples, there were many terms referring to the king of Srivijaya in 1318 B.E. (775 A.D.) such as the Chinese chronicle used the terms San-fo-ch'i Empire, Shi-l-fo-shi country and Nakhon Fo Si, Kan Tho Li Empire; in an Arabian chronicle, Sa Bak or Sa Ba Ka, Se Bu Za town, Maharaj island and Maharaj of Sa Bak Empire; and in Lanka chronicles, King Ja Va Ka of Srivijaya.



### 3.1 Chinese Chronicles and Myths



**Figure 6:** Buddha Image in Red Sandstone

**Source:** Adapted from Pongsopa (1997) by Sippanan Nuanla-ong (2010)

- Charonenwongsa (1985: 105) notes that Coedes (1918 and 1923: n.pag.) observes that Shi-l-fo-shi and San-fo-ch'i mentioned in the Chinese records must be the same place. That is the first record of the Srivijayan age, coming from the travel diary of Phra I-Ching, a Chinese monk.

- Wheatley (1961: 12) in Noonsukh (1982: 36-37) states that Chinese records of Chein Han Shu covered the travels of a Chinese from China to India in 400-450 B.E. who did not go by the sea route to India but across Co Cod Kra by land (10 days), thence traveling by sea for 2 months.

- D.G.E. Hall (1955, 1964, and 1968: 10-11) states that I-Ching observed that "Kun Lun" was a name for merchants from the South used by Chinese. Commerce was an important influence in this area.

- M.C. Chan Chirayu Ratchani (1995: 49) in Sajjachote (2004: 59) states that there were ten countries of the Southern Sea whose people respected Hinayana Buddhism, but excepting the Molyu. There was a small group whose people respected Mahayana Buddhism, although most people in Molyu were not Buddhists. Molyu might be country which, in 664-665 A.D., sent a group of commercial attachés to China twice, according to I-Ching's writing in 685 A.D. In 671 A.D., I-Ching noted that he learned the Sanskrit language for six months after he went to Molyu (it might be an old name of land in Indonesia such as Jambi) with the king of Srivijaya's support. He stayed there while waiting for the ship to India for around two months before going to Kaja port. Molyu was changed to be Srivijaya. M.C. Chan Chirayu Ratchani stated that to the south of Jambi was Palembang which was the capital of Srivijaya. This comment contradicted with I-Ching's diary on the fact that he had

stayed at Shi-li-fo-chi before he traveled to Molyu (Jambi). Besides, there was a related comment on page 54 of "The History of South West Asia Vol. I." D.G.E. Hall in Sajjachote (2004: 59) proposed that, in the Chinese document, there were mentions of two states in Sumatra. The first was Molyu in the South-East which was Melayu or Jambi in the present and whose location is near the Pa Thang River. The second was Shi-li-fo-li located to the south of Melayu. Its name was translated from "Srivijaya" in Sanskrit language to a Chinese pronunciation. However, Sajjachote (2004: 64-70) points out that the location of Molyu and Palembang corresponds with the diary of I-Ching who had stayed at Nakon Bodhi before going to Molyu. But the location of Palembang was to the south of Jambi (or Molyu) following D.G.E. Hall's history of South East Asia.

- Tuan Li Zeng and Sukolratthanamatee (1986: 4-5) state that there are important ancient documents of China such as the new historical record of the Tang Dynasty (1170-1449 B.E. or 627-906 A.D.) referring to Pan Pan state at the south of the bay near Cham (at the north of the bay) and Lang Ya Siw (40 days from Jiew Jo by sea). It said the fences of the local houses were made from wood and the heads of the arrows were made from stone. Their king stayed with Ji Long (Gold Dragon) while the people lived near the water. Monks ate meats but could not drink alcohol. Brahmans could neither eat meat nor drink alcohol and they were poor. In the first period of the Tang dynasty, there was a commercial attaché to visit the Jeng Juan king.

- Venerable Buddhadasa mentions that I-Ching visited the Melayu Peninsular before he went to India, and later returned to the Melayu peninsula after the India trip. There is much evidence of I-Ching's visit in the Melayu peninsula; for example, he mentioned people in the Melayu peninsula that looked like Chinese and their clothes were similar to Chinese, too. Many pieces of evidence about the market of international traders (Indian, Chinese, Arabian and Southern Thai) were found, to the effect that the main product was typically sugar in round shape.

- M.C. Subbhadradis Diskul (1981: n. pag.) claims that I-ching stated that the city of Srivijaya was inhabited by thousands of monks who carried out research on the sacred texts of Buddhism and whose way of life and discipline was exactly like that of the monks of Madhyadesa (India). From evidence of the merchant route, Srivijaya was a maritime state and had advanced skills in ship-building for marine journeys. However, Srivijayan people used a land route too.

- Panich, 1995: n.page states that there are many records about orthodox and strictly-practised monks in Srivijaya. There are examples such as I-Ching's record in Sakayakeerathi (a kind of sacred writing of Buddhism); there is also an inscription of Srivijaya recorded as the writing of Chayantha who was a senior monk (Phrarajsatavira); and in 1554-1568 B.E., Athissa's coming to Srivijaya. Those records stated that Buddhism in India was not orthodox because there were many Brahman practices mixed with Buddhism. Athissa (an

Indian monk) went to meet Ajarn Tammakeerathi to learn Buddhism for approximately 12 years. Thus, he came back to India to teach Buddhism in the Srivijaya style. Panich (1995: 66) declares that the last years of Athissa's life was spent teaching this Srivijayan Buddhism to Tibetans thereby bringing the pure Buddhism there.

- Panich (1995: 1) notes that, in 600-900 B.E. (57-357 A.D.), the king of the Sailendra Dynasty governed three important main basins, namely: The Chao Phraya basin, Tapee Basin and Khong Basin. The Chinese called them Chopo, and called Panom Funan the capital. Panich (1995: 116) adds that Khun Tien was a prince of Mo who took his army to Panom, a small state near Cham Pa Sak in which Liw Heai (Laos Ei) was governor. Khun Tien defeated Liw Heai and married her to be the first king of Panom in 622 B.E. (79 A.D.). Historical records of China reveal that the kings of Panom state and Pan Pan had the same name of "Khun Long". Khun Pan Wang (Hun Pan Huong) was Khun Tien's son. Khun Long Pan Pan was Khun Pan Wang's son who governed Pan Pan following his father. This story was the origin of Indian culture which then stretched from 600 to 1100 B.E. (57-557 A.D.). Khun Long Pan Pan delegated Khunpol Fun Man or Hoummoun to be the governor of Panom state. Panich (1995: 117) further states that Khun Long Pan Pan's younger brother was the governor of Suwannabhumi state in the Chao Phraya Basin. However, when Khun Pan Pan came back to Panom, Khun Fun Man killed him to take his position. Meanwhile, Khun Long Fun Man had to defend Thien Sun state by sea. There were five kings there who were descendants of Khun Long Pan Pan, in the meantime. Thien Sun had the best port locations to do business, which was a colony of Panom where the king was Kun Lun (Khun Long). After Khun Long Fun Man won the state of the Tapee basin, Khun Long Pan Pan's younger brother killed him. However, the navy of the son of Khun Long Fun Man invaded Suwannabhumi (Kim Lin) indicating that Panom was possibly a major power in the period 768-788 B.E. (225-245 A.D.). At the same time, lineages from India such as Hoo, Hud To, and Brahman were respected by people as they gave their daughters to marry with them. Those Brahmans did not return to India.

#### Relationships of Panom (Funan), Dvaravati and Srivijaya with the Sailendra Dynasty

Panich (1995: 115) states that the kings of the Chao Phraya Basin and the king of Pan Pan (at Vieng Sra) in the Tapee Basin were related to the Panom Empire (Funan), deriving from King Asoka of Makoth. The Chronicle of Yunnan stated that King Asoka of Makoth married a Princess of Ta Lee Fu (Chieng Meng Kui) and had three sons. The youngest son was Pax Fun or Pax Wang, a strict Buddhist eating only rice.

One line of the descendants of King Asoka had moved from Ta Lee Fu to Suwannabhumi to build a city in 600 A.D. in the Tapee Basin (Vieng Sra), called Yawa Taweep, meaning Mountain. The descendants of King Asoka called themselves Java, in the Sanskrit language, which has the same meaning with the Sailendra. Many places around the

Tapee Basin have the same meaning of names as of the Sailendra such as Kirirattanikom, Panom, and Sing Khon Cave. In addition, the other descendants of King Asoka in Eye Laos and Nan Jao were also Buddhists.

#### Daravati and Srivijaya as descendants of Panom

Wallibhodom (1982: 82) states that, from Chinese records, there was a state around Ban Don Bay. One record said that the governor sent an envoy to China in the Laing Dynasty. There is another record of Kiaw Chan Yoo (Brahman Kon Tan Ya), a governor of Funan (after Ju Yan Tan, 9<sup>th</sup>-10<sup>th</sup> centuries B.E. or 4<sup>th</sup>-5<sup>th</sup> centuries A.D.), who used to be a Brahman in India and later claimed to hear some voice from heaven ordering him to be a king at Funan, so he traveled to Pan Pan. Panich (1995: 118) notes that in 969 B.E. (426 A.D.), after people of Funan (Panom) heard this story, they invited Brahman Kon Tan Ya from Pan Pan to be their king at Panom for he came from a line of the Sailendra Dynasty against the fact that the previous kings had not come from the line of the Sailendra Dynasty, and were not considered to be religious kings. Those kings had brought a lot of disorganization and distress to Panom. Later, Brahman Kon Tan Ya changed the rule of Funan into an Indian-like one.

The name of the Brahman Kon Tan Ya was Khun Long In or Intaraworamatawa. His son was Khun Long Chai (Chaiworamatawa). Historians have called him Kon Tan Ya Chaiworama because many kings had the same name as Khun Long Chai. Panich (1995: 118) states that in the Khun Long Chai era Buddhism was flourishing. He sent a merchant ship of his navy to trade with Kwang Tung. In 1027 B.E. (484 A.D.), Khun Long Chai sent Phra Nak Ca San with an envoy group to the grand palace of China to report that Panom had both Brahman and Buddhism and that people respected Ma Ha Suan (a Phra I-suan or a Phra Visnu). The historical records of China showed that Buddhism was flourishing in the Khong Basin until the Cham Pa state around 1000-1100 B.E. (457-557A.D.). According to Panich (1995: 118) when the envoys came back, the ship was wrecked in Java. However, Phra Nak Ca San could help people return to the country. This showed that the capital of Panom was near Cham Pa Sak or Sri Sra Kas. Khao Pra Vi Here castle was to be near the capital because it was the place of Sri Kha Rea Suan.

#### The Rise of Khmer (Janla)

Regarding the rise of Khmer (Janla), Panich (1995: 119) notes that, in this period, the Khmer developed on low land. Their origin was from Brahman Cham Bhoo and Nang Nak. Later, Panom could control the Khmer as the Queen of Khmer was Khun Long Chai's minor wife. Khun Long Chai sent his son (Rutaraworama) to govern there from 1057-1088 B.E. (514-545 A.D.) Then, many wars with Panom occurred. One line of princes who were not from Khmer had moved to the Khong basin (Nakon Panom). Panich (1995: 119) states that another line of them built Nakon Dvaravati Sri Ayothaya (Ayutthaya) at the old Oou Tong which used to be the location of Suwannabhumi.

- Srichai and Hassapak (2000: 68-69) note that Chao Ju Kua was a head of the Customs Department of Fukien Province in China in 1225. He wrote about Chu Fan Chin where he recorded the history of Southeast Asia in this book; although he did not travel by himself, still he collected the histories from chronicles of China and the interview with Chou Chu Fei who was the head of Customs Department of Kwang Tung Province in China. Chao Ju Kua said that there were four regions in the Southern Sea, namely Cham (Champa), Large land, San Fo Tsi and Chawa. In the Tang dynasty period, the town of San Fo Tsi (Fo Tsi) was near the river above which people built their houses. San Fo Tsi, located near the sea, held a power to control the journey of foreigners both on land and by water. In this era, San Fo Tsi used the iron chains for opening and closing the straits for protecting against the danger from pirates and getting taxation from trades.

### 3.2 Arabian Chronicles and Myths



**Figure 7:** Cock-fighting, Antique pond in Chaiya and Thai southern house in Southern Thailand

**Source:** Adapted from Pongsopa (1997) and Sthapitanonda and Mertens (2005) adapted by Sippanan Nuanla-ong (2010)

- Srichai and Hassapak (2000: 71-72) and Srijamlong (1993: 73) state that Suleiman's record was an important document of the Arabians. Suleiman was an Arabian merchant who wrote about the stories of Sabak (Srivijaya), as once he mentioned cock-fighting was an interesting sport of Srivijaya. When a cock was the winner in cock-fighting, it would belong to the king so the owner of the winning cock had to bring a gold brick to the king for returning the fighting cock to the owner. That was one of the income sources of the king of



Srivijaya. After the king got a gold brick, he would throw that gold brick into the pool in front of his palace. He liked to watch reflections from sunlight and gold bricks. This showed the wealth of his realm.

- Srichai and Hassapak (2000: 72) note that Masudi recorded about the wealth of Sabak. He was an Arab merchant who said that every king of this empire were called Maharaj, who controlled populations and powerful armies. The travelers had to pass Sabak for the quick journey. And this land was enriched by many perfumed woods.

- Srijamlong (1993: 73) notes that there were many stories of the peaceful society of Srivijaya in Arabian records. For example, local people did not lock their houses at night because there was no theft. People outside wondered about this story so they tried to test it by putting a block of gold on the roadway and found that the gold later was still in its first place.

- Srijamlong (1993: 73) mentions interesting chronicles about the power and flourishing of the Srivijayan world such as the story about the king of the Khmer and the king of Srivijaya in which Srivijaya won in fighting and spread its power to Sumatra and some parts of Java. Later it built a large structure in Mahayana Buddhist style at Borobudur in Java for attracting people and changing their religion to Buddhism. Although it took a long time to build Borobudur from 9<sup>th</sup> – 12<sup>th</sup> centuries A.D., it could not attract people there to follow Mahayana Buddhism.

มหาวิทยาลัยศิลปากร สงขลา

### 3.3 Indonesian Inscriptions



**Figure 8:** Boddhi Tree and Magic Water

**Source:** Adapted from Pongsopa (1997) by Sippanan Nuanla-ong (2010)

- Sajjachote (2004: 45) states that the name of Chaiya came from Srivijaya as it was subsequently called Chaiya (meaning “win”) for short. Inscription no. 23 (writtng in 775 A.D.) at Wat Vieng stated that the name of the king of Srivijaya was Fo-Shi (Chinese language). I-Ching said that Srivijaya and Fo-Shi mean Bodhi in the Sanskrit language. The author suggests that it is consistent with the Talungtoovo Inscription in 684 A.D. at

Palembang. Sajjachote (2004: 45) argued that the interpretation gave hints that Palembang people respected Bodhi (Srivijaya or Chaiya) and the Triple Gems they had. It can be seen, there are many pieces of evidence and ruins to support the argument that Chaiya and Palembang might have been the centers of Srivijaya at different times.

- D.G.E. Hall in Sajjachote (2004: 59) stated that the inscription at Ka Tu Kan Boo Kit mentioned Molyu was located near Palembang. Professor Coedes believed that Palembang was the capital of Srivijaya because of the finding of the inscription Ka Tu Kan Boo Kit at Palembang. Prof. Bocari suggested the inscription at Ka Tu Kan Boo Kit (in line 7) told that the armed forces or navy of Srivijaya took U-Bang (Palembang) as its colony. Nevertheless, Professor Coedes did not believe it because it was just a draft paper.

- D.G.E. Hall in Sajjachote (2004: 59) pointed out that the inscription of Ta Lang Tu Va recorded that the king of Srivijaya built the irrigation system for agriculture in Palembang (called "Buddhakaset Garden") after Srivijaya colonized Palembang and the king of Srivijaya built many sculptures in Mahayana Buddhism for people's attraction. Moreover, the inscription of Ta Rang Too Vo in 684 A.D and that of Ta La Ka Ba Too at Palembang recorded that Tantra's tradition would curse people who did not respect Mahayana Buddhism and cause them bad luck, illness or death. Tantra would protect only people who were honest and respectful to the king of Srivijaya. Srivijaya took Bang Ka Island to control the Sunda Strait. People had to drink the sacred water to show their sincerity, as one of the traditions of Srivijayan culture to control the Melaka Strait or Triburi before the Sunda Strait.

- Sajjachote (2004: 59) stated that the inscription of Ko Ta Ka Poo in 686 A.D. at Bang Ka Island in the west of Palembang shows that the arm forces or navy of Srivijaya attacked the land of Java to spread Srivijaya's power. Another inscription of Phrajao Sanchai (King of Yawa Tawee) in Java, in 732 A.D., mentioned that Phrajao Sanna's queen was Phrajao Sanchai's sister. He governed people with love like that of father and son. Phrajao Sanchai was a smart warrior. He won in battles in Bali, Sumatra and Cambodia and governed Triburi port, the reward from the king. He also controlled the Melaka route. On the other hand, information in the inscription of Param Banan I in Java pointed out that Phrajao Panu (King of the Sailendra Dynasty) governed Middle-Java. Phrajao Sanchai (King of the Sanchai Dynasty) governed East-Java and the king of Sailendra governed Middle-Java, sharing government between the two dynasties. However, they had good relationships because the royal family members of Srivijaya married members of the royal family of Java.



a. Princes of Siam Kōk and its elephant army on the wall of the veranda of Nakon Wat or Ankor Wat and Prince Jatucam and Prince Rammatep in Jatukamrammatep doorframe at Wat Phraborommathat Nakon Si Thammara (top right)

b. Srivijaya and Thailand was “Kitchen of the world”, “Golden land” and it is a “Buddhist land” (bottom right)

c. Thailand is called “Kitchen of the world” and “Buddhist land” that shows identity and authenticity of Srivijaya world. Moreover, there are many gold sites. It is called “golden land”. In 2009 A.D., Land Department of Thailand get survey and discovery a lot of gold in thirty-one Provinces such as Bansapan in Pravubkirikhan and Tomox in Narativas. It’s estimate about seven hundreds tons. (bottom)

d. Elephant was a landmark of Siam and Srivijaya, for example, picture of princes of Siam and elephant army on the wall at Ankor Wat. (top middle and right)

**Figure 9:** Significance of Srivijaya was a Center of Trade and Buddhism

**Source:** Adapted from [http://www.suriyunjuntra.com/data/สุวรรณภูมิ\(๙๗-๒๐๐๓\).doc](http://www.suriyunjuntra.com/data/สุวรรณภูมิ(๙๗-๒๐๐๓).doc) (August, Source: Adapted from Pongsopa (1997) by Sippanan Nuanla-ong (2010) and Sippanan Nuanla-ong (2007)





- a. King Rama IX and one of his white elephants - (top left)
- b. King Rama IX and one of his white elephants - (top right)
- c. White Elephant – Symbolic of national flag in 1855-1916 (bottom left)
- d. King Rama V gave Gedung Gajah to Indonesia in 1871 which is an elephant in bronze at National Museum in Jakarta, Indonesia. Moreover, from Matichol Newspaper(1998) states that in 1998 the Royal Forest Department of Jakarta, Indonesia used to employ the Thai elephant trainers and elephants from Thailand to practice Indonesian elephant trainers and elephants at Jakarta. That shows the experts about elephant in Thailand. (bottom right)

**Figure 10:** Siam and Elephant

**Source:** Adapted from <http://www.raorakprajaoyuhua.com/bio/elephant.htm>, <http://atcloud.com/stories/51567>, <http://chor-chang.exteen.com/20091025/entry>, [http://th.wikipedia.org/wiki/%E0%B9%84%E0%B8%9F%E0%B8%A5%E0%B9%8C:War\\_flag\\_of\\_Thailand\\_\(World\\_War\\_I-Obverse\).svg](http://th.wikipedia.org/wiki/%E0%B9%84%E0%B8%9F%E0%B8%A5%E0%B9%8C:War_flag_of_Thailand_(World_War_I-Obverse).svg)

### 3.4 Indian Chronicles and Inscriptions

- Srichai and Hassapak (2000: 24-25) states that Kampee Mahanittas (Scripture) of India, Indians were traveling to both the west and the east of the Melayu Peninsula. They had changed the old economic system (hunter - gatherer) to an agricultural system with the inundation system for rice agriculture.

- Wallibhodom stated that there is important evidence from the 5<sup>th</sup>-6<sup>th</sup> centuries B.E. (1<sup>st</sup> century A.D.) such as a document from India about commerce and wealth in Suwannabhum: Wallibhodom (1982: 68) notes that Kampee Milintapanha (scripture) in 500 B.E. told about traveling by sea. Noonsukh (1982: 36-37) states that Kampee Mahanittas (scripture) of the 7<sup>th</sup>-8<sup>th</sup> centuries B.E. (2<sup>nd</sup>-3<sup>rd</sup> centuries A.D.) mentioned many seaports. Hatta (1998: 1), in turn, stated that Ptolemy in the 7<sup>th</sup>-8<sup>th</sup> centuries B.E. (2<sup>nd</sup>-3<sup>rd</sup> centuries

A.D.), on the position of the Golden Khersonese, reported many seaports on the coast and the trade of India with the Romans in goods that came from South-East Asia.

- Wheatley in Srichai and Hassapak (2000: 24-25) observes that in the Ramayana story it is stated that Yawa Taweeep means Silver and Gold islands; and Way Purina means Taweeep or continent. This supports the idea that India changed to purchase gold from the Romans to South-East Asia, and so it was called Laem Tong (Suwannabhumi), meaning the lands of gold. These poems in the Sanskrit language told the story of the eastern land of the Indian Ocean such as Ramayana and Mahabharata stories.

- Mahabharata was an important influence from India to Srivijaya's belief that presents the spirit of Indian civilization. There are varied characteristics of persons and varied stories (both of family, society, religion and politics). The conclusion of the Mahabharata in that, anger and greediness destroy everything. Human has to honest with the oath and promise. In addition, justice brings to peaceful society. Moreover, the winner is the person who can destroy defilement in his mind. Ramayana and Mahabharata are over - views of India's way of life.

- Srichai and Hassapak (2000: 82) note that an inscription of Southern India in Rachan Jola I (Chola) in 1030 A.D. to 1033 A.D., told that Jola was not satisfied with Srivijaya because Srivijaya controled the monopoly market in Southeast Asia, so the army of Jola pillaged Srivijaya. This inscription noted that Srivijaya was the name of Srivijaya's victory arch, and there were many elephants in Srivijaya's army. The surrounding areas of Srivijaya had many mountains and water. In addition, it had a lot of honey.

### **3.5 Sri Lankan Inscriptions**

Thammathikul (1995: n.pag.) states that the Suwannapurawong chronicle of Sri Lanka and annals of China agree on the history of Suwannabhumi or the Funan Empire. There was an important relationship between the Sakaya Dynasty and other old dynasties in this area. The story was about Prince Jatukam and Prince Rammatep, sons of Prince Sumanasamanan (Prince Sumit) who created Suwannabhumi or the Funan Empire in the 3<sup>rd</sup> century B.E. The Suwannapurawong chronicle of Sri Lanka revealed that Prince Sumanasamanan was related to Phra Mahintara (his uncle), King Asokamaharaj (his grandfather) and Queen Vatisadhivi (his grandmother).

Thammathikul (1995: n.pag.) states that Queen Vatisadhivi was a member of the Sakaya Dynasty, as of the Buddha. She had to move to Vatisa City to avoid the annihilation of the Sakaya Dynastry. Later, she married King Asokamaharaj while he was Mahaouparaj of Ouchani City and became the king of Palathibuth. However, Phra Mahintara was a venerable monk in Sri Lanka, while Prince Sumanasamanan was the head representative of Dharma who had invited Buddhist female monks to be ordained in Sri Lanka, with a relic and the alms bowl of the Buddha. Later, Prince Sumanasamanan went to Suwannapura by sea (via the

Indian Ocean), where he met Princess Chandra (meaning the moon) who was a daughter of King Suwannapura and fell for her beauty before leaving the monkhood and marrying her.

Thammathikul (1995: n.pag.) states that Princess Chandra did “Dhevi Hang Phravach Lae Jakkawal” (Princess learned about the universe). She graduated from Takkasila Institute, as an expert in languages. Prince Sumanasamanan was her consort who was meant to be the King of Suwannapura. The chronicle of Sri Lanka indicates that Buddhism was flourishing in the Prince Sumanasamanan age because of his support. People called him “Phrajao Srithammasok Maharaj of Suwannapura”. Princess Chandra had two princes, Jatucam and Rammatep. They learned a high level of liberal arts and politics from their mother and a teacher at Takkasila. Phrajao Srithammasok Maharaj and his princes extended the territory of India, to Indo-China and Yunan. Their influence continued as they spread Indian culture and Siamese language until the present time. Moreover, there is a same story of Princess Chandra in Vieng Sra District in the Surat Thani and Nakhon Si Thammarat areas. From this information, it could be assumed that the port of Suwannapura might be on the southern peninsula of Thailand and Suwannapura could be one site in Vieng Sra District, Surat Thani. It can be concluded that the age of Thailand is not less than 2,200 years old.

However, Thammathikul (1995: n.pag.) states that Phra Tong, according to the Nang Naka story (Khmer traditional history) which talked about the origin of the Khmer Empire, was influenced from the spreading of the influence of Prince Jatukam and Prince Rammatep. Chinese chronicles stated that “Jala Kok” used to be a colony of “Funan Kok”. Moreover, the Laos chronicle declared that in Poo Jao Laos Jok and Khun Boolamarajtiraj, stories moved to the north of Thailand and Laos for the creation of a new city, regarding the Java Melayu chronicle’s same story.

### 3.6 Thai Chronicles and Inscriptions



**Figure 11:** Inscription no.23 (left) and Inscription no.24 (middle and right)

**Source:** Venerable Buddhadasa (1997)

- The inscription no. 23 was the first evidence linking Srivijaya to Surat Thani, in 1318 B.E. (775 A.D.), found at Wat Vieng and mentioning the name of the king of Srivijaya as Fo-Shi (Chinese language). I-Ching said that Srivijaya Fo-Shi means Bodhi in the Sanskrit language. This inscription explained the relationship between Sailendra and Middle-Java because Phrajao Visnu was the king in the chronicle of Lanka. He made the plan for Borobudur before going to Tampornlinga to fight with his enemy and subsequently died in this fighting.

- From many pieces of evidence, Srivijaya might be the name of Chaiya in the 14<sup>th</sup> century B.E. Venerable Buddhadasa (1997: 44-45) has pointed out that inscription no. 23, written in Sanskrit, told the good reputation and merit of the king of Srivijaya and the significance of his „Three Chedi, although Professor Coedes thought that these might refer to three castles. From this inscription, these chedi were located in a straight line.

- Srichai and Hassapak (2000: 200) state that in the history of Java, it was mentioned that Phrajao Sanchai governed Khmer, indicating the ruling of Srivijaya over the nation. In 774 A.D., the Srivijaya navy fought with Champa and easily won the war. Moreover, Phrajao Sattayaworaman of Champa wrote about the vicious people of Srivijaya who destroyed Viharn Ponakar and took some sculptures and Eak-Mukkkhalung (Hindu objects). This story and evidence matched with the story at Ta Chana School, Ta Chana District in Surat Thani such as the head of Visnu in stone (Champa Art) and Eak-Mukkkhalung in Gupta age (its style decorated with the face of Siva). Srivijaya governed many lands and spread Buddhism to them such as Sumatra, and Champa. In 775 A.D., three chedis (castles) were built to celebrate the spreading of Buddhism as found in Inscription No. 23. Two of the three chedis were built for Boddhaisattva Avalokitesvara images (Pattamapani and Vajrapani) and the last chedi for Buddha image.

- Inscription no.24 might have been found at Wat Sama Meung in Nakon Si Thammarat. There was no source citation for the person who discovered or wrote it. Professor R. C. Machumta in Dissakul (1983: 62) notes that Inscription no. 24 talked about Phra Jantarapanu of the Thampornlinga escaping from the control of Srivijaya.

- Panich (1995: 118) notes that a chronicle of Phra That Panom declared that Chulaneeprommatath was a party that helped build the structure of Phra That Panom. It was recorded that a commander in chief of China brought many sacred writings of Buddhism from the Cham Pa Kingdom (Vietnam).

- The name of the king of the Sailendra dynasty followed the name of a god such as Phra In, Phra Visnu, Phra Ram and Phra Panu. There was a story about Phra Visnu who was a king of the Sailendra dynasty in the inscription of 1318 B.E. Venerable Buddhadasa (1997: 72-80) affirms that the chronicle of the north told of the origin of the Emerald Buddha Image. It mentioned Phra In and his son (Phra Visnukammatepbuth) who governed Pthalibuth. Panich (1999: n.pag.) states that the story of them traveling by horse to find a big

lump of emerald for carving an Emerald Buddha image to give to Phra Nakasan who was an Arahant (the perfected monk). Phra Visnu made the Emerald Buddha image and it was in Pathalibuth.

- Srichai and Hassapak (2000: n.pag.) affirm that in the history of Srivijayan age, there was passing a chain across the river to serve as limit the passage of ship for safety and taxation in trade.

From the above stories, historians and archaeologists who study Srivijaya history have used the chronicles, myths and inscriptions which related to Srivijaya compared with other evidence. The stories in the past presents the lifestyles and beliefs of people in that age to understand the Srivijaya's society.

### **3.7 Sejarah Melayu or Malay Annals by C.C. Brown (1983)**

The author would like to introduce some parts of Sejarah Melayu or Malay Annals that is interesting evidence for studying history of ancient Southeast Asia such as Malaysia, Indonesia, Siam and Singapore (Temasek or Singapura). However, it was flourishing after Srivijayan age. Malay Annals were about genealogical tree and the royal command to the descent of Malay Rajas (Malay Kings) that was descendants of Alexander because he married with the daughter of Raja Kida Hindi and Raja Chulan's descent into the sea. Sejarah Melayu describes the history and kinglist from native sources that was the history of the Straits of Malacca around 15<sup>th</sup> century A.D. A part of this story was about defeat Malacca by the Portuguese. Majapahit Empire and Seri Iskandar Shah were very famous stories in the Sejarah Melayu or Malay Annals that was romantic story that described about social, politic and other environments. Specially, it was about origin of Singapore. There were some harmonious customary ceremonial and tradition between Malay Annals and Srivijaya stories such as cock-fighting and trade. In addition, there were interesting stories about political concern in Sejarah Melayu such as: marriage between dynasty of Malay and other dynasties; the great navy; passing a chain across the river to serve as boom and restrict the passage of ship in and out Singapura; and the story between Rajas (Kings) and elephants. The author thinks that it is still confuse about name of people and places in Sejarah Melayu or Malay Annals. However, Sejarah Melayu or Malay Annals has benefits to compare the history of Srivijaya with other communities after the Srivijayan age.

### **3.8 Debate about Srivijaya**

The Srivijayan age had a long history stretching from pre-history to the recorded historic periods. There are both important archaeological evidence and historical records for the study of Srivijayan civilization. However, there is a confusing picture of its history which has not yet been concluded. Debates continue as to where the kingdom and its capital were



and whether it was a large empire, or just a small state, and the name of the culture. For this dissertation, it is assumed to a flourishing culture.

Srichai and Hassapak (2000: n.pag.) state that there are many arguments and debates between academics about Srivijaya influence. In the past, the story of Srivijaya influence had not been uncovered until the discovery of the word „Srivijaya“ in three inscriptions in 2461 B.E. (1918 A.D.) by Professor Coedes. He was the head librarian of the National Library, while reading the inscriptions no. 23 and 23 Ko. The first person who wrote the *Srivijaya Story: Le Royaume de Crivijaya* (B.E.F.E. XIII. 1918, No.6), he claimed that the capital of Srivijaya was in Sumatra (Palembang). In 2462 B.E. (1919 A.D.), Krom and Wogal also report that the capital of Srivijaya was in Sumatra (Palembang) and also mention about beautiful and extensive architecture in Java (“De Soematraansche periode in the Javaansche geschiednis,” (Leiden, 1919.). This supports Professor Coedes’s claim. In 2465 B.E. or 1922 A.D. Fernoens wrote the paper “Srivijaya in Sumatra” (“L' Empire Sumatranais de Srivijaya.” *Journal Asiatique*, 1922.) whose contents also support Professor Coedes’s theory. In 2472 B.E. (1929 A.D.). Sthaththerhim (A Javanese Period in Sumatran History, Surakarta, 1929) states that the capital of Srivijaya at Sumatra (Palembang) should not be fully confirmed because there was nothing there, therefore, he rejected the theory of Professor Coedes. In 2477 B.E. (1934 A.D.), Professor R. C. Machumta also rejected the theory of Professor Coedes that Sumatra (Palembang) was the capital of Srivijaya because of the non-existence of important evidence there. He wrote two articles: “The Sailendra Empire.” *J.G.I.S.* Vol. I., part 1. and “Les Rois Sailendra de Suvarnavdipa,” *B.E.F.E.O.* XXXIII. 1. He argued that Professor Coedes did not have a correct translation of the inscription and historical record about Srivijaya. Srichai and Hassapak (2000: n.pag.) claim that Professor Coedes had mixed the history of Srivijaya and that of the Sailendra dynasty into one story after reading two pages of the inscription no. 23 ( written in 1318 B.E. or 775 A.D.). Furthermore, there was no physical evidence in Sumatra, only in Java. The capital of this empire should be located in the place where Inscription no. 23 had been found. Moreover, in the 9<sup>th</sup> century A.D., if there was a Srivijaya in Sumatra, it may have been for a short time and it was not from the Sailendra Dynasty. In addition, Nindej (2010) states that Borobudur at Indonesia was an interesting large trace to support that Indonesia was the center of Srivijaya. King (2008: 171-179) states that the lucks of Srivijaya were closely entwined with trade with China and with the sanctioning or otherwise bestowed by the royally power. There is some controcersy over the location (s) of Srivijaya-Melayu but he thinks that its commonly pointed site is present-day Palembang and current archaeological work supports this view.

In 2478 B.E. (1935 A.D.), Dr. Quaritch Wales conducted research in the area of Takuapa to Ban Don Bay, Vieng Sra, Nakon Si Thammarat, Phattalong and other provinces in the middle of Thailand that were pathways of Indian culture (*Indian Art and Letters*, Vol. IX, No.1). He argued that, first, Srivijaya was on the north of Laem Melayu (the north of Melayu),

which was called Ja Va Ka from inscription no.23 from 1318 B.E. (775 A.D.). After that, it could conquer and control the Srivijaya state in Sumatra and used this name for its empire's name. The capital of the Srivijaya Empire was at Chaiya, where there was significant evidence such as many beautiful Phra Pim Din Dib images and many places received Srivijaya arts from Chaiya (but not from Palembang), such as Borobudur in Java. His hypothesis was very different from Professor Coedes's argument. However, Venerable Buddhadasa (1997: 46-50) confirms that in 2478 B.E. (1935 A.D.), Dr. Riyinal Lermea wrote an article on Buddhist art in Siam, on page 38 indicating weakness in the evidence of Professor Coedes about the Srivijaya Empire. However, he mentioned that the Srivijaya history was important, especially for people interested in Ban Don Bay where there was the most evidence of the Srivijaya Empire.

In conclusion, the above documents confirm that the stories of settlement around Ban Don Bay tell of the roots of belief, culture, art, lifestyle and wisdom of people in the past. That relates to Srivijayan activity and their relationship to people overseas. The author thinks that Thai, Malaysia and Indonesia has similarly history and many stories of them could be from the same sources such as Chinese, Sri Lanka, Arabian record. Because, these countries are the Southeast Asia that have similarly geography, weather and natural resources. However, it has different interpretation about locations of Srivijaya. The author thinks that center of trade and Mahayana Buddhism of Srivijaya was landmark of traces in southern Thailand to support Chaiya might be a center of Srivijaya. Specially, Buddhism in Chaiya is still alive and well known at the present day. Moreover, Inscription no. 23 and 24 and traces of Chedi in Wat Kaew, Wat Vieng and Wat Phra Borommathat Chaiya were important evidence to support Srivijaya history.

The following section 5 will review the the ancient traces of Srivijaya heritage relating to beliefs, culture and arts of Srivijaya. The stories and chronicles help understand the background the ideology of Srivijaya culture, this material is summarized in the following Timeline 2.3 as a guid to review that follows.

4. Beliefs, Culture and Arts of Srivijaya

<p><b>Timeline (Month B.C.)</b></p> <p>1000 - 1000</p> <p>900 - 900</p> <p>800 - 800</p> <p>700 - 700</p> <p>600 - 600</p> <p>500 - 500</p> <p>400 - 400</p> <p>300 - 300</p> <p>200 - 200</p> <p>100 - 100</p> <p>0 - 0</p> <p>100 - 100</p> <p>200 - 200</p> <p>300 - 300</p> <p>400 - 400</p> <p>500 - 500</p> <p>600 - 600</p> <p>700 - 700</p> <p>800 - 800</p> <p>900 - 900</p> <p>1000 - 1000</p>	<p><b>Historical Events</b></p> <p>1000 - 1000: The first Srivijaya inscription, the Canggal inscription, is dated to 775 AD.</p> <p>900 - 900: The Srivijaya empire reaches its peak under King Indravarman I.</p> <p>800 - 800: The Srivijaya empire begins to decline.</p> <p>700 - 700: The Srivijaya empire is at its height.</p> <p>600 - 600: The Srivijaya empire is at its height.</p> <p>500 - 500: The Srivijaya empire is at its height.</p> <p>400 - 400: The Srivijaya empire is at its height.</p> <p>300 - 300: The Srivijaya empire is at its height.</p> <p>200 - 200: The Srivijaya empire is at its height.</p> <p>100 - 100: The Srivijaya empire is at its height.</p> <p>0 - 0: The Srivijaya empire is at its height.</p> <p>100 - 100: The Srivijaya empire is at its height.</p> <p>200 - 200: The Srivijaya empire is at its height.</p> <p>300 - 300: The Srivijaya empire is at its height.</p> <p>400 - 400: The Srivijaya empire is at its height.</p> <p>500 - 500: The Srivijaya empire is at its height.</p> <p>600 - 600: The Srivijaya empire is at its height.</p> <p>700 - 700: The Srivijaya empire is at its height.</p> <p>800 - 800: The Srivijaya empire is at its height.</p> <p>900 - 900: The Srivijaya empire is at its height.</p> <p>1000 - 1000: The Srivijaya empire is at its height.</p>
<p><b>Beliefs, Culture and Arts of Srivijaya</b></p> <p>The Srivijaya empire was a powerful Hindu kingdom that flourished in Sumatra, Indonesia, from the 7th to the 13th century AD. It was a major center of Buddhist learning and art, and its influence spread throughout Southeast Asia.</p> <p>The Srivijaya empire was a powerful Hindu kingdom that flourished in Sumatra, Indonesia, from the 7th to the 13th century AD. It was a major center of Buddhist learning and art, and its influence spread throughout Southeast Asia.</p> <p>The Srivijaya empire was a powerful Hindu kingdom that flourished in Sumatra, Indonesia, from the 7th to the 13th century AD. It was a major center of Buddhist learning and art, and its influence spread throughout Southeast Asia.</p>	<p><b>Timeline (Month B.C.)</b></p> <p>1000 - 1000</p> <p>900 - 900</p> <p>800 - 800</p> <p>700 - 700</p> <p>600 - 600</p> <p>500 - 500</p> <p>400 - 400</p> <p>300 - 300</p> <p>200 - 200</p> <p>100 - 100</p> <p>0 - 0</p> <p>100 - 100</p> <p>200 - 200</p> <p>300 - 300</p> <p>400 - 400</p> <p>500 - 500</p> <p>600 - 600</p> <p>700 - 700</p> <p>800 - 800</p> <p>900 - 900</p> <p>1000 - 1000</p>

Timeline 3: Srivijaya Heritage



## **4. Beliefs, Culture and Arts of Srivijaya**

### **4.1 Sailendra Dynasty and Kampuch Dynasty**

The kings of both Dvaravati and Cambodia received Panom culture in the period 1100-1200 B.E. (557-657 A.D.), as historical records of Dvaravati culture and Srivijaya culture used Indian and Khmer languages. Moreover, those of Sukhothai also used Khmer and Thai language during the Pho Khun Ram Kam Hang era including an old Khmer language form (Khom Wad). Panich (1995: 119) states that the monarchy can be separated into two dynasties. The first were the kings from the Sailendra Dynasty who respected Phra I-Suan (Shiva) such as the Kings of Dvaravati and Lawo. The second were the kings from the Cambodia Dynasty (Kampuchwong or San Chai Dynasty) who respected Brahman and Phra Shiva. In addition, the Sailendra Dynasty and the San Chai Dynasty had close relationships since they were cousins.

### **4.2 Beliefs of the Southern Community**

There was a varied society in the southern community. Jemsawass and Noonsuwan (1982: 114) have argued that culture and beliefs of the southern community consisted of religion, occupation, environment and education. The first is the religions which came from India and Mid-East civilized nations. The southern community got Brahman and Buddhism from India and Islam from the Mid-East. These religions give ways of life and important knowledge for people from the past to the present such as in arts, morality, folkways, norms of life, law and tradition. Next is the occupation of the southern community, agriculture, that people have much knowledge and experiences about the human, nature and super-nature. For example, there are many traditions about farming such as Kantamklun Khaw (rice tradition), Kantamklun Kwai (buffalo tradition), Kanraaknaklun (farming tradition) and the tradition of gods and guardians. Third is the environment where the culture and beliefs rely on geography and weather. The last is to be considered in education where by people can learn from their ancestors and Bharman's document. However, they respect Buddhism for the philosophy of their life.

### **4.3 Chao Phraya Basin as the Center of Dvaravati Art (around 1100-1200 B.E. or 557-657 A.D.)**

Panich (1995: 120) argues that Ayutthaya and Lawo were the centers of Dvaravati Art from 1100-1300 B.E. (557-757 A.D.) before spreading to the Lampoon route via Phranang Jammadhevi and to other places such as Prajeenburi, Nakhonrajsima and to Cambodia. Another line was to the south to Chaiya and Nakhon Si Thammarat. Thus, the center of prosperous kings of the Sailendra Dynasty from Panom was in the Chao Phraya Basin where they brought arts from Nakhon Dvaravati to Nakhon Srivijaya around 1200-1220

B.E. (657-677 A.D.) before returning to their ancestors' hometown of Khun Long Pan Pan (King of the Mountains). Therefore, it can be assumed that the original Srivijayan art (Srivijayan School or Sakul Chaiya) was from Chaiya.

#### **4.4 Srivijayan Art from the Way of Bodhisattva**

Srivijaya had a long and mystifying history, involving various and complex relationships between religion, politics and trade. It is difficult to search for and point out the real concept, pattern or evidence of Srivijayan art. The author thinks that some might argue that Borobudur in Indonesia exhibits much evidence of Srivijayan influence; however, it might not be an original pattern of Srivijayan art because it contradicted with the concept of self-sufficiency in Buddhism by its colossal size. It might represent the symbol of Mahayana Buddhism to attract people of a colony of Srivijaya. Many Bodhisattva Avalokitesvara images were found around Ban Don Bay which later became the landmark and evidence of the Srivijayan art. It is believed that the images were built by Buddhist Srivijayan people in order to show respect to kings who practiced and held Bodhisattva beliefs. The author had a chance to interview Sanphet Thammathikul who is an expert in Srivijaya history. Thammathikul (2008) said that the Jatukamrammatep door at Wat Phra Borommathat Nakon Si Thammarat has distinguished work and uniqueness, and might be one artifact of real Srivijayan art from the 3<sup>rd</sup>-4<sup>th</sup> centuries B.E. It seems that wood workers of central Srivijaya in the Srivijayan age had the ability to create this beautiful and delicate handicraft. Thammathikul (2008: n.pag.) states the royal apparel of Prince Jatucam and Prince Rammatep, who were descendants of the Sailendra Dynasty, is indicated on this door, together with Phra Bodhisattva and gods in human style with weapons (the king as warrior and engineer). Jatukamrammathep door might be Srivijayan art that was wood carving that presents Prince Jatucam and Prince Rammatep stood in twisted hips style on lotus with nail of the elephant style. In addition, Thammathikul (2008) has acknowledged that there are magic flowers (lotus) in their hands, representing their descent from the sun because lotus blooms were touched by sunshine. From collected information, it seems that the characteristics of Srivijayan art style followed Srivijaya culture in beliefs, religion and politics. Sanphet Thammathikul and Venerable Buddhadasa agree that Srivijayan art in Southern Thailand was similar to Pala in southern India and Gupta Art in central India. Since they were in the same period of Srivijayan period, some similar characteristics are shared such as commerce, religion, culture, arts, and politics, as well as their exchange of knowledge and experiences, like their ancestors. Moreover, Thammathikul (2008) affirmed that there is much evidence of both lands in Sri Lanka records. Either Suwannabhumi or the Funan Empire was the first empire in Southeast-Asian history that was called in the Chinese chronicles as "Funan Kok" or "Hoolam Kok".



- (a) (b) (c) (d)
- a. Srivijaya style (18<sup>th</sup> century B.E.) found at Wat Phra Borommathat Chaiya  
 b. Indian style (Pallava) (12<sup>th</sup> -14<sup>th</sup> centuries B.E.) found at Kuan Pun Pin  
 c. Srivijaya style (14<sup>th</sup> century B.E.) from Wat Vieng  
 d. Srivijaya style (13<sup>th</sup> century B.E.) from Wat Sa La Tung

**Figure 12:** Srivijayan Style – Bodhisattva Avalokitesvara Images in Suratthani

**Source:** Adapted from Fine Arts Department (2007: n.pag.), Virtue and Morality follow the Bodhisattva Path. Bangkok: Amarin and Publishing. by Sippanan Nuanla-ong (2007)



- a. Jatucamrammatep door frame at Wat Phraborommathat Nakon Si Thammarat (left)  
 b. Location of Jatucamrammatep door frame (top right)  
 c. Wat Phraborommathat Nakon Si Thammarat in Nakon Si Thammarat (bottom right)

**Figure 13:** Srivijayan Style – Jatucamrammatep Door Frame

**Source:** Sippanan Nuanla-ong (2007)

#### 4.4.1 The Art of Srivijaya by M.C. Subbhadradis Diskul (1981)

The following is the review of characteristics of Srivijayan art according to an argument put by M.C. Subbhadradis Diskul (1981). He views different areas where Srivijaya influence had spread in South-East Asia.

A variety of information resources about Srivijaya and the Sailendra Dynasty were consulted such as Indian, Arabian, and Chinese recordings. For example, Srivijayan art was developed according to principles of Mahayana in Buddhism, owing to I-Ching's statement that the city of Srivijaya was inhabited by a thousand monks who shared strict behaviour like those of Madhyadesa (India). For architecture and art of Srivijaya, Diskul (1980: 10) notes that the ancient monuments of Java were made of volcanic stones, which were found in abundance, whereas Srivijaya had to rely on wood and bricks. However, the other significant material was bronze for Srivijayan sculptures and drums, especially Bodhisattva Avalokitesvara. Thus the materials of Srivijaya were different from those in Mid-Java, a new world born from volcanos. Its materials were based on volcanic stone while those of Srivijaya were based on bronze.

Concerning the relations with the mainland of South-East Asia, Srivijaya was assumed to be a product of the needs of navigation and the means of communication and trade of the islands. This could account for the presence of Pasemah sculptures in Palembang, some of which include kettledrums similar to the same objects made of bronze in Dong-Son (Vietnam). People of Palembang would possibly be able to make sculptures during the historic period after they had converted to Hinduism and Buddhism. Though a few sculptures look nearly identical to some found in Thailand and others were very much like Javanese Sailendra statues, they were not always imported, as there were many instances of local sculptors imitating foreign styles. This was also applied to other areas in Sumatra as well as to Java and Bali. Years ago, many scholars assumed that the Hindu or Buddhist monuments and statues in Indonesia were made by Indians, or by the offspring of Indians and Indonesian wives. In China, Buddhist monks were sent by kings to India, not only to study Buddhist doctrine but also to learn techniques of sculpture and architecture.

Diskul (1980: 12) observes that when examining the statues found in Sumatra, many of which have been photographed and published by Schnitgich, they look like either Javanese (Sailendra) statues or statues in southern Thailand. Several, including some in stone, are similar to the southern Indian sculptures. However, there were four makara (a mythical animal sometimes ridden by Varuna, the god ruling the West), locally made into images of an aquatic monster combining the characteristics of the crocodile and the dolphin and having a trunk derived from Jambi. One can be dated from 986 of the Saka era (1064 A.D). It is of course very difficult to tell where movable objects such as bronze came from. Meanwhile, there are only a few pieces in the whole of Sumatra, and some of the same classification in Thailand were to be thought of Srivijayan style.

Diskul claims that although statues found in the area that fell under the sovereignty of Srivijaya, most of their styles were not like those classified as Srivijayan art in Thailand. He wonders why Sailendran style would not be a more appropriate classification, as the statues were accessoried with long skirts (Sarong), high chignons or mukuta, and hair falling in tresses on both shoulders when the Sailendras were in power in Mid-Java (A.D. 750-850).

He also stated that the style could continue in the post-Sailendra period on the north coast of Mid-Java through the sea-borne trade from ports where political, economic, and cultural relations were maintained between Sumatra and the Malay Peninsula. This could be the explanation for the same style of statues in a later period being found in the places far from Java. In Sumatra, where the Sailendra dynasty ruled in the 9<sup>th</sup> century A.D., the sculptors started developing local styles where the term “art of Srivijaya” could be applied to the art of Sumatra.

#### **4.4.2 Art in the Thai Peninsula Prior to Fourteenth Century A.D. by Piriya Krairiksh (1980)**

The arts of southern Thailand have their own cultural context related to the north, center and northeastern regions from prior to 14<sup>th</sup> century A.D. Piriya Krairiksh has classified the arts in the Thai peninsula before the Thai period, by dividing the attribution of works of art into five groups, namely: Early objects discovered in Thailand; Dvaravati style (6<sup>th</sup> or 7<sup>th</sup>-11<sup>th</sup> centuries A.D.); Ancient Hindu Images (7<sup>th</sup>-9<sup>th</sup> centuries A.D.); Srivijaya style (8<sup>th</sup>-13<sup>th</sup> centuries A.D.); and Lopburi style (7<sup>th</sup>-14<sup>th</sup> centuries A.D.). His study classified the arts in the south into four periods following the four principal stylistic changes that took place during that time. However, changes usually occurred with a variety of factors such as economic, politics, society, and religion, as all combined to make one cultural group predominant over others and to impose their arts over the rest. There were prevailing cultural influences before the Thai such as: the Indianized period (3<sup>rd</sup>-5<sup>th</sup> centuries A.D.); the Mon and Peninsular states period (5<sup>th</sup>-8<sup>th</sup> centuries A.D.); the Indo-Javanese period (8<sup>th</sup>-10<sup>th</sup> centuries A.D.); and Khmer period (10<sup>th</sup>-13<sup>th</sup> centuries).

For the first period, between 3<sup>rd</sup>-5<sup>th</sup> centuries A.D. or the Indian period, the characteristics of the Buddha image were of stone with rounded face, large hair curls that related with the earlier Amaravati style. The second period was between 5<sup>th</sup>-8<sup>th</sup> centuries A.D. or the Mon and the peninsular states period. Some major pieces of evidence are Hindu and Buddhist images (stone and clay) at Chaiya, Nakon Si Thammarat and Yarang, since Shivaism and Buddhism were the major influences on the east coast, also both Linga and Buddha images were found. However, from Takuapa (Phang-nga) to Pun Pin (Surat Thani) on the west route, Vaisnava style images were found while on the east of Ta Sala (Sala port) at Nakhon Si Thammarat and Chaiya in Surat Thani, major Buddhist works of art were of



Dharmacakra style. Therefore, Chaiya could be the principal Buddhist center in the peninsula where Mahayana Buddhism flourished from 6<sup>th</sup> century A.D. In addition, there were various styles of art, as follows: the earlier Chaiya style (6<sup>th</sup>-7<sup>th</sup> centuries A.D.) based on Indian prototypes and the second Chaiya style (7<sup>th</sup>-8<sup>th</sup> centuries A.D.) similar to Mon art.

The third period started from the 8<sup>th</sup> to 11<sup>th</sup> centuries A.D. or the Indo-Javanese period. Chaiya and Mid-Java are closely linked through family ties. Moreover, the relationship between South India and Srivijaya demonstrates vacillation between Hindu and Buddhist sculptures in South India style (9<sup>th</sup>-11<sup>th</sup> centuries). Nalanda, the university in India that preserves most representatives of Mahayana Buddhist sculptures, had influence on Chaiya's (Srivijaya) produced works of art with consistent characteristics in sufficient size. With two stylistic types coming from the third Chaiya style, works combined the characteristics of the second Chaiya style with Pala features from Nalanda and inspiration from Central Javanese art, resulting in a fourth Chaiya style with Cham influence. Besides, the Java influence was also from northeastern and south India whereas majorities of sculptural remains found in the peninsula are all of small size and generally made of bronze while some of them might have been brought from overseas. The landmark of the third Chaiya style was Bodhisattva images in bronze found at Chaiya (Wat Vieng) and Pattan (Ban Lan Kwai, Yaring).

The landmarks of the chedi of Wat Phra Borommathat Chaiya and Wat Kaew at Chaiya were of the fourth Chaiya style (9<sup>th</sup>-10<sup>th</sup> centuries A.D.), similar to Borobudur and Chandi Kalasan in Mid-Java, Indonesia. In addition, U-Tong Pattamapani and bronze Pattamapani found at Pun Pin have the median pleat of the Sarong molds. Therefore, it can be seen Ban Don Bay had mixed styles of arts from connecting with many communities such as states in middle Thailand and India. Moreover, many Hindu images found in the southern peninsula such as at Surat Thani, Nakhon Si Thammarat and Songkhla showed the influence of Hinduism and civilization from south India, while a number of Mahayana Buddhist sculptures found in the peninsula represented styles from northeastern India such as depictions of multi-armed female goddesses and Avalokitesvara images (9<sup>th</sup>-11<sup>th</sup> centuries A.D.). Moreover, Buddha Sakkayamuni and Bodhisattva figures found were closely related to Pala style in Yala. On the other hand, the Shiva-linga cult was another evidence that normally found in Java.

However, the fourth period, between 11<sup>th</sup>-13<sup>th</sup> centuries A.D. or the Khmer period, was when Srivijaya had relationships with Khmer with many stories linking them in Arabian records. In 1176 A.D., Nakhon Si Thammarat had fostered Theravada Buddhism from Sri Lanka for Jantrarabhanu, the Lord of Tambralinga, had a close relationship with Sri Lanka; the Buddha's tooth relic and alms bowl were given to him. The sculptural production of Chaiya (11<sup>th</sup>-13<sup>th</sup> centuries A.D.) could be divided into two sub-styles: the first sharing similar characteristics with Khmer art (10<sup>th</sup> – 11<sup>th</sup> centuries A.D.) in the fifth Chaiya style; and the second, with features from Khmer art in central Thailand (12<sup>th</sup>-13<sup>th</sup> centuries A.D.) designed in



the sixth Chaiya style. The characteristic of the fifth Chaiya style was bronze standing images of Buddha with right and left hands in Vitarkamudra. The Samghati is depicted as a panel folding over the left shoulder. The face was squared like Khmer images with hair curls, merged with a tall pyramidal Ushnisa that combined the late Mon iconography. The Buddha images in the Sixth Chaiya style, meanwhile, received the influence of Khmer from central Thailand (12<sup>th</sup>-13<sup>th</sup> centuries A.D.), whose prototype shows the late Mon style from Nakhon Pathom and Supan Buri. The best known in the sixth Chaiya style is a bronze image of Buddha seated on a thrice coiled Naga in the Paryankasana with the hands in the Bhumisparśamudra, sheltered by seven hoods of Naga, at Wat Vieng in Chaiya. Moreover, there are various characteristics of the sixth Chaiya style, for example, a bronze standing figure with the head wearing Bodhi-leaf while Samghati cover both shoulders, formed in red sandstone. In addition, in Wat Tamsuwannakooha in Kanjanadit (Surat Thani), there was a wonderful stucco figure of the Buddha in Bhumisparśandra sheltered by a hood of a five-headed Naga, decorating the arches of Buddha niches.

## 5. Conclusion

Srivijayan culture was influenced by Indian and Chinese civilizations through trading and religious propagation in a fusion with native culture. People can learn many stories of Srivijaya history from traces around Ban Don Bay and other communities because this was a center for commercial and migration intersection. The flourishing period of Srivijayan influence began in 1100 B.E. (6<sup>th</sup> century A.D.) and lasted at least 400 years followed by Nakhon Si Thammarat Thampornling flourishing until 1800 B.E. with descendants of Srivijaya. In the past, the Srivijayan influence covered the Malay peninsula having its capital changed by various incidents in that time. This meant there could be more than one capital because it controlled large-scaled economic systems. Chumpengpan (2005: 160) suggests that Srivijaya could be divided into two parts. The first is northern Srivijaya with Chaiya (center), Sating-Pra, Pattani, and Saiburi while the second is southern Srivijaya with Palembang, Jambi and Adjaa in Sumatra and Java. There was both religious and cultural diffusion from Srivijaya which influenced Southeast Asia, for example, Sailendra culture or Brahman practices and Buddhism.

In 8<sup>th</sup>-9<sup>th</sup> century A.D., it could be assumed that the capital or center of the Srivijaya world was at Chaiya because many interesting traces were found there such as statues mentioned in the inscription no.23 and 23 Ko (page two). Also, two interesting chronicles about the power and flourishing of the Srivijayan world were as follows: the first is the story about relations between the king of the Khmer empire and the king of Srivijaya and the second is a story of the peaceful society of Srivijaya. For Srivijayan culture, a flourishing

society's leadership may come from both the king and the people following Bodhisattva's behaviour.

In conclusion, many traces of Srivijaya influence on the cultural landscape were found along the Takuapa-Ban Don Bay route. The wisdom and beliefs of the Srivijayan world were embedded in the socio-culture and lifestyle of Buddhists. The conclusions of Srivijaya history are presented in the following table:

**Table 1:** The conclusions of Srivijaya history

Period	Events/Important Stories
<p><b>Period I:</b> <b>Before Srivijayan age</b></p> <p>1.1 Trading-seaport (700-1000 B.E. or 157-457 A.D.)</p> <p>1.2 Pan Pan (950-1200 B.E. or 407- 657 A.D.)</p>	<p>-Malay peninsula (Melayu peninsula) covered the area of Marid, Prajub, and the old city of Chaiya (around Ban Don Bay), where used to be small states colonized by Bhonum. The market was very international since merchants from China, India, and Arabia traded here. A few ancient sites in the southern peninsula were used as main routes for crossing the peninsula to the market. Those sites include Takuapa, Kirirattanikom, Vieng Sra, and Chaiya.</p> <hr/> <p>-Pan Pan or Pun Pun was situated on the southwest of Linyi (Champa) near the Noi Sea, and this country connected to Lang Ya Siw. People in Pan Pan used Indian letters because there were no Thai letters at that time. Buddhists in Pan Pan were strict and followed the Dharma of the Buddha. There were both Buddhist temples and Brahman sacred places. Monks in Buddhism were allowed to have meat but no alcohol while Brahmans were allowed to have neither meat nor alcohol. There were many Brahmans (Indians) in the palace.</p> <p>-In 977 B.E. (434 A.D.), Brahman Kotanya was a smart person. He stayed in Pan Pan and later Bhonum (Panom) where people asked him to be their king.</p> <p>-Pan Pan might be located in Vieng Sra in Surat Thani on the right side of the Tapee river (Long river), close to Pun Pin community. Much evidence was found in this area, such as a large Phra Narai image and a Buddha image of the Gupta age.</p> <p>-Chaiya might be an ancient town from the Pan Pan age. The following pieces of evidence were found: Phra Narai image made from stone in Wat Salatung, three Phra Narai images made from stone in Wat Mai Chollatarn.</p> <hr/>

**Table 1:** The conclusions of Srivijaya history (continued)

Period	Events/Important Topic in Chronicles
<p><b>Period I:</b> <b>Before Srivijayan age</b></p> <p>1.3 Strict Buddhist (1000-1300 B.E. or 457- 757 A.D.)</p> <p>1.4 Nakhon Bodhi (1200-1300 B.E. or 657- 757 A.D.)</p>	<p>- In 200-300 B.E., King Asoka sent Phra Sona and Phra Outthara to propagate Buddhism in Suwannabhumi which covered the area of Laem Tong Land to the Malaya Peninsula. Janla destroyed Bhonum and Dvaravati in Suwannabhumi and became a powerful empire that replaced Bhonum in 1093 B.E. (550 A.D.). Therefore, Buddhism was more accepted than Brahmanism in this period.</p> <p>-----</p> <p>-In 1200 B.E. (657 A.D.), Nakhon Bodhi was a flourishing city from their natural resources and Buddhist religion, in the north of the Ban Don Bay area. There were plenty of Bodhi trees which were from the original tree the Buddha where reached Nippan (nirvana) under the Bodhi tree. The Bodhi trees area was called Laem Bodhi or Bodhi Rieng. Unfortunately, they vanished after a big storm in 2428 B.E. (1885 A.D.).</p> <p>-Chaiya exhibits evidence to support important stories about Nakhon Bodhi shown in the record of I-Ching who was a Chinese monk traveling to study Buddhism and Sanskrit before going to study Buddhism in India as follows:</p> <ul style="list-style-type: none"> <li>• Nakhon Bodhi was the centre of Buddhist learning in the South Sea.</li> <li>• Chinese called ten countries in South Sea "Kun Lun". People in this area looked like Chinese but wore clothes below their waists only.</li> <li>• Nakhon Bodhi was the seaport connection of Chinese and Arabian merchants. Arabs could journey by ship from Kwang Tung to Nakhon Bodhi within 20 days, from Nakhon Bodhi to Melayu within 15 days, from Melayu to Kaja within 15 days (no mention whether it was by sea or by land). However, they came back by sea from Kaja to Melayu within one month with many books.</li> <li>• There was a lot of gold in Nakhon Bodhi. People prayed to the Buddha with golden lotus. The Buddha image and long-necked water vessels were made from gold.</li> <li>• Local people in Nakhon Bodhi made sugar in a circle shape by boiling one kind of flower. Monks could eat it in the night time.</li> </ul>

**Table 1:** The conclusions of Srivijaya history (continued)

Period	Events/Important Topic in Chronicles
<p><b>Period II:</b>  <b>Srivijayan age</b>            2.1 Sam Bodhi or Srivijaya            (1300-1700 B.E. or 757- 1157 A.D.)</p>	<p>-In the 14<sup>th</sup> century, Bodhi was a flourishing city because of the prosperity of Buddhism and virtuous kings. Also, it was a forefront nation of many countries, including the Malaya Peninsula regions, Sumatra, Sunda (Western Java), Khmer and Champa. Sam Bodhi or Sri Bodhi might probably be Sam Hud Zi in Chinese. According to the inscription, it was called Srivijaya. Many temples and Buddhist objects in Mahayana Buddhism were found in the city. Many Chinese, Indian and Arabian merchants used this place as a business center. Moreover, the place was used as a community centre. In the past, there were many pirates in the Melaka Strait; merchants therefore changed their route to land transport later. As a consequence, the Srivijaya navy controlled cargo ships for security from pirate. The development in Srivijaya was rapid. The king of Srivijaya is called Cha Va Ka, Za Ba Ka in Arabic.</p> <p>-Regarding to the Sung Dynasty record in 960-1279 A.D., Sam Hud Zi was considered a state of non-civilized people, located in the middle of Jala Nam (Khmer) and Chao Po (Java) and the state exercised domination over fifteen countries. There were many kinds of goods for trading owing to the warm climate, such as coconut, betel palm, wickerwork, and scented wood. In 1003 A.D., two ambassadors of Sam Hud Zi went to China to inform that Sam Hud Zi had built a temple for the emperor of China. The emperor who, as a result was very appreciative, named the temple “Cheng Thien Won Choo” and gave it a special bell. Nowadays, there is a bell in the temple in Chaiya which was inscribed in Chinese.</p> <p>-The water route was safe whereby ships could pass through the Malacca Strait. Therefore, the trading hub was at Kaja or Kala in the Arabic language.</p> <p>-Srivijaya was a flourishing state or empire in 757-1157 A.D. The capital or center was relocated in the last period of the Srivijaya age, moving from Nakon Srivijaya (Chaiya in Surat Thani) to Tampornlinga (Nakon Si Thammarat). King Jantarapanu of the Tampornlinga monarchy fought with Lanka twice (in 1236 and 1256 A.D.) as a result, he lost and died in the second war.</p>

The next chapter presents interpretation of Srivijaya influence and hidden heritage. It confronts the area’s history, archaeology, architecture, art, aesthetics and geography. It covers the Takuapa-Ban Don Bay route and it seeks to learn of the relationship between Srivijaya influence in Southern Thailand and Srivijaya influence in Indonesia and Cambodia (Khmer).

## Chapter 3

### Interpretation of Srivijaya Influence and Hidden Heritage

This chapter reports the investigation and analysis of the study area including data from the author's survey, interviewing of experts and linking them with the documentary data about Srivijaya history. Interpretation should seek insights into Srivijayan thinking. There are two parts to this chapter. The first part addresses the Srivijaya-influenced cultural landscape and trading-route around Ban Don Bay in Thailand. This part will be presented in four sections. In the first section the author will deal with the information from investigation of historical sites around Ban Don Bay in Surat Thani. Then, in the second section the author will report heritage sites around Ban Don Bay in Surat Thani. The third section of this part addresses an analysis of vernacular architecture and lifestyle of local people around Ban Don Bay. The material will then be analysed for an assessment of characteristics and conservation of Srivijaya heritage in the fourth section. The second part of the chapter traces the relationship between Srivijaya influence in Thailand and Srivijaya influence in Indonesia and Cambodia (Khmer). This part will be presented in two sections. In the first section, the author will deal with the information on Srivijayan architectural influence. Then, in the second section, the author will report harmonious culture and tradition.

For the author, Takuapa-Ban Don Bay in Thailand presents as a perfect landscape for human settlement and a trans-peninsular route since before the Srivijayan age, having Tapee (Long) and Pumdong as the main rivers in the Takuapa-Ban Don Bay route. The Srivijayan age was a significant period of civilization in this area as many archaeological sites were found along this route. The route covers the cultural landscape of Srivijaya where heritage sites, however, still lack adequate identification, protection, conservation, presentation, interpretation, cultural landscape management and transmission to the public. To survey at the real site is an important process to acquire more knowledge and understanding of the heritage values that should be enhanced for the Srivijaya-influenced area. The chapter discusses the area's history, archaeology, architecture, art, aesthetics and geography. It covers seven districts in Surat Thani and some parts of Nakon Si Thammarat, Krabi and Phang-Nga. Their geography is of river basins, highlands, mountains, caves and coastlines. The author interviewed Banjong Wongvichian (2007), Director of Fine Arts Department 13 of Nakon Si Thammarat, stated that the south of Thailand is the important site for studying the Srivijaya era due to its many archaeological traces. The specific landmark under study is an area at Chaiya in Surat Thani which has three chedis of the Srivijaya age: Wat Kaew, Wat Vieng and Wat Long. They are of the style of Srivijayan architecture, built

before Borobudur in Indonesia. However, it is difficult to discern the real story of Srivijaya and the concept of its architecture because it has several sometimes inconsistent sources and interpretations.

In addition, the author interviewed Dr. Amara Srisuchat (2007), Director of National Museum in Honor of H.M. (The King's Golden Jubile). She stated that there are many sites of the Srivijaya influenced zone in Surat Thani, particularly in Chaiya District, Vieng-Sra (ancient town), Khao Srivichai (Mountain) in Punpin, Kuan Punpin in Punpin, Tham Koo-Ha (cave) in Kanjanadit, and Khao Prasong (cave) and Wat Pikhanasuan in Ta Chana. Cultural landscape elements of Srivijaya can be divided into six categories: 1) Before the Srivijayan age until the first age - relates to the Khao Srivichai and Kuan Pun Pin group. The landscape of the ancient town was mountainous with a plain near the river. This plain provided linkage for water transportation to the Tapee River.; 2) Srivijayan Age (14th -16th centuries B.E.) - was focused on Chaiya as a centre of Srivijaya. A Chaiya settlement was concentrated on the bars of sand far from the river.; 3) Vieng-Sra (about 10th or 11th -14th or 16th centuries B.E.) - an ancient town which had a moat (made from soil) with a town plan.; 4) Kanjanadit (Tham Koo-Ha) - The area of Tham Koo-Ha (a cave) comprised a mountain and cave as religious places.; 5) Ta Chana (Khao Prasong and Wat Pikhanasuan) - a port community from before the Srivijayan age until the first age of Srivijaya. Its landscape was of sea, mountain, and plain.; 6) Seaports - Laem Bhodi and Pa-yang at Chaiya, which were parts of the Takuapa-Ban Don Bay route.

From the past to the present, nobody can get the complete picture of where the real centre was and how the real concept and style of Srivijayan arts is to be found. From the archaeological evidence, Chaiya was surely the centre of Srivijaya influence at least in one period of the Srivijayan age. Although this study assumes that Srivijaya was a flourishing culture, it might be an empire, a state, or a more dispersed culture. However, if it was a large empire, it had to have a concept of that condition. Sarat Chalosantisakul (2007), Archaeologist 4 of Fine Arts Department 13 has told the author that a concept of empire consists of three parts, namely religious places, homes and at least one palace; however, Srivijaya might not an empire if it did not meet the criteria to confirm to this concept. Nowadays, the Fine Arts Department has many projects relating to the Srivijaya influence around Ban Don Bay but it does not have enough officers, financial support, and a management plan. For example, the Fine Arts department conserved many archaeological sites in Khao Srivichai but this work has been disrupted from the lack of financial support.

The author investigates the evidence of the Srivijaya influence on the cultural landscape. This is useful and important for studying and interpreting Srivijaya history, which can in turn increase understanding of the real concept underlying the Srivijayan culture. The author thinks that a model for cultural tourism around Ban Don Bay could be an inclusive way for establishing heritage conservation and management.



### 1. Srivijaya-Influenced Cultural Landscape and Trading-Route around Ban Don Bay in Thailand



Figure 14: Map of Nakhon Si Thammarat and Krabi  
Source : <http://maps.google.co.th> (October, 2009) adapted by Sippanan Nuanla-ong (2009)

From the survey, much evidence from the east coast (Ban Don Bay and Thai Bay) and the west coast (Andaman Sea) in southern Thailand suggests that Takuapa-Ban Don Bay was a significant route before the Srivijayan period. Firstly, the heritage sites in Surat Thani and Nakhon Si Thammarat on the east coast were important parts of this route. Many of them are religious places on the mountains. In addition, there is much archaeological evidence around the cultural landscape in Vieng Sra and Nakhon Si Thammarat that relates to ancient towns and palaces. If Srivijaya was a large empire in the south of Thailand, both Surat Thani and Nakhon Si Thammarat areas could be in the same state or group. The area could be divided into two centers, a religion center in the Surat Thani area and palace centers in Vieng Sra and Nakhon Si Thammarat areas. Much archaeological evidence was found in Nakhon Si Thammarat such as the Wat Mokkhalan archaeological site and Khao Ka archaeological site. Wat Mokkhalan archaeological site used to be a Hindu sanctuary in the 12<sup>th</sup>-14<sup>th</sup> centuries B.E. (7<sup>th</sup>-9<sup>th</sup> centuries A.D.), with many characteristics in the Dvaravati-Srivijaya style. In 1976, this site was registered by the Fine Arts Department as a national-level historical site. Later this area is used as a Buddhist temple and a primary school in the present day. Khao Ka (Ka mountain) is a large historic site in this mountain area, with archaeological evidence found from the 12<sup>th</sup>-15<sup>th</sup> centuries B.E. (7<sup>th</sup>-10<sup>th</sup> centuries A.D.) such as four historic places and two archaeological ponds which have been used for religion activities - praying and doing meritorious acts to the ancestors. Many heritage sites are in a state of deterioration there because of isolation and lack of awareness from outside. Banjong Wongvichian (2007) has claimed that non-recognition by local government is a serious problem for architectural conservation in the south.

When visiting the cultural landscape around Ban Don Bay, people will be impressed with the many wonderful heritage sites and beautiful landscapes. More knowledge, experience and understanding of the significant values inherent to this cultural landscape therefore needs to be acquired. Archaeological study is an important key for this research as it bridges between history and geography.



- a. Wat Mokhalan's landscape (top left)
- b. The school in Wat Mokhalan area (archaeological site) (top middle)
- c. Ancient trees in Wat Mokhalan (top right)
- d. Ancient Yonee in Hindu sanctuary in Khao Ka (bottom left)
- e. The largest site in Khao Ka or Ka mountain (archaeological site) (bottom middle)
- f. View of Khao Ka summit (bottom right)

**Figure 15:** Wat Mokkalan Archaeological Site and Khao Ka (Ka mountain) Archaeological Site in Nakhon Si Thammarat

**Source:** Sippanan Nuanla-ong (2007)

The survey in Krabi and Phang-nga on the west coast (Andaman Sea) parts of the Takuapa-Ban Don Bay route shows that local people and foreigners have long been trading and exchanging culture. However, Intraravut (2005: 45) points out that migration of travelers and merchants and the establishment of trading stations started in the 1<sup>st</sup> century A.D. at the west coast fronting the Andaman sea. At first, Indians migrated in the initial period and continued to harmonize with the local people by marriage. Then, they established the trading town seaports of Southeast Asia, known in the Indian literature as “Suwannabhumi” or “Suwan Taweeep”. Moreover, this area was considered the place for business amongst Indian, Zi Tien, and Roman traders.

According to the survey by the author in Krabi on the 4<sup>th</sup> of September 2007, Krabi area was a part of a trans-peninsular route from before Srivijayan age, comprising both archaeological and historical evidence in this landscape. Kuan Lookpad was the most significant archaeological site in the Klong Tom area that is consistent with the trading route in the Srivijayan age. The trade in this site was mainly in the bead business in which various kinds of beads were found and assumed coming from various sources of both local and



overseas makers. Therefore, this site became a large, well-known bead-making center in Thailand attracting local and oversea bead makers who wanted to do business in the site. For example, local houses located in Kuan Lookpad are considered places where people can find many beads in a short time. Moreover, many sacred objects and decorations of overseas origin were found, believed to be used for exchanging goods between locals and foreigners. These goods included spices, medical herbs, and elephant tusks and horns. Intraravut (2005: 54-57) states that the significant evidence found was face beads that look like a sun symbol whose style resembles Roman beads and the top of the rings in Carnelian Stone in circle style that referred to Greek and Roman stories. There were many traces of Roman settlement towns in the area around 2<sup>nd</sup>-3<sup>rd</sup> century A.D., which was before the Srivijayan period, such as Indian stamps for Indian, Roman and Persian communication with the Southeast Asian people, in 2<sup>nd</sup>-4<sup>th</sup> century A.D.

Furthermore, the Phu Khao Tong archaeological site in Ranong was also of the same period as the Kuan Lookpad archaeological site. Aquatic fossil and human and animal remains from pre-history were found in many caves in Krabi such as Tam Lang Rong-rien and Tam Mo Khiew. Tam Lang Rong Rien, a limestone cave located behind Ban Tab Plak School, a plain area surrounded by valleys, is another archaeological site recommended by the Fine Arts Department. According to the information from the Fine Arts Department, many archeological objects excavated and discovered by Dr. Douglas D. Anderson at the site include human skeletons, porcelain, artificial bones and horns as well as shells and plant seeds found in soil layers. These evidential objects indicate the Pleistocene era, around 37,000-40,000 years ago, revealing them the as oldest archaeological sites in Southern Thailand.



- a. Local land-owner people finding beads behind their house in Kuan Lookpad area (left)
- b. Within five minutes, many beads in Kuan Lookpad area were found (middle)
- c. The ruin of an antique ship was found in Kuan Lookpad in Klong Tom which is at Wat Klong Tom Museum, Krabi (right)



d. Landscape of Tam Mo Khiew (cave) (left)

e. A pond in square shape at Tam Mo Khiew area (middle)

f. The remains of humans and terrestrial animals from pre-history at Tam Mo Khiew area (right)



g. The remains of aquatic animals from pre-history at Tam Mo Khiew area (left)

h. Landscape of Tam Lang Rong Rien archaeological site (cave) (middle)

i. Inside Tam Lang Rong Rien archaeological site (right)

**Figure 16:** Kuan Lookpad Archaeological Site in Klong Tom District, Tam Mo Khiew Archaeological Site in Krabi Noi, Meung District and Tam Lang Rong Rieng Archaeological Site, Krabi

**Source:** Sippanan Nuanla-ong (2007)

In the absence of systematic survey data, this dissertation aims to encourage cooperation between heritage sites, the Fine Arts Department, local people, local government and the outside community for heritage conservation. At the least, the results of this research will create a clearer understanding of the history of the Srivijayan world by connecting the ruins and archaeological evidence towards better cultural landscape management.



**Figure 17:** Landscape of the Trading Route in Southern Peninsula and the Ptolemy Map

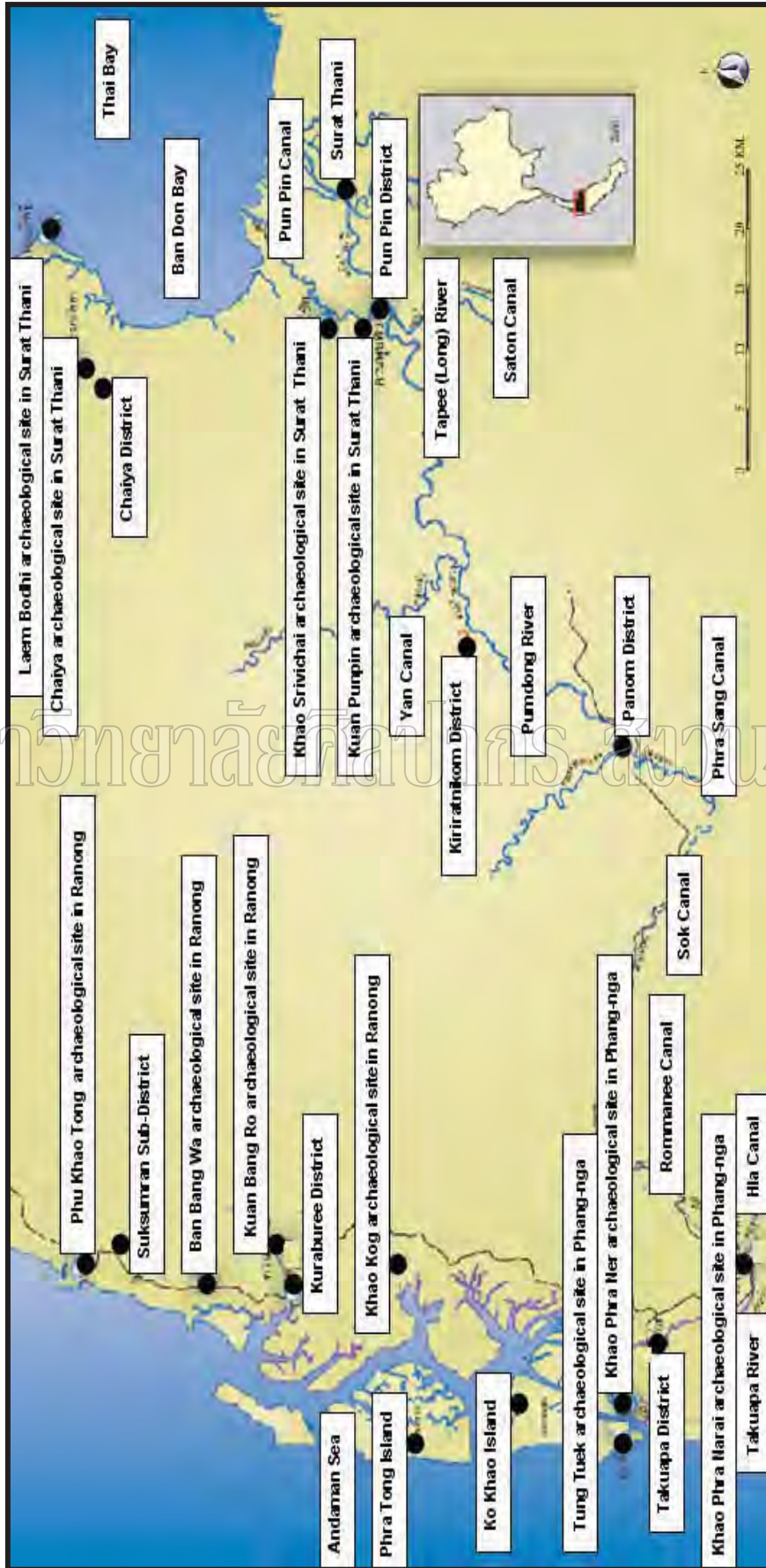
**Source:** <http://www.maps.google.co.th> (August, 2009) and Jaisuwan and Naivath (2007: 42)

This survey uses maps of the Ptolemy map in Figure 3.4 to compare with the map of Arabia, India, China, Sri-Lanka, Thailand, Malaysia, Indonesia, and Cambodia in Figure 3.5 that is for learning the geology changing from the past to the present day. The author associates of archaeological sites and historical objects along Takuapa-Ban Don Bay route, this route was one of trading route in Srivijayan age in the following Figure 3.6 to 3.8.





**Figure 18:** Map of Arabia, India, China, Sri-Lanka, Thailand, Malaysia, Indonesia, and Cambodia  
**Source:** <http://maps.google.co.th> (October, 2009) adapted by Sippanan Nuanla-ong (2009)

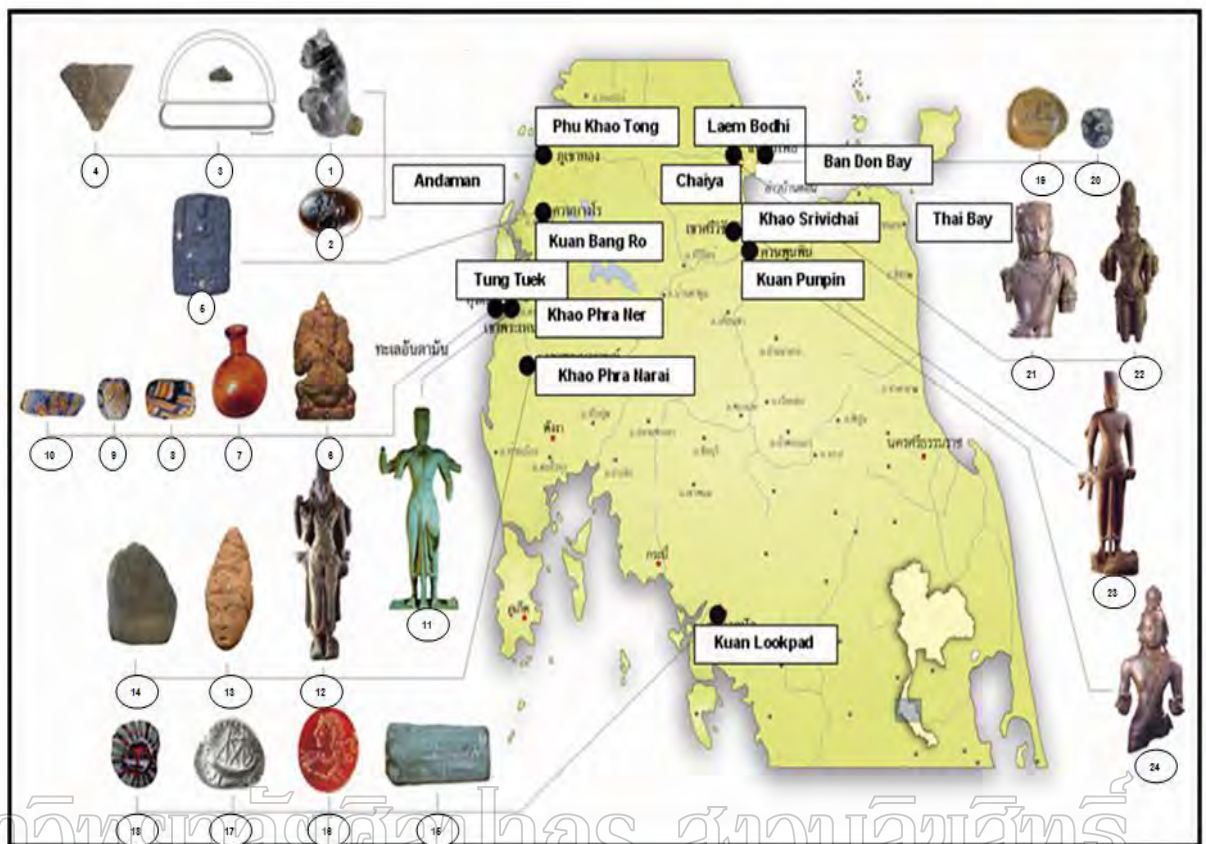


For the Takuapa-Ban Don Bay route, travelers started going by ship from Takuapa for 3 days in the Rommanee canal to the highest point of Khao Sok. Later, they went on foot about 9-10 kms. from the east of the village at Khao Sok in Surat Thani and going by ship for 6 days in Sok canal to Panom canal. After that they traveled the route of Pumdong River and Tapee River and thendeparture to Ban Don Bay.

**Figure 19:** Map of Takuapa-Ban Don Bay Route

**Source:** Adapted from Jaisuwan and Naivath (2007: 41) by Sippanan Nuanla-ong (2009)





1. Lion object made from rock crystal
2. Setting of the ring that shows a picture of horse rider
3. Rouletted ware
4. Tamil-Brahmi alphabets in earth ware
5. Buddha image in Samadhi style in a rock carving
6. Pikkanasuan (Ganesha) image in stone
7. Glass bottle
- 8-10. Glass bead
11. Phra Narai image (Vishnu image)
12. Phra Narai image (Vishnu image)
13. Head of Nang Bhu Tawee

14. Inscription in Tamil
15. Black stone carving in Tamil
16. Roman carnelian Intaglio
17. An image of a boat in bronze coin
18. Face bead
19. Arabian writing in Chinaware in Tang Dynasty era
20. Mosaic glass
- 21-22. Bodhisattva Avalokitesvara image
23. Phra Narai image (Vishnu image)
24. Bodhisattva Avalokitesvara image

**Figure 20:** Map of The Location of Archaeological Sites and Historical Objects along Takuapa-Ban Don Bay Route in the Middle of Melayu Peninsula

**Source:** Adapted from Jaisuwan and Naivath (2007: n.pag.) by Sippanan Nuanla-ong (2009)



**Figure 21:** Historic Sites along Takuapa-Ban Don Bay Route in the Middle of Melayu Peninsula  
**Source:** <http://maps.google.co.th> (October, 2009) Adapted by Sippanan Nuanla-ong (2009) / Pictures in Phang-nga adapted from Jaisuwan & Naivath (2007) by Nuanla-ong (2009) and Pictures in Surat Thani by Sippanan Nuanla-ong (2008)

The Takuapa-Ban Don Bay route was one of the four main trans-peninsular routes. This route, from Tung Thuek to Laem-Bodhi, was the most suitable way to transfer products across the peninsula. Wallibhodom (982: 66-72) notes that Dr. H. G Quarich Wales conducted research about the Takuapa-Ban Don Bay route that emerged from a statement of Indian travellers using the ancient route and, however, found that it was not a suitable route for the transfer of products. Wallibhodom, on the other hand, comments that the Takuapa-Ban Don Bay route was, in fact, a suitable route for transportation from comparison of the historical and geographic information of the Takuapa-Ban Don Bay route in ancient times. Also, he observes that there was another, more convenient way for this Takuapa-Ban Don Bay route; elephants and horses for transportation and transfer of the products could be arranged regarding many important clues in this route, such as archaeological evidence, important ancient canals and rivers, and animals. Moreover, there were three important archaeological sites of Phra Narai images on this route, namely the Phra Narai image at Khao Phra Ner, Takaupa District in Phang-nga; Phra Narai image at Khao Phra Narai, Kapong District in Phang-nga; and the Phra Narai image at Khao Srivichai, Punpin District in Surat Thani. They could be both religious signals (of both Hinduism and Buddhism) and landmarks for travelers owing to their location at important points such as important mountains along this route. They were seen as symbols for guarding over the route in a way that was important for ancient people.

Today there are some changes to the heritage sites like the ancient Phra Narai, Phra Lak and Phranang Sida images in Thabak (one kind of local tree in the south) that were moved to other places such as the museum of the Fine Arts Department and Panaraiporn Museum of the temple at Khao Phra Narai. Also, there is a new building at the ancient location for the special ceremonies of Hinduism by Brahmans from India. For this survey, the author had a chance to interview Arnath Bamrungwong (2007), Director of Fine Arts Department 15 Phuket and Captain Boonyarit Jaisuwan (2007), Head of Technical Section at the Fine Arts Department 15 Phuket who provided much interesting information relating to this route to the researcher. Captain Boonyarit Jaisuwan is an archaeologist who traveled and surveyed the area on foot, following the Takuapa-Ban Don Bay route. He said that the Takuapa-Ban Don Bay route was suitable for transportation in the ancient time according to a story in the past that mentioned the traveller used to need only four hours for the journey on this route. Two experts suggested that if the merchant ships from the west (India and Arabia) wanted to use the Takuapa-Ban Don Bay route, they needed to visit Tung Thuek port in every season because of geographical reasons and monsoon influence. This was suitable for a trading station. Intravut (2005: 37) stated that there were many merchants from India, Rome and Zitiem who did business in Southeast Asia. The Fine Arts Department and local people found various archaeological evidence and settled town traces on both the west and the east



coasts. The difference in archaeological evidence between the east port at Laem Bodhi and the west port at Tung Thuek is in the resource of those archaeological findings.



- a. Ancient port at Khao Phra Narai (top left)
- b. Phranaraiporn Museum at Khao Phra Narai (top right)
- c. Two boys fishing at the ancient river at Khao Phra Narai (bottom left)

d. The old location of the ancient Phra Narai, Phra Lak and Phranang Sida Images in Thabak (antique tree) at Khao Phra Narai. From the past to the present day, Brahmans from India come to this site for Hinduism traditions every year. (bottom right)



- a. Koh Co Khao (top left)
- b. Monument number 3 at the ancient town of Ban Tung Thuek (top right)
- c. Ancient river of Ban Tung Thuek (bottom left)
- d. The largest monument at the ancient town of Ban Tung Thuek (bottom right)

**Figure 22:** Landscape of Khao Phra Narai and Traces of Historic Town at Koh Co Khao

**Source:** Sippanan Nuanla-ong (2007)



Furthermore, the cultural landscape from Phang-nga to Surat Thani is suitable to create a modern cultural tourism route. The Takuapa- Ban Don Bay route has a beautiful landscape comprising a significant cultural and natural environment such as mountains, waterfalls, hot springs, islands, and beaches. Moreover, archaeological sites and human activities inherited from the past are on display with such elements as ancient temples, ancient landscape, agriculture, elephant farm, fisheries and mine factory.

Hence, a cultural tourism model for supporting the cultural landscape management of the Srivijaya influenced traces can be readily created. Such a plan would depend on cooperation between local communities, Tourism Authority of Thailand (TAT), the Fine Arts department, local governments and every part of the society for effective heritage conservation. Stakeholders have to provide knowledge about the history and significance of the Takuapa-Ban Don Bay route and the role of cultural tourism to the visitors. Cultural and natural awareness is a necessary part for heritage conservation in tourism program. Moreover, there are many activities for visitors on the cultural route, such as trekking, sightseeing, elephant riding, motorcycle or cycling caravans along the Srivijaya route. These offer visitors a chance to learn and see the natural resources and cultural heritage during their trips.



- a. The road from Takuapa to Ban Don Bay (top left)
- b. Local people work for mine in the river at Takuapa (top middle)
- c. Elephant has involved with local people's activity at Koh Ko Khao port (top right)
- d. Fisheries at Koh Ko Khao port (bottom middle)
- e. Landscape of Khao Sok (in Suratthani) (bottom middle)
- f. Route covered with red earth along Spice Route from the east coast to the west coast in southern peninsula (bottom right)

**Figure 23:** Occupations of Local People and Landscape of the Takuapa-Ban Don Bay Route

**Source:** Sippanan Nuanla-ong (2007)

### 1.1 Investigation of the Historical Sites around Ban Don Bay in Surat Thani

The researcher investigated the historical sites in the Srivijaya-influenced cultural landscape consisting of socio-cultural features, cultural landscape management, economic features, natural and physical features, based on the literature reviews in the previous chapter. There are many sites as well as important documents such as old stories of Srivijaya from chronicles, records and inscriptions that have classified a religious places, ancient towns, ancient settlements, antique architecture, cultural landscape, beliefs, ways of life, culture and tradition. The author surveyed the heritage sites around Ban Don Bay in Surat Thani, recommended by the Fine Arts local office 13 in Nokon Si Thammarat as an important and interesting area to investigate the history and control of Ban Don Bay heritage, in order to present this finding to the public. In addition, the researcher investigated the background and conservation of the Srivijaya-influenced cultural landscape regarding the integration of socio-cultural, economic and environmental levels and studied the heritage sites for heritage management which cover seven Districts around Ban Don Bay in Surat Thani, namely, Chaiya District, Ta Chana District, Punpin District, Vieng Sra District, Kirirattanikom District, Ban Tha Khun District and Kanjanadit District. This survey presents a cultural map to link historic sites and the cultural landscape that will lead to cultural landscape management in the future. The author has used observation and general interviews as important ways to study the tangible and intangible values of a cultural landscape, before using Review Environmental Factors (REF) to tabulate the actual and potential threats/impacts of tourism on environmental characteristics of the site, providing a separate ranking system for each social, cultural, environmental and economic component. Ranking of identified threats depends on the extent, intensity and urgency of effects on the heritage site. Hence, the researcher made a rough estimate of the level of the threat at heritage sites by ticking the appropriate column, i.e. low, moderate or high level of threat and takes note of the environment features for benefits from cultural tourism activities. This information is a basis for choosing the suitable strategic action plan for implementation and cultural landscape management in the future as shown in the case study in Chapter 4 that suggests the ways forward to achieve sustainable development, to create public awareness and interest in the heritage of the Srivijaya region and to engender cooperation between stakeholders.

The following this section will review investigation of the historical sites around Ban Don Bay in Surat Thani. This survey uses maps as a tool such as maps of South of Thailand and Surat Thani Province following Figure 3.11 and 3.12. To associate of Srivijaya influence of seven districts in Surat Thani, this material is summarized in the following Timeline 3.1 and 3.2 and 3.3 as a guid to review that follows. The author will use this device of tentative timeline at a number of further points in this dissertation. It is important to emphasise, however, that the timeline charts can only be as accurate as decidedly inconclusive data on which they are built.

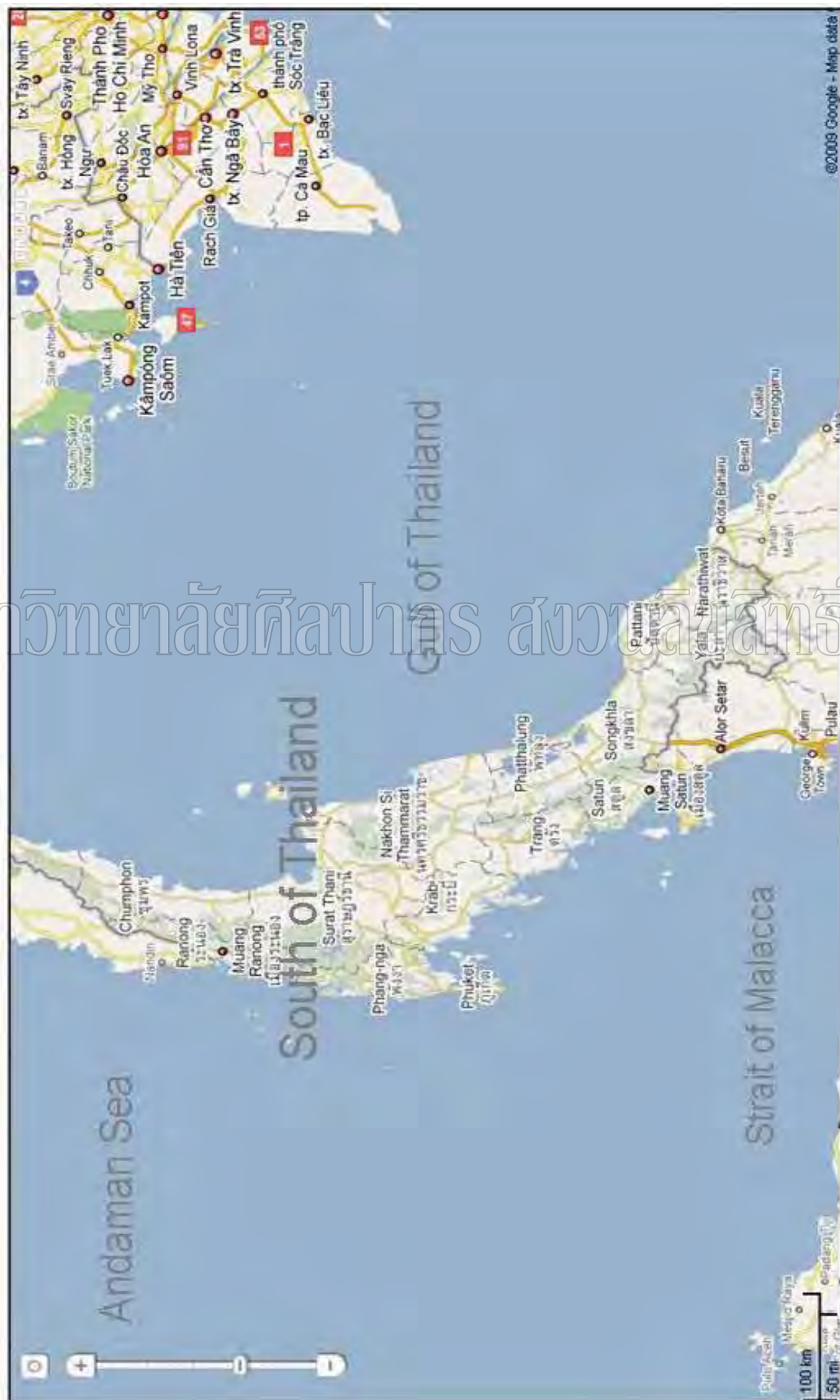
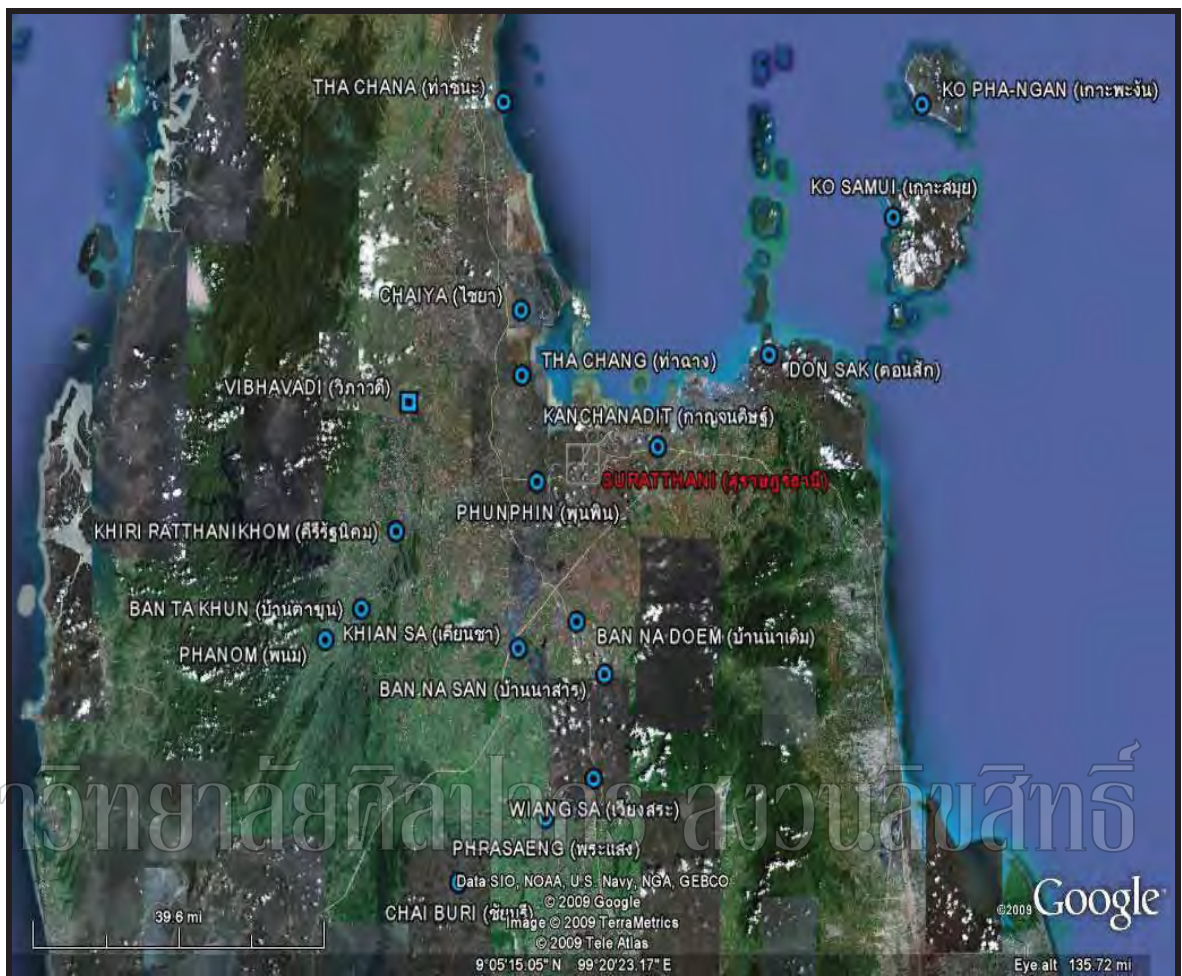


Figure 24: Map of South of Thailand  
Source : <http://maps.google.co.th> (October, 2009) adapted by Sippanan Nuanla-ong (2009)

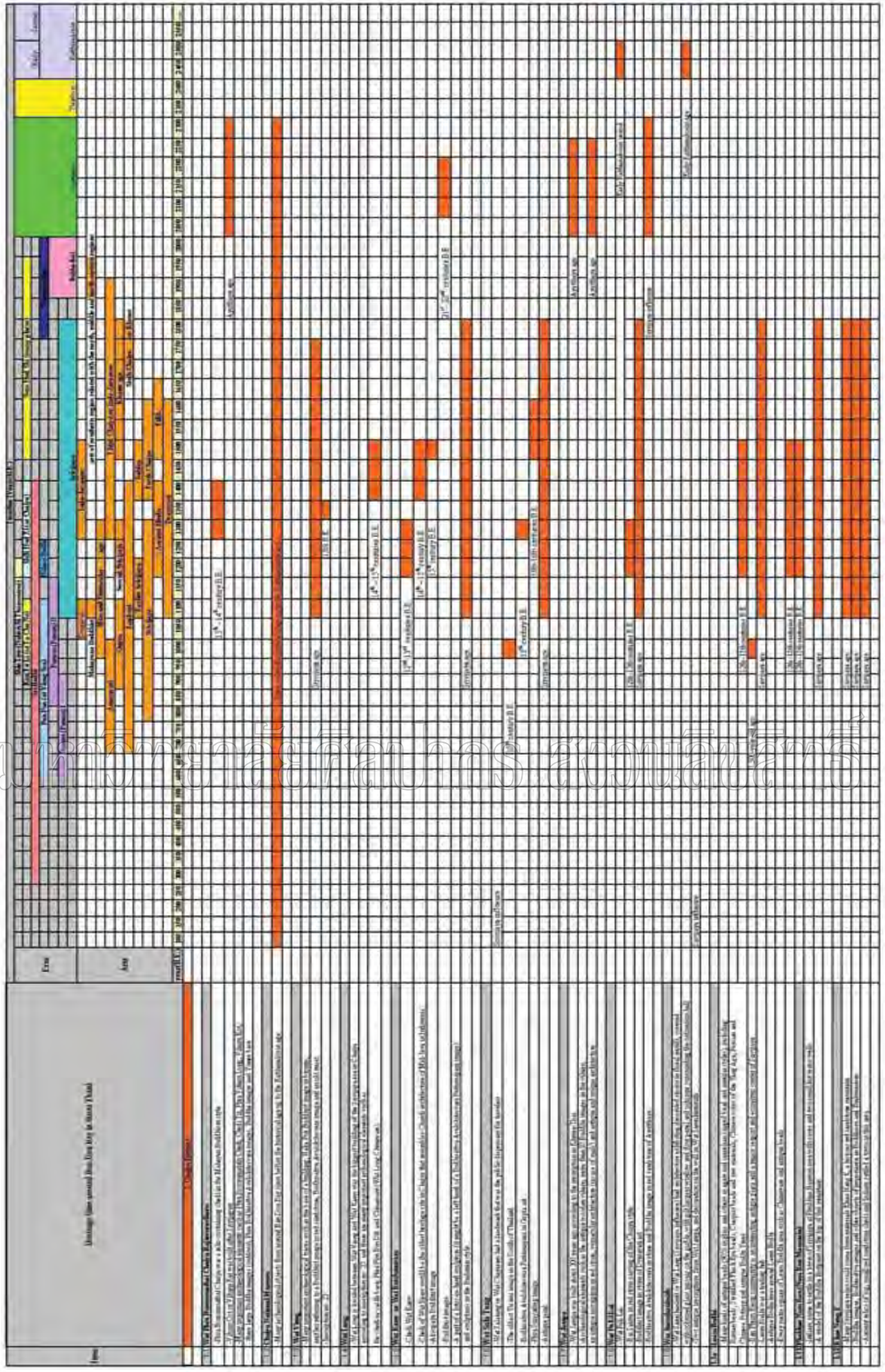




**Figure 25:** Map of Surat Thani Province

**Source:** <http://www.maps.google.co.th> (August, 2009)





Timeline 4: Heritage Sites around Ban Don Bay in Surat Thani - Chaiya District



Area	Heritage Sites around Ban Don Bay in Surat Thani	Timeline (Year 1800-2020)	Remarks
A100	<p><b>2. Fa Chai Ma District</b></p> <p>1. <b>Phu Phra Prang</b> (Ban Don Bay) (1800-1850)</p> <p>2. <b>Phu Phra Prang</b> (Ban Don Bay) (1850-1900)</p> <p>3. <b>Phu Phra Prang</b> (Ban Don Bay) (1900-1950)</p> <p>4. <b>Phu Phra Prang</b> (Ban Don Bay) (1950-2000)</p> <p>5. <b>Phu Phra Prang</b> (Ban Don Bay) (2000-2020)</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>
		<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>
A101	<p><b>3. Fa Chai Ma District</b></p> <p>1. <b>Phu Phra Prang</b> (Ban Don Bay) (1800-1850)</p> <p>2. <b>Phu Phra Prang</b> (Ban Don Bay) (1850-1900)</p> <p>3. <b>Phu Phra Prang</b> (Ban Don Bay) (1900-1950)</p> <p>4. <b>Phu Phra Prang</b> (Ban Don Bay) (1950-2000)</p> <p>5. <b>Phu Phra Prang</b> (Ban Don Bay) (2000-2020)</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>
		<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>	<p>1800-1850</p> <p>1850-1900</p> <p>1900-1950</p> <p>1950-2000</p> <p>2000-2020</p>

Timeline 5: Heritage Sites around Ban Don Bay in Surat Thani - Ta Chana District Punpin District, Vieng Sra District, Kirirattani Kom District, Ban Ta Khun District and Kanjanadit District



**Table 2:** Heritage Sites around Ban Don Bay in Surat Thani - Chaiya District

<b>A Srivijaya-Influenced Cultural Landscape</b>				<b>Rank</b>
<b>(H = High, M = Moderate, L = Low)</b>				
<b>Heritage Site</b> <b>1. Chaiya District</b>	<b>A.</b> <b>Natural</b> <b>and</b> <b>Physical</b> <b>Features</b>	<b>B.</b> <b>Socio -</b> <b>Cultural</b> <b>Features</b>	<b>C.</b> <b>Cultural</b> <b>Landscape</b> <b>Management</b>	<b>D.</b> <b>Economic</b> <b>Features and</b> <b>other</b> <b>Comments /</b> <b>Explanations</b>
1.1 Wat Phra Borommathat Chaiya Rajaworaviharn	M	H	H	L
1.2 Chaiya National Museum	M	H	H	L
1.3 Wat Vieng	M	H	H	L
1.4 Wat Long	M	M	M	L
1.5 Wat Kaew or Wat Ratthanaram	M	M	M	L
1.6 Wat Sala Tueng	M	M	M	L
1.7 Wat Jampa	M	M	M	L
1.8 Wat Pa Li Lai	M	M	M	L
1.9 Wat Samuhanimith	M	M	M	L
1.10 Laem Bodhi	H	M	M	M
1.11 Phukhao Nam Ron	M	M	M	L
1.12 Khao Nang E	M	M	M	L

**Table 2:** Heritage Sites around Ban Don Bay in Surat Thani - Chaiya District (continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	1. Chaiya District	Low (L)	Moderate (M)	
<b>A. Natural and Physical Features</b> a.1 rich of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	*	*		
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	*	*		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	*	*		
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	*	*		

The author chooses twelve sites related to Srivijaya influence in Chaiya with important points to investigate in terms of site synopsis, conservation approach and conservation and community links.





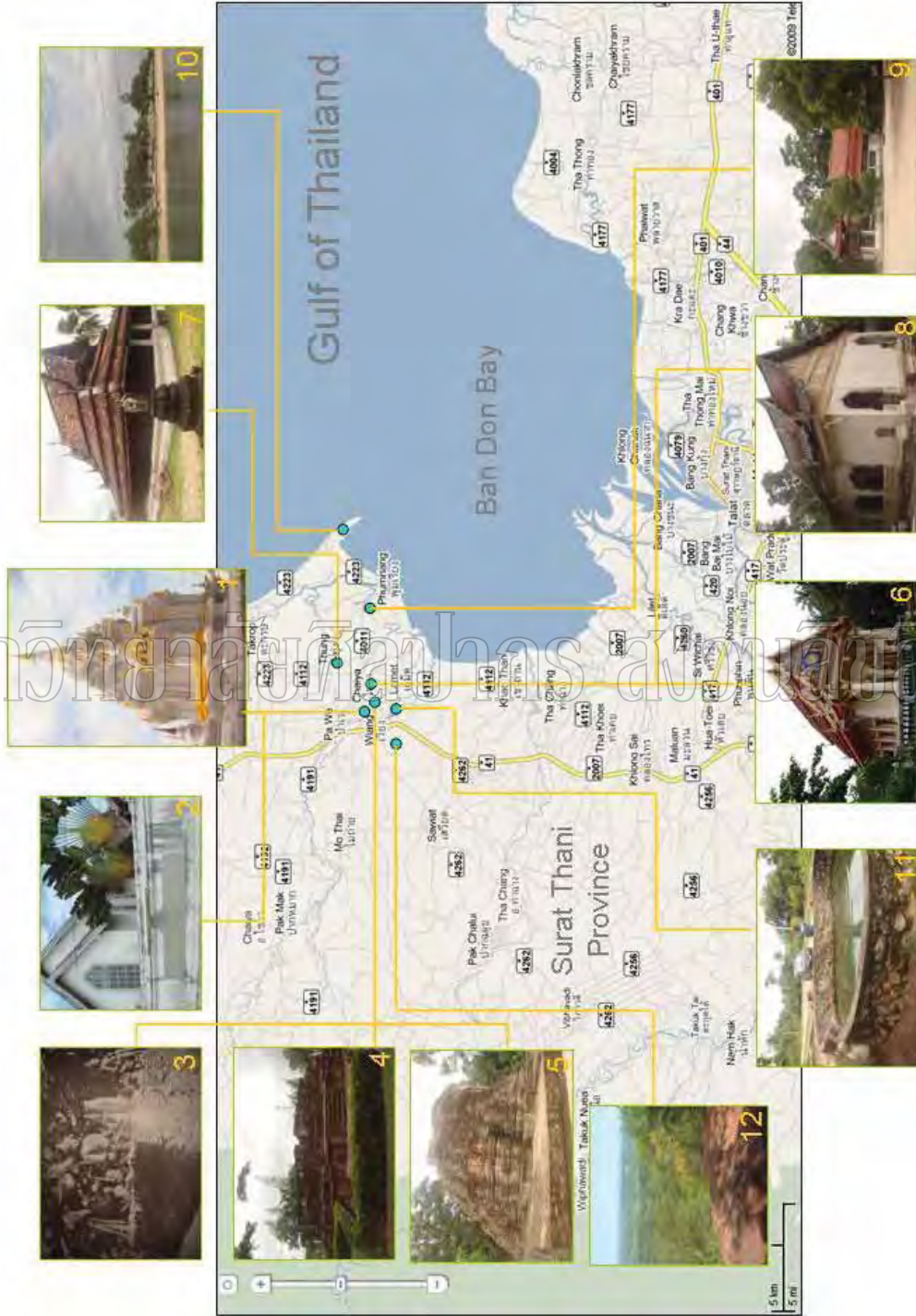


Figure 26: Heritage Sites in Chaiya District, Surat Thani  
Source : <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
Source of pictures: Sippanan Nuanla-ong (2008)



- a. The chedi of Wat Phra Borommathat Chaiya is the only perfect chedi of Srivijaya, in Thailand (left)
- b. Many Buddha images (Phra Wian) at Viharn Rai (top right)
- c. Small chedis and elephant images in red sandstone represent Buddhist influence from Sri Lanka (bottom right)

**Figure 27:** Wat Phra Borommathat Chaiya Rajaworaviharn

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 3, Vieng Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, Nakhon Si Thammarat in 2000 A.D., Phra Borommathat Chaiya is a relic-containing chedi in the Mahayana Buddhism style. It is assumed that it was built about the 13<sup>th</sup> - 14<sup>th</sup> century B.E. (7<sup>th</sup>-8<sup>th</sup> century A.D.) in the age of Srivijaya. Phra Borommathat Chaiya Chedi, the only perfect Srivijayan chedi in Thailand, was built from stone on a square base with four sides and a miniature chedi at each corner. Its structure belongs to Srivijayan art, utilizing a technique of brickwork without grouting. The author interviewed Banjong Wongvichian (2007), the Director of the Fine Arts Department at Nakhon Si Thammarat. He stated that it was one of three castles (Prasat) following the inscription no.23 (Phra Borommathat in Wat Phra Borommathat Chaiya Rajaworaviharn or Wat Vieng, Wat Long and Wat Kaew).

The author visited this chedi and compared it with others regarding the documents of Banjong Wongvichian, concerning building conservation in Indonesia. Its architecture is similar to Chandi architecture in Indonesia and South Indian architecture. In the past, there were at least two restorations of this chedi, which can be seen one meter of soil cover this chedi as well as broken top of the chedi kept at the Chaiya National Museum. There are many Buddha images (Phra Vien) around Viharn Cot or Viharn Rai that were built

after the Srivijayan age in the Ayuthaya age to complete the chedi. In 1936, Wat Phra Borommathat Chaiya was registered by the Fine Arts Department a national-level historical site.

There are many important archaeological elements such as Phra Borommathat Chedi, Chedi Tit, Phra Viharn Long, Viharn Kot, three large Buddha images (outdoor), Phra Bodhisattva Avalokitesvara images, Buddha images and Yonee base.

#### **- Conservation Approach**

The aim of the conservation process is to conserve the chedi and its heritage value. Only the Phra Borommathat Chaiya area has undergone conservation by the Fine Arts Department. Other buildings around this place have received conservation work from other departments such as local government authorities and universities (Kasetsart University and Srinakharinwirot University) with important artifacts found having been removed to other places for security and restoration such as Phra Bodhisattva Avalokitesvara images removed to the National Museum in Bangkok; it was among the most beautiful Bodhisattva Avalokitesvara images in the world.

From the observation, most visitors are Thais with limited historical knowledge. Besides, the site lacks effective interpretation for visitors; for example, the lack of local guides to give information. If visitors would like to get information, they have to ask monks who do not have enough time for talking.

#### **- Conservation and Community**

Conservation aims to encourage cooperation between local people and outside organizations, for example, seminars and meetings will be held to discuss issues and options for approaches before taking action. Phra Borommathat Chaiya is a historical landmark that serves as practical training ground in conservation skills for architectural management in other sites. It provides a chance for the younger generation of cultural conservation. Philip (1999: 152-159) acknowledges that the challenge of best practice for program delivery is balancing scientific fact with spirituality to provoke awareness in people, infusing morality into interpretations, effecting change in social values and technologies, and guiding people correctly.





- a. Chaiya National Museum (left)  
 b. Building in Thai style for visitors relaxing in the museum (middle and right)

**Figure 28:** Chaiya National Museum

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 3 Vieng Sub-District, Chaiya District, Surat Thani

#### **- Site Synopsis**

From the information of the Fine Arts Department, Nakhon Si Thammarat in 2000 A.D., this museum covers history of arts and archaeology in a Thai architectural style with two buildings. There are many archaeological objects from around Ban Don Bay since before the historical age up to the Rattanakosin age. Srichai and Hassapak (2000: 165) record that, in 1935 A.D., Chaiya National Museum was taken over by the Fine Arts Department located in the same area with Wat Phra Borommathat Chaiya Rajaworaviharn.

#### **- Conservation Approach**

The museum presents important archaeological evidence of the Southern region to the public and advantages people who have interests to learn the local history. The structure of the building is in a Thai style so that people will comprehend its designation and can relax in its atmosphere. However, there are problems such as lack of effective interpretation and staff.

#### **- Conservation and Community**

The museum is appropriate for local communities and visitors regarding cultural tourism. It is a highlight to learn of the heritage sites and evidence around Ban Don Bay and complements Wat Phra Borommathat Chaiya Rajaworaviharn, as well as serving the community in their daily lives and cultural tourism.



a. The old base of a building, before conservation (left)  
b. The boundary post of the town signature, before conservation (right)



a. A new Viharn that has replaced the old building (left)  
b. Bai Sama image in red sandstone (middle)  
c. Cultural landscape in Wat Vieng (right)

**Figure 29:** Wat Vieng

Photographed by Sippanan Nuanla-ong (2006)

**Source:** Wat Vieng before conservation by Venerable Buddhadasa. (1997: 39)

**Location:** Moo 4 Talad Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

According to the information of the Fine Arts Department, Nakon Si Thammarat in 2000 A.D., Wat Vieng is in the Srivijaya style. It was located on the sand dune of Chaiya which was called Sansai Chaiya (Chaiya's sand dune). From the survey, there were ruins of an ancient town showing that in the past, the Wat Vieng area could have been the center or the palace of a Srivijaya king. It could also be one of the three castles (Prasat) following the inscription no.23 (Wat Vieng, Wat Long and Wat Kaew). In 1936 A.D., Wat Vieng was registered by the Fine Arts Department as a national level historical site.

There are many important archaeological traces such as the base of a building, a Naka Prok Buddha image in bronze, a Buddha image in red sandstone, Bodhisattva Avalokitesvara image, Inscription no. 23, archaeological evidence of an antique community and an old moat.

### - Conservation Approach

The relationship between heritage sites around Ban Don Bay can be considered in the light of with the evidence of history and geography. The author interviewed Chana Nakasan (2007), an academic expert of the archaeological history at Wat Vieng museum, who reported that there were many traces found around Ban Don Bay, for example, the history of the three chedis or castles in inscription no. 23 refers to those of the Srivijayan kings. From the survey, Wat Vieng, Wat Long and Wat Kaew could be those chedis or castles in that age because they were located in a straight line following the inscription's account. Also, there is a serious problem from a new viharn replacing the old base of a building, which could have resulted from people with inadequate knowledge about heritage conservation. However, the antique wooden building of this temple has been well conserved and the landscape of the temple is clearly that of a settlement. Besides, some important elements were removed to be kept at other places for their best security and care such as a Phra Bodhisattva Avalokitesvara image which was removed to the National Museum in Bangkok.

### - Conservation and Community

Nowadays, Wat Vieng conservation achieves good cooperation from people in this community. Groups of students have come to learn history from the museum in Wat Vieng as well as other visitors with good interpretation. Moreover, there are enough specialists to give information such as the history of the heritage site and the archaeological evidence.



- a. Chedi of Wat Vieng (left and middle)  
 b. A technique of brickwork without grouting of Srivijayan art (right)

**Figure 30:** Wat Long

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 4 Talad Sub-District, Chaiya District, Surat Thani

### - Site Synopsis

Wat Long, located between Wat Vieng and Wat Kaew, is the biggest building of the Srivijaya era in Chaiya according to inscription no. 23. It might have been built in the same period as the chedi at Wat Pra Borommathat Chaiya during the 14<sup>th</sup> – 15<sup>th</sup> centuries B.E. (9<sup>th</sup>

– 10<sup>th</sup> century A.D.). In 1936 A.D. It was registered by the Fine Arts Department a national level historical site and restored later by the Fine Arts Department during 1981–1984 A.D.

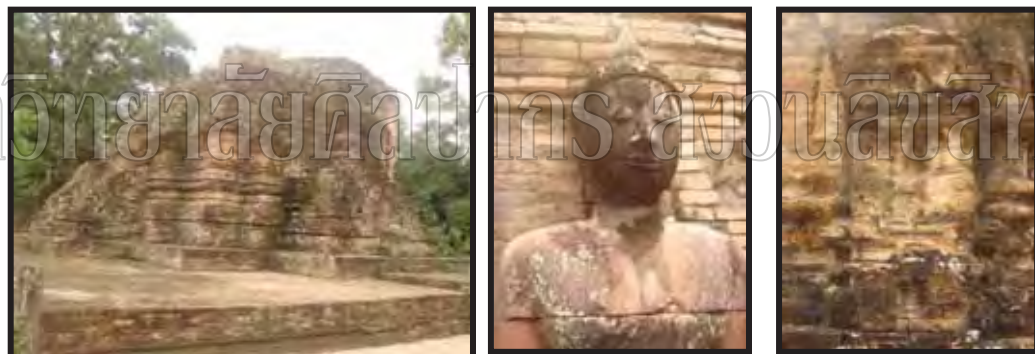
There are many important archaeological elements found in the area such as the chedi or castle base, Phra Pim Din Dib and Chinaware (Wat Long Chinaware).

#### - Conservation Approach

This heritage site was conserved and restored by the Fine Arts Department. However, the conservation included only a process to strengthen the fragile structure of the building base.

#### - Conservation and Community

At present, this building base is located close to the main road in Chaiya town so it needs careful management. The heritage site needs an interpretation program for education, development of the community, and visitors on culture tours. Architectural heritage conservation needs to encourage practical and hands-on community participation in management.



a. Chedi of Wat Kaew (left)  
b. Decoration of Chedi Wat Kaew (middle and right)

**Figure 31:** Wat Kaew or Wat Ratthanaram

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 2 Lamed Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, Nakon Si Thammarat in 2000 A.D., the chedi of Wat Keaw might be the oldest heritage site in Chaiya. It is believed that its construction time was in the same period as Chedi Wat Long and Phra Borommatat Chaiya during the 14<sup>th</sup> – 15<sup>th</sup> centuries B.E. (9<sup>th</sup> – 10<sup>th</sup> centuries A.D.), according to inscription no. 23. This chedi was built using brickwork without grouting in the Srivijaya manner resembling Chandi architecture of Mid-Java in Indonesia. The base of the chedi is squared with 12 recessed corners. In 1936 A.D., Wat Long was registered by the Fine Arts Department as a

national level historical site and subsequently restored by the Department during 2519-2522 B.E. (1976 – 1979 A.D.).

Many important archaeological traces were found such as Chedi Wat Kaew (in a castle style), Aksopaya Buddhist image (about 15<sup>th</sup> century B.E.), Buddhist images (12<sup>nd</sup>-13<sup>rd</sup> centuries B.E. and 21<sup>st</sup>- 22<sup>nd</sup> centuries B.E. ), a part of a lotus-in-hand sculpture (possibly a left hand of a Bodhisattva Avalokitesvara Pattamapani image) and sculptures in the Brahman style.

#### - Conservation Approach

The restoration of Wat Kaew was to ensure its authenticity, by retaining its original building. However, it lacks interpretation for visitors.

#### - Conservation and Community

This heritage site needs to encourage cooperation from local people. For example, a training program could provide the local people with valuable conservation skills. This program could enable them to participate in conservation work in the future. Local government authorities and the community have to find the effective conservation management strategy that will create profits for the community in this area.



a. Wat Sala Tung    b. the public dispensary    c. Antique pond    d. Bai Sama in red sandstone

#### Figure 32: Wat Sala Tueng

Photographed by Sippanan Nuanla-ong (2006)

Location: Moo 1 Talad Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

The abbot of Wat Sala Tueng gave relevant information by stating that, in the past, Wat Salatung or Wat Chayaram had a landmark, the public dispensary for travelers (he meaning of Sala is public dispensary). There were consumer goods available for travelers who needed to rest in this place such as rice, ricepot and spices. In accordance with the information of the Fine Arts Department, Nakon Si Thammarat in 2000 A.D., there are some important archaeological elements such as the oldest Visanu image in the South of Thailand



(10<sup>th</sup> century B.E.), Bodhisattva Avalokitesvara Pattamapani in Gupta style (13<sup>th</sup> century B.E.), Phra Suriyathep Image (15th-16th centuries B.E.) and an antique pond.

#### - Conservation Approach

The original public dispensary has completely deterioration and been replaced by a new one. A Bodhisattva Avalokitesvara image was moved to the National Museum in Bangkok.

#### - Conservation and Community

Wat Sala Tueng, a small and calm place, was an important temple in the past. But today it is not famous among the public and only one monk resides in the temple.



a. The antique wooden viharn (left) b. Antique architecture (no use of nails) (middle and right)

**Figure 33:** Wat Champa

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 5, Ban Hua Noon, Tung Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

According to the Fine Arts Department, Nakhon Si Thammarat in 2000 A.D., Wat Champa was built approximately 300 years ago, according to the inscription in Khmer-Thai. In the past, this inscription was in the temple but nowadays at Wat Samuhanimith. In the past, Wat Champa was important in this community and there was a famous question for a man, “Can you show your wife at Wat Champa?”. It means “Is your wife beautiful enough to be show to many people at Wat Champa?”. In 1936 A.D., Wat Champa was registered by the Fine Arts Department as a national level historical site.

There are some important archaeological elements such as antique wooden Viharns with more than 10 Buddha images, an antique inscription in red stone, vernacular architecture (no use of nails) and antique and unique architecture.

#### - Conservation Approach

Wat Champa was built in the vernacular architectural style considering climate, geography and environment. The viharn is a beautiful wooden building that shows wonderful



skills and wisdom of local people. Monks have enough knowledge to explain to visitors about the history and architectural conservation as well as always conserve their buildings.

#### - Conservation and Community

According to the information above, the close relationship and cooperation between local people and this temple from the past to the present can be noted. The restoration was undertaken jointly by the Fine Arts Department and the local community indicating a good example of cooperation. It seeks to create both resident and visitor satisfaction with retain the significant values of this temple.



a. Ubosot of Wat Pa Li Lai (left)  
 b. Bai Seima in red sandstone carving (middle)  
 c. Vernacular Architecture in Wat Pa Li Lai (right)

**Figure 34:** Wat Pa Li Lai

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Lamed Sub-District, Chaiya District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, Nakon Si Thammarat in 2000 A.D., the Bai Seima (boundary marker of the temple) in the form of a red stone carving is in Chaiya style. But Wat Pali Lai might built in a different period, perhaps in the early Rattanakosin period. In 1936 A.D., this temple was registered by the Fine Arts Department a national level historical site.

There is important archaeological evidence such as the Bai Seima in red stone carving of the Chaiya style from 12<sup>th</sup> -13<sup>th</sup> centuries B.E., a Buddhist image in stone in Dvaravati art, a Bodhisattva Avalokitesvara in stone of the Srivijaya era, and a Buddha image in red sandstone of the Ayuthaya period and style.

### - Conservation Approach

The beautiful ancient Seima of Wat Pa li Lai is in Chaiya art style. This seima is gentle and expresses high values for learning the history of art. The antique wooden building is in need of conservation. There is no interpretation and no services for visitors at this site.

### - Conservation and community

This temple is not well-known to the public, therefore it needs to have good management and cooperation between local people and the local government authorities.



a. Landscape of Wat Samuhamimith (left)

b. Two antique inscriptions in red sandstone from Wat Champa (middle)

c. New Ubosot (right)

**Figure 35:** Wat Samuhamimith

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Pum Rieng Sub-District, Chaiya District, Surat Thani

### - Site Synopsis

From the information of the Fine Arts Department, Nakhon Si Thammarat in 2002 A.D., Wat Samuhamimit or Wat Lang was built in the early Rattanakosin style and was one of the most important temples during that period. Its architecture exhibits decorated stucco in floral motifs and covered with coloured glass mosaic on the garble, with gilt lacquer window and door panel and columns surrounding the ordination hall. In 1981 A.D., this temple was registered by the Fine Arts Department as a national level historical site.

There are important archaeological traces such as two antique inscriptions from Wat Champa, and decoration on its wall.

### - Conservation Approach

The art of Wat Samuhamimith shows the social and cultural significance of Chaiya City in the past. This temple was restored and preserved by the Fine Arts Department in 2002.

### - Conservation and Community

After this temple's restoration, it has become a well known heritage site in the community.



- a. Landscape of Laem Bodhi (left and right)  
b. Bodhi Tree is the landmark of Laem Bodhi (middle)

**Figure 36:** Laem Bodhi

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Phum Rieng Sub-District, Chaiya District, Surat Thani

### - Site Synopsis

From the information of the Fine Arts Department, Nakon Si Thammarat in 2000 A.D., a Thai archaeological project in the south was conducted in 1981 A.D., revealing ruins of many merchant ships from a variety of nations.

There are important archaeological traces such as many kinds of antique beads (90% in glass and others in agate and carnelian capped bead and annular styles), including Roman beads, Stratified Flush Eye beads, Chequer beads and raw materials, Chinese coins of the Tang Age, Persian and Chinese Pottery (12<sup>th</sup> -15<sup>th</sup> centuries B.E.) and antique Bodhi Trees.

### - Conservation Approach

The 1,500-year-old Ban Phum Rieng community is an interesting archeological place which once was a major seaport and economic center of Srivijaya. It was also a trading hub between the east and the west called a "trading station", more than just being on "the maritime silk road". Ban Hua Len is a Muslim community located on swampy land, famous for its weaving skills of the south that have been handed down from ancient times.

There are many archaeological traces and Bodhi trees around Laem Bodhi. Chana Nakasan (2007), the academic expert on archaeological history at Wat Vieng museum asserts that archaeological evidence can be found in every square metre of Laem Boddhi area, i.e. Chinaware and antique beads.

### - Conservation and Community

This conservation site can help improve the community's quality of life by providing an incentive for local people to acquire both history education and economic development. When visiting this community, local people always introduced visitors the history of the community such as where the oldest Bodhi tree and the archaeological sites are. Moreover, their handicrafts are well-known such as Phum Rieng silk.



a. Two small hot water wells (left and middle)  
b. Small caves (right)

**Figure 37:** Phukhao Nam Ron

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Chaiya District, Surat Thani

### - Site Synopsis

From the information of the Fine Arts Department, Phukhao Namron is a historic mountain with two small caves and two small hot water wells. In the past, the Indians came to settle in the town of Srivijaya. They believed bathing with hot water was a part of their religious ceremonies especially from this hot spring which had magic water from underground as one king also had a pond for bathing built in this area. There is also a model of the Buddha footprint on the top of this mountain. At present, the Fine Arts department has declared this heritage site a national ancient monument.

### - Conservation Approach

Nowadays, this site is a place for relaxing and visiting, owing to its natural hot water wells from which people can take the magic water for both Buddhist and Brahman ceremonies.

### - Conservation and Community

Although the Fine Arts Department carried out conservation at this site, there is no attraction from development. There are inadequate facilities to serve the visitors. Thus needs good cooperation between the community and local government for better cultural landscape management in order to become a tourist destination in the future. It could help create better understanding and appreciation of heritage significance.



a. Relics of local people in big and small red sandstone chedi from the Srivijaya period (left)  
 b. Aerial view of Khao Nang E, it is a historic red sandstone mountain (right)

**Figure 38:** Khao Nang E

**Photographed by** Sippanan Nuanla-ong (2009)

**Location:** Chaiya District, Surat Thani

#### - Site Synopsis

Khao Nang E, a historic red sandstone mountain, is the highest mountain in the Chaiya area. Many Srivijayan relics may have come from materials like the red sandstone found in this mountain, such as Buddha images, Bodhisattva images and other objects of importance in Buddhism and Brahmanism. There are ancient relics of local people in big and small red sandstone chedi from the Srivijayan period and two small caves in the mountain. From the highest point of Khao Nang E, the Ban Don Bay area can be seen as well as Samui Island and Phukhao Namron (the mountain with small hot water wells). In the Srivijayan age, the Indians settled a town in this area (from Khao Nang E to Phukhao Namron).

#### - Conservation Approach

Nowadays, Khao Nang E is a part of Suan Mokkhalaram area where people can pay respect to their ancestors and practice meditation. It can be said that there are significant values in this site for learning the religious history (Buddhism), enriching the spiritual values of heritage sites of their ancestors, and learning about botany, the antique temple and the site's atmosphere.

#### - Conservation and Community

There is no conservation of antique chedi, according to the Fine Arts Department. Local people always visit Khao Nang E to pay respect to their ancestors. There are limited facilities to serve the visitors such as where they can learn about self-sufficiency, which may have been the aim of Srivijaya. It needs good cooperation between the community and local government for better cultural landscape management and interpretation in order to become a tourist destination in the future.



**Table 3:** Heritage Sites around Ban Don Bay in Surat Thani - Ta Chana District

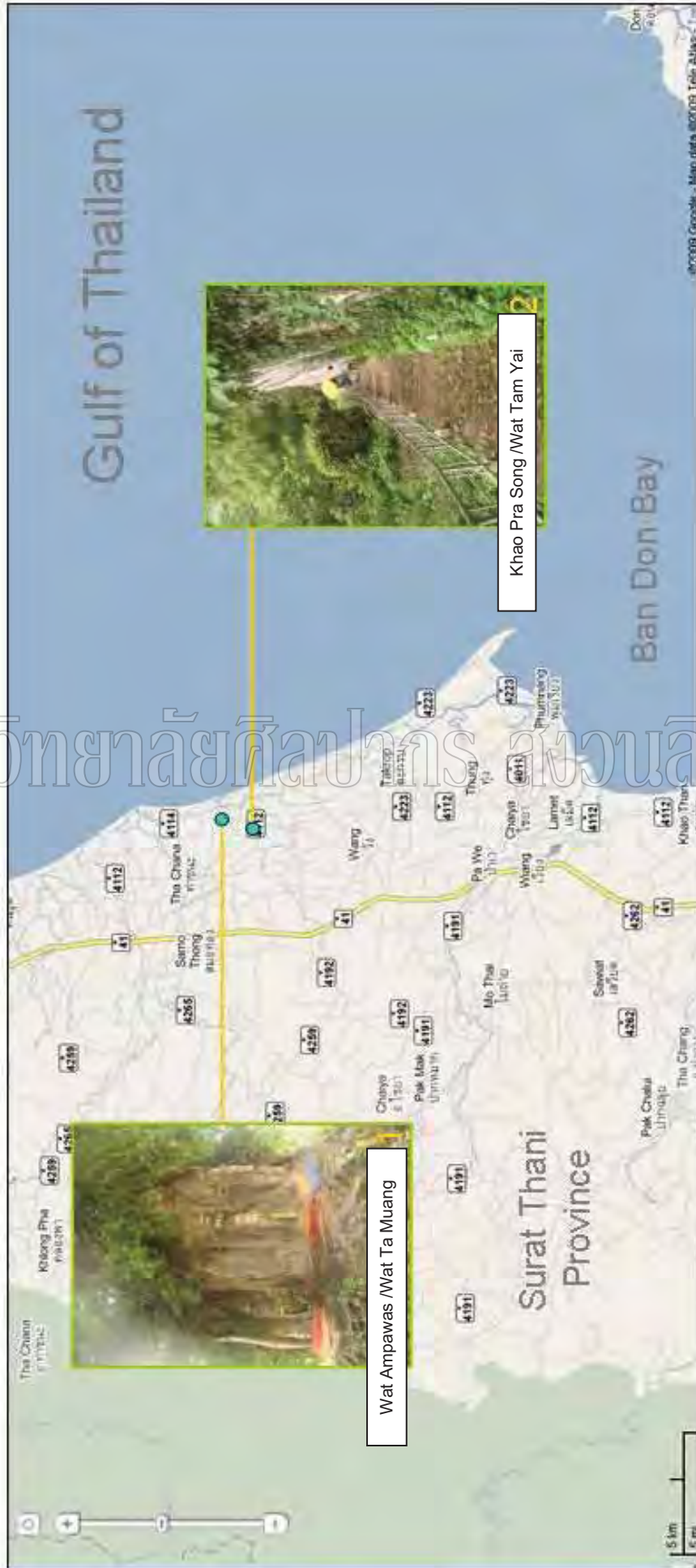
A Srivijaya-Influenced Cultural Landscape			Rank (H = High, M = Moderate, L = Low)		Economic Features and other Comments / Explanations
Heritage Site 2. Ta Chana District	A. Natural and Physical Features	B. Socio - Cultural Features	C. Cultural Landscape Management	D. Economic Features and other Comments / Explanations	
2.1 Wat Ampawas (Wat Ta Muang)	M	M	M	L	
2.2 Khao Prasong	H	M	H	L	

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**Table 3:** Heritage Sites around Ban Don Bay in Surat Thani - Ta Chana District (continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>2. Ta Chana District</b>				
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	* * * * * * * * * *		*	
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	* * * *	*		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	* * * * *		*	
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	* * *			

The author chooses two sites related to Srivijaya influence in Ta Chana which are important points to investigate in terms of site synopsis, conservation approach and conservation and community.



**Figure 39:** Heritage Sites in Ta Chana District, Surat Thani  
**Source :** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
**Source of pictures:** Sippanan Nuanla-ong (2008)



- a. Chedi built from Srivijaya influence (left and middle)  
 b. Landscape of Wat Ampawas (right)

**Figure 40:** Wat Ampawas (Wat Ta Muang)

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 7, Ban Tamoung, Wang Sub-District, Ta Chana District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, the antique community around Wat Ampawas (Wat Ta Muang) was a trading port in the same period as that of the archaeological site at Leam Bodhi. There are many archaeological traces in this area such as various kinds of beads and glass bracelets. The chedi of this temple in the castle style might have been built in the Ayuthaya age and influenced from Wat Phra Borommathat Chaiya.

#### - Conservation Approach

This site is a spiritual place for both Buddhism and Brahmanism ceremonies. However, there is no conservation or interpretation in this area.

#### - Conservation and Community

This site needs good cooperation between community and local government to create some understanding and appreciation of its heritage significance as it lacks interest from the community.



- a. Wat Tam Yai is in front of Khao Prasong (top left and top middle)  
 b. Landscape and the walk way of Prasong Cave (top right and bottom right)  
 c. Inside Prasong Cave (bottom left and bottom middle)

**Figure 41:** Khao Prasong or Wat Tam Yai

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Wang Sub-District, Ta Chana District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, the history of Khao Prasong (Wat Tam Yai) is still unknown. Wat Tam Yai (Tam Yai means big cave) is located in a beautiful landscape while Prasong Cave in Khao Prasong area might have been an accommodation place for travellers in the Srivijayan age. It is assumed that the cave has been used for part of a religious ceremony from the late Ayuthaya age until the present. Khao Pra Song (mountain) is one of the three places where the ashes of Venerable Buddhadasa, a monk revered by the Thai and UNESCO, were placed. (The other two places are the original site of Pumdong River (Khao Sok) in Ampour Panom and Ang Tong channel in Koh Samui.) There are many artifacts found in the cave area, about one kilometer from it, such as glass and stone beads, objects made from jade and ceramic wares (similar to evidence discovered at Laem Bohdi). Also, the most beautiful Buddha image in garnished and sleeping style in the late Ayuthaya style was found.

In 1986 A.D., this temple was registered by the Fine Arts Department a national level historical site.



**- Conservation Approach**

This site has significant values for both Buddhism and Brahmanism ceremonies, whereby people can get value from learning the religious history and enrich their spiritual values from the heritage sites, discovering about their ancestors such as in antique temples, monuments and from the site's atmosphere. The area as well has aesthetic value with its beautiful decoration of antique temples, and the impression of a wonderful natural and cultural atmosphere derived from its role as a good location for trading in the past.

It has good conservation, still there are some problems from humidity and mold that has destroyed the stucco in this cave.

**- Conservation and Community**

This site has good cooperation between the community and local government for creating understanding and appreciation of its heritage significance. However, it lacks public relations for outside visitors.

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**Table 4:** Heritage Sites around Ban Don Bay in Surat Thani - Punpin District

A Srivijaya-Influenced Cultural Landscape			Rank (H = High, M = Moderate, L = Low)		Economic Features and other Comments / Explanations
Heritage Site 3. Punpin District	A. Natural and Physical Features	B. Socio - Cultural Features	C. Cultural Landscape Management	D. Economic Features and other Comments / Explanations	
3.1 Kuan Punpin	M	M	L	L	
3.2 Wat Khao Srivichai / Khao Phra Narai	H	M	M	L	
3.3 Wat Khao Phra Arnon	M	M	M	L	
3.4 Wat Nam Roob	M	L	L	L	

**Table 4:** Heritage Sites around Ban Don Bay in Surat Thani - Punpin District (continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>3. Punpin District</b>				
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	* * * * * * * * * *	*        *		
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	*  * *	*   *		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	* *  * * * *	      *		
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	* * *			

The author chooses four sites related to Srivijaya influence in Punpin which are important points to investigate in terms of site synopsis, conservation approach and conservation and community.



**Figure 42:** Heritage Sites in Punpin District, Surat Thani  
**Source :** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
**Source of pictures:** Sippanan Nuanla-ong (2008)



Landscape of Kuan Pun Pin archaeological site

**Figure 43:** Kuan Punpin

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 3, Ban Bon Kuan, Ta Kham Sub-District, Punpin District, Surat Thani

**- Site Synopsis**

From the information of the Fine Arts Department, Kuan Punpin/ Kuan Takham or Kuan Saranrom is located near the Pumdong and Tapee Rivers. There is important archaeological evidence such as a squared style base of a chedi of the Dvaravati age, a Bodhisattva image in bronze in Pala style of the 12<sup>th</sup> century resembling one in bronze at the basin of the Krissan River in India; Phra Pim Din Dib, Buddha images revealing late Amoravadee influence of the 11<sup>th</sup> century B.E.; Arab Coins from 1310 B.E.; and an ancient community (commercial community) of Pan Pan State.

This site was suitable to be a seaport for the exchange and transportation of many goods in the past because of the connections of the Pumdong River and Takuapa River resulting in the trading station and antique community on the west coast. In the past, the Ban Don Bay area might have covered Kuan Punpin and Khao Srivichai. From the documents of Liang, Tang Dynasty and Ma Thuan Hlin, Pan Pan State was located in the bay on the south-west of Linyi (Champa) close to Talay Noi. The journey by sea could be taken in about 40 days from Kieo Jao (Tang Kea). People in the town were assumed to have learned Brahmanism and Buddhism.

**- Conservation Approach**

Nowadays, one part of this site is a nursery and the others are local villages, Saranrom Hospital, and a vacant and overgrown area. There is no interpretation or conservation at this site. The head of this community said, "there were robbers who have stolen archaeological remains such as Phra Pim Din Dib images so Khun Sutep Tueksuban (a member of parliament of Surat Thani) donated his money to buy a lot of soil to cover some parts of the archaeological site for renovation and protection".



### - Conservation and Community

The Fine Arts Department has not carried out any conservation in this site. It needs good cooperation between the Fine Arts Department, the local community authorities, and the local government for better understanding and appreciation of its heritage significance.



- a. The largest archaeological site at Khao Srivichai (left)
- b. A model of Phra Narai image (middle)
- c. A jigsaw of Srivijaya traces at Khao Srivichai (right)

**Figure 44:** Wat Khao Srivichai or Khao Phra Narai

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 1, Ban Huakhao, Srivichai Sub-District, Pungpin District, Surat Thani

### - Site Synopsis

From the information of the Fine Arts Department, there are two other names for Wat Khao Srivichai, namely Wat Huakhao and Khao Phra Narai. A traditional story about Wat Huakhao is that Chaiya people invited Tapakhaonui who was a professional in conservation work to Wat Huakhao to repair at Phra Borommathat Chaiya in 2438 B.E. (1895 A.D.). Later, it was called “Wat Khao Srivichai” until 2445 B.E. (1902 A.D.). The name of “Khao Phra Narai” came from the important piece of archaeological evidence of a Phra Narai image found by the Fine Arts Department in 2479 B.E. (1936 A.D.). Moreover, there was a traditional story about the supernatural power of the Phra Narai image to protect people from soldiers of Myanmar as in the past people ran away and hid from these soldiers at Khao Phra Narai. For many times, these soldiers heard loud voices of people on this mountain but they could not find anything, hence they cut the arm off the Phra Narai image in anger. In 2479 B.E. (1936 A.D.) this site was registered by the Fine Arts Department a national level historical site.

There are many archaeological traces such as eight archaeological sites, four Phra Vishanu images and a Phra Narai image, Phra Pim Din Dib, many beads similar to those at the Laem Bodhi heritage site, Ta Chana heritage site, and Klong Tom heritage site that are in the same style with the evidence in the middle of Thailand (in the Dvaravati age), and a large antique community from the 12<sup>th</sup> – 13<sup>th</sup> centuries B.E..

### - Conservation Approach

The Fine Arts Department has a project to carry out some conservation work on this site. However, it has to been suspended because of the lack of both staff and funding. Therefore, it needs good cooperation between the Fine Arts Department, the local community, and the local government authorities for better understanding and appreciation of the heritage significance of the site. Besides, there is neither tourist guides nor protection and other interpretation for learning about significant values. Consequently, visitors have to study by themselves and that might disturb or destroy the sensitive places because they lack any guideline.

### - Conservation and Community

Developing a local planning policy for the heritage site requires a process to identify and measure significance values continually. The stakeholders, both members and non-members of the local public, have to share ideas and opinions on heritage conservation and development to achieve a successful process. When the importance of a heritage site is recognized, local planning policy can bring new groups of people into the discussions for an effective control.

Participation of all stakeholders is required for integration with the local planning policy for heritage conservation and development. However, conservation professionals and the local community must have the main responsibility in this program.



- a. Landscape of Wat Khao Phra Arnon (left)
- b. Conservation of Chedi from Srivijaya influence and trace of small chedi around Ubosot (middle)
- c. Boundary markers (Bai Seima) in red sandstone around Ubosot (right)

**Figure 45:** Wat Khao Phra Arnon

**Photographed by** Sippanan Nuanla-ong, September (2006)

**Location:** Moo 1, Srivichai Sub-District, Punpin District, Surat Thani

### **- Site Synopsis**

From the information of the Fine Arts Department, Wat Khao Phra Arnon (Anonda) is on a small mountain near the Tapee River. Built in 1890 B.E. (1347 A.D.) in the Phraya Li Thai age of the Sukhothai era, local people call it “Wat Huakhao Lang”. This temple was built in the same period as Wat Nam Rob and Wat Tam Singkhon. Later, it is called “Wat Phra Arnon” that might be derived from the story of Phra Arnon who was an important monk and had a close relationship with the Buddha in Buddha age. However, people might expect this temple to turn the mountain to a religious place. There are three layers of the stone wall at Wat Phra Arnon temple that mean “Phra Ratthanatrai” (the Triple Gems Buddha, Dhamma or the Buddha’s teaching and the monks) with a chedi and an ubosot (the hall of the temple) on the smooth, square area on the top of this mountain. The chedi in castle style might initially have received influence from the chedi of Phra Borommthat Chaiya; however, it also looks like that of Wat Ampawas (Wat Ta Muang) in Ta Chana District. In the second layer, the walls of the ubosot (hall of the temple) are a replacement for the columns with seven or eight Buddha images in red sandstone. Also many pieces of crockery as decoration above the doors and windows were inside this Ubosot. In addition, boundary markers of the temple (Bai Seima) around the Ubosot were made from red sandstone. In 2479 B.E. (1936 A.D.), this site was registered by the Fine Arts Department to be a national level historical site.

The roof of Wat Khao Phra Arnon is Ayuthaya style. This area was suitable to be a large antique community in the past because many relics from 12<sup>th</sup> – 23<sup>rd</sup> centuries B.E. were found.

### **- Conservation Approach**

The Fine Arts Department finished the conservation of Wat Khao Phra Narai in 2546 B.E. (2003 A.D.). However, it still needs good cooperation among the Fine Arts Department, local community, and the local government for better understanding and appreciation of the heritage significance of this site. This temple is located in an attractive area on the mountain and near the river but it is not taken care of. Nowadays, it looks like a deserted monastery.

### **- Conservation and Community**

Wat Khao Phra Arnon is a heritage site whose importance has to be continually conserved and recognized. Participation of all stakeholders is needed to create a policy through discussion for successful heritage conservation.



- a. Landscape of Ubosot of Wat Nam Roob (left)  
 b. Antique Chedi (middle)  
 c. Bridge of Pumdong River (right)

**Figure 46:** Wat Nam Roob

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 1, Nam Roob Sub-District, Pupun District, Surat Thani

#### - Site Synopsis

According to the Fine Arts Department, Wat Nam Roob was built in the same period as Wat Khao Phra Arnon and Wat Tamsinghorn. They used to be temples under royal patronage. Local people call Wat Khao Phra Arnon “Wat Huakhao Lang”.

There are three sources of important evidence such as the Ubosot, Chedi Rai and an inscription. Firstly, the ubosot was built from strong wood in the Thai style with a roof that looks like a junk. A small wall was built of brickwork with grouting and no base in a lotus shape like the usual ubosot, therefore it can be assumed that this Ubosot could have been in a completely wooden one in the past with small spaces of rebuilt windows for rain protection. It was later decorated with southern vernacular art of the Ratthanakosin age. Secondly, there were two Chedi Rai (small chedi around ubosot) in front of the eastern ubosot. Lastly, an inscription from 2371 B.E. (1828 A.D.) told about the history and placed a curse on villains who tried to destroy the temple.

#### - Conservation Approach

Wat Nam Roob still lacks any heritage conservation. Although it has a significant value such as being a fine example of southern vernacular architecture, it looks like a deserted monastery.

#### - Conservation and Community

Wat Nam Roob is a heritage site which is “lonely” and needs recognition of its significant values for heritage conservation from the participation of all stakeholders.

**Table 5:** Heritage Sites around Ban Don Bay in Surat Thani - Vieng Sra District

A Srivijaya-Influenced Cultural Landscape				Rank	Economic Features and other Comments / Explanations
(H = High, M = Moderate, L = Low)					
Heritage Site 4. Vieng Sra District	A. Natural and Physical Features	B. Socio - Cultural Features	C. Cultural Landscape Management	D. Economic Features and other Comments / Explanations	
Wat Vieng Sra	H	H	M	L	

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**Table 5:** Heritage Sites around Ban Don Bay in Surat Thani - Vieng Sra District (continued)

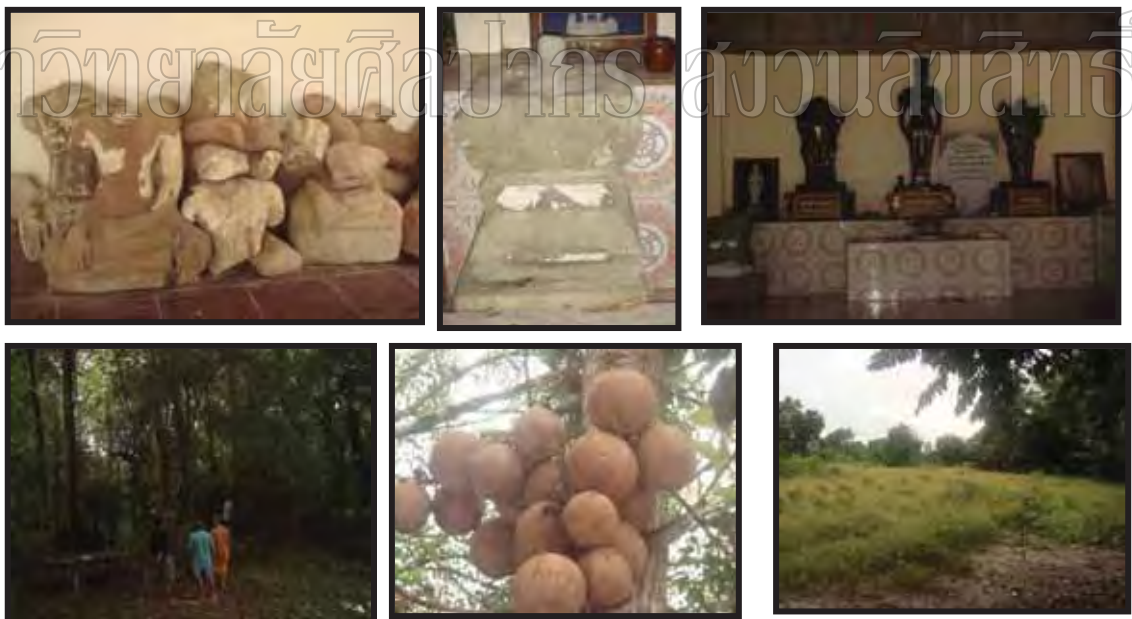
Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>4. Vieng Sra District</b>				
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	* * * * * * * * *		*	
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	* * * *	* *		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	* * * * * *			
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	* *	*		

The author chooses one site related to Srivijaya influence in Vieng Sra which is important in relation to site synopsis, conservation approach and conservation and community.





- a. Landscape around the ancient town of Wat Vieng Sra (top)
- b. The antique wooden houses of monks (bottom left)
- c. Hotrai (library for keeping Buddhist scriptures) in the pond at Wat Vieng Sra (bottom right)



- a. Historical Buddha images in the area of Wat Vieng Sra (top left)
- b. The antique Yonee and Sivalunga (top middle)
- c. Model of historical Hindu objects were found in the area of Wat Vieng Sra (top right)
- d. Two antique ponds in this area (bottom left)
- e. Sala is an antique tree (bottom middle)
- f. Many pieces of evidence in this landscape of Vieng Sra such as merchant ship, coins, and decorations in gold (bottom right)



- a. A sacred place for praying for the teacher of the Likapa tradition from ancient times (over 1,000 years ago) until the present (left)
- b. The old moats of the ancient town in square form (middle)
- c. The antique chedi (right)

**Figure 48:** Wat Vieng Sra

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 7, Vieng Sra Sub-District, Vieng Sra District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, Wat Vieng Sra is in an ancient town, located on the right bank of the Tapee River. Moats were around this ancient town on a square plan. Many archaeological remains were found such as Buddha Image (Sakkayamunee) in sandstone from 11<sup>th</sup> century B.E., Phra Siva Image from 12<sup>th</sup> century B.E., Phra Sivapirava from Jola-Indian influence of the 16<sup>th</sup> century B.E., a base of a Yonee (female sign in Hinduism), an image of a beauty queen with her a son on pottery of the 16<sup>th</sup>-17<sup>th</sup> B.E. (looks like Koh Ko Khao in Phang-nga), and other remains from four sites and two antique ponds. The name "Vieng Sra", meanwhile, means town ponds.

In 2470 B.E. (1927 A.D.), Krom Phraya Damrongrajanupab (Prince Damrong) brought a piece of material from the site to the National Museum, Bangkok. In 2479 B.E. (1936 A.D.), this site was registered by the Fine Arts Department as a national level historical site. From the evidence, Vieng Sra antique town could be a large community in the middle of the Melayu peninsula, and perhaps a main town on the trans- peninsular trade route. There was a variety of religions in this area such as Buddhism and Brahmanism (Vaisanob or Vishanu and Saiva or Shiva) and it also was a route for the journey to Tampornling or Nakon Si Thammarat.

#### - Conservation Approach

This site has significant values from its role as a trans-peninsular trade route and various religions and beliefs, regarding its good location as a trading hub in the past. Vieng Sra antique town has a historical value for learning the religious history and enriching the spiritual values of heritage sites of the local people's ancestors. In addition, it has a wonderful



natural and cultural atmosphere. Nowadays, some parts of this site have been conserved by the Fine Arts Department. Nevertheless, there are some areas that need to be conserved and developed for heritage interpretation.

**- Conservation and Community**

There is good cooperation between the community and the local government authorities for creating understanding and appreciation of the site's heritage significance. Nowadays, there are many traditional ceremonies in this site such as a ceremony performed to show respect to Likapa teachers (a traditional melodrama) and other religious ceremonies (both Buddhist and Brahman). However, it still lacks public relations for visitors.

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**Table 6:** Heritage Sites around Ban Don Bay in Surat Thani - Kirirattanikom District

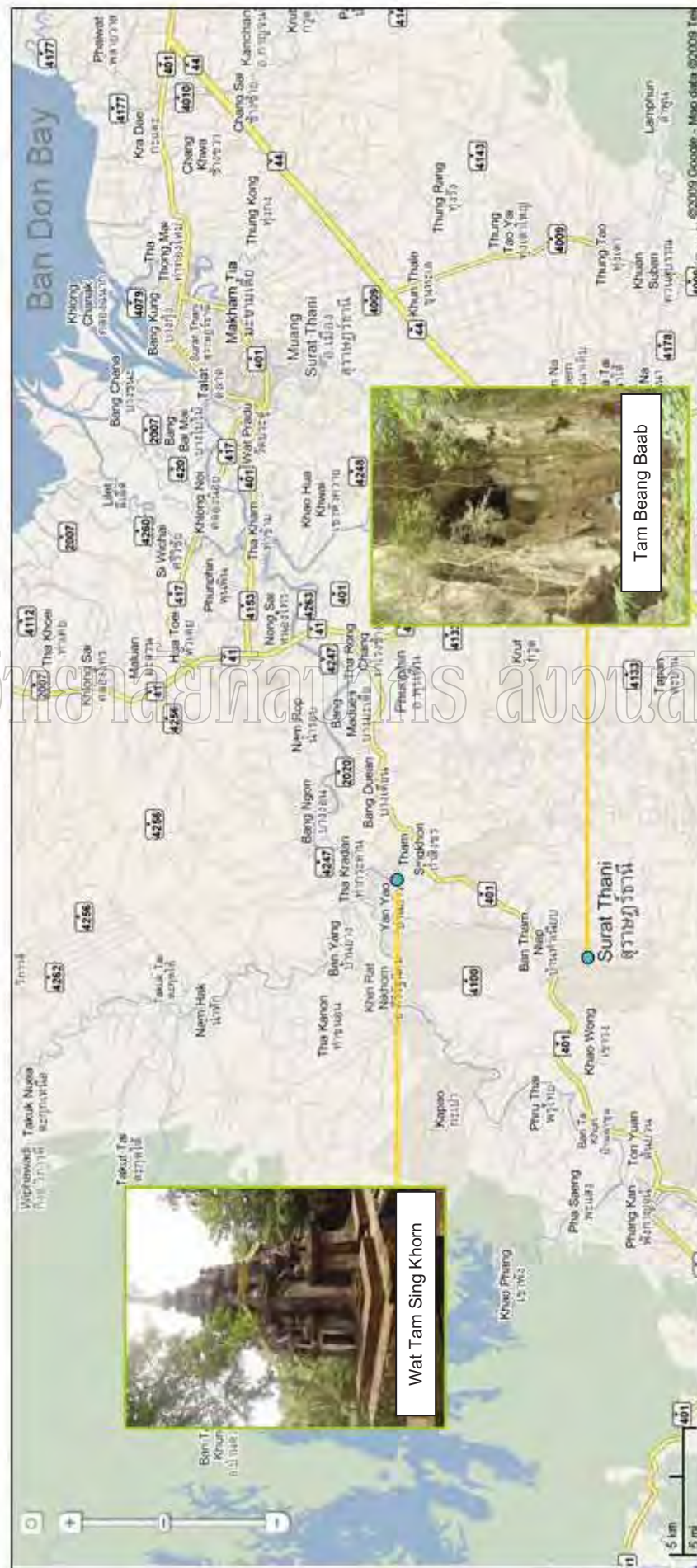
<b>A Srivijaya-Influenced Cultural Landscape</b>				<b>Rank</b>	<b>Economic Features and Other Comments / Explanations</b>
				<b>(H = High, M = Moderate, L= Low)</b>	
<b>Heritage Site</b> <b>5. Kirirattanikom District</b>	<b>A.</b> <b>Natural and Physical Features</b>	<b>B.</b> <b>Socio - Cultural Features</b>	<b>C.</b> <b>Cultural Landscape Management</b>	<b>D.</b> <b>Economic Features and Other Comments / Explanations</b>	
5.1 Wat Tam Sing Khorn	H	M	M	L	
5.2 Tam Beang Baab	M	M	L	L	

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**Table 6:** Heritage Sites around Ban Don Bay in Surat Thani - Kirirattanikom District  
(continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>5. Kiriratnikom District</b>				
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution			*	
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	*	*		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	*		*	
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	*	*		

The author chooses two sites related to Srivijaya influence in Kirirattanikom which are important points in terms of site synopsis, conservation approach and conservation and community.



**Figure 49:** Heritage Sites in Kirirattanikom District, Surat Thani  
**Source:** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
Source of pictures: Sippanan Nuanla-ong (2008)

มหาวิทยาลัยศิลปากร สงขลา



- a. Landscape around Wat Tam Sing Khorn (top)  
 b. Antique chedi following the Phra Borommathat Chaiya style (top middle)  
 c. Wonderful stucco, colour drawing about history of Buddhism and Buddha images  
 (bottom)

## มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

**Figure 50:** Wat Tam Sing Khorn

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 3, Bann Tam, Bann Singkhorn Sub-District, Kirattanakom District, Surat Thani

### - Site synopsis

From the information of the Fine Arts Department, Tam Singkhorn is a cave in an isolated limestone mountain which is about 100 metres from the Phumdong River. From the story, a king in the Ayuthaya era married a commoner's daughter whose younger brother was a monk, later preaching in the palace. After meeting his sister, the king sent the monk back and started calling him "Tan Jao Fa" (meaning the monk who is a younger brother of the king). Moreover, the king ordered the building of three temples, namely Wat Tam Singkhorn, Wat Nam Roob and Wat Khao Phra Arnon. Tan Jao Fa was the first abbot at Wat Khao Phra Arnon. Tam Sing Khorn seemed to be the important Viharn of the temple.

There are two important remains found at Wat Tam Sing Khorn, an antique cave and a chedi. There are three parts in this cave with many pieces of evidence such as Phra Visanu image (four hands) from the 13<sup>th</sup> century B.E., antique instruments (stone axe, pot, etc.) about 4000-2000 years old, and crockery. There is wonderful stucco (elephants, species of flower decorated with crockery and a representation of a deity with hands pressed together



in a gesture of respect) and colour drawings (history of Buddhism) on the walls of the cave that tells various stories from Buddhism as well as representing beautiful Thai arts. Also, there is a chedi in the Phra Borommathat Chaiya style, decorated with a lot of crockery. It might have been built in the late Ayuthaya era. In 2480 B.E. (1937 A.D.), this temple was registered by the Fine Arts Department a national level historical site.

#### - Conservation Approach

Wat Tam Singkhorn has been under good conservation but there are some problems from humidity and mold that can destroy the important heritage elements such as the stucco and colour drawings in this cave. However, there are significant values in this site for learning about religious history (Buddhism) and enriching the spiritual values of the heritage sites of one's ancestors such as the antique temple and the site's atmosphere. The location of this cave was suitable for accommodation since the pre-history period.

#### - Conservation and community

There is good cooperation between the community and the local government for creating understanding and appreciation of this site's heritage significance. However, it lacks public relations for visitors from outside.



- a. The first cave inside Tam Beang Baab (top)
- b. Monks' residences (Kuti) (top right)
- c. Remains of human antique instruments and animals (top left)
- d. The second cave is smaller than the front of Tam Beang Baab (bottom)

**Figure 51:** Tam Beang Baab

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 3, Bann Beang Baab, Tambon Bann Tamnieb, Kirirattanikom District, Surat Thani



### **- Site Synopsis**

From the information of the Fine Arts Department, Tam Beang Baab is a cave in an isolated limestone mountain with a height of 50 metres high. There is a large flat ground area around this cave, which is suitable for the economical agriculture of this community such as para rubber, banana, rambutan, coffee and sato plantations or nitta trees (sato has a strong smelling pea - like vegetable and people eat its pod with yellow curry or southern curry). In addition, there are monks' and local residences. This archeological site is 126.5 metres far from Klong Maloa (Malao Canal) which connects the Pumdong River to the Tapee River before passing Ban Don Bay to Thai Bay. The Fine Arts Department states that there were three sections of this cave for ancient people's living found around this cave and at the roof of the cliff.

Important evidence was found in this antique cave such as remains of humans and animals (mammal, amphibian, and aquatic animal of both fresh water and seawater), antique instruments (stone knife, axe, pot, etc.) and stone bracelets. From these findings, this ancient community was thought to be connected with other communities by the sea. However, no agricultural evidence was found. Random sampling of the ruins of both human and animals shows those evidences could be traced back to 4,750 to 6,510 years ago.

### **- Conservation Approach**

The Fine Arts Department has been doing some conservation at Tam Beang Baab. Besides, monks have used this site for Dharma practice in the past and, together with local people, they can enrich the spiritual values of the heritage sites, such as the antique cave and the site's atmosphere. The location of this cave was suitable for accommodating people since the pre-history era.

### **- Conservation and Community**

This site needs more cooperation between the community and the local government authorities to create understanding and appreciation of its heritage significance. However, it still lacks public communication.

**Table 7:** Heritage Sites around Ban Don Bay in Surat Thani - Ban Tha Khun District

<b>A Srivijaya-Influenced Cultural Landscape</b>				<b>Rank</b>	<b>Economic Features and other Comments / Explanations</b>
				<b>(H = High, M = Moderate, L = Low)</b>	
<b>Heritage Site</b>	<b>A.</b>	<b>B.</b>	<b>C.</b>	<b>D.</b>	
<b>6.Ban Tha Khun District</b>	<b>Natural and Physical Features</b>	<b>Socio - Cultural Features</b>	<b>Cultural Landscape Management</b>	<b>Eco-Comments / Explanations</b>	
6.1 Tam Pak Om	M	M	L	L	

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

**Table 7:** Heritage Sites around Ban Don Bay in Surat Thani - Ban Tha Khun District  
(continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>6. Ban Tha Khun District</b>				
<b>A. Natural and Physical Features</b>				
a.1 richness of natural resources		*		
a.2 loss of natural diversity	*			
a.3 soil erosion	*			
a.4 soil compaction	*			
a.5 water pollution	*			
a.6 visual pollution	*			
a.7 air pollution	*			
a.8 land use problems	*			
a.9 accumulation of solid waste / garbage	*			
a.10 smell pollution	*			
<b>B. Cultural Features</b>				
b.1 cross cultural exchange	*			
b.2 increasing public awareness in heritage	*			
b.3 degradation of cultural sites	*			
b.4 erosion of cultural practices	*			
b.5 vandalism of sacred sites	*			
<b>C. Social Features</b>				
c.1 increased petty crimes	*			
c.2 disturbance of daily activities of local people	*			
c.3 noise pollution	*			
c.4 crowding	*			
c.5 loss of privacy	*			
c.6 loss of job opportunities for local people	*			
c.7 host and guest relationship		*		
<b>D. Economic Features</b>				
d.1 economic benefit	*			
d.2 loss of potential economic benefit			*	
d.3 economic and employment distortion		*		

The author chooses one site related to Srivijaya influence in Ban Tha Khun which again will be discussed in relation to site synopsis, conservation approach and conservation and community.





Landscape of Tam Pak Om - under water archaeological site

**Figure 53:** Tam Pak Om

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 4, Tambon Khao Pang, Ban Tha Khun District, Surat Thani

**- Site Synopsis**

From the information of the Fine Arts Department, Tam Pak Om is a cave at Khao Pak Om or Khao Na Daang, a limestone mountain at the south of Sang Canal. This location has beautiful scenery and a fine endowment of biodiversity. Nowadays, it is a part of Chaiw Lan Dam. Local people have found excrement of bats in this cave since 2520 B.E. (1977 A.D.) which led to an archeological discovery including remains of humans (many incisors and bodies) and animals (mammal, amphibian, and aquatic fresh-water animals), antique instruments (stone knife and earthenware), and jewelry made from underwater materials. Tam Pak Om was suitable for accommodation of a local community, that is local people could use the roof of the cave's area for their daily activities and traditions such as a pulling a tooth ceremony. At night, they could use the area in the cave for sleep.

From this evidence, this site has been suitable for human accommodation since the pre-history period. Moreover, the antique community had been connected with other communities by the sea in the past. Random sampling of the ruins of both humans and animals shows this evidence could be traced back to about 6,500 - 4,200 years ago.

**- Conservation Approach**

Nowadays, this cave is a part of the dam so the archaeological site is under the water. However, it is suitable for underwater archaeology and can be explored by diving.

**- Conservation and Community**

This site needs more cooperation between the Fine Arts Department, the community, and the government authorities for heritage conservation. However, it has lacked public communication about its heritage significance.



**Table 8:** Heritage Sites around Ban Don Bay in Surat Thani - Kanjanadit District

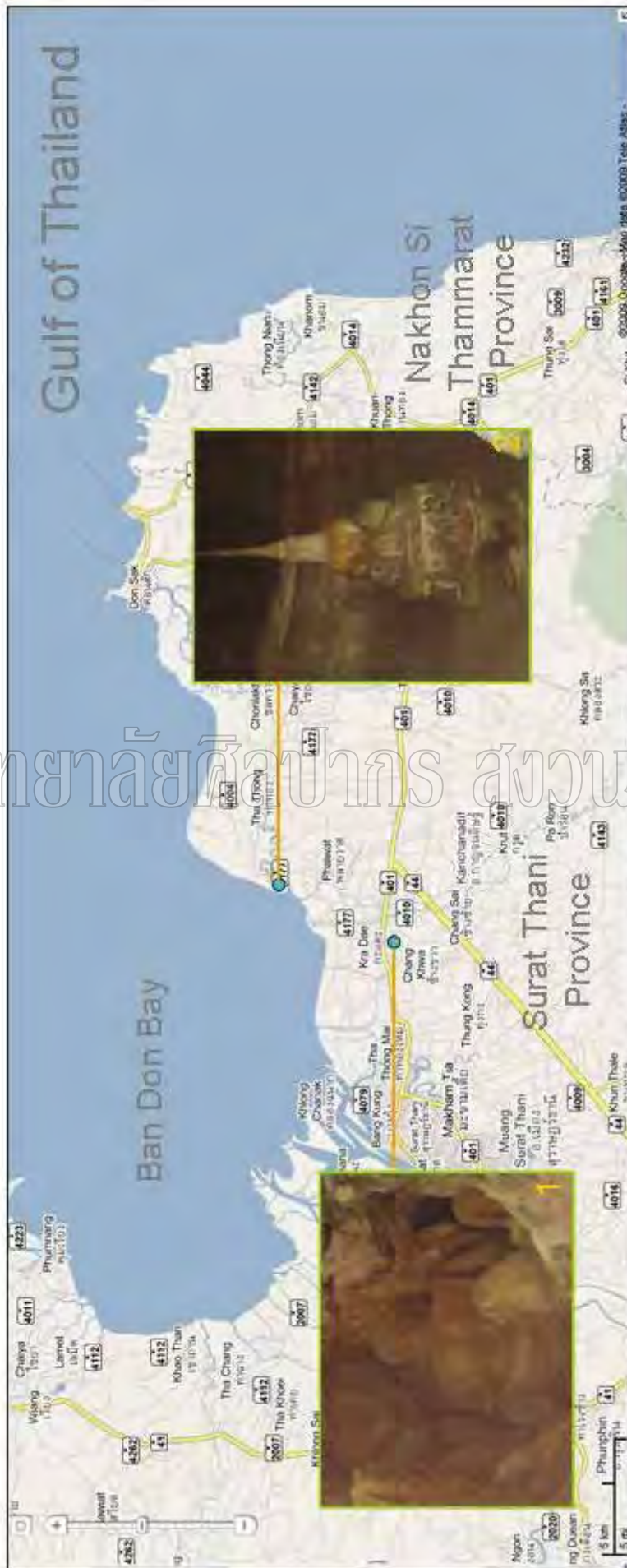
A Srivijaya-Influenced Cultural Landscape				Rank	Economic Features and Other Comments / Explanations
				(H = High, M = Moderate, L = Low)	
Heritage Site 7. Kanjanadit District	A. Natural and Physical Features	B. Socio - Cultural Features	C. Cultural Landscape Management	D. Economic features and Other comments / Explanations	
7.1 Wat Tam Koo Ha	H	H	M	L	
7.2 Wat Khao Phra Nim	M	M	M	L	

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

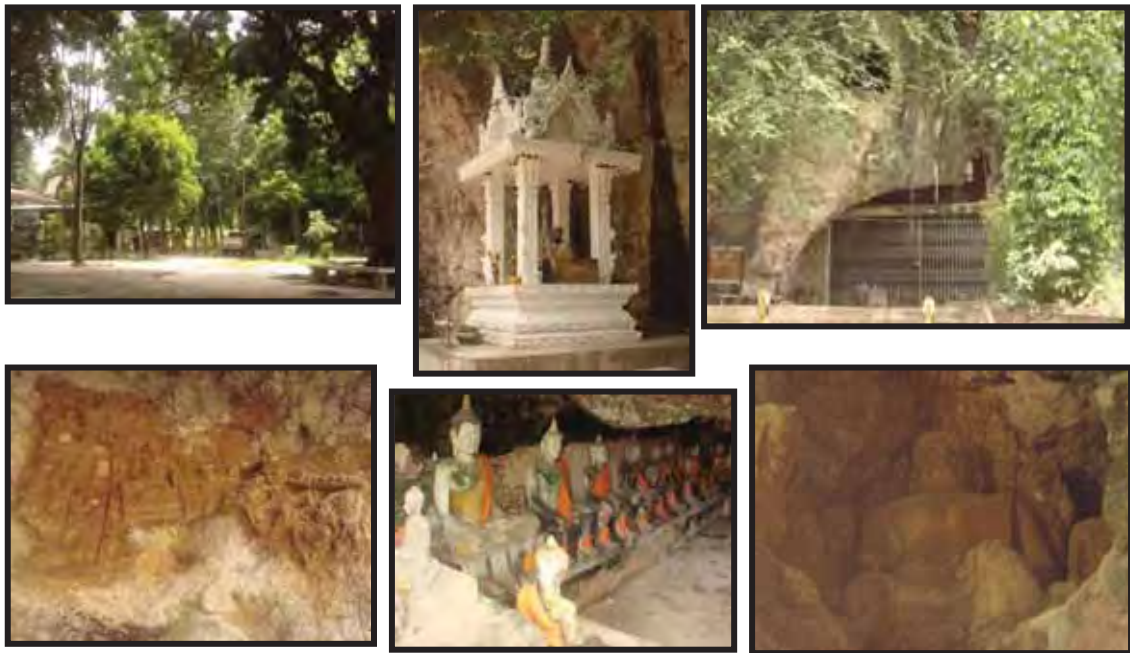
**Table 8:** Heritage Sites around Ban Don Bay in Surat Thani - Kanjanadit District (continued)

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	5. Kanjanadit District	Low (L)	Moderate (M)	
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	*		*	
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	*	*		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	*	*		
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	*			

The author chooses two sites related to Srivijaya influence in Kanjanadit for site synopsis, conservation approach and conservation and community.



**Figure 54:** Heritage Sites in Kanjanadit District, Surat Thani  
**Source:** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
**Source of pictures:** Sippanan Nuanla-ong (2008)



a. The landscape of Wat Tam Koo Ha (top)  
 b. Beautiful architecture and Buddha images in the cave (bottom)



a. Buddha images such as Sleeping Buddha image in the cave (top)  
 b. Phra Naka image (Buddha image covered with snakes) in the cave (bottom)

**Figure 55:** Wat Tam Koo Ha

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 1, Bann Koo Ha, Chang Khwa Sub-District, Kanjanadit District, Surat Thani

### **- Site Synopsis**

From the information of the Fine Arts Department, Tam Koo Ha is a cave in a small isolated limestone mountain which local people call “Wat Tam Koo Ha”. From the story, there was a hunter who followed a bull running into the cave and suddenly disappearing in this cave, therefore he prayed to the spirit of the cave. After that, the hunter saw the bull’s head sinking deeper into the rock as the spirit tried to send a message to the hunter to stop hunting and build a temple inside the cave. The name Wat Tam Ko Hai or Wat Tam Koo Ha was taken from the word “Ko” which in Thai means a bull, “Hai” means disappearing and “Koo Ha” means a room.

Important evidence at Wat Tam Koo Ha was also found such as Phra Pim Din Dib in Cham and Dhavaravati style which decorated the wall of the cave, from the 14<sup>th</sup> – 15<sup>th</sup> century B.E., a sculptured archway in Naka Head’s Buddha style, Buddha images (a Phra Naka image) of Srivijaya and Indian Pallava styles. In 2480 B.E. (1937 A.D.), this temple was registered by the Fine Arts Department a national level historical site.

### **- Conservation Approach**

Wat Tam Hoo Ha has good conservation but there are some problems from humidity and mold that has destroyed important heritage elements such as stucco and colour drawing in this cave. Evidence in the cave shows that the cave was used as a religious place for more than one thousand years. In the first period, this community practiced Mahayana Buddhism as there are pictures to show the antique community near Ta Tong basin since the first period of the historic age. Moreover, this community could have had cultural exchange with other communities from overseas. A sculptured archway in Naka Head’s Buddha style in Khom art and Buddha images from the 18<sup>th</sup> – 19<sup>th</sup> century B.E., in Ayuthaya style (both stucco-work and red sandstone, were found as well. There are significant values in this site for learning religious history (Buddhism) and enriching the spiritual values of heritage sites of people in the past such as an antique temple and the site’s atmosphere around Ban Don Bay. The location of this cave was suitable for human accommodation in the pre-history era.

### **- Conservation and Community**

This site displays good cooperation between the community and the local government authorities to create understanding and appreciation of the heritage significance. However, it lacks public relations for visitors from outside.





a. Landscape around Wat Khao Phra Nim (top)

b. Inside the cave (bottom)

**Figure 56:** Wat Khao Phra Nim

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Moo 1, Ta Tong Sub-District, Kanjanadit District, Surat Thani

#### - Site Synopsis

From the information of the Fine Arts Department, Khao Phra Nim is a small isolated limestone mountain located near the mouth of Ta Tong River. From the story, when local people touched Buddha images in the cave, they felt them so soft that they called them “Khao Phra Nim” which means the soft Buddha images in the mountain. This softness might be caused by the humidity and mold that destroyed the stucco in this cave. Nowadays, there are many shrimp farms in this area.

Important evidence has been found at this temple such as Buddha images and chedi in the temple. There are important Buddha images such as twenty-two sculptured Buddha images, two sleeping Buddha images, a Pa Lay Lai Buddha image and Marnvijaya Buddha images as well as a regular chedi with 12 small wood recessed corners on a base in lion style and a small bell, from the Rattanakosin period. In 2480 B.E. (1937 A.D.), this temple was registered by the Fine Arts Department a national level of historical site.

**- Conservation Approach**

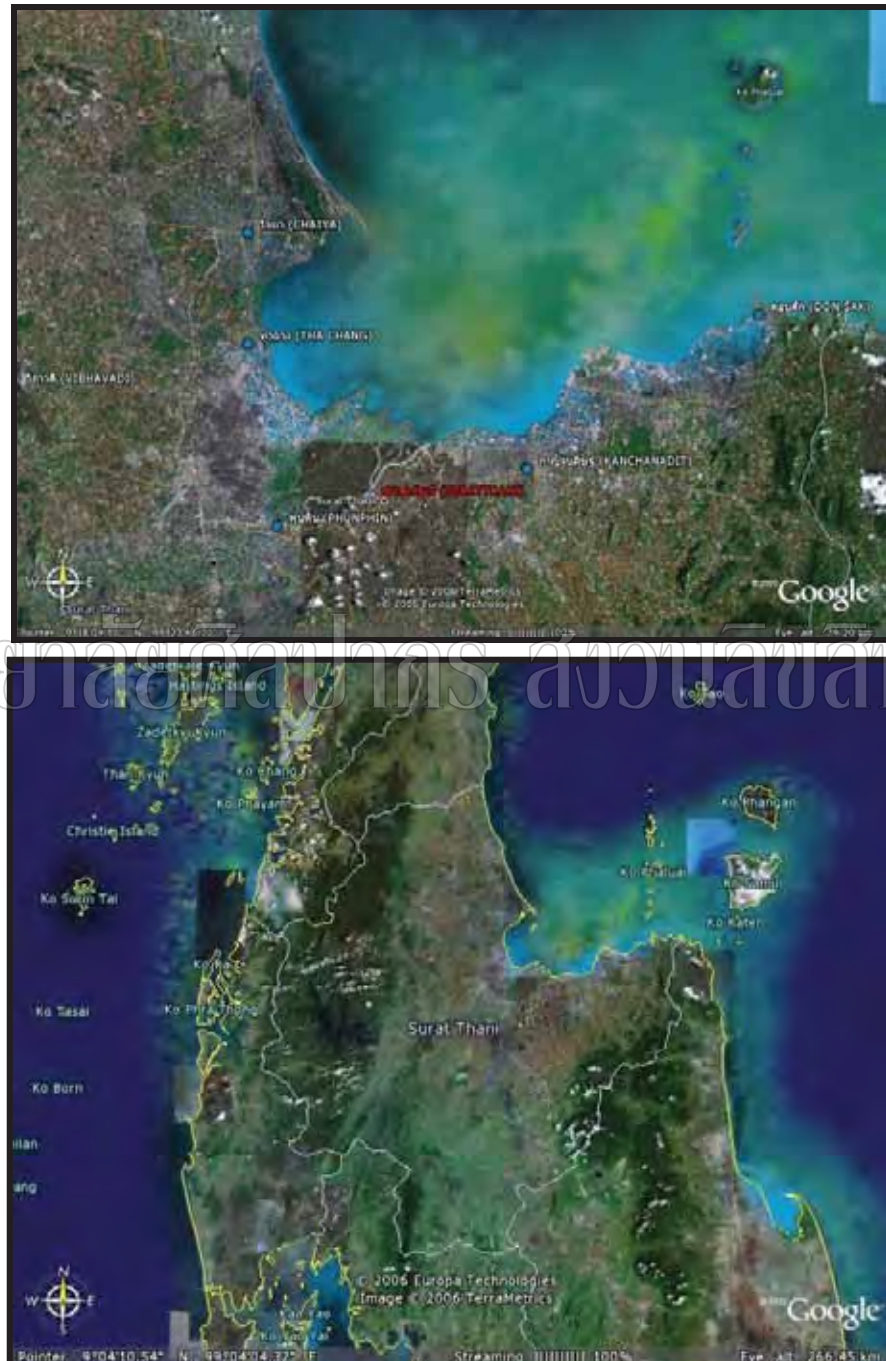
Evidence and environmental conditions around this site show that it could have been a trading hub for commerce and cultural exchange with overseas for more than one thousand years. Although Wat Khao Phra Nim has been conserved by the Fine Arts Department, there are some problems from humidity and mold that has destroyed important heritage evidence such as stucco Buddha images and vernacular chedi of the temple in this mountain.

**- Conservation and Community**

There is good cooperation between the community and the local government authorities to create understanding and appreciation of the site's heritage significance. There are significant values in this site relating to learning about religious history (Buddhism) and enriching the spiritual values of heritage sites of past people such as the antique temple and the site's atmosphere. However, it lacks public relations for visitors from outside.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธ์

## 1.2 Case Study of Vernacular Architecture and Lifestyle of Local People around Ban Don Bay



**Figure 57:** Map of Landscape of Surat Thani and Ban Don Bay

**Source:** <http://www.google.com>, 2006

**Table 9:** Heritage Sites Vernacular Architecture and Lifestyle of Local People around Ban Don Bay

A Srivijaya-Influenced Cultural Landscape				Rank	Economic Features and other Comments / Explanations
				(H = High, M = Moderate, L = Low)	
Heritage Site	A. Natural and Physical Features	B. Socio - Cultural Features	C. Cultural Landscape Management	D. Economic Features and other Comments / Explanations	
1. Kirirattanikom District - Bann Loi Nam (Ancient House in the Water on Flood Situation)	M	M	M	L	
2. Kanjanadit District - Oyster Farmstay and Architecture of Cultural Landscape around Ban Don Bay	H	M	M	M	
3. Chaiya District - Vernacular Architecture and Ancient Town in Chaiya District	M	M	M	M	
A. Antcient Town	M	M	M	M	
B. Ancient Buildings in Wat Phra Borommathat Chaiya Area	M	H	M	L	

**Table 9:** Heritage Sites Vernacular Architecture and Lifestyle of Local People around Ban Don Bay

Review Environmental Factors (REF)	Rank			Other Comments / Explanations
	Low (L)	Moderate (M)	High (H)	
<b>A. Natural and Physical Features</b> a.1 richness of natural resources a.2 loss of natural diversity a.3 soil erosion a.4 soil compaction a.5 water pollution a.6 visual pollution a.7 air pollution a.8 land use problems a.9 accumulation of solid waste / garbage a.10 smell pollution	* * * * * * * * *		*	
<b>B. Cultural Features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 degradation of cultural sites b.4 erosion of cultural practices b.5 vandalism of sacred sites	* * *	*		
<b>C. Social Features</b> c.1 increased petty crimes c.2 disturbance of daily activities of local people c.3 noise pollution c.4 crowding c.5 loss of privacy c.6 loss of job opportunities for local people c.7 host and guest relationship	* * * * * *			
<b>D. Economic Features</b> d.1 economic benefit d.2 loss of potential economic benefit d.3 economic and employment distortion	* *	*		

The author chooses three districts to investigate in terms of site synopsis, conservation approach and conservation and community.





**Figure 58:** Vernacular Architecture in Kirirattanikom District  
**Source:** <http://maps.google.co.th> (2009) adapted by Sippahan Nuanla-ong (2009)  
**Source of pictures:** Sippahan Nuanla-ong (2008)

มหาวิทยาลัยศิลปากร สอนศิลปศาสตร์



Flood-Prone Areas of the Tapi River, Pumdong River and Punpin Canal

**Source:** Department of Mineral Resources (2005) adapted by Sippanan Nuanla-ong (2010)



- a. Bann Loi Nam Community in 1986, source Chumsai Na Ayuthaya (1996: 204)  
(top left)
- b. Bann Loi Nam Community at present (top middle)
- c. Pumdong River (top right)
- d. Bann Loi Nam style – 63 Moo 3, Tambon Takhanoon, Kirirattanikom District  
(bottom left)
- e. Bamboo treatment (bottom middle)
- f. New house style different from Ban Loi Nam style that has flood problem (bottom right)

**Figure 59:** Bann Loi Nam (Vernacular house during flood) in Kirirattanikom District

**Photographed by** Sippanan Nuanla-ong (2008)

**Location:** Moo 3, Ta Kha Noon Sub-District, Kirirattanikom District, Surat Thani

#### - Site Synopsis

Dr. Sumat Chumsai Na Ayutthaya (2007) said that Bann Loi Nam presents vernacular architecture of the local community near the Pum Dong River in Surat Thani, which has helped people who have had flood problems from the past to the present. Local wisdom of this community has followed water culture. Normally, Bann Loi Nam is a house on dry land with many bamboo logs under and four ropes on the four sides (corners) of the house. During the flood, people tie these ropes to the trees, pulling the four corners around the house, according to Mr. Khem Chanchuang, an owner of a more than 60 years old Bann Loi Nam. In 2008, Chanchuang told the researcher that there were about 100 houses in this area which was a big market in the past, where local people enjoyed the occurrence of the flood when their houses could float on the flood water. Surprisingly, despite various levels of water such as 3, 5 or 20 metres, people could stay and enjoy their life styles in their houses.

Moreover, their houses can stay in the same situation (or with little change from the old situation). It is the wisdom of local people in the past to learn now to live with nature.

Bann Loi Nam has a long history starting from the pre-historical age until the present. In the past, there were many houses because the location of Pumdong basin was suitable for human settlement in the pre-history era to the Panom (Funan), Dvaravati, Srivijaya, Ayuthaya and Rattanakosin periods as well as trading through the water route. It was a well-known trading route in the Ayuthaya period. The author interviewed Chanin Pech-Sri (2008), director of local government of Takhanoon Sub-District. He suggested that the landscape of this ancient community was a port for commercial trade and a large market for exchanging various products between people in the west and the east coast using the Takuapa-Ban Don Bay route. From the history in the past, Ar-Korn Khanon was a tax port. "Ta" in Thai means a port and "Ar-Korn" in Thai means tax so that it was called "Ta Khanon". It can be concluded that the Bann Loi Nam community was a part of the trading-route in Takuapa-Ban Don Bay route in Srivijayan age to the first period of Rattanakosin era. Nowadays, this community tries to conserve its heritage by itself as seen in the conservation of Bann Loi Nam (vernacular architecture) and an antique timber aged over 1,000 years old which looks like stone. In 2008, Mrs. Jintana Eiem-Noi told the researcher that when she was a child, there were many activities for commercial trade in this way, for example, fruits and spice trading from Bantakhun District.

At present, there are only three houses, which water in Pumdong River is drained because the water way is changed from the building of Chiew Lan Dam. Together with peat swamp forest the dam could decrease the flood water. If rainfall is continually heavy for up to two to three days, the flood rises to a higher level than that in the past.

#### **- Conservation Approach**

There is no conservation by the Fine Arts department or other organizations. The local government authorities (Tassabal Surat Thani) and the local people have tried to conserve Bann Loi Nam architecture. However, they lack treatment skills or knowledge on Architectural Heritage Management (AHM). One serious problem is the increasing price of bamboo, from two baht per piece to twenty baht. The local government authorities supports this bamboo cost but local people have to cut bamboo by themselves. The other problem is the shortage of bamboo in this area. The local government authorities, in addition, gave some floats for local people but they were not of materials as flexible as bamboo. Meanwhile, these local people try to enrich local lifestyle and the spiritual values of the heritage site and the site's atmosphere. Eiemnoi (2008) told the author that there is a new project about landscape management by building a dam to conserve the bank. However, the Ban Loi Nam community tries to keep the big trees around this basin.



There are weak points and threats in the conservation of the vernacular architecture around Ban Don Bay. Economic development and modern architecture attract local people to change their activities and lifestyles to modern ones. Besides, they lack knowledge to conserve the vernacular architecture and the heritage sites, such as how to treat wooden houses. Furthermore, the local government and local community lack adequate recognition of the significant value of heritage sites so they have no strong policy in heritage management.

#### **- Conservation and Community**

This site needs more cooperation between the community and the local government authorities to create understanding and appreciation of the heritage significance. It also lacks public communication. Nowadays, Chanin Pech-Sri (2008), (Head of Local Government of Takhanoon Sub-District) told the author that he has tried to implement the project, “We love Pumdong River” for heritage conservation.

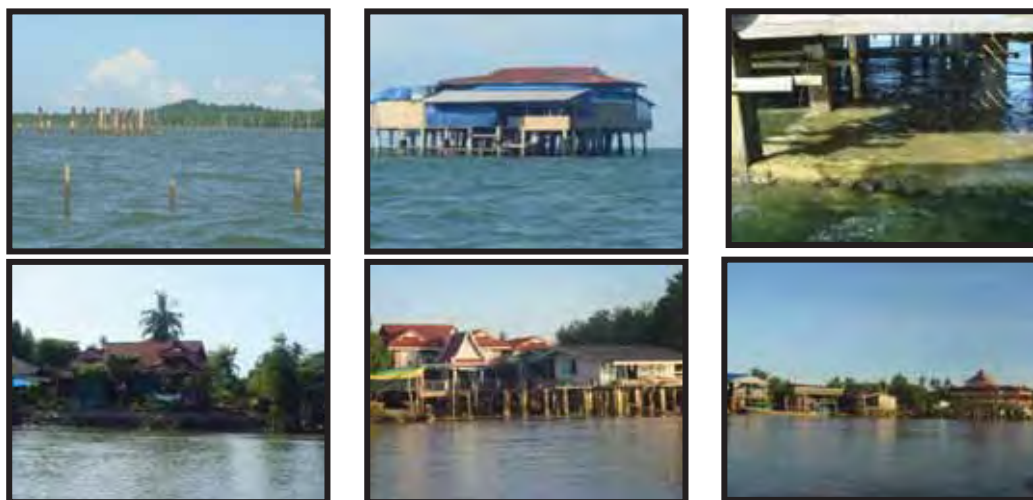
มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์





**Figure 60:** Vernacular Architecture in Kanjanadit District  
**Source:** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
**Source of pictures:** Sippanan Nuanla-ong (2008)

มหาวิทยาลัยศิลปากร งามวลีศิลปกร



- a. Landscape of the oyster farm (top left)
- b. Oyster hut of Sinmana Farmstay (top middle)
- c. The oyster places under the hut (top right)
- d. House in Chinese style (left)
- e. Mixed architectural style between Thai, Chinese and Muslim (middle)
- f. House in Muslim style (right)

**Figure 61:** Oyster Farmstay and Architecture in Kanjanadit District

**Photographed by** Sippanan Nuanla-ong (2006)

**Location:** Kanjanadit District, Surat Thani

#### - Site Synopsis

Oyster Farmstay is an interesting agricultural tourism initiative that shows local lifestyle and culture. Moreover, the vernacular architecture around Ban Don Bay is related to socio-cultural tourism and eco-tourism that are sustainable tourism. Visitors can learn and understand various aspects of religious history and enrich their spiritual values from the heritage sites. There are interesting histories, concepts and relationships of heritage values and significances to study such as architectural heritage, religion, culture, lifestyle, and natural resources from the cultural landscape.

#### - Conservation Approach

Management of historic sites is to achieve harmony between natural and man-made environments relating to ecology, building and events. For instance, Thai architecture in the South has beautiful decoration, fine work, strong structure, good form, natural colour and composite style (Thai, Chinese and Muslim styles) that reveal the wisdom of local people, good relationships and the exchanging of cultural values between Thai, Chinese and Malaysians. Moreover, when people use the old buildings for their activities, this is

architectural heritage conservation in itself and can reduce the use of resources to build new buildings.

#### **- Conservation and Community**

Nowadays, the tourism industry uses sustainable tourism for heritage sites' promoting tourist destinations. The author interviewed Somchai Sinma (2006), an owner of Sinmana Oyster Farmstay. He stated that the oyster farm homestay uses energy from solar cells and water treatment that are for environmental friendly. However, it needs support from the local community, the Fine Art Department, Ministry of Culture, and the Tourism Authority of Thailand (TAT). Moreover, in the future, he would like to create goods under his own brand like Sinmana Farmstay Brand. Although TAT added marine activities into the tourism market plan in 2004, it is not enough to support the complete homestay business.

Interpretation and presentation to tourists in cooperation with local communities are necessary with many channels such as promotion and advertising, meetings, seminars, exhibitions, role plays and training programs for outside organizations such as local people, local government, schools and universities. However, they have to be strong enough for the recognition of the values of heritage site conservation, such as connecting with an ecotourism policy network. It is necessary to examine the influences of the strength and extent of the relationships.

There is good cooperation between the community and local government in creating understanding and appreciation of this site's heritage significance. However, public relations for visitors from outside is still not enough, as is so often the case.





**Figure 62:** Vernacular Architecture and Antique Town in Chaiya District  
**Source:** <http://maps.google.co.th> (2009) adapted by Sippanan Nuanla-ong (2009)  
**Source of pictures:** Sippanan Nuanla-ong (2008)



- a. Bird and chicken cages that come from past traditions (top left)
- b. Sriyapai House at the ancient market (which is still an existing market). It used to be the house of the governor serving four generations. (top right)
- c. Ancient building in Wat Phra Borommathat Chaiya (bottom left)
- d. Ancient building showing wonderful architectural heritage processes and interesting history (bottom middle)
- e. Unsuitable decoration on an the ancient building of Wat Phra Borommathat Chaiya (bottom right)

**Figure 63:** Antique Buildings and Ancient Town around Ban Don Bay in Chaiya District  
Photographed by Sippanan Nuanla-ong (2007)

**Location:** Chaiya District, Surat Thani

#### - Site Synopsis

The heritage sites of the Srivijaya Empire, around Ban Don Bay, Thailand include main cities such as Chaiya, Pun Pin, Ta Chana, Vieng-sra, Kanjanadit, and Kirirattanikom. In Thailand, there is only Chaiya in which complete Phra Chedi of Sivijaya are found. However, some areas of the heritage site in Chaiya such the old market have been uncontrolled with consequent damage to architectural heritage conservation. Particularly damaging has been urban development and environmental problems from alien bulidings in the area of the antique town in Pumrieng Sub-District. The cultural landscape in Chaiya exhibits significant historical, aesthetic, innovative, social and spiritual values that require planning for heritage conservation management and tourism. Moreover, public services should be prepared to support visitors in heritage area.



### **- Conservation Approach**

The heritage buildings and landscape around Wat Phra Borommathat Chaiya are not in any long-term planning for conservation and development. The Wat is simply presented as a landmark site, which has undergone conservation by the Fine Arts Department. However, other buildings around this temple have received conservation work from other departments such as the local government authorities and Kasetsart University. The heritage site lacks effective interpretations for visitors; that is, there is no guide giving information.

### **- Conservation and Community**

The government should support the conservation and development of the cultural and historic places through a policy and plan for sustainable heritage. Local people may benefit from heritage conservation such as funding of architectural heritage conservation and development. Furthermore, they may enjoy long-term benefits from such conservation as it may create business opportunities in the area due to tourism. Thus, the government should give business sectors incentives through tax support, notably to those who conserve and develop cultural heritage sites.

In summary, Ban Don Bay is an important area to learn the Srivijaya story because many traces there present old settlement towns and the lifestyle of people related to religion and trade in that age. Historic sites can be divided into ancient settlements, antique buildings and ancient towns in Srivijaya-influenced cultural landscape. Specifically, antique buildings and wooden houses represent the authentic style of Srivijayan architecture. Nowadays, some modern architecture and defective architectural conservation are destroying significant values in these sites.

## **1.3 Assessment of Characteristics and Conservation of Srivijaya Heritage**

1.3.1 Most ancestors of people in Ban Don Bay were locals and immigrants from India from before recorded history who believed in Buddhism and Hinduism.

1.3.2 The landmark traces of heritage buildings and landscape relate to religions and trade in Srivijayan age.

1.3.3 Both tangible and intangible traces of Srivijaya are to be found in art, architecture, way of life, beliefs, culture, traditions, trading and religious evidence.

1.3.4 Most historic sites around Ban Don Bay are conserved by the Fine Arts Department and some of them by local community.

1.3.5 Conservation policies need to be based on the history and concept of Srivijaya's traces.

#### 1.4 Conclusion

The Srivijayan age has a long, confusing and inconclusive history. Debates continue as to where the kingdom and its capital were and whether it was a large empire, or just a small state, or a name of a culture. However, it can be concluded that the kings of Srivijaya were from the Sailendra dynasty. Moreover, many archaeological and historic sites were mostly located along and by the capes, such as along the Takuapa-Ban Don Bay route. This area covers Phang-nga, Surat Thani, Krabi, Ranong, Nakon Si Thammarat, and Song Khla. In particular, much historic evidence from the 8<sup>th</sup>-11<sup>th</sup> centuries A.D. has been found. For instance, porcelains from the Tang Dynasty, Persian wares, crystal wares from the Middle-East and Mediterranean, and beads and stones from the Middle East and India. According to the survey and primary data, there are different types of evidence and historic traces along Takuapa-Ban Don Bay route as listed following:

**Table 10:** Evidences and Historic traces along Takuapa-Ban Don Bay route

Type	Evidence and Historic traces along Takuapa-Ban Don Bay route
1	Architectural traces and historical sites in Bharman, Hinduism and Buddhism
2	Sculpture in Hindu and Buddhist forms made from sandstone and bronze
3	Inscription, alphabet and writing
4	Pottery, ceramics and glassware can be divided into 5 groups: 4.1) Domestic Wares, from prehistoric to historical age, 4.2) Special Wares, from delicate soil (high temperature for burning), 4.3) Chinaware from Tang, Sung Ware, Changsha Ware, Yue Ware, and Yuan Ware, 4.4) Persia Ware or Basra Turquoise Ware, 4.5) Tile Pottery
5	Antique Coins
6	Decoration of buildings and jewelry
7	Beads divided in 2 kinds: 7.1) Monochrome Beads, 7.2) Polychrome Beads
8	Stone equipment such as axes in sandstone, volcanic and siltstone
9	Metal equipment divided in 3 groups: 9.1) sculpture such as Bodhisattva image and Pikkanasuan image (Ganesha image), 9.2) decoration such as golden decoration of rings, 9.3) equipment in bronze such as axe and kris

Archeological evidence shows there were people in the northern Melayu area since pre-history such as the southern part of Thailand. Culture and beliefs are distinctive, and particularly similar to Sailendra culture. Ban Don Bay is an important archaeological site for learning the history and influence of Srivijaya with several interesting points that can reveal something of the development of the Srivijayan age as follows:

1.4.1 Chaiya and other places around Ban Don Bay used to have important ports and a large market for exchanging various kinds of products from the east coast to the west and from the west to the east.

1.4.2 More crockery and glassware items from India and Arabia than from China were at Tung Taek port. Meanwhile, more crockery and glassware objects from China than those from Arabia were discovered at Laem Bodhi port. This could indicate that Tung Tuek port could directly connect with merchant ships from India and Arabia, while Laem Bodhi with the ones from China. Jaisuan, 2007: n. pag. confirmed that the archaeologists of the Fine Arts Department had found a lot of Chinaware from the 9<sup>th</sup> -11<sup>th</sup> centuries A.D. and 13<sup>th</sup> -14<sup>th</sup> centuries A.D. (around 14<sup>th</sup> -16<sup>th</sup> centuries B.E. and 18<sup>th</sup> -19<sup>th</sup> centuries B.E.) from Tung Thuek and Laem-Bodhi archaeological sites, more than those in any place in the world except for Mantai port in Sri Lanka, and in China.

1.4.3 The significant sites of Srivijaya-influenced cultural landscape around Ban Don Bay include the Takuapa-Ban Don Bay route, an important commercial route, Khao Phra-Ner, Khao Phra-Narai, Khao Srivichai and Khuan Pun Pin. Moreover, religious places and images along this route were discovered such as Phra Narai images, located at important points for guarding over the route and taking care of the ancient travellers.

1.4.4 Possible explanations for the eventual decline of the Srivijaya influence in Chaiya are as follows: changing trade routes, technological development in building merchant ships, declining advantage of the lower Melayu Peninsula (Melaka) and wars involving the Jola army.

1.4.5 There were various styles of art in Srivijaya because it was a political, economic, artistic and religious center that stretched from 13<sup>th</sup> – 19<sup>th</sup> centuries B.E. (8<sup>th</sup> – 14<sup>th</sup> centuries A.D.). Its art styles cover Sailendra art, Srivijaya art, East-Java art, Sakul Chaiya art, Dvaravati Art, Cham art, Pala art and Gupta art.

1.4.6 Beliefs of the Southern community related to religions, occupations, environment and education.

1.4.7 Suan Mokkh and many temples in Surat Thani are well-known places to learning the philosophy of Srivijayan people's lifestyle from the past to the present seems to embrace the idea of simple life following Buddhism teaching. The buildings in Surat Thani are not too big size but suitable for the community in that area such as Wat Phra Borommathat Chaiy and Wat Tam Singkhorn. In addition, decoration in buildings (house or temple) and lifestyle of people are not luxury because people have followed simple life. Moreover, the culture of the southern people is still praised for its wisdom to help create for the advantages of the public, following the example of the Bodhisattva's behaviour. They do not use their cleverness to make only private advantage.

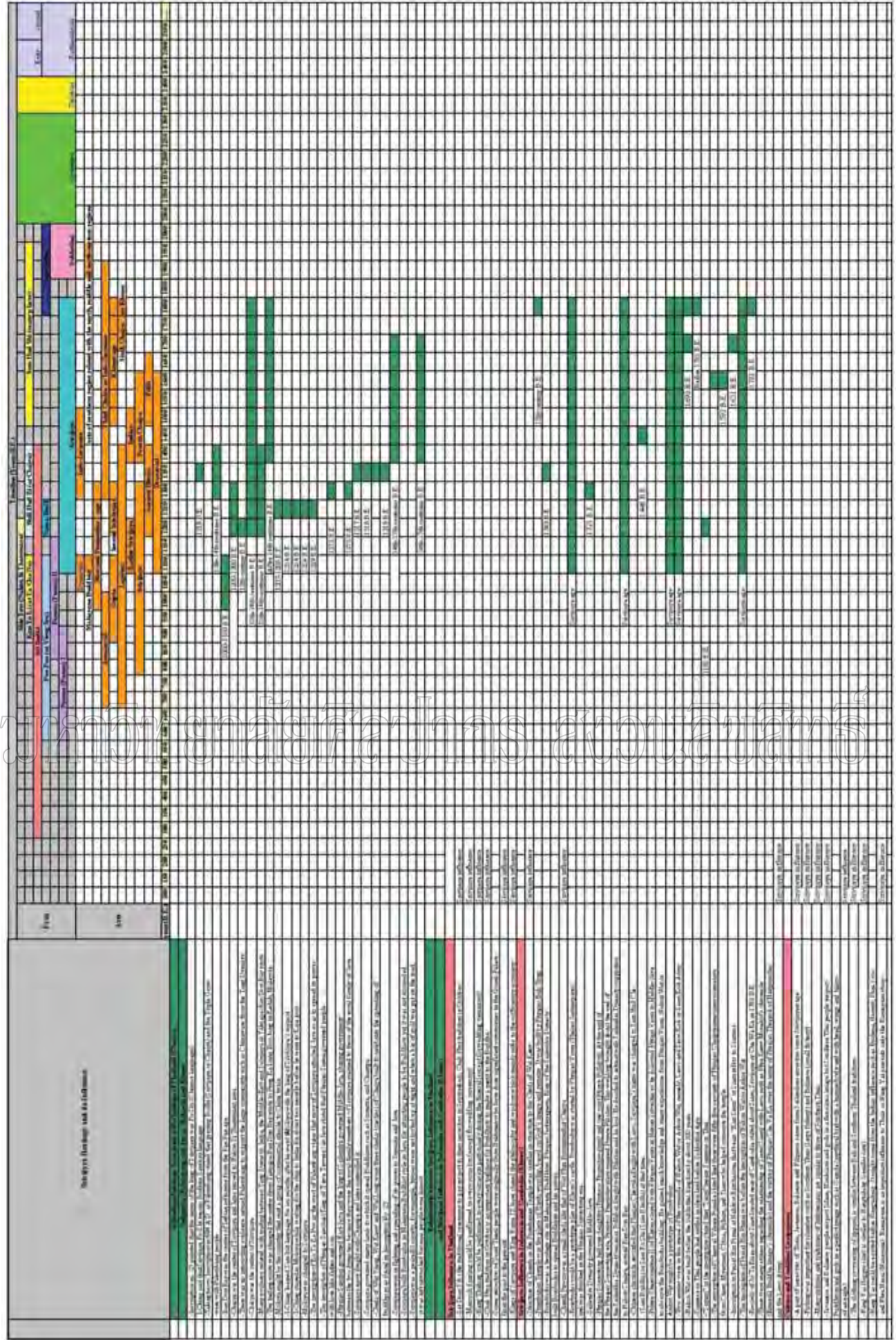
## **2. Traces of the Relationships between Srivijaya Influence in Thailand and Srivijaya Influence in Indonesia and Cambodia (Khmer)**

The author has researched the heritage sites and cultural heritage that exhibit traces of Srivijaya influence in Thailand, Indonesia and Cambodia. There are close relationships between southern Thailand and Indonesia in terms of geography and culture. However, there are some differences such as Indonesia has many active volcanoes running along Java's length and its weather is hot and damp in the lowlands while the highlands are cooler. Java in Indonesia has several important seaports, and major cities are linked by road, rail, and air. While rice is grown on terraced hillsides, its major agricultural products are sugar, coffee, tea, rubber, cocoa, corn, cassava, soybeans, and yams, which are similar to those of Southern Thailand.

The following Timeline 3.4 summarises dynasties/eras, events and movements in the wider Southeast Asia region in relation to the hypothesized phases of Srivijayan history and culture. The focus is especially on Indonesia and Khmer empire in relation to Siam. Following Timeline 3.4, specific sites and areas will be summarized in a similar fashion to that used in Part 1 above.

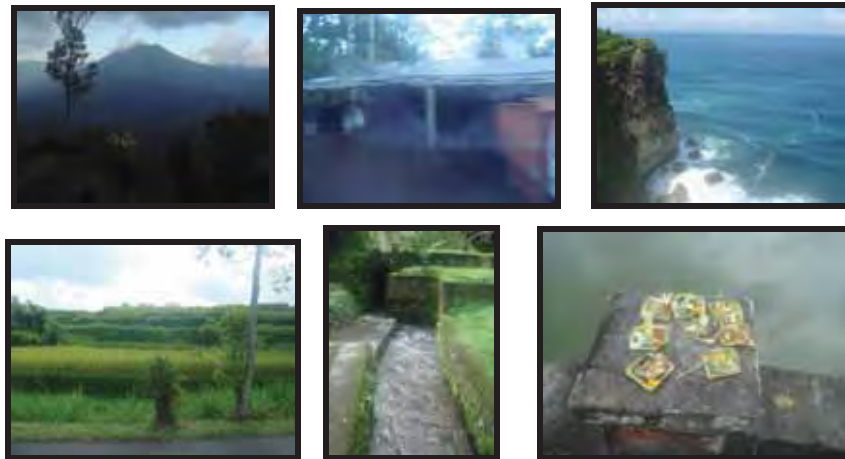
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Timeline 7: Sri Jayajaya Heritage and its Influence





- a. Batur Crater Area, Gunung Anung, is one of the active volcanoes in Indonesia (top left)
- b. The lands of Indonesia are covered with volcanic soil and stone (top middle)
- c. Bali meal consists of seafood from nearby area around Bali Island (top right)
- d. Bali Rice tradition in terraces is similar to Southern Thai fields (bottom left)
- e. Bali dam (bottom middle) and Bali Kratong or Bali basket (bottom right)

**Figure 64:** Landscape of Indonesia

**Source:** Sippanan Nuanla-ong (2009)

From many traces and documents related to Srivijaya in southern Thailand and some parts in Indonesia, it can be concluded that the monarchy of Srivijaya influenced those regions. Panich (1995: 164-188) states that Javanese are mountain people who look like those in Luang Phra Bang (Laos) and around the Me Kong basin. Later, Islamic influence that came to Java island caused Sailendra people to move to Bali Island and the Philippines. Fishing was also important for islanders in southern Thailand and Bali. Southern Thais used high technology of fisheries and fishing boats and they would go as far as possible to catch as much as they can. On the other hand, Bali people used only small fishing boats in nearby areas around their island. Fishermen's catches in Bali had to be preserved while on the fishing boat. So the taste of seafood in Bali Island is saltier than that in southern Thailand.

### **Srivijayan Architectural Influence in Thailand, Indonesia and Cambodia**

#### **(Khmer)**

Many inscriptions in Java Island, Indonesia, mentioned kings of Sailendra and Buddhist and Srivijaya influence in this island (see Chapter Two). There are many arguments concerning the location of the capital or center of Srivijaya while Java was one of these choices. From the survey of the author, Prambanan Temple and Borobudur are landmarks of Srivijaya architecture in Indonesia. Firstly, the structure of Chandi in the Prambanan Temple

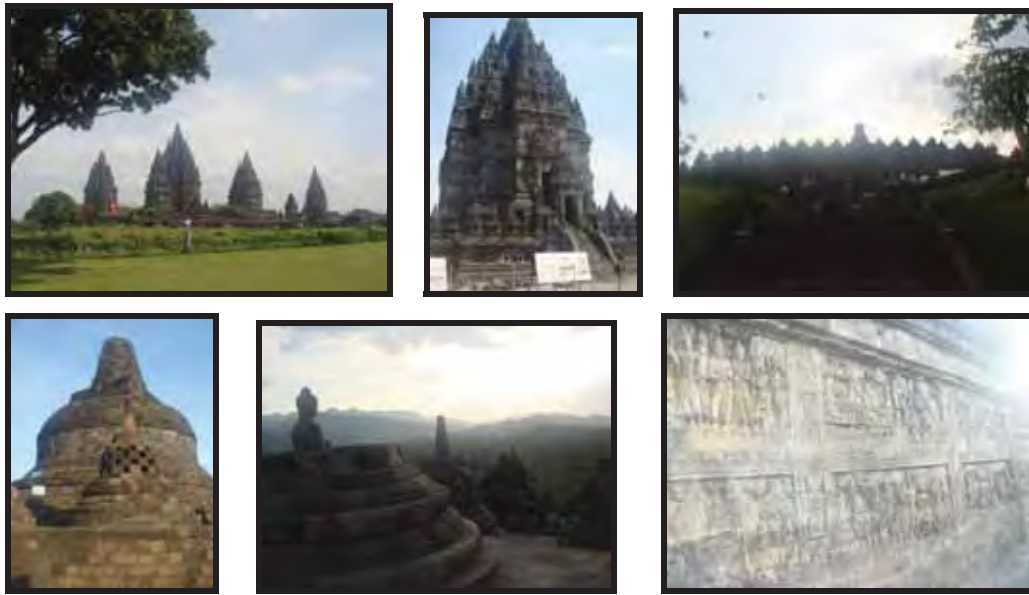
is similar to that of the Chedi of Wat Kaew which was built before it. Therefore, can be concluded the Srivijaya or Sailendra influence was from Chaiya.

Nowadays, most Indonesians are of Islam and Hinduism; there is also Christianity and Buddhism. Prambanan Temple was a place of Hindu worship, based on the god's images and remains. Assumed to have been built in the 10<sup>th</sup> century A.D. by Phrajao Bali Tung, Prambanan is a Shiva complex and the largest historic site in the Prambanan area, about 16 kilometers from Yogyakarta. There are three temples at the Prambanan Complex: Vishnu Temple, Shiva Temple and Brahma Temple. The Shiva Temple was the central and the biggest among the three. Shiva was the god greatly glorified in the belief of Trimurti. There were frames of the Ramayana story on the walls of the Siva and Brahma Temples.

From the information at Prambanan Temple, there were many restoration activities by foreigners. For example, one was handled by Engr. J.W Izerman, Dr. Groneman and Th Van Erp. In 1918; an experiment was led by P.J Perquin from the Archeological Office to rebuild the Siva Temple. In 1977, the Brahman Temple was restored by the Culture General Director Prof. Dr. Haryati Subadio while the Vishnu Temple was restored by President Suhato in 1982.

Borobudur, a world heritage site in Mahayana Buddhism, was built on a small hill in Kedu Basin-- a rich fertile valley surrounded by spectacular volcanoes. It is a symbol of awakened people enlightened by Buddhism. The landscape of Borobudur is suitable for Samadhi practice (meditation) and Dharma learning. Borobudur's architecture is in a lotus shape with eight steps in a pyramid style. It is divided into three levels of classification: Kama-Dhatu (or the phenomenal world--the world of desires), Rupa-Dhatu (a transitional sphere where humans are released from their corporeal form and worldly concerns) and Arupa-Dhatu (the sphere of gods, the sphere of perfection and enlightenment). From the information at Borobudur, there were many restoration activities. The English took interest in restoring it in 1814 A.D. until 1907 A.D. under the guidance of a Dutchman (Theodorus Van Erp), work proceeded on the project until 1911 A.D. Sixty years later, the Indonesian government got assistance from UNESCO to carry out the second restoration from 1973-1983 A.D.

The above information shows good cooperation between local community and overseas. The landscapes of Borobudur and Prambanan Temple have a fine historical atmosphere by blending with good facilities. Architectural elements in the areas are in a traditional style and were built from volcanic stone.



- a. Landscape of Prambanan Temple (top left)  
 b. Chandi in Prambanan Temple (top middle)  
 c. Landscape of Borobudur (top right)  
 d. Arupa-Dhatu Symbol – Borobudur (top right)  
 e. Rupa-Dhatu Symbol – Borobudur (bottom left)  
 f. Kama-Dhatu Symbol – Borobudur (bottom right)

**Figure 65:** Prambanan and Borobudur, Indonesia

**Source:** Sippanan Nuanla-ong (2009)

Chandi Mendut, Chandi Pawon and Borobudur are groups of beautiful historic sites of Buddhist derivation in Java Island. Chandi Pawon is about one kilometer from Chandi Mendut and about one and a half kilometers from Borobudur. It is a small chedi like that of Wat Phra Borommathat Chaiya. “Chandi” in Indonesian is similar in pronunciation of “Chedi” in Thailand. Panich (1995: 164-188) states that “Pawon” in Thai is an interesting word. “Pa” means to meet and “Won” means to go around. Chandi Pawon is squared with its gate to the south-west, its box-like shape has gargoyles on all four walls. Chandi Mendut, probably built by a king of the Sailendra Dynasty, looks like Chandi Pawon but with more elaborate detail. The information at Borobudur acknowledges that King Indra of the Sailendra Dynasty built Chandi Mendut. Panich (1995: 164-188) states that Bodhisattva images and a big beautiful Buddha image in stone at Chandi Mendut were of the real Srivijayan style. The king of the Sailendra Dynasty practiced meditation in this area and carved the Buddha image by himself. This Buddha image has the Trinet symbol (Third eye). Meanwhile, “Mendut” could be “Mondop” in Thai.

Borobudur could be a prototype plan of the Khmer style (Jala Bok). Sajjachote (2004: 81-142) says that Borobudur was started by Phrajao Visnu (Phajao Jantarapanu), a king of the Sailendra Dynasty from southern peninsula. It was built in the 8<sup>th</sup>-9<sup>th</sup> centuries (in 1393 B.E.) (see Chapter Two) and continued to be built by other succeeding kings and finished in the Phrajao Somrotung era. The kings of the Sailendra dynasty built Borobudur to spread Buddhism and its power. In 778 A.D., the Sailendra Dynasty governed Middle-Java. Phrajao Somrotung had one daughter (Princess Pramotawatani) and one son (Prince Pollabut). At the end of the Phrajao Somrotung era, Princess Pramotawatani married Prince Pikatan. This wedding brought about the end of the Sailendra Dynasty because Prince Pollabut fought with Prince Pikatan and lost before deciding to retreat with Sailendra Dynasty supporters to Nakon Chaiya, around Ban Don Bay. From this situation, Coedes argued that Prince Pollabut went to stay at Palembang. However, there was no evidence in the 9<sup>th</sup>-10<sup>th</sup> centuries A.D. in Palembang to support this. On the other hand, a Chinese chronicle recorded that Phrajao Chevoka fought with Lawo in 903 A.D. Srivijaya's name was changed to Sam Hud Che (Sam Boddhi) or Sam Fo Shi (Sam Bhodhi) at that time. However, Prince Chaiworaman II of Khom stayed with Phrajao Visnu at Nakon Srivijaya so he followed Phrajao Visnu to Middle-Java to observe the Borobudur building. He gained much knowledge and many experiences from Phrajao Vishnu, therefore the plan and patern of Nakon Wat or Ankor Wat might be a prototype of Borobudur that represent the meaning of the center of universe.

In Cambodia, there is an important mural on the wall of the veranda of Nakon Wat or Ankor Wat. There were two armies in this mural. The first was the Lawo Army and the second was the Siem Kok Army or Siam Kok Army. It bears the name of the commander-in-chief of the Lawo Army who was on the back of an elephant. It was Prince Chai Singhaworaman. The name of the Siam Army was "Nae Sayam Kuk". In addition, Thammathikul (2010: n.pag.) notes that Phrajao Srisuriyaworaman II was the great king of Combodia that in his era had a war with Champa Empire. This war was help from Siem Kok Army and Lawo Army to fight with Champa Empire (Vietnam) and Champa Empire lost in this war. Phrajao Srisuriyaworaman II ordered to record this important story (moral) on the wall of the veranda of Nakon Wat for cerebration and write the name of Siem Kok Army and Lawo Army in Khmer languard under the mural.

However, the story of the Siam Army in this mural of Nakon Wat was in 1150 A.D. so it occurred before the Sukhothai kingdom by about 100 years. This shows that Siamese or Thai people might settled in their land before 1238 A.D. in the Sukhothai Age while there were many inscriptions about Siem or Siam people. Jit Pumisak in Sajjachote (2004: 81-142) believed that "Sayam" in the inscription in 639 A.D. was "Siem" which means Siamese or Thai. The inscription of Cham at Viharn Ponaka in 1050 A.D. stated that there were fifty-five servants of Phrajao Chaiporamasuanworamatava from Cham, Myanmar, China, Bagan, and Siam who helped conserve the temple. It was also cited in the book of Gorges Maspero, *Le*

*Royaum de Champa* (1914: 185), in which he translated the inscription into French, that Siamois was Siamese in the present. An interesting inscription in Prasat Hin Pimai from 1108 A.D at Nakon Ratchasima bears the name of one woman who was “Kan Sayam”. Its pronunciation was “Kan Siem” or Siam which refers to Siamese ( The inscription of Prasat Hin Pimai was before the inscription of Nakon Wat or Ankor Wat). Moreover, there was a recording of Jo Ta Kuan in 1238 A.D. about Siam located on the west of Cambodia, Srivijaya or Cha Va Ka, without mentioning the Sukhothai kingdom. Also, there are many stories about the relationship of Siem (Siam) with Lawo are, such as Phra Kaew Morakot’s chronicle (Emerald Buddha Image chronicle) and the victory of Phrajao Cha Va Ka over the army of Phrajao Thrapok of Haripunchai and the Lawo Army.



a. Landscape of Nakon Wat or Ankor Wat (left)

b. Siem Kok Army or Siam Kok Army and its elephant army on the wall of the veranda of Nakon Wat or Ankor Wat (right)

**Figure 66:** Landscape of Nakonwat Wat (Ankor Wat) at Cambodia

**Source:** Sippanan Naunla-ong (2007)

In the Chinese chronicle, Siam-Lawo Empire was called “Siem Lo Kok” that were antique empires of Siam history that were Siem Kok or Siam and Lo Hoo Kok or Lawo. Thammathikul (2010: n.pag.) states that inscription of Phrajao Srisuriyaworaman I was written about Lawo that was the central power of Lawo Empire. It covered the basin of Chao Phraya River and towns around Thai Bay to Phetchburi Province. In addition, Jammadhevi chronicle affirms that Lawo Empire covered from the basin of Chao Phraya River to the basin of Ping River. Nakon Haripunchai or Lampoon was the central power in the northern Thailand in that period.

From above information, the author agrees with Thammathikul (2010: n.pag.). The author thinks that Siem Kok or Siam might covered the areas from Phetchaburi Province to southern peninsula of Thailand. It might be Suwannapura (Suwannabhumi) Empire or Funan Empire. Although, some historians think that Funan Empire was the southern of Cambodia such as George Coedes. Thammathikul (2010: n.pag.) notes that Suwannapura or



Funan had spreaded Indian culture to Indo-China peninsula. After Suwannapura Empire was lost by Khmer Army in 10<sup>th</sup> century B.E., it had changed from Suwannapura Empire to Siam-Lawo Empire.



**Figure 67:** Princes of Siem Kok (left) and Prince Jatucam and Prince Rammatep (right)

**Source:** Sippanan Nuanla-ong (2007)

**Source:** [http://www.suriyunjuntra.com/data/สุวรรณภูมิ\(๕๓-๒๐๐๗\).doc](http://www.suriyunjuntra.com/data/สุวรรณภูมิ(๕๓-๒๐๐๗).doc) (August, 2010)

adapted by Sippanan Nuanla-ong (2010)

When the author considers and compares the history of Siam-Lawo Empire or “Siem Lo Kok” with Figure 3.54: Princes of Siem Kok on the wall of the veranda of Nakhon Wat (Angkor Wat) at Cambodia and Prince Jatucam and Prince Rammatep on the elephant might be descendants of the Sailendra Dynasty. Elephant was a landmark and identity of Srivijaya or Siam from the past to the present day, especially king and white elephant. The author thinks that there were many similar things between two princes of Siem Kok and Prince Jatucam and Prince Rammatep of Suwannapura in Jatukamrammatep doorframe at Wat Phraborommathat Nakhon Si Thammarat (see Chapter 2) such as faces (character), weapon (knife, arrow and bow) and cloths and decorations. In addition, it might be in the same period.

However, after Srivijaya lost power in 1773 B.E. (1230 A.D.), Phrachao Dhammaraja Jantarapanu of the Thampornling state was a vassal of Srivijaya and it had a good relationship with Sukhothai. In addition, Thammathikul (2010: n.pag.) comments that Siam was called by European people who came to Siam for trade in Ayuthaya era. So Siam could be from Siam-Lawo (it was not from Siam-Ayothaya).

### 3. Conclusion

There were close relationships between the eastern coast of India, Andaman coast, and Ban Don Bay (the eastern coast of Melayu) in terms of commercial trade and culture. The hub-seaports or trading stations were on Tung Tuk on the west coast and Leam Bodhi on the east coast, on what could be called a “spice route”. The Melayu peninsula in southern Thailand is situated at a suitable location to offer a convenient trading system and sea transport between the east and the west coast. This gave opportunity to local people to become either business traders or middlemen. Vittayarat (1983: 14-16) has stated that merchants only used this route due to the limited technology of their ships and a sluggish area (the doldrums area) in the middle of the Melayu peninsula (latitude degree 5) which is unsuitable for sailing. It can be said that Takuapa-Ban Don Bay was the best route prior to the Srivijayan age until the 12<sup>th</sup> century A.D. Moreover, merchants can travel in every season. After the 12<sup>th</sup> century A.D., bigger ships began to be developed and the trading route was later changed to the Melaka Strait in order to go around the Melayu peninsula. Therefore, the trading hub was moved from the middle of Melayu to the lower peninsula and Sumatra Island. This was the serious cause of the decreasing power of Srivijaya as the trading station on the east-west coast of the middle peninsula.

Many regions in Southeast Asia have received Srivijayan influence from the spread of religion and trading. It is noticeable that the influence spread over Thailand, Indonesia, and Cambodia. The Prambanan Temple and Borobudur were landmarks of Srivijaya architecture in Indonesia, as the structure of the Chandi in the Prambanan Temple was similar in structure to the chedi of Wat Kaew in Chaiya. However, the chedi of Wat Kaew was built before the Chandi of Prambanan Temple so it could be concluded that the Srivijaya or Sailendra influence was spread from Chaiya to Java. As a result, Indonesians and southern Thais have similar architecture, culture and traditions such as structure of chedi and chandi, except for their main religions, whereby, most Javanese and Balinese are Islam or Hindu, and Thais are Buddhist. Javanese and Balinese respect Islam and Hinduism respectively and the idea of a ferocious god. In addition, there are numerous stories about the relationship between Siem (Siam) and Lawo. One example is Phra Kaew Morakot's chronicle (chronicle of the Emerald Buddha) and Phrajao Cha Va Ka's victory in the battle between the Lawo arme force and the Haripunchai arme force of Phrajao Thrapok. Moreover, a significant mural on the veranda wall in Nakon Wat or Ankor Wat portrays two armed forces where the first army was Lawo and the second army was Siem Kok (Siam Kok). The Siam armed force was named as “Nae Sayam Kuk” indicating that Siamese or Thai might have occupied their present area before the Sukhothai age in around 1238 A.D. since the story of the Siam armed force was shown on Nakon Wat's mural in 1150 A.D., before the Sukhothai Kingdom by about

100 years. It is important for Thai and other Asian historians to more widely integrate and exchange knowledge and experience to find out the real concept of Srivijaya to assist heritage interpretation to the public. With broader understanding of the history and wisdom of that age, the conservation, and respect for heritage and culture can be promoted.

From information and experiences recounted in Chapter Two and Chapter Three, the author will summarize and present the characteristics of Srivijayan architecture in Chapter Four. It investigates and analyzes both tangible and intangible Srivijayan heritage. It will discuss case studies of heritage sites and the cultural landscape management of Srivijaya, balancing heritage conservation and management for sustainable development as well as the presently muddled landscape for building, town planning and zoning. In addition, there will be an argument for an increased interpretation program in heritage sites to help understand the history and significant values of heritage.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

## Chapter 4

### **Management of Srivijaya-Influenced Cultural Landscape Associated with Cultural Tourism**

The study of the Srivijaya-influenced cultural landscape around Ban Don Bay in Surat Thani through chronicles and literature has traced the flourishing influence of Srivijaya culture dating back from the early period of Srivijaya (Suwannapura period to the pre-Ayuthaya period). Srivijaya culture, based on Buddhism and Hinduism or Brahmanism, has embraced the religions of their ancestors resulting in many symbols built for representing their beliefs and sacredness such as Bodhisattva Avalokitesvara images, Phra Narai images and Phra Chedi (see Chapter Three).

This chapter will be presented in fifth sections. In the first section the author will deal with the information on analysis of strengths and weakness of the cultural route of Srivijaya around Ban Don Bay. Then, in the second section the author will report present day threats to and opportunities of cultural landscape management. The third section of this chapter addresses an analysis of the interpretation of Srivijayan architecture. This section has two points, as follows: the structure and pattern of Srivijayan architecture and interpretation of the symbolism aspects of Srivijaya. In the fourth section, this material will then be management of cultural landscape associated with cultural tourism. In the fifth section the author will deal with the information on case studies of Srivijaya influence and hidden heritage in Chaiya: cultural landscape associated with cultural tourism. It consists of two case studies, namely: a case study of cultural landscape interpretation in Suan Mokkh; and a case study of architectural conservation practice at Sriyapai House in the ancient market of Chaiya.

Srivijaya-influenced architectural heritage can be expressed in terms of both the religion and the natural environment. Nowadays, Surat Thani has a muddled landscape because of the lack of town planning and zoning such as heritage zones, economic zones and buffer zones. Therefore, it is difficult to undertake cultural landscape conservation and management. The cultural landscape around Ban Don Bay should be shaped and translated into a cultural map. Tiwa Suppajanya (2008) has argued that the aerial photo of area of ancient town and cultural landscape is a useful tool to learn about development of the cultural landscape, for example coast of development and geological development around Ban Don Bay.

Heritage sites and the cultural landscape of Srivijaya have historical, architectural, socio-cultural, environmental and economic values which can be managed by balancing

heritage conservation for sustainable development. Stakeholders should undertake SWOT analysis (strengths and weaknesses) as a significant tool to help in making plans and policies including a model for supporting heritage conservation and cultural tourism.

## **1. Strengths and Weakness as Analysis of the Cultural Route of Srivijaya around Ban Don Bay**

In order to improve the product and service of interpretation within the heritage sites of Srivijaya and outside the heritage sites, there is a need to do a strengths and weaknesses analysis, and then to increase effective tools to satisfy the visitors' needs and to sustain competitive advantage. An effective strategy to address weaknesses and develop strengths is to be devised in the following suggestions.

### **1.1 Strengths**

#### **1.1.1 Original product**

There are many ruins and much evidence in the Srivijaya-influenced cultural landscape in Surat Thani. Examples include the Chedi of Wat Vieng, Wat Kaew and Wat Long in Chaiya District following the story of three chedis (Chedi or Prasat) of Srivijaya history described in Inscription No. 23. Chaiya was a center of Srivijaya culture, at least in one period the possibility that it was the original site of Srivijayan art. People in Surat Thani still inherit aspects of Srivijayan culture such as in beliefs, cultural practices, traditions and lifestyles.

Srivijaya-influenced cultural landscape provides an interesting route for cultural tourism. Although it is not well known at present, it can be promoted to be a secondary attraction for tourists who are interested in the natural environment.

#### **1.1.2 Easy to reach**

Tourists can visit Surat Thani at any time in every season to explore a cultural route and gain both knowledge and experiences. Comfortable transportation to Surat Thani is available by air, road, boat and train. In addition, the accessibility of heritage sites around Ban Don Bay is easy and near the main road.

#### **1.1.3 Rich with culture, and various flora and fauna**

Surat Thani is very rich in culture, and various flora and fauna that constitute an important landscape for studying ecology, culture and heritage sites by consideration and comparison with the historical, archaeological and geographic evidence. There are various kinds of tourist attractions in this province including its natural beauty, climate, cultural and social characteristics that are appropriate to create cultural tourism.



## **1.2 Weaknesses**

### **1.2.1 Service quality**

The Srivijaya-influenced cultural landscape is suitable to create cultural tourism but some aspects of service quality are adequate for visitors; for example, most homestays lack of air conditioning and private bedrooms. Surat Thani should improve and develop the accessibility of the tourist destinations, general infrastructure and tourist infrastructure. On the other hand, the price level needs to be put in a reasonable situation with the levels of service quality. The survey has revealed that many heritage sites lack restaurants, shopping and commercial facilities, and recreational and education facilities to support visitors' activities.

### **1.2.2 Limited conservation and interpretation**

Although many heritage sites around Ban Don Bay are conserved by the Fine Arts Department, they do not have enough funds and staff to undertake heritage conservation and provide efficiency regarding interpretation to tourists such as effective tools nor adequate staff training.

### **1.2.3 Communication barrier**

Sometimes there are both Thais and foreigners coming to visit these sites but local people have limited English so foreigners face communication and interpretation problems. Foreigners cannot understand the background, objectives and aims of the heritage sites.

### **1.2.4 Small Market**

Cultural tourism has only small and specific target groups who prefer the calming nature of an area far away from the comfortable facilities of standardized hospitality to learn different aspects of arts and culture such as architecture, tradition, agriculture, history, lifestyles of local people, nature and environment around places in Ban Don Bay. These things are different from those sought by the majority of tourists who love to travel with comfort and convenience.

### **1.2.5 Limited Capacity**

The capacity and nature of the cultural landscape can neither serve large tour groups nor too frequent visits, but it can serve individuals, small or middle sized groups while conserving the heritage site and natural environment.

From a strengths and weaknesses analysis, it can be concluded that there are opportunities in the cultural landscape around Ban Don Bay for cultural tourism based on heritage management. Heritage conservation and cultural tourism face many existing weaknesses, too. In order to improve the product and service of interpretation in and outside the heritage sites, there is a need to increase effective tools to satisfy visitors' needs and to sustain competitive advantage. An effective strategy to address weaknesses and to develop

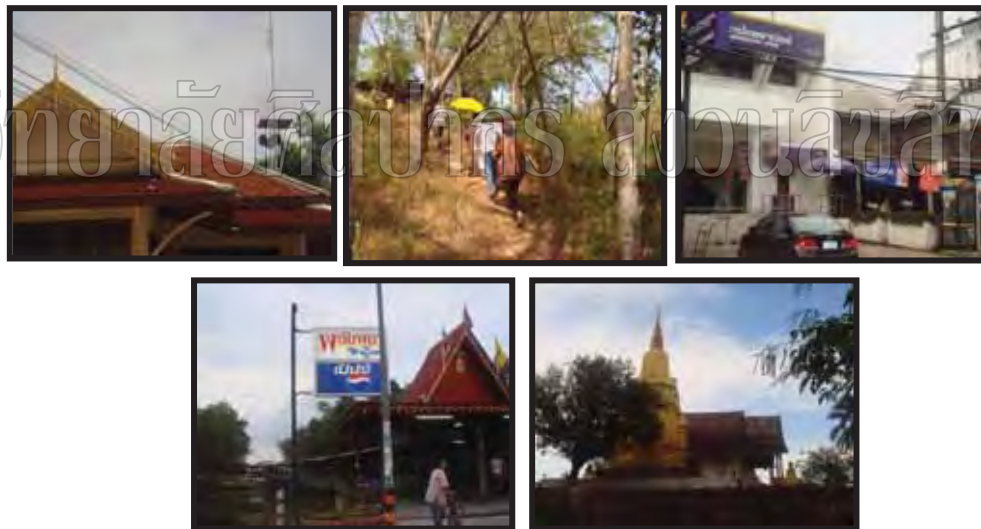
strengths is to be applied. All in all, cultural landscape in these days has threats and opportunities that must be handled and improved in the long term.

## 2. Present Day Threats and Opportunities of Cultural Landscape Management

The heritage landscape around Ban Don Bay has both tangible and intangible values that can create important of heritage town and tourist attractions for both local community and cultural tourism. Significant heritage, both cultural and natural landscape, can be displayed as models for a “sufficient” life and wonderful traditions. However, the landscape management still lacks cooperation from stakeholders to cover the management that is needed.

### 2.1 Threats

Threats to cultural landscape management of this Srivijaya-influenced area around Ban Don Bay can be mentioned as follows:



- a. New Decoration at Wat Phra Borommathat Chaiya (top left)
- b. Khao Srivichai in Punpin District (top middle)
- c. New Building at Phumrieng Market (top right)
- d. Wat Khao Phra Arnon in Punpin District (bottom left)
- e. Plub Pla Seafood is a sea food restaurant in Chaiya District (bottom right)

**Figure 68:** Present Day Threats to the Cultural Landscape around Ban Don Bay

**Source:** Sippanan Nuanla-ong (2007)

### **2.1.1 Threats from economic development and conflicts of interest in land use**

Surat Thani is a part of the Ban Don Bay region endowed not only with biodiversity but also comfortable transportation. It is culturally rich and naturally abundant, making it suitable for economic development in Southern Thailand. This is the reason why Ban Don Bay used to be a central seaport and large market for exchanging various kinds of products between the east and west coast since the Srivijaya era. However, there are many undesirable activities affecting heritage land and ancient building use. There is neither zoning nor use of buffer zones between heritage sites and inappropriate economic activity. For example, new buildings and modern decoration in the ancient market at Pumrieng Sub-District in Chaiya District are not suitable and harmonious with the ancient town.

Mismanagement and lack of control over heritage conservation and development has resulted in contrasting buildings in this heritage site. In other words, it destroys the uniqueness of authentic natural and cultural landscapes filled with hundreds of years of traditional Thai house style development. (see c. above)

### **2.1.2 Threats from encroachment on the heritage sites**

Controlling and monitoring of heritage sites is very important to preserve cultural identity of heritage and to measure significant values. Unfortunately, there is a lack of heritage management and control at Khao Srivichai. It lacks tourist guides, security guards, and interpretation for learning of its significance. Visitors visiting this site must rely on themselves. These problems may cause disturbance and destruction of sensitive places because of the lack of the any guideline. Another serious problem is invasion on to heritage sites and the stealing of historical evidence such as antique beads and other archaeological elements. (see b. above)

### **2.1.3 Threats from the absence of a strong policy in heritage management**

The heritage landscape around Ban Don Bay is deprived of any conservation management plan and public participation. The government and the local community still need more cooperation in creating municipal ordinances and policies for heritage management such as heritage interpretation and guidelines for the community. To resolve community problems will need brainstorming activities between the government, the conservation groups and advocates, and the local people for heritage conservation and development. (see a. above)

### **2.1.4 Threats from the lack of recognition of significant values of heritage sites**

People should understand and recognize significant values of their heritage by learning from architectural heritage, cultural landscape, natural resources, religion, culture and lifestyles to plan the future. To recognize the heritage by activities such as using old

building or heritage sites for their activities, is one way of conserving architectural heritage for it can reduce the use of natural and financial resources to build a new building.

For example, Wat Khao Phra Arnon had historical value well known to only local people. If people do not recognize its values, it will stay isolated for the next generation. However, the social value of heritage sites relates to the learning about different cultures and behaviours and exchange of knowledge and experience between local people and tourists or among tourists that can build good relationship for the future. (see d. above)

### **2.1.5 Threats from the tourism industry**

Balancing heritage conservation with development can be a result of brainstorming between a variety of stakeholders such as the government, the local people, professionals in heritage conservation and tourism business. Normally, there are problems that arise between the local community and the tourism sector such as lack of heritage information and interpretation. Moreover, the local community frequently cannot get a fair income from heritage conservation and development. In addition, change in the cultural landscape can cause change in lifestyles among local people. For example, the location of Plub Pla Seafood Restaurant in Chaiya used to be a resting place for the Royal Family of the Chakri Dynasty from which it derived its name. However, there is no interpretation of its history. In addition one of the worst intrusions is its toilet, appallingly built in the mangrove forest creating waste pollution into the sea. (see e. above)

Cultural landscape management and cultural tourism can achieve balance between conservation and development in the right way. It will select only specific target groups who prefer calming nature and a beautiful culture, necessarily eschewing comfortable things such as standardized hospitality while the majority of tourists love to travel with comfort and convenience. The limited capacity of a heritage site is so important that some areas cannot serve mass tourism but only individuals or small groups for heritage conservation.

## **2.2 Opportunities**

At present, there are opportunities related to cultural landscape management of this Srivijaya influenced area around Ban Don Bay as follows:

2.2.1 There is much conservation of cultural diversity and biodiversity around Ban Don Bay as a responsibility that moves into the realm of spirituality and ethics because, in Buddhist culture, conservation is increasingly an active and practical response to fundamental teaching.

2.2.2 People may hold an interest in unique landscapes with both historical and aesthetic values for recreation and cultural tourism and in practices that help conserve both nature and culture.

2.2.3 Cultural landscape management is recognized by the government and local community for its capacity to generate tourism income.

2.2.4 A good signal is that local people and NGOs in some areas of Ban Don Bay can manage heritage sites, cultural landscapes and natural resources for a pollution control program, although they have limited power and authority.

2.2.5 The public has useful programs for area protection because the long decline of cultural diversity decline has stimulated efforts for heritage.

2.2.6 Some laws of land use and building affect cultural diversity, biodiversity and government institutions with responsibility in some degree of flux with regard to the roles of heritage management in Thailand.

2.2.7 Monitoring is needed in every aspect of conservation for tracking the effectiveness that needs to be incorporated into ongoing conservation and planning processes.

2.2.8 The Architectural Heritage Reservation and Protection Act should be followed by the Fine Arts Department activity to select areas to be conserved and whose significant values are to be kept.

### **3. Interpretation of Srivijayan Architecture**

The author presents a summary of the characteristics of structure and pattern of Srivijayan architecture of Srivijaya and interpretation of its symbolism. These come from the information and experiences in the field (observation and interview) in Chapter Three that have been in agreement with information from related documents of the literature review in Chapter Two. Srivijayan characteristics have been defined by investigating and analyzing both tangible and intangible Srivijayan heritage such as beliefs, behaviour, culture, environment and by utilizing the art historian's technique of art style analysis. The material can be grouped in terms of the chronological periods, through interpretation of evidence such as overall plan and form, structure, construction methods and architectural ornament. Many countries in Asia exhibit Srivijayan art such as Indonesia, the Malaysian Peninsula, the Philippines and Thailand. There is significant evidence of Srivijaya in Southern Thailand, especially in the brick-built monuments around Ban Don Bay in Surat Thani where one can use comparative analysis and classification of the monuments into artistic styles of different periods. However, there are interesting explanations from M.C. Subbhadradis Diskul and Piriya Krairiksh for the understanding of Srivijayan art and the art of the Thai Peninsula from before the 14<sup>th</sup> century A.D. in Chapter 2.

#### **3.1 Structure and Pattern of Srivijayan Architecture**

The period of Srivijaya was about 11<sup>th</sup>- 18<sup>th</sup> centuries B.E., when people respected Hinduism and Mahayana Buddhism. Srivijaya was an economic centre so the main objectives of their structures, as found in southern Thailand, were for serving religion, such as



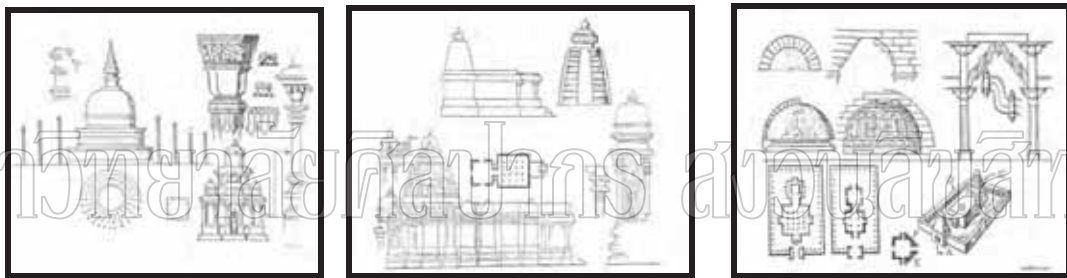
those of ritual centers, and the needs of the economic system (entrepot). The geography of Srivijaya made it suitable as an entrepot between Chinese, Indian, Arabian, and Iranian states which were older sources of civilization. The main principles of Srivijayan art were from the Sailendra Dynasty and Southern Indian. These peoples settled in some parts of the native area from the 9<sup>th</sup> century B.E. and before the Funan Empire (Panom), such as in Pan Pan State (Vieng Sra in Surat Thani). Srivijayan architecture was harmonious with Indian architectural forms of religious buildings and construction techniques. From the important evidence, such as the inscription no. 23 (Face Ko), there is the tradition of brick architecture. Charernsupkul (1981: 193) cites the inscription no. 23 (Face Ko) as an invaluable documentary source before the 13<sup>th</sup> century brick architectural studies. However, at the end of the Srivijayan age, Theravada Buddhism (Langkawong) thrived in the southern peninsula leading to chedi in the Theravada Buddhism style from the 18<sup>th</sup> to the 19<sup>th</sup> century B.E. From the available evidence, it is argued that Srivijayan architecture in southern Thailand had synthesized the styles of Hindu architecture, Brahman and Mahayana Buddhist architecture, Dvaravati art, Indian art (Palla art and Gupta art), Cham art and characteristics of the Khmer, because Chaiya was a centre for economic (merchant), political, religious, artistic and cultural exchange. However, Venerable Buddhadasa (1997: 40) states that the landmarks of Srivijaya were of Pala art that displayed a more slender body than Gupta art.

Dvaravati, Srivijaya, Chiang Saen and Haripunchai (in the Phranang Jammatawee era) in the north of Siam were blossoming in the same period so that they always exchanged and linked regarding both arts and culture. Nowadays, it is found that temples in the north had received Srivijayan influence in the past such as in Lampoon, Lampang, Sukhothai, Chiang Mai and Chiang Rai. There are many important archaeological traces such as Srivijayan architecture, Bai Seima (ogival merlon), Naka Prok Buddhist images (bronze), Buddhist images in bronze and red sandstone and Bodhisattva Avalokitesvara images. Diskul (1981: 11) states that Bodhisattva Avalokitesvara images show artistic influences from the post-Gupta and Palla-Sena styles. However, Dvaravati civilization and its art had the greatest influence in Siam, especially the bronzes that started a new trend even in the northeastern Dvaravati. However, the most beautiful form of Bodhisattva in *bronze* in the world of Mahayana Buddhism is the Bodhisattva Avalokitesvara of Srivijayan art, which was found at Wat Phra Borommathat Chaiya in Chaiya, Surat Thani, following the stone inscription no. 23 (Face Ko). In addition, three brick monuments of Srivijaya following the stone inscription no. 23 (Face Ko) were found in Surat Thani, namely Phra Borommathat Chaiya, the chedi of Wat Kaew and Wat Long. It could be assumed that they were built in the Srivijayan age, about the 13<sup>th</sup> - 15<sup>th</sup> centuries B.E. The chedi in Mahayana Buddhist style was an element of Srivijayan architecture for containing relics of the Buddha.

The plan of the chedi at Wat Kaew is similar to that of Phra Borommathat Chaiya. There are eight small chedis at each cardinal direction. Normally, these have at least three

steps. This architectural style is similar to that of Southern India's architecture. The author agrees with Diskul (1980: 40) who has stated that the plan and style of chedi at Phra Borommathat Chaiya and Wat Kaew look like the Chandi style of Mid-Java and the Cham style, and also the Khmer castle style. However, Boisselier (1979) suggests that the column in a crystal ball style of Wat Kaew is the architecture in the Chaiya School. Although, the chedi of Wat Phra Borommathat Chaiya and the wall of the chedi of Wat Kaew seem to be in the Chandi style of mid-Java and the Cham style, it could be concluded that Srivijayan architecture is in a mixed style similar to the architecture of the Chaiya School. The chedi style was based on a circle shape on the base of a cross (X) or square such as the small chedi (Chedi Tit) around Phra Borommathat Chaiya. The brick architecture in the southern community found from the 12<sup>th</sup> to 18<sup>th</sup> centuries B.E. stretched from the east coast to the west coast such as at Phang-Nga (Takuapa), Surat Thani (Chaiya) and Nakon Si Thammarat.

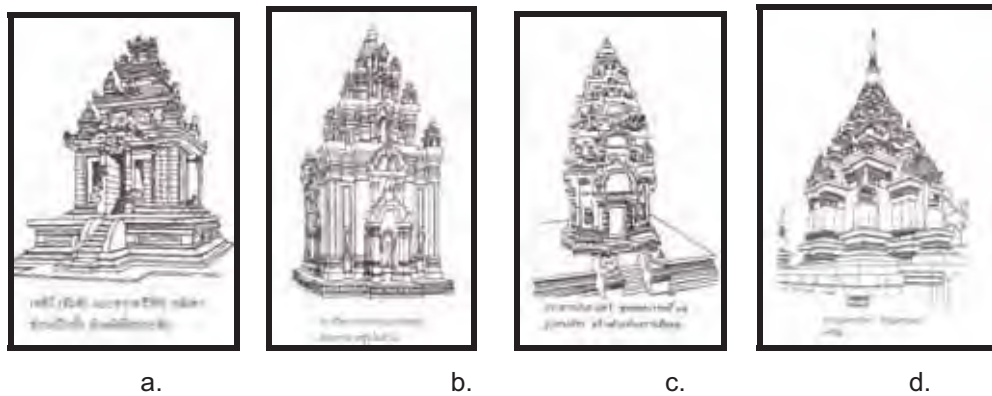
Srivijayan architecture and art were from various sources, demonstrated variety, and synthesized styles such as:



- a. Lanka style (left)
- b. Hindu style (middle and right)

**Figure 69:** Structure and Pattern of Srivijayan Architecture

**Source:** Bhirasri (2007)



- a. Chandi followed Srivijaya style in Indonesia  
 b. Mazon in Cham style  
 c. Khmer style – Prasat Ban Tai Sri  
 d. Srivijaya styles in Thailand – Chedi in Wat Phraborommathat Chaiya in Chaiya



- a. Dvaravati style – Ruin of Chedi Julpraton on square based (left)  
 b. Chiang Sean & Haripunchai styles followed Srivijaya style in the north of Siam- Chedi Chiang Yen in Wat Phrathat Haripunchai (right)

**Figure 70:** Structure and Pattern of Srivijayan Architecture

**Source:** Nindej (1998)

Brick Architecture of Srivijaya in Thailand could be summarized in reference to the initial analysis of the sanctuary monuments in southern Thailand as follows:

### 3.1.1 Overall Plan and Form

The chedi was of brickwork based on a circle shape on a foundation of a cross (X) or square. There are four sides under the chedi and a miniature chedi at every corner. It resembles Chandi Architecture in Indonesia and that of the South of Indian. Charernsupakul (1982: 204-207) has assumed that Srivijayan architecture should be divided into two groups as follows:

**3.1.1.1 Chedis between the 13<sup>th</sup>-15<sup>th</sup> centuries B.E. ( 7<sup>th</sup>-9<sup>th</sup> centuries A.D.)**

Chedis were built according to Mahayana Buddhist principles in a “Mondop or Prasat-spired” shape, for example, the chedi at Wat Phra Borommathat Chaiya (Buddha Ashes Stupa), the chedi at Wat Kaew and the chedi at Wat Long (only the base exists today) in Chaiya.

**3.1.1.2 Chedis between the 18<sup>th</sup>-19<sup>th</sup> centuries B.E. ( 12<sup>th</sup>-13<sup>th</sup> centuries A.D.)**

Chedis were built according to Theravada Buddhism in a round shape derived from Sri Lanka that had spread into Southern Thailand in two styles as follows:

- The round-shape chedi with a cross base, for example, Wat Sating Phra in Song-Khla and Wat Mahathat in Nakhon Si Thammarat which were similar to Wat Phra Borommathat Chaiya, for it has a complex development but its plan still conforms to the original concept.

- The round-shape chedi with a square base, for example, the Buddha Ashes Stupa in Nakhon Si Thammarat and the corner stupa at Wat Phra Borommathat Chaiya in Chaiya.



- a. Srivijayan architecture around Ban Don Bay (left)
- b. Chedi of Wat Phaborommathat Chaiya before conservation (middle)
- c. Elephant images from Lanka influence in the area at Wat Phaborommathat Chaiya before conservation (right)



- a. Plan and form of Wat Phra Borommathat Chaiya in Chaiya, Surat Thani (left)  
 b. Chedi of Wat Kaew in Chaiya, Surat Thani (middle)  
 c. Small Chedi in front of Wat Mahathat in Nakhon Si Thammarat (right)



- a. Chedi of Wat Long by Sippanan Nuanla-ong (2009) (left)  
 b. Chedi of Wat To (top left) and Chedi of Wat Palilai in Chaiya, Surat Thani by Venerable Buddhadasa (1997) (middle)

**Figure 71:** Structure and Pattern of Srivijayan Architecture and Conservation

**Source:** Venerable Buddhadasa (1997) and Sippanan Nuanla-ong (2009)

### 3.1.2 Structure

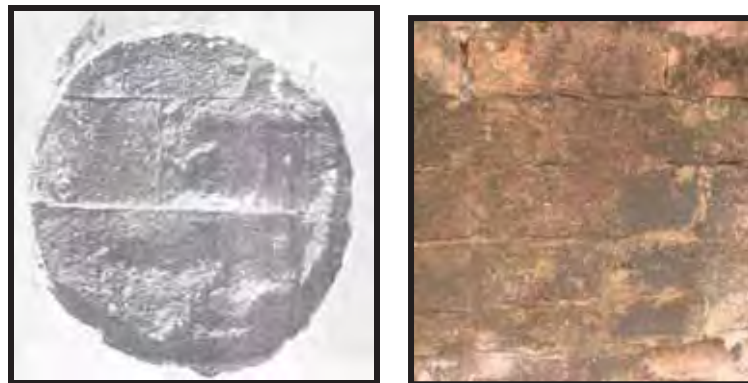
The structure of chedi was massive and simple. The wall style of Srivijayan architecture was thicker than that of a Khmer castle.

### 3.1.3 Construction Methods

The construction of Srivijayan architecture was by using the technique of brickwork without grouting. However, it also used other materials such as glue made from resin and syrup or lime. Wallibhodom, 1982: 39-40 suggests that the local people used resin from the bark of Chid (a tree local to Pattani) or molasses or animal skin by mixing it with lime for glue. Charernsupakul, 1982: 204-207 says that construction methods of Srivijaya were up



to local people to integrate knowledge from other communities with their own wisdom such as in vernacular architecture. For example, the glue from lime was stronger than from soil. Then, the brick had to be scrubbed before the construction of a building such as a chedi. The brick architecture of Srivijaya in Siam utilized a hybridized technique with methods from other communities in Asia, such as Cham style and Khmer style from the 7<sup>th</sup> to the 18<sup>th</sup> centuries B.E. The bricklines were built in both vertical and horizontal ascending components on the perpendicular and corbelled arch.



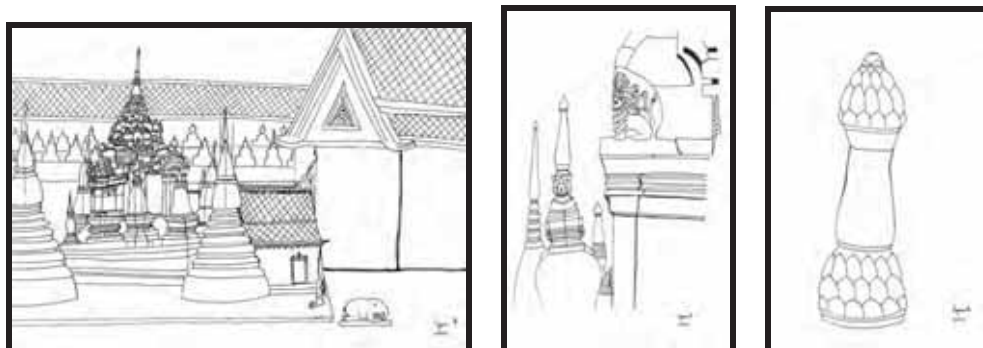
**Figure 72:** A technique of brickwork without grouting of Srivijayan art

**Source:** Wat Phra Borommathat Chaiya (left) by Charernsupakul (1982)

**Source:** Wat Long (right) by Sippanan Nuanla-ong (2006)

### 3.1.4 Architectural Ornament

The chedi of Srivijayan architecture had an opening on the wall of the chedi although it contained no valuable objects, e.g. money or jewelry. The presence of this opening in the chedi signifies Nippan (Nirvana), which is the highest objective of Buddhism. However, Srivijayan architecture was simple in its decoration. Also, Dvaravati and Cham style had strong influences on Srivijaya.

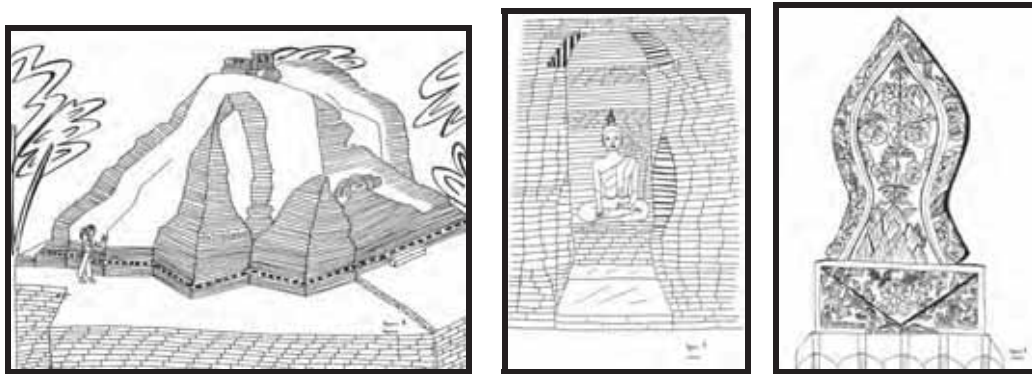


Sketching of Wat Phaborommathat Chaiya in the present day

a. Chedi of Wat Phra Borommathat Chaiya (left)

b. The original top of Phra Borommrthat Chaiya (middle)

c. The original style of the top of a small chedi at Phra Borommrthat Chaiya (left)



Sketching of Wat Kaew in the present day

- a. Chedi of Wat Kaew Chaiya (left)
- b. Buddha's archway in Chedi of Wat Kaew (right)
- c. Sketching of Seima carving in red sandstone at Wat Palilai

**Figure 73:** Structure and Pattern of Srivijayan Architecture and Conservation

**Source:** Sippanan Nuanla-ong (2009)

Southern Thailand is an important place to learn the philosophy of Srivijaya since there were many traces to support the flourishing culture in the Srivijayan age in the form of both tangible and intangible values. It can be said that each brick in the historic site has a meaning of itself. Prof. Dr. Santi Leksukhum, (2008), academic expert in Thai history of arts, has said that the right scope of study and space and time is critical to compare Srivijayan art with vernacular art in Southern Thailand.

### 3.2 Interpretation of Symbolic Aspects of Srivijaya

#### 3.2.1 Phra Borommathat as a sign of Nippan (Nirvana) in Srivijayan culture

Srivijaya could be the name of the culture of Panom, Pan Pan and Tampornlinga. The Sailendra Dynasty who were the ancestors of Srivijaya believed in Nippan as the highest point of Dharma. Therefore, they tried to build an architecture which was the sign of Nippan such as Buddhists believed that if someone could find success in Nippan, people would build Phra Borommathat for him. They could reach the truths in Dhamma from working. Their activities had to keep the rules of religion such as those of Buddhism. When they were working, they would practice concentration and intelligence at the same time. The top of Phra Borommathat (lotus bud finial) on the lotus base represents Nippan Dhamma (Nirvana) while the four sticks on the top means Ariyasaj Si (the Four Noble Truths: 1. Suffering 2. Source of Suffering 3. Going out from Suffering and 4. Ways or Solutions to Go Out from Suffering). An opening on the wall of the chedi was of free space with no valuable objects (such as money

and jewelry) contained in it. This available space in the chedi as well Nirvana means Nippan. Therefore, people use the areas of Phra Borommathat to practice a sitting from of concentration by themselves to success Nippan as their ancestors used to.

### 3.2.2 Name in Thai

Many kings of the Sailendra Dynasty clearly had Thai names that could be traced to the origin of Srivijaya on the southern peninsula, for example, Khun Pan Wang (Hun Pan-Hung) which means a thousand palaces, Khun Pan Pan (Hun Pan-Pan), a son of Khun Pan Wang which was the name of an antique state of Pan Pan at Vieng Sra in Surat Thani; and Phra Nang Jammathavee, which means that when she was a child, she always sneezed (Jam means sneeze).

### 3.2.3 Bodhisattva Image as a Sign of Nippan (Nirvana)

Srivijayan people respected the Bodhisattva who was intelligent, sincere, loving and kind-hearted. If a king followed the behaviour of the Bodhisattva, he could establish loyalty among people. Descendants of these kings who succeeded in Nippan would build Bodhisattva images for their ancestors after their death. Nevertheless, there were no details about Bodhisattva images such as the builder's names and the time of building. The Bodhisattva images mostly represent purity, wisdom, kindness and patience. From inscription no. 23 at Chaiya in 1318 B.E., Phra Visnukam built a Bodhisattva Pattamapani (holding lotus) image for his grandfather and built a Bodhisattva Vajrapani image (holding crystal ball) for his father. (In the Srivijayan age, monk were Tharavada Buddhist but people's behaviour followed Bodhisattava in Mahayana Buddhism, to spread Buddhism.)



**Figure 74:** Sketching of Bodhisattva Avalokitesvara found at Chaiya

**Source:** Sippanan Nuanla-ong (2009)

### 3.2.4 Phra Nari Image might be as a Sign of King of Srivijaya

Phra Nari Image would protect Srivijayan people in everywhere such as along trading route and settle town around Takuapa-Ban Don Bay route.

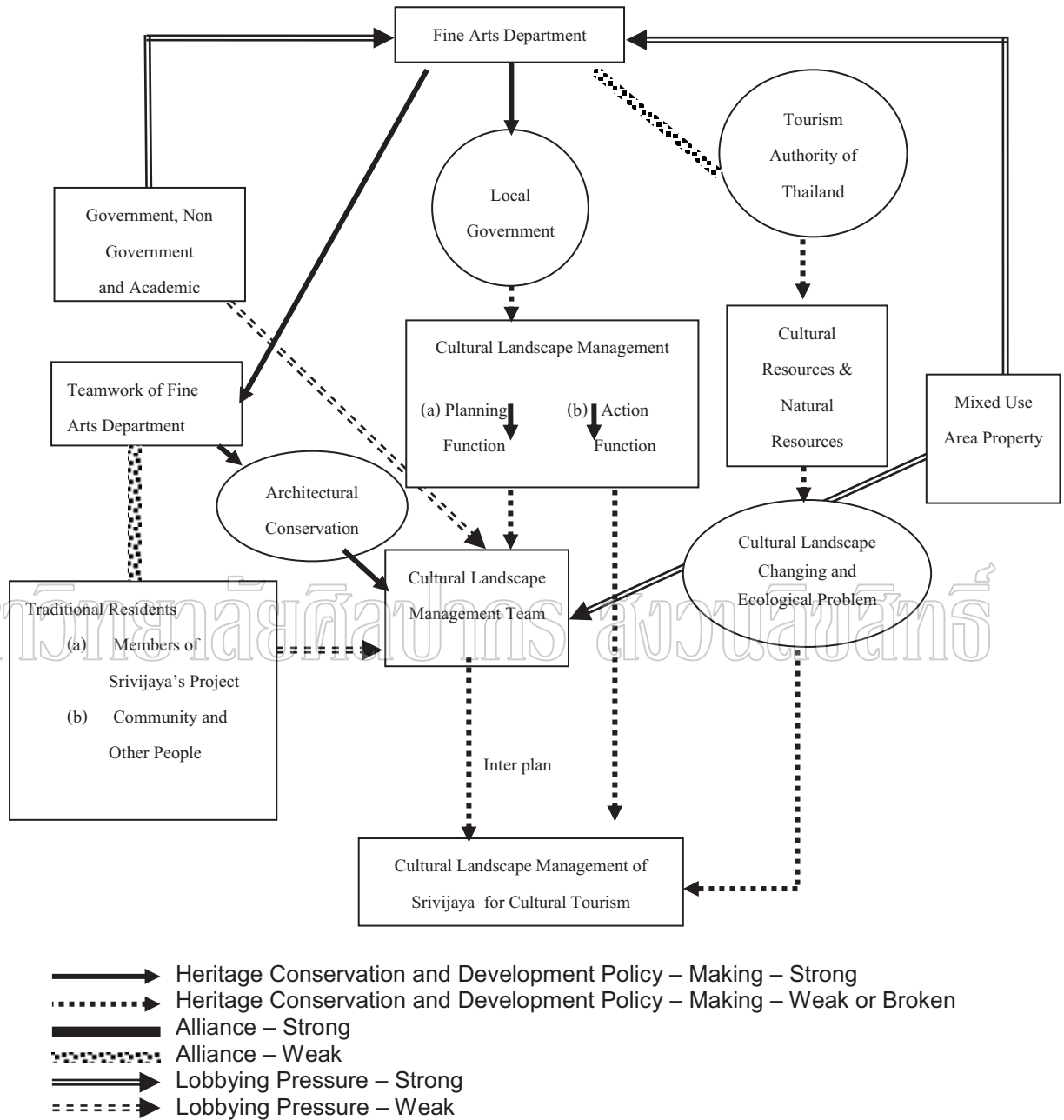
## 4. Management of Cultural Landscape Associated with Cultural Tourism

Srivijaya heritage around Ban Don Bay has both intangible and tangible values that can be divided into natural environment and man-made values such as traditions, historical sites and cultural landscape. Many ruins in the Srivijaya-influenced cultural landscape includes the wisdom of Srivijayan architecture derived from long-inherited tradition and various origins as well as constant relationships with the other communities of the time. These came from exchanging knowledge and experiences. Moreover, Srivijayan wisdom and philosophy for ways of life, commerce and politics were necessary. The recognition of heritage values can contribute to a peaceful life with the simple life and self-sufficiency idea of balancing one's life, resulting in the undertaking of heritage conservation through respect and understanding. Using old buildings can reduce the use of materials to build a new building and create people's pride in their architectural heritage, and lead their lives with sufficiency like their ancestors. However, different areas with different uniqueness of culture and in different ways can demonstrate who people are, how they are and why they are. Everything and everybody has their resources and backgrounds, hence cultural landscape management needs to learn from this diversity for successful management.

Sustainable development is balancing management in every dimension such as culture, society, economy, and environment. People should understand their historical background and significant values of their heritage that can create a city of value. The first step is heritage interpretation and presentation to the public that the tool for recognition people and increasing heritage understanding in their community. For example, Askew and Logan (1994: 3) state the significance of the urban in cultural terms as a site for transmitted symbols, inherited lifestyles and lived spaces. Choi (2005: 4) affirms that the hub city will build a "city of values" where things and ideas cherished by the community coexist in harmony with the beauty of the urban environment, instead of blindly pursuing external beauty and ignoring the gap between the rich and the poor, high density, environmental problems, and so on. It is an important part to create urban development and welcoming future change to come.

In that case, heritage management such as in cultural landscape management can create both positive and negative impacts for people in the community. Thus, the stakeholders who have responsibility should be careful in every action and in every step to control and create the city of values such as through renovation of the ancient town. Working without knowledge and understanding will destroy the significant values of the heritage. Therefore, discovering the significant of the cultural landscape can create effective

management by learning. For example, the figure below shows the distribution of responsibility for cultural landscape management of the Srivijaya area around Ban Don Bay for cultural tourism.

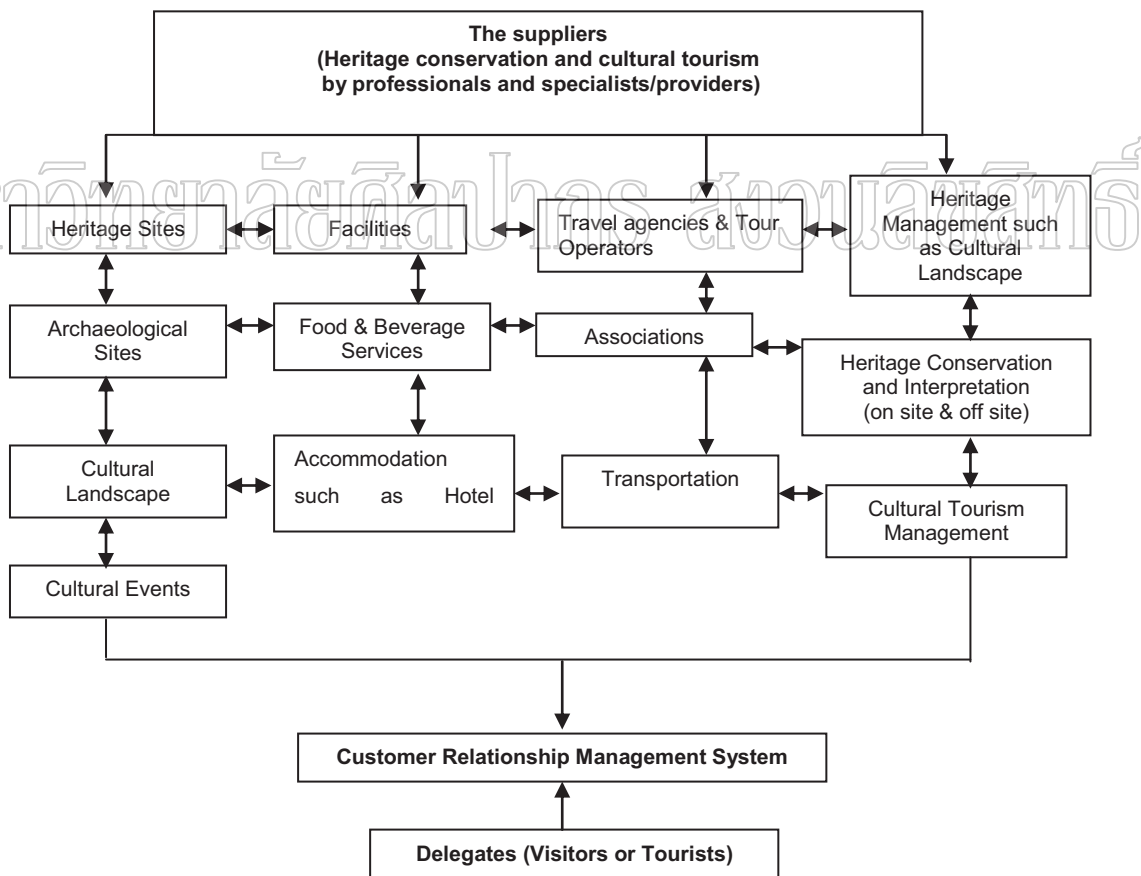


**Figure 75:** The Distribution of Responsibility for Cultural Landscape Management of the Srivijaya Area around Ban Don Bay in Surat Thani, Thailand: a Model for Cultural Tourism  
**Source:** Sippanan Nuanla-ong (2007)

From the above diagram, there are many parts of cultural landscape management around Ban Don Bay to be improved from various stakeholders. Sustainable



development is one approach to create a balanced society. It consists of many parts including sustainable tourism as socio-cultural and eco-tourism, to build positive impacts by conserving both nature and culture to provide benefits from the economic cycle in the local community such as employment in the tourism industry, incomes from visitors, and commercial activity in the local community. In addition, visitors and local people can acquire knowledge and experiences from learning and understanding the significant values of heritage conservation through sustainable tourism, considering both economic and other environmental affects. Inkeep (1991: n.pag.) declares that there are three types of related environmental concerns in developing tourism. One is the protection or control of the environment itself, including tourist use of areas, and increasing associated problems. The second related concern is the need for continuous environmental tourism management that addresses tourism attraction planning. The last is maintenance and, where necessary, improvement of the overall environmental quality of tourist areas for the benefit of both tourism and residents. The figure below shows the structure of heritage management for cultural tourism.



**Figure 76:** The Structure of Heritage Management for Cultural Tourism

**Source:** Sippanan Nuanla-ong (2009)

In the study of the cultural landscape around Ban Don Bay, a suitable atmosphere should be designed closely and harmoniously with nature and culture in such way that Srivijayan architectural consumption and natural materials of the local environment can be assured. These include local materials for construction and furniture such as stone, brick, wood and plants. Although there will also be some goods for decoration from overseas such as China, India, Arabia and Persia, the stakeholders have to consider a suitable strategic plan and policy to manage negative impacts on the significant values of a heritage site and to protect it from the local community and the tourism industry. Inkeep (1991: n.pag.) confirms that the development of human resources by capacity building, education and awareness plans is a key factor for community participation in tourism development. Raising community awareness about environmental protection of natural areas, conservation of archaeological and historic sites, maintaining traditional arts and skills, and improving environmental quality are issues that need public attention. Public education through tourism awareness plans should be a part of the tourism development plan.

Cultural tourism will create understanding of the tourists in the concept of different places, people and natural environments that reflect different cultures and lifestyles. On the other hand, every generation and every part of the society should care for, understand and recognize the significances of the heritage sites and try to decipher the wisdom of people in the past by presenting effective interpretation to the public. Heritage sites and the cultural landscape of Srivijaya are filled with historical, architectural, socio-cultural, environmental and economic values, thus heritage management needs to balance conservation and development for sustainable development according to the following:

4.1 The tourism industry and local government have to acquire excellent management of carrying capacity and infrastructure such as to avoid noise from the visitors and to limit the garbage and the waste from the visitors that can disturb the significant values of the heritage site.

4.2 Environmental management is necessary for protection of the natural and cultural environment for maintaining the significant values of a heritage site. This needs effective monitoring and maintenance. There are many ways to manage the system as follows:

- Minimizing wastage of water and garbage generation in the heritage site by continually checking.
- Reusing and recycling garbage.
- Being careful not to dump chemical or liquid waste in the heritage area that can have negative effects on the archaeological evidence in the heritage site.
- Managing sewage system: collection, disposal and treatment of sewage.
- Choosing cleaning materials that are biodegradable.
- Using waste disposal machines that prevent pollution of the marine ecology.

4.3 Human resource evaluation should consider in particular the quantity and quality of staff that will be available for employment and their likely basic heritage conservation education levels as well as the distribution in terms of differences in skills and duties. Evaluation needs, in terms of the backgrounds of staff, basic knowledge of hygiene and languages, have to be taken into training programs or given as special remedial courses before the specific tourism and heritage conservation training.

4.4 Interpretation such as signs and symbols in the heritage site and cultural landscape should be designed immediately by staff to assist visitors and enable them to understand and learn about the significant values of the heritage site.

Cultural tourism is an important instrument for heritage conservation and sustainable development that can keep the identity and uniqueness of the nation. People can understand and enjoy the heritage values and promote them globally. There are various models to create successful heritage management for cultural tourism. However, the model of heritage management for cultural tourism is too complex to show the process of heritage conservation and cultural tourism and to identify the stakeholders. There are many suppliers to be organized and managed. Nowadays, there are many problems in cultural tourism around Ban Don Bay hindering the meeting of the visitor's needs and satisfaction. They could be caused by lack of trained staff and low quality of process such as in architectural heritage conservation and in giving information. Customer Relationship Management (CRM) systems can solve these problems with many ways to provide like direct e-mails to visitors to develop visitors' awareness about the general information of destination such as background and history of heritage sites, how to reach their destination and how make reservations. Moreover, tourists who have questions can ask these by using two-way communication such as through telephone and on-line access. As a consequence, CRM systems will indeed increase tourist satisfaction by researching the tourists' needs and level of satisfaction. For cultural tourism, tourists should have many channels to acquire knowledge both off-site and on-site about heritage conservation such as the role of traveling in heritage site and archaeological site (what they can or cannot do).

Architects and historians have to share their knowledge and experiences for architectural heritage conservation and management. Every structure has significant and unique meaning such as the structure of the Chedi at Wat Phra Borommathat Chaiya. Interpretation and communication of each meaning help people have pride in their heritage and conserve it to be a living one. In the next section, the author presents two case studies from which to learn about the interpretation and cultural landscape management at Suan Mokkh and the architectural heritage conservation at Sriyapai House in Chaiya. These present the identity of Srivijaya and the cultural landscape around Ban Don Bay that has high value for every generation. Because people in the past planted strong roots for the following generations, they can preserve a flourishing society to follow the past.

## 5. Case Studies of Srivijaya Influence and Hidden Heritage in Chaiya: Cultural Landscape Associated with Cultural Tourism

### 5.1 Case Study of Cultural Landscape Interpretation in Suan Mokkh

Suan Mokkh is an important place which presents hidden heritage in the cultural landscape from the Srivijayan age (monks and local people's lifestyles) and heritage sites (historic and natural sites such as an antique Chedi in Khao Nang E). Suan Mokkh's architecture exhibits principles of religious, spiritual, historical, cultural, social, natural and environmental heritage conservation. Interpretation in this site is an integral part of the conservation process. Many representations in Suan Mokkh are effective interpretations about Dharma and lifestyle of the people. This case study therefore focuses on interpretation of the Suan Mokkh heritage site as a source of learning and a mirror of the past, as well as a sustainable and intergenerational community. Its identity is on of authenticity, intellectual honesty, social responsibility, and respect for every religion. Venerable Buddhadasa, the founder of Suan Mokkh, integrated the objective of every religion for achieving a high standard of ideas and interpretation. Its ultimate goal is bringing the world peace.



**Figure 77:** Portray of Venerable Buddhadasa in Suan Mokkh

**Source:** Sippanan Nuanla-ong (2009)

Venerable Buddhadasa, the founder of Suan Mokkhabalaram or Suan Mokkh, died in 1983. Pongsopa (1997: 51) argues that Venerable Buddhadasa with his friends and the local people had built Suan Mokkh at its present location in 1944. He met it as it by destiny, for it came as a surprise that there are many Mokkh and Pla trees in the area. The meaning of Suan Mokkh is "the garden that brings in freedom".

Suan Mokkhabalaram or Suan Mokkh is an important temple that helps people learn about new perspectives and searching for ideas about Buddhist principles in Thai cultural heritage, and about life's meaning and values. Learning history helps people understand the basis of ideas and actions. Suan Mokkh is a part of Ban Don Bay area that

was a center of Mahayana Buddhism which has survived from the Srivijaya age to present days. Suan Mokkh is in fact well known to people around the world for its Dharma practice center for Buddhism.

Suan Mokkh in Surat Thani is located in a tropical zone which gives this area high humidity all year round. Venerable Buddhadasa designed Suan Mokkhabalaram by integrating Buddhist architecture to vernacular architecture to create harmony in the surrounding environment for a “comfort zone” with suitable air temperature, radiation, humidity, air circulation, and light.



- a. Kuti is an accommodation for monks (top left and middle)
- b. Standard Kuti in the forest of Suan Mokkh (bottom left)
- c. Toilet of monk created so simple and harmonious to the surrounding environment (bottom right)
- d. Electronic box in the forest in Suan Mokkh area (top right)

**Figure 78:** Comfort zone and architecture in Suan Mokkh

**Source:** Sippanan Nuanla-ong (2009)

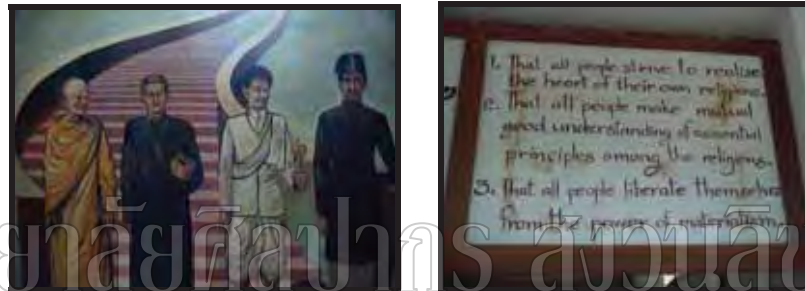
Suan Mokkh is a public facility with an architectural design close to the natural environment with strong and simple structures, considering the importance and atmosphere of the space for different activities. Moreover, the structure of the buildings were built according to economic aspects of saving energy and money in terms of its general equipment, heating, lighting and particular space. These show the aim of balancing by teaching people how to build a structure integrating architectural, religious, artistic, social, historic, economical, energy and environmental conservation through learning and heritage



interpretation from structure and symbolism of architecture and the lifestyles of people. For example, the building structure in Suan Mokkh is consistent with climate functions in southern Thailand according to vernacular architecture.

### 5.1.1 Cultural Landscape and Architectural Interpretation of Suan Mokkh

Architectures in Suan Mokkh were decided by Venerable Buddhadasa that tried to present how to bring in world peace which is the objective of every religion in the world. Materials and presentations in Suan Mokkh consist not only of Buddhism but also other religions, for presenting a diversity of ideas and their interpretation. Phra Nui Sampanno (2006), an interpreter in Theater of Spiritual Entertainment at Suan Mokkh says that the Dharma description in the Spiritual Theater relates to visitors' styles and their times. They can learn the presentation by themselves or by asking.



- a. To integrate every religion for world peace (a picture in the Spiritual Theater) (top left)
- b. There are three resolutions of Venerable Buddhadasa (top right)
- c. Many signs and information (bottom left)
- d. Information center (bottom right)

**Figure 79:** Public information of Suan Mokkh

**Source:** Sippanan Nuanla-ong (2009)

For example, if visitors have limited time such as only 15 minutes, the monk who cannot explain with a sense of completion will change the explanation to the required style. The aims of Suan Mokkh are to promote and provide the education in style to everybody;

consequently, many foreigners from international universities come to Suan Mokkh to take Dharma training program such as those from Harvard University and Cambridge University.

Interesting symbols and places in Suan Mokkh are as follows:

- **Five pillars symbols** are on the roof of many buildings in Suan Mokkh. Venerable Buddhadasa designed it because he liked the number “5” so much. He said that there are many meaning of this number in the role of Buddhism such as Vicha Ha (five subjects), Khan Ha (five aggregates), Kamlang Ha (five powers), five figures, and others.



**Figure 80:** Five pillars symbol

**Source:** Sippanan Nuanla-ong (2009)

- **Curved Stone Court** that looks like a natural hall is used for many activities such as: morning and evening chanting, Dharma lectures for monks and public, seminars and training programs, and public dinings. On Saturdays and special days in Buddhism, a large groups of monks eat together as in Buddha’s time. The aim of this site is to bring people close to the natural environment.



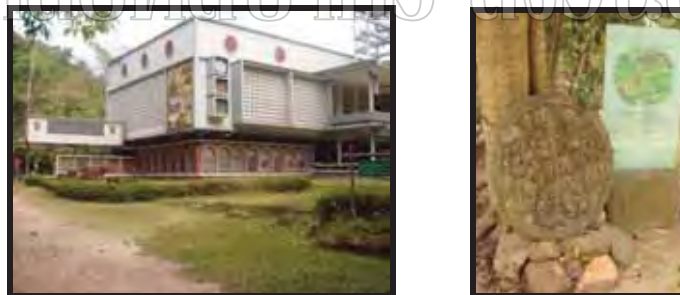
**Figure 81:** Curved Stone Court

**Source:** Sippanan Nuanla-ong (2007)

- **Theater of Spiritual Entertainment** is an important place to learn Dharma of Buddhism and other religions. The outside of this theater is decorated with a collection of

stone carvings from the Buddha age, copied from India, telling about the story of Buddha and Buddhism and considered one of the most complete collections of the world. These stone carvings do not have picture of Buddha; instead signs are used to replace Buddha by following the principle in the Buddha age such as the wheel of Dharma. However, this is difficult for visitors to understand, especially visitors who respect other religions. There are many Dharma pictures displayed for visitors to learn and apply Dharma in their daily life. Many pictures are on the walls, pillars and stairways, and inside the theater. There is a variety of teaching from every religion such as Buddhism, Zen, Thai, China, Tibetan, and Western sources that shows that different religions can be integrated. When people visit this theater, they can meet monks who can explain the pictures for more understanding.

Many pictures have Thai explanation where as some of them have English or both Thai and English. These explanations are under the pictures that can help visitors understand concept of them. Despite, the language problem, visitors can use their minds for watching and interpreting pictures by themselves. Other kinds of equipment include tapes, videos and projectors on the upstairs to support visitors for better understanding and learning of Dharma. However, Sampanno (2006), a monk in this theater, said that first he had to categorize visitors for proper interpretative forms of each. After that, he would choose the suitable presentation to each person. Pongsopa (1997: 59) claimed that Venerable Buddhadasa said that "to understand just one picture means your visit is not wasted".



**Figure 82:** Theater of Spiritual Entertainment

**Source:** Sippanan Nuanla-ong (2007)

- **Dharmavari Navas** is a building that symbolizes a ferry. The story of this ferry is using for delivering people from the suffering of the river to the peace. There are many purposes underlying this hall that consists of a Zen-style rock garden, a bell tower and Sanchi-style stupa. The core is the library in the bow and the below is for keeping the rain water. The larger Dharmavari (boat of Dharma) contains a meeting hall upstairs.



**Figure 83:** Dharmavari Navas

**Source:** Sippanan Nuanla-ong (2007)

- **The top of golden Buddha Hill** is the landmark of Suan Mokkh which is Ubosot in the old style of the Buddha's time. It is used for praying and practicing meditation. The components are mainly natural such as the roof which is of tree branches and leaves and the wall of tree trunks. It is so close to the natural environment that people can reach out for nature and Dhamma at the same time.



**Figure 84:** The top of golden Buddha Hill is Natural Ubosot

**Source:** Adapted from Pongsopa (1997: 67) by Sippanan Nuanla-ong (2007)

- **Avalokitesvara Bodhisattva images** in Srivijayan style are very beautiful with high artistic skills and are everywhere in the Suan Mokkh area such as the Theater of Spiritual Enlightenment, Old Dharma Hall and the area of Nalike Pond. These Bodhisattva images can calm every viewer by their purity, wisdom, kindness and patience. In the time of Venerable Buddhadasa, he liked to watch them too.



**Figure 85:** The Avalokitesvara Bodhisattva images

**Source:** Sippanan Nuanla-ong (2009)

- **Sculpture Workshop** is the place for making the relief casts. In the front of this workshop, there are many copies of Buddha's history and Bodhisattva's severe ascetic phase before discovering the enlightenment of balance (an important role in Buddhism).



**Figure 86:** Sculpture Workshop

**Source:** Sippanan Nuanla-ong (2007)

- **Nalike Pond** is built from the idea of a traditional lullaby whose lyrics are about Dharma. The objective of this song is for teaching children that someday when they grow up, they will understand the meaning of it. If people understand Nalike, their lives will go on to Nippan (out of the life cycle).



**Figure 87:** Nalike Pond

**Source:** Sippanan Nuanla-ong (2009)



Pongsopa (1997: 75) states that one example of this traditional lullaby sung around the Ban Don Bay is, “Dear little one, the nalike palm stands alone midst the sea of wax. The rain and thunder never touch it. Reached only by those who go beyond goodness”

- **Khao Nang E** is a red-sandstone mountain. Visitors can see the view from Khao Nang E to Ban Don Bay such as the Angthong Island and Tao Island. Local people come to this mountain to pray at an antique Chedi and the ruins from the time of their ancestors from the Srivijayan age. Moreover, there are many Kuti (monk’s accommodation) in the forest of Khao Nang E. It is a quiet landscape suitable to practice meditation.



**Figure 88:** Khao Nang E

**Source:** Sippanan Nuanla-ong (2009)

## 5.1.2 Marketing Strategies for Cultural tourism at Suan Mokkh

### 5.1.2.1 Target Market

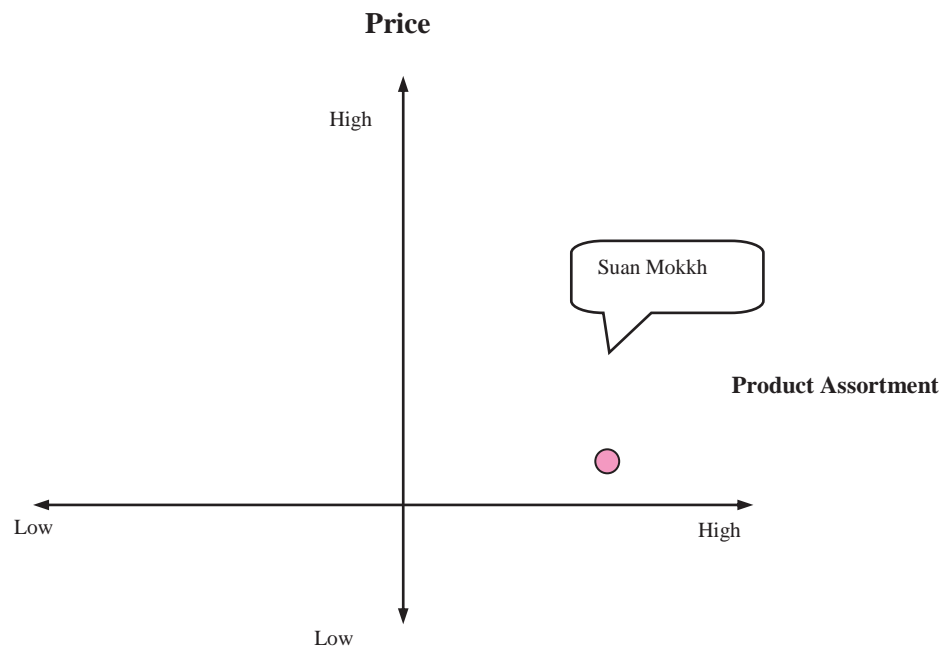
Suan Mokkh aims to attract Thais and people from around the world who are:

- Visitors who prefer to select calm nature and the peace of learning or practicing Dharma. As a result, they will not be seeking more comfore.
- Visitors who want to acquire experiences and learning about religion, culture, spirit, history, society, sufficient economy, nature and heritage conservation. The cultural route attracts people to learn about historic sites and natural sites in rural areas around Ban Don Bay (Surat Thani Province).

### 5.1.2.2 Minor Target Group

The minor target group of Suan Mokkh is visitors who are interested in performing arts, relaxing and shopping for some souvenirs from local people.

### 5.1.2.3 Positioning



**Figure 89:** Positioning of Suan Mokkh

Suan Mokkh is positioned in a low price and a middle product assortment (mixture of programs). Visitors face a low price for traveling; besides, Suan Mokkh does not charge an entry fee.

### 5.1.2.4 Product

Products of Suan Mokkh are both tangible and intangible, like natural and cultural environments. In order to attract its target market, programs are created to make an intangible product become a tangible product, such as Dharma in the area

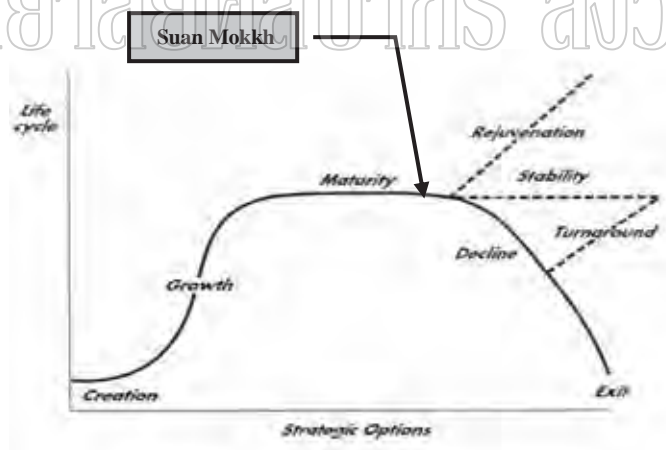
### 5.1.2.5 Promotion

Most of the promotion of Suan Mokkh is done through public relations. Because Suan Mokkh is an important temple that has many projects for religion, cultural spiritual, historical, social, economical, natural and environmental heritage conservation in Thailand with attributes ducts of uniqueness and importance, media and news reporters regularly present its news to the public. In addition, since Tourism Authority of Thailand (TAT), local and central government authorities support and promote sustainable tourism such as cultural tourism and eco-tourism in it presents as a good case study and the reputation of Suan Mokkh is thereby expanded nationwide. Moreover, the name of Venerable Buddhadasa who built Suan Mokkh has been listed, as one of the important people who have taught Dharma for peace, justice and sustainability between humans and the environment, by UNESCO in 2006. This is one further way to promote the place.

The advertising brochures and the website ([www.suanmokkh.org](http://www.suanmokkh.org)) are made to advertise the attractions to the public. Furthermore, free advertising is created through person to person accounts. Visitors who are impressed by Suan Mokkh will recommend to their families and friends to come here to have great experiences.

### 5.1.3 Tourism Planning – Product Life Cycle

The story of Suan Mokkh is published to the public and numbers of visitor increase significantly. From the past to the present, there has been a fair number of visitors in each month and a large number of visitors in a month that has public holidays and a training and practice program. In 2006, the monk in the Theater of Spiritual Entertainment said that he does not have enough time for explanation to a large number of visitors who come to Suan Mokkh. This place's main purpose is to sustain natural environment and give relaxation, experiences and knowledge about religion, and cultural, spiritual, historical, social, economical, natural and environmental heritage conservation through sites. For examples, people can learn Dharma from the Theater of Spiritual Entertainment and the monk's life tradition or activity in Suan Mokkh. Moreover, Suan Mokkh has limited capacity. If demand exceeds capacity, several problems will arise, for example, the noise pollution from visitors will increase while the quality of service will decrease.



**Figure 90:** Product Life Cycle

According to the above figure, Suan Mokkh is in its maturity stage which will need to continue to the rejuvenation stage in order to sustain the natural and cultural environment of the destination and to expand numbers of quality visitors. It is successful in term of its management of the uniqueness of its product, product differentiation, and originality of the product provided to visitors. On the other hand, if Suan Mokkh had no good management, it could be in a decline stage. However, there is also some failure in some of the service quality regarding interpretation which should be improved.

Overall, Suan Mokkh is quite good in managing its accommodation, facilities, accessibility and sustainable operation, but some parts have to be developed for more effective interpretation such as reinterpretation of the more significant values of the cultural landscape of Suan Mokkh associated with Srivijaya.

### **5.2 Case Study of Architectural Conservation Practice at Sriyapai House in the Ancient Market of Chaiya**

Sriyapai House is at the ancient market of Chaiya which is still a living market. It is an important case from which we can learn and understand the concept of architectural heritage to plan architectural heritage conservation management for sustainable tourism in Surat Thani. In the present, there is neither landmark development nor planning for architectural conservation. However, many areas in Surat Thani are rich in both culture and nature, with a long history and old buildings appropriate for cultural tourism.

Sriyapai House is a representative of Southern Architecture in Thailand with beautiful decoration, fine workmanship, strong structure, good form, natural colour and composite style (Thai, Chinese and Muslim Style) revealing good relationships and exchange of cultural values between Thailand, China and Malaysia. This house needs processes of architectural heritage conservation, as well as interpretation of its cultural significance for architectural heritage conservation for sustainable development.

There are interesting options for Sriyapai House conservation where the best means for architectural heritage conservation need to be chosen. A successful project can come from a professional approach to both architectural heritage conservation and tourism areas.



a. Sriyapai House (Southern Architecture)



a. Gable roof has been long used in Southern Thailand reflecting Malaysian, Indian, Chinese and Western sources. They are large and cope with heavy rain and winds, integrating Thai and Muslim style (Hipped-gable)

b. This pediment is used to split bamboo into fine strips for tying the gable for protection against insect, wind and rain. (bottom left)

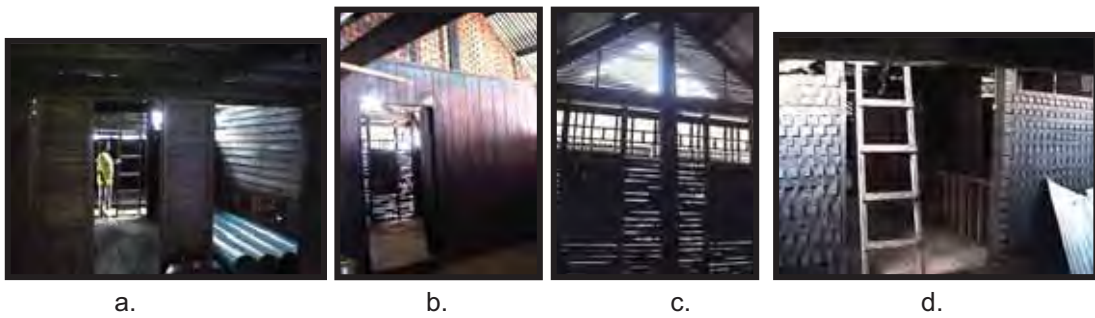
มหาวิทยาลัยศิลปากร สงวนลิขสิทธ์



a. The lower level is built from wood and cement

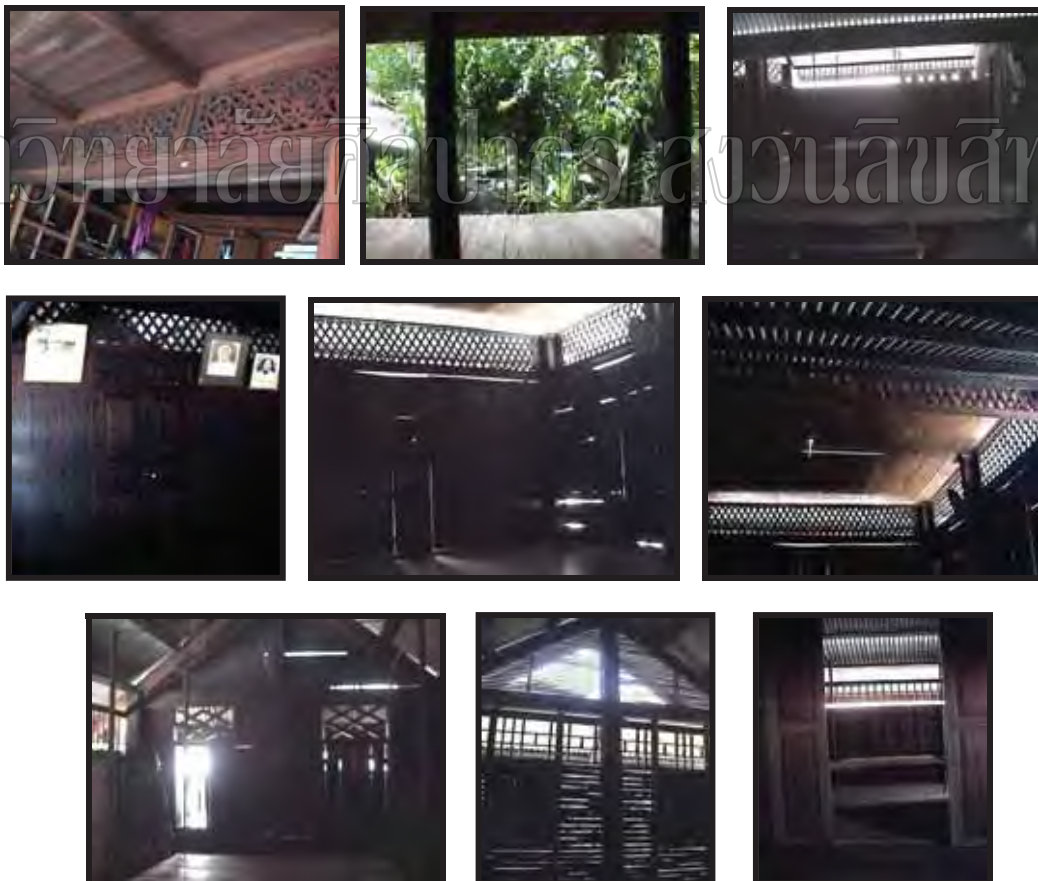
b. The stairs of the house have only one handrail and no balusters





Many styles of walls in Sriyapai House are in different shapes for separating different parts of house

- The wall is called the Fa Kradan Reab; it is simple and using planks fastened horizontally
- The wall uses simply planks fastened vertically
- The wall is of horizontal bamboo
- The wall is split bamboo into fine strips for tying the wall that is used for separating the kitchen. (c and d)



- There are many styles of wood ventilation grille in Sriyapai House, i.e. Thai style, Muslim style, Chinese style
- The door has a special ventilation grille decorated over the door (double levels)



a. Many styles of door in Sriyapai House are created in different shapes for different parts the of house

b. The latches of Sriyapai House's doors are made from wood and metal (top middle and bottom right)

c. An area in the lower level of Sriyapai House is for growing vegetable and lucky trees (bottom right)

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- a. The ancient bed of Phraya Vajeessathavarak (Kham Sriyapai) who was Chaiya governor in the past - It is still strong and beautiful (top left)
- b. The step is for connecting the different levels of Sriyapai House (top middle)
- c. Door in Chinese style that was convenient for various activities in this house in the past like doing business as drugstore and grocery store; and it was easy to open wide. (top right)
- d. Ventilation grille decorated over the window (bottom middle)
- e. The floor of the house is wood which has been smoothed by time (bottom left)
- f. Sriyapai House has wooden terrace or Chan that is for a bird's eye view and relaxing. (bottom right)

**Figure 91:** Elements of Sriyapai House (Southern Architecture)

**Source:** Sippanan Nuanla-ong (2006)

### 5.2.1 Sriyapai House and Sustainable Development

Sriyapai House is at an ancient market in Ban Phum-Riang Sub-District, Chaiya District in Surat Thani. It was built in 1913 (93 years ago) and is an important example from which to learn and understand the concept of architectural heritage from the past. Jareondee (2006) has stated that the Sriyapai family are descendants of Phaya Vajeessathavarak (Kham Sriyapai) who was a Chaiya governor. Designed by Khang Sriyaphai, it has been a living house for the 3 or 4 generations. In the past, Phraya Vajeessathavarak used many elephants in this area for towing wood from the forest to build the house. It was built by hand and the wood was not planed but has become smooth over time. In the past, Jeam Sriyapai had used the house for accommodation and doing business as a drugstore and grocery store. When

Venerable Buddhadasa was a child, he lived here. Nowadays, Ajan Mata Panich (nephew of Venerable Buddhadasa and Dharmadasa Panich) is the owner of Sriyapai House while he and Pijit Jareondee are the superintendents. There are historical objects in this house such as ancient beds of important persons, ancient cabinets, ancient books, and ancient pictures for studying the history of the house and the old city. Visitors interested in antique food can try old-style rolled wafer by Pijit Jareondee (her shop is in front of this house).

Nowadays, Pijit Jareondee is one of the superintendents and uses the area in front of the house to sell antique rolled wafer and beverage for a little profit in her free time. Some parts of this house have fewer activities. There is no signal about a development plan for this house. Understanding about architectural heritage of Southern houses is an important element in creating an efficient conservation plan. Piniworasin (2006: 29-36) stated that the Thai house created a value of cultural meaning whereby people who stay in the house can seek peace and happiness. It has to be harmonious with the society, economy, culture and environment in their local area. However, interpretation and symbols are individual and can create different characteristics of the house.

Some land use areas in Surat Thani have been uncontrolled and have environmental problems in the present time. Sriyapai House has the historic, aesthetic, scientific, social and spiritual criteria of significant values that enable it to be planned for architectural heritage conservation management and cultural tourism. The Fine Arts Department and Department of Country Planning, Tourism Authority of Thailand (TAT), local people, tourism businesses, tourists and stakeholders should understand the concept of architectural conservation for sustainable tourism. Public services need to be improved. Minimizing the environmental effects from town development and the tourism industry in Surat Thani, that will create beneficial management from architectural conservation for sustainable development and cultural tourism in the future. However, if there is no heritage architectural conservation plan, the significant values of a heritage site such as Sriyapai House will be lost in a short time.

### 5.2.2 Policy and Plan for Sriyapai House

Every component of society should share the responsibility to conserve the significant heritage of the world. It is necessary to cooperate and brainstorm to set policies to conserve in a way to protect important values whilst providing plans and policies for the future. The policy and plan for Sriyapai House are as follows:

- To educate people to understand the important values of Sriyapai House.
- To control the height of buildings in the heritage landscape to be not over 7 meters
- To prevent direct touching at sensitive points of the site by visitors

- To develop and upgrade land use around Sriyapai House to conserve buildings of historical and architectural interest for suitable physical, socio-cultural, environmental and economic conditions by creating a buffer zone

- To increase public awareness and interest in the heritage site in Surat Thani such as Sriyapai House and to promote it as a place for learning architectural, historical, cultural and environmental values

- To monitor the impacts on structural stability from new construction

- To continue research in the heritage site area

Architectural conservation in Sriyapai House consists of preservation, restoration, reconstruction and adaptation. The conservation of Sriyapai House and other old buildings in the old town will be an important part to support cultural tourism through consolidation of the endangered structures, retaining the traditional and natural landscape for sustainable tourism, and using traditional methods and original material for repairing. There are many advantages from improving and developing Sriyapai House and other old buildings, for example, improving and developing retail trade in the ancient market that relates with Sriyapai House and other heritage sites for sustainable tourism and the revival of local traditional services such as the extension of commercial streets. (Local food products, salt eggs, silk, and batik in Pumieng are important and well known products linked to traditional arts and crafts of local people in Chaiya.) Moreover, cultural landscape management in the ancient town is very important and needs architectural heritage conservation, public spaces and natural areas by building buffer zones following the historic, natural, and traditional concept. The local community has to build a respectful and strict system in the historic site to avoid bad impacts from town development.

### **5.2.3 Strategic Options for Sriyapai House**

Sriyapai House needs preservation, restoration, reconstruction and adaptation integrated with interpretation of its significant values. Moreover, it needs information for making the place understood in the future. However, this all needs to be associated with the security and privacy of local people. There are some interesting options for the Sriyapai House conversation and interpretation process as in the following.

#### **Strategic Option Plan 1: Sriyapai House Preservation as a Museum**

Sriyapai House needs to improve effective design and management because there are many significant values and sensitive traces to be carefully considered.

- Sanitation of Sriyapai House is important for the health of people. It is a responsibility of every part in society to share ideas and donate to improve and develop a clean atmosphere in the heritage site and cultural landscape. Dirty and broken construction in



heritage buildings will carry health impacts. Moreover, this policy will increase visitors' satisfaction. A conservation method for Sriyapai House has to achieve this without disturbing any significant values of the old house, e.g. historic, aesthetic, scientific, social and spiritual aspects. It has to manage and set the landscape and environment both inside and outside the house. For example, garbage management should be suitable in design, quality and quantity for decreasing waste and negative impact on the house.

- Environmental management is a very useful system for improving health and saving significance values (Sinha, 2003: n.pag.) such as Review Environmental Factor (REF) (Practical solutions through applied ecology: 2010) and Environmental Impact Assessment (EIA) (Guidelines for environmental impact assessment (EIA) in the Arctic: 2010). It has to be effectively monitored and maintained.

- This house was designed to be close to and harmonious with nature and southern culture such as affording enough area for the family's members for their responsibilities, relaxation, religion ceremonies and exercise. Moreover, there are various kinds of plants for cooking and for medicine increasing the quality of people's live. This house's future decoration should include harmonious materials with the old style such as natural materials (stone, wood, and plants). The landscape management should go with the activities of people in the house, local climate, soil, and culture in this area. Moreover, the superintendents and organizations of Sriyapai House have to consider the best process to prevent the negative impacts from heritage site management and to protect the significant values of architectural heritage from visitors and the tourism industry.

- Construction of Sriyapai House has to maintain the old fabric and retard deterioration by harmonious design with nature and strong protection of the heritage site.

- Significant interpretation in Sriyapai House is one of the most necessary points for architectural heritage conservation. It needs to educate people to understand the values of Sriyapai House as the real basis to build the heritage conservation.

### **Strategic Option Plan 2: Sriyapai House Restoration as a Museum**

Sriyapai House restoration would focus on returning the existing fabric to its earlier state by reassembling existing components without any introduction of new materials for maintaining and improving the heritage architecture both inside and outside the house. It can be divided into these following specific actions for conservation.

- The surface of the ground is broken in some parts which can cause accidents, thus there should be improvement as soon as possible.

- Some components of the old house are incomplete and broken, thus it can be dangerous for people who visit the heritage site so they should be solved immediately.

- Some parts of the footpath are broken and incomplete so it has to be repaired. Its design has to be harmonious with nature, culture, activities of people and the environment in this area.

- The garden should be improved and decorated with plants and trees in the area of the house in order to replicate the kinds of plants and numbers of trees.

- The use of dammar oil (natural colour painting) can maintain and prolong the existence of a construction made from wood in the past.

- Interpretation in Sriyapai House should be assigned to staff who have knowledge and experience about heritage conservation. Signage will assist the visitors to understand the important values of Sriyapai House and educate people.

- Light poles should be added in some parts of the heritage site but they have to be harmonious with and suitable to the atmosphere of Sriyapai House and of adequate number. The power line could be set underground in order to avoid visual pollution.

### **Strategic Option Plan 3: Sriyapai House Restoration, Reconstruction and Adaptation as both Museum and Restaurant**

Sriyapai House needs restoration, reconstruction and adaptation. ICOMOS (1991: 3) states that the first, restoration would return the existing to its earlier state fabric by reassembling existing components without the introduction of new materials. Second, reconstruction would return this house to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric. Third, adaptation is modifying this house to suit the existing use. Sriyapai House and other old buildings in the old town can be promoted to be a tourism destination for sustainable tourism. However, space management in zoning area is very important for heritage interpretation and representation. King (2008: 152) affirms that a civic and cultural precinct would be one of “mixed development” combining, residential, commercial, recreational and public amenities. King (2008: 171-179) states that space brings memories and meaning that can exist concurrently in different realms. He also points that highlighting is no single, “authentic” reading of the past.

Architectural heritage conservation and management involves applying a systematic approach to ensure and train the right people for the right job at the right time. Sriyapai House sells both education and service activities. Society and business can increase the quality of people’s activity in a heritage site. Planning of a heritage site is a specialized activity to be done by a specialist who is aware of basic techniques used for significant conservation.

A suitable atmosphere and landscape for a museum and restaurant in Sriyapai House should be designed to be harmonious with nature and the culture of Southern Thailand with natural decoration materials such as stone, wood, and plants. The landscape management should support the activities in the house and be in harmony with local climate,

geography, and culture in this area. Sriyapai House as Museum and Restaurant would need to be designed to be harmonious with nature and the environment in the heritage site. Sriyapai House would use materials in the local area for setting new construction and new facilities as much as possible. Some suggestions are as follows:

- The location of the restaurant would downstairs and would need to have good management of visitors' noise and garbage that can disturb the significant values of the heritage site. Moreover, the bad smell from the waste water from the restaurant can make the visitors unhappy with their meal. Therefore, the design and decoration of the restaurant is to be close and harmonious with the site.

- The location of the museum would be upstairs, connected with the restaurant (downstairs); therefore, visitors can visit the museum before or after their meals. An interpretation program is an important key that helps visitors to easily understand the significance and history of the house. Moreover, using „edutainment“ is one key that can connect people with heritage.

- Human resource evaluation should consider in particular the quality and number of staff for each of basic heritage architectural conservation, education and customer service.

#### 5.2.4 Project Description

The author chooses strategic option plan 3 for restoration, reconstruction and adaptation of the house as both museum and restaurant as it is the best option to give the benefits of architectural heritage conservation and business. The planning of architectural heritage conservation is a specialized activity to be done with awareness of basic techniques used for restoration, reconstruction and adaptation. It is important to replace lost elements in the correct way for getting the most benefits by considering reuse possibilities. Croker (2005: 44) has stated that the key to this approach is a very clear understanding of what its significance is and, finally, to be inspired by it and respond creatively and positively to it. This conservation has to consider the significance and landmark qualities of the heritage, ensuring that any new structure is an adaptation to support the conservation.

Setting Sriyapai House as both museum and restaurant can create both social and economic benefits. There are many stakeholders to be involved in architectural heritage conservation management such as the owner the Sriyapai House (Sriyapai Family), local government, the Fine Arts Department and Department of Country Planning, Tourism Authority of Thailand (TAT), local people, tourism businesses, tourists and others. They need to understand the concept of architectural heritage conservation and management for sustainable development and continue to keep a record of memories and experiences from the past. Visitors can share various ideas and experiences about architectural heritage and the tourism industry. Moreover, this option is one way to create such activities as wonderful meals and an impressive museum for enjoyment and education at the same time.

This project needs to develop marketing activities for the target group (using customer service management and heritage interpretation as important components). When stakeholders improve and develop the heritage site, it helps increase trust and a feeling of safety. A survey and research before, during, and after this project would be necessary for creating successful heritage conservation. The conservation and business teams can minimize impact from tourism activity by increasing their awareness of the significant values of the heritage site. However, if there is no heritage conservation plan, Sriyapai House will be lost in a short time.

**Table 11:** Options Exercise by using Review Environmental Factors (REF)

Options Exercise Review Environmental Factors (REF)	Rank			Other comments / explanations
	Low	Moderate	High	
<b>A. Natural and physical features</b> a.1 positive impact a.2 negative impact a.3 keeping it to the long time	1	1, 2, 3 2, 3 1, 2	3	
<b>B. Cultural features</b> b.1 cross cultural exchange b.2 increasing public awareness in heritage b.3 keeping it to the long time b.4 original	3	1, 2 1, 2 1, 2 2, 3	3 3 3 1	
<b>C. Social features</b> c.1 various activities of local people and visitors c.2 development relationship between local people and visitors c.3 crowd and noise pollution c.4 increasing of job opportunities for local people	1, 2 1, 2 1, 2 1, 2	3 3 3 3		
<b>D. Economic features</b> d.1 economic benefit d.2 economic and employment distortion	1, 2 1, 2		3 3	

**Source:** Sippanan Nuanla-ong

Strategic Option Plan 1: Sriyapai House Preservation as a Museum ----- 1

Strategic Option Plan 2: Sriyapai House Restoration as a Museum ----- 2

Strategic Option Plan 3: Sriyapai House Restoration, Reconstruction and Adaptation as both  
Museum and Restaurant ----- 3

Sriyapai House needs restoration, reconstruction and adaptation as both museum and restaurant, which may have affects for cultural significance because of socio-cultural impact, both positive and negative. Bad impacts may come from an incomplete conservation program and management, such as inadequate knowledge and experience of restoration, reconstruction and adaptation techniques, and not balancing heritage architectural conservation with development. For example, if Sriyapai House as both museum and restaurant does not have real integration in its management and with other stakeholders in the society, it can destroy the significance of the heritage site and its good relationship in the local community will be destroyed.

## 6. Conclusion

There are various ruins, heritage sites and traces of ancient cultures from the Srivijaya age around the area of Ban Don Bay. Most Srivijayan architecture around Ban Don Bay was not of large scale; it looked simple, plain, unadorned and gentle reflecting a culture of simple life that might link to the teachings of the King of Srivijaya. Dharma of Buddhism imbued the lifestyle and society of people in the Srivijayan age. However, in the present, the Srivijaya-influenced cultural landscape may experience both positive and negative impacts from cultural tourism as significant values are changed. There are many causes of bad impact which may come from an incomplete conservation program and management. For example, there may be neither enough knowledge about techniques of conservation nor appropriate balance between heritage architectural conservation and tourism business. One situation is that restaurants around heritage sites do not have real integration with the stakeholders in the society for stronger action to follow the policies and plans of architectural heritage conservation and environmental conservation. Moreover, the community lacks continuing monitoring and research about heritage sites.

Local community and stakeholders involved with heritage conservation and the tourism industry should understand both the positive and negative aspects; hence policy makers and planners need develop landscape management and a tourism strategy for the future addressing such aspects. For the economic impact of tourism, Cooper et al. (1998: 130) note that tourist expenditure is needed to purchase goods and services from other sectors within the local economy and the negative impact may involve the migration of laborers from rural to urban areas and high living expenses in and around the tourism destination. For the environmental impact of tourism, if managers and stakeholders have good planning and control, this can improve and conserve the heritage site and business can safely proceed in the future. The tourism industry should cooperate with the government, business owners and local people to create public area such as national parks, to monitor and measure the environmental impacts, including those from antique and local handicraft shops



using materials in the local community. There are negative impacts from tourism such as water pollution from the hotels and restaurants that do not have a good standard of sewage disposal, air pollution from transportation (tourist travel), noise pollution from some kinds of tourist attractions or tourist activities, and visual pollution from ugly buildings in the area of the heritage site and cultural landscape. For example, modern architecture and decorations in shops can be seriously in contrast with antique buildings in the old town. However, controlling the sensitive areas for sustainable development should have consideration of carrying capacity for tourism management in heritage sites. For socio-cultural impacts of tourism, the important positive impact is learning about different culture and behaviors and exchanging knowledge and experiences between local people and visitors or among visitors themselves, which can foster good relationships for world peace. There are some negative impacts from tourism that can destroy the peaceful local society and change it to be a violent town with extravagant behavior and sex tourism. Moreover, changing social norms can bring family problems such as inadequate care of children because their mothers have to work in the tourism industry.

The next chapter is the last; it discusses and concludes the account of Srivijaya influence and hidden heritage around Ban Don Bay. It seeks heritage interpretation to the public that will help people become aware of the heritage significance, as well as support a balance between conservation and development.

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## Chapter 5

### Discussion and Conclusion

This dissertation has investigated the Srivijaya-influenced cultural landscape around Ban Don Bay and questioned its modern changes. The literature supports a picture of Srivijaya, pointing to the sites that reveal likely Srivijaya influence. However, it still fails to identify definitively the real sites in the Srivijayan age. There are various assumptions about Srivijaya such as whether it was a name of an empire, a state or a culture. Many traces and much evidence makes the author believe that Srivijaya was a name of a flourishing culture that had a long history, at least 600 years (7<sup>th</sup> – 13<sup>th</sup> centuries A.D.).

This last chapter will be discussed in four sections. In the first section the author will deal with the information on the traces of Srivijaya and its trading route. The second section of this chapter addresses speculations on the lifestyles in Srivijayan culture. The third section addresses an analysis of cultural awareness and non-secular values for sustainability. The fourth section will offer a brief conclusion.

#### 1. The Traces of Srivijaya and its Trading Route

From the investigation of the traces of Srivijaya, the Takuapa-Ban Don Bay is interesting route for attracting people to understand the Srivijayan world and to connect the historic sites from the past to cultural route in the present. Srivijaya had a variety of origins, religious cultures, geography and ways of life. The Sailendra dynasty was one of the ancestors of Srivijaya and the ancestor of the Sailendra dynasty was King Asoka Maharaj of India. Besides, Srivijayan influence and Sailendra culture had covered many places from the past to the present such as southern Thailand and the Melayu peninsula where Indians travelled and set up towns on both the west and the east coast of the Melayu Peninsula. They had changed the old economic system (hunter - gatherer) into an agricultural society in this period with the inundation system for rice agriculture. This was the basis of social development towards an urban society. There were various names of Srivijaya from chronicles of China, Sri Lanka (Ceylon), Arabian countries and other sources that had contact with Srivijaya and related to the history of the kings of Srivijaya. The Chinese chronicles called it the “San-fo-ch’i Empire”, “Shi-I-fo-shi country” and “Nakon Fo Si”, “Kan Tho Li Empire”; Arabian chronicle called it “Sa Bak or Sa Ba Ka, Se Bu Za town, Maharaj Island and Maharaj of Sa Bak Empire”; and Langka (Ceylon) chronicles referred to “King Cha Wa Ka of

Srivijaya". In addition, I-Ching's record states that Srivijaya or Shi-l-fo-shi was a significant place to learn Buddhism and translate the Sanskrit language. Moreover, Dhammadasa Panich called it "Nakon Boddhi" which means the city of Buddha's enlightenment. Venerable Buddhadasa, Dhammadasa Panich, M.C. Chan Ratchani and Prof. R.C. Machumta believe that the capital of Srivijaya was on the Melayu Peninsula around Ban Don Bay such as Chaiya. However, George Coedes, O.W. Wolter, Saner Nindej and Ross King believe the capital of Srivijaya was at Palembang in Indonesia.

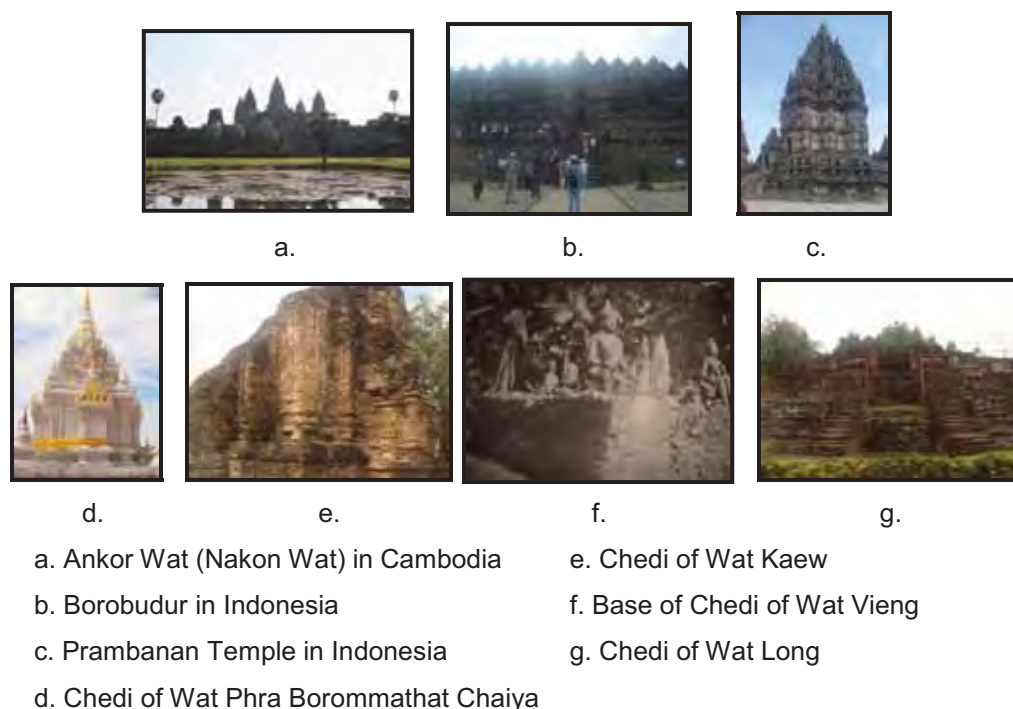
Although, there are many debates of the locations of Srivijaya, the author thinks that Srivijaya could be Thai, Malaysia and Indonesia, are countries in Southeast Asia. Srivijaya might be a name of flourishing culture of many states that was called "Southern Sea" that has similarly geography, weather and natural resources. Specially, Srivijaya was a center of trade and Buddhism that is an important heritage of Srivijaya from the past to the present day. Thailand is called "Kitchen of the world" and it is a "Buddhist land" that shows identity and authenticity of Srivijaya world. In addition, these countries have had elephant as an important animal and spice as export. For Thailand, elephant was a landmark and identity of Siam (and Srivijaya) from before Srivijayan age to the present day, especially king and white elephant (it likes a symbol of authority and buddy of king). In addition, elephant is a symbol of Thailand and white elephant used to be national flag of Thailand. In addition, there were many gold sites in Thailand such as Bansapan in Pravubkirikhan and Tomox in Narativas. Moreover, they have similarly stories of Srivijaya because they could come from the same sources such as Chinese, Sri Lanka, Arabian record but different interpretation about locations of Srivijaya. Western-Dutch people actually came late in the letter period, some of their interpretations are not the same view as the author who has applied in direct study. However, the traces around Takuapa-Ban Don Bay route support Chaiya could be a center of trade and Mahayana Buddhism of Srivijaya. Specially, Buddhism in Chaiya shows identity of Srivijaya and Surat Thani that is called the place of Dharma. Moreover, Inscription no. 23 and 24 and traces of Chedi in Wat Kaew, Wat Vieng and Wat Phra Borommathat Chaiya were important evidence to support Srivijaya history.

The Takuapa-Ban Don Bay route was one of the famous trans- peninsular routes and could be the most convenient one for transportation from before Srivijayan age. The geographical position of this route was suitable to expand its economy, religion and politics. It was a hub of international commerce and it was an entrepot to control the east-west trade that was the direct line of communication with India, Arabia, Persia and China. Also, it was a large market for exchanging various kinds of products between the west and the east ports. There are many traces of Srivijaya influence around Ban Don Bay to support the significance of the spice route that spices were its main product so it was called the "spice route" of topography as they are important to the history of the southern peninsula. Other local

products were beeswax, perfumery wood, elephant tusks, rice, sugar, bird's nest, betel palm, cotton, silk and herbs.

Srivijaya people recognized the major factors essential to build the heritage sites such as geographical location, settlement, people and lifestyle. The mountain is the landmark of the southern peninsula's geography that might offer the security of a sacred place or fortress for a palace. There are significant mountain chains on both the eastern coast (Nakon Si Thammarat Range) and the western coast (Phuket Range) that divide the southern peninsula which covers both flat and high land. Moreover, the Sankalakiri Mountains run from the east to the west across the peninsula, separating the region from modern Malaysia. The geographical layout has two types of settlement pattern, namely inland and coastal settlements. On the other hand, maritime trade was significant for the Srivijayan world that contacted trade worldwide.

Many architectures, heritage sites and much evidence of Srivijayan influence around Ban Don Bay are very useful for Srivijaya interpretation such as architectural heritage that evolved through religions (Buddhism and Hinduism), culture and lifestyles of people. It was designed to be harmonious with the nature of the region in a tropical climate. It is important to interpret tangible symbols as well as hidden heritage to present the identity of Srivijaya. Srivijaya had been a center for social interaction; it established connections between economy, politics, culture and religion. The ideology of Srivijayan people related to principles of self-sufficiency, simple life and Nippan (Nirvana) of Buddhism. On the one hand, the landmark traces of Srivijaya in Thailand were the Chedis of Wat Phra Borommathat Chaiya as well as those of Wat Kaew, Wat Vieng and Wat Long which were described in Inscription No.23. (See in Chapter Two)



**Figure 92:** Srivijaya-Influenced Architecture in the Srivijayan Age

**Source:** Sippanan Nuanla-ong, 2009 (top) and Sippanan Nuanla-ong, 2007 (below)

Prambanan Temple and Borobudur were landmarks of Srivijayan architecture in Indonesia. The structure of Chandi in the Prambanan Temple was similar to that of the Chedi of Wat Kaew which was built before Prampanan. It could be suggested that Srivijaya or Sailendra influence was from Chaiya in Surat Thani, Thailand. Additionally, Ankor Wat in Cambodia was Srivijaya-influenced architecture, since its structure is similar to Borobudur in Indonesia which could be suggested as reflecting Srivijaya or Sailendra influence from Indonesia. From some evidence, Chaiya might have been a center of Srivijaya, at least in one period, although the center of Srivijaya might have been in more than one place or it might be changed over time. Chaiya was the center of economic activity, religion and politics, as well as the center of art and architecture that there was a variety of styles of art and architecture found in Chaiya. The flourishing Srivijaya influence in Chaiya might have declined from the change of trade routes, or technological development of larger merchant ships, as it lost its commercial advantage.

Interpretation of Srivijaya heritage is important to perpetuate the wisdom of people in the past and for heritage conservation to acknowledge the real form and concept of the structure and pattern of Srivijayan architecture. Srivijayan architecture and arts were from various sources and of mixed styles because it was a center of Hindu, Brahman, Mahayana and Buddhist architecture. Indian arts of Gupta (9<sup>th</sup>-11<sup>th</sup> centuries B.E.) and Pala (late14<sup>th</sup>-early15<sup>th</sup> centuries B.E), Mid-Java style (14<sup>th</sup> century B.E.), Champa arts (7<sup>th</sup>-18<sup>th</sup> centuries



B.E.) with characteristics of Khmer (15<sup>th</sup> – 18<sup>th</sup> centuries B.E.), Chaiya (11<sup>th</sup>-18<sup>th</sup> centuries B.E.), Dvaravati (11<sup>th</sup>-16<sup>th</sup> centuries B.E.), Srivijaya (8<sup>th</sup> – 13<sup>th</sup> centuries B.E.), Chiang Saen and Haripunchai (in the Phranang Jammatawee Era) in the north" all thrived in the same period so there were constant exchanges and links between the arts and cultures.

There were various styles of Srivijayan art and architecture, because of its being a political, economic, artistic and religious center that stretched from the 7<sup>th</sup> to 13<sup>th</sup> centuries A.D., covering Sailendran art, Srivijayan art, East-Java art, Sakul Chaiya art, Dvaravati art, Cham art, Gupta art and Palla art. The construction method of Srivijayan architecture utilised a technique of brickwork without grouting or mortar. It used other materials made from resin and syrup or lime that replaced glue for grouting. Local people used resin from the bark of the Chid tree (a local plant in southern Thailand) or from the skin of animals by mixing with lime for glue. Then the brick was scrubbed. Chedis which used these techniques were those of Wat Kaew, Wat Vieng and Wat Long which were built prior to Borobudur in Indonesia. Moreover, many Bodhisattva Avalokitesvara images found around Ban Don Bay support the argument that it was a land of Mahayana Buddhism in the Srivijayan age. Besides, Borobudur looks like a landmark with a reference to Srivijayan influence. It might have been built to attract people in other lands by spread religion. But it was not a successful plan. The author thinks that Buddhist arts in Indonesia were Srivijayan-influenced from Chaiya.

### 1.1 Cultural Landscape and Archaeological Sites Influenced by Srivijaya

The archaeological sites influenced by Srivijaya were located by the sea and rivers for water transportation and trading. However, in the present era the geology of the east coast has changed from that of the past. For example, Srivichai Mountain in Surat Thani used to be located by the sea but at present its location is in the hinterland. For the trading of Srivijaya, there were main rivers from the west coast to the east within the peninsula such as Kraburi River in Chumporn, Takuapa River (Phang-nga) linked with Tapee River (Surat Thani), Klong Tom River (Krabi) and Trang River with Chawang and Ronphiboon (Nakon Si Thammarat), and Sungai Muda (Kedah, Malaysia) linked with Pattani River. These trading routes were important to develop commerce and spread religion in ancient times. The locations around Ban Don Bay such as Pun Pin and Chaiya in Surat Thani were suitable settlements to control commerce between the hinterland and the maritime trade. Therefore, Srivijaya was both producers and middlemen at the same time, a center for commerce.

The Takuapa-Ban Don Bay route was an important route between the west coast ports and the east in the Srivijayan era. There were significant ruins from Indian journeys in the west coast ports such as an antique port, ancient rivers and Hindu images (Phra Narai, Phra Lak and Phra Nang Srida images in the tree, namely Tabak tree). Moreover, there was much Indian and Arabian evidence such as beads, coins, crockery and glassware at the west coast more than at the east. On the other hand, there was a large number of Chinese object,

at the east port more than at the west. Archaeologists from overseas have also surveyed in this area and concluded that the port on the west coast was directly connected with the merchant ships from India and the Arabian countries whereas, whereas the east coast was with the those from China. Moreover, there were important items of evidence such as Inscription No.23 and No.23 Ko in the Surat Thani area and Inscription no.24 from the Nakon Si Thammarat area. (Nowadays, they are at the National Museum in Bangkok.) The Ban Don Bay landscape presents various kinds of evidence and traces to support the argument that Chaiya could be the center of Srivijaya. If we assume that it was an empire in the south, the areas of Surat Thani and Nakon Si Thammarat could be in the same group and might be divided into two centers such as the religious center in the Surat Thani area and the palace center in Vieng Sra District in Surat Thani and Nakon Si Thammarat.

### **1.2 Power of Srivijaya**

Srivijaya was a flourishing society that had a long history from before the 7<sup>th</sup> century A.D. until the 13<sup>th</sup> century A.D. The center moved to the archipelago area such as Java or Sumatra in present Indonesia. There were four conditions for the political and economic power of Srivijaya.

1.2.1 The location of Ban Don Bay was the most suitable geography for enterpot and center of Srivijaya and its location was appropriate for controlling both politic and economy. There were various kinds of products from the west and the east coasts of the peninsula for trading with Arabia, India and China. Takuapa-Ban Don Bay was one of the trans-peninsular routes since before the Srivijayan era. There were enough rice-field for local people and travelers.

In the past, it was not possible to have direct journeys from China to India because of limited technology and the size of cargo. Traders and travelers had to rest to fix the cargo, exchange various products and wait at Takuapa-Ban Don Bay for the monsoon. The cargo had to use wind energy and could not journey in the doldrums of the equatorial area.

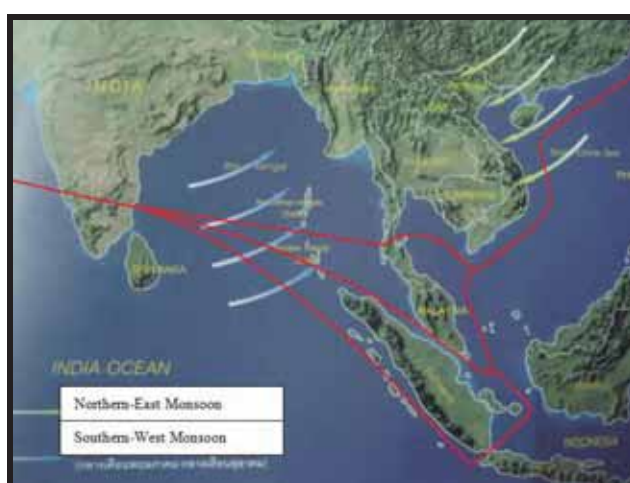
1.2.2 Srivijaya had a powerful army to control the area over Melaka and the Sunda Straits. The inscription of Ko Ta Ka Poo in 686 A.D. at Bang Ka Island in the west of Palembang states that the armed forces or navy of Srivijaya attacked the land of Java to spread Srivijaya's power.

1.2.3 Srivijaya had good relationships and inter-marriage with local people or royal families in other lands for controlling both politics and trade. For example, the inscription of Phrajao Sanchai (King of Yawa Taweeep) in Java, in 732 A.D., states that Phrajao Sanna governed people with love like that of father and son. There were good relationships because the royal family members of Srivijaya married with those of Java.

1.2.4 Srivijaya had spread Buddhism and used sacred ceremonies that adapt from Brahmanism for controlling colonials, such as the drinking of the sacred water ceremony was used to show the sincerity of colonials. For example, the inscription of Ta Rang Too Vo in 684 A.D and that of Ta La Ka Ba Too at Palembang recorded that Tantra would curse people who did not respect Mahayana Buddhism. They would have bad luck, illness or death. Tantra would protect people who were honest and respectful to the king of Srivijaya. Thus, people drank the sacred water to show their sincerity. However, there were serious reasons for the loss of Srivijayan dominance in Chaiya such as changing trade routes, technological development in building merchant ships, declining benefits of the lower Melayu Peninsula (Melaka Straits) and war with the Jola army.



a. The First Period of Maritime Trade of Srivijaya (top)



b. The Second Period of Maritime Trade of Srivijaya (bottom)

**Figure 93:** Map of Maritime Trade of Srivijaya

**Source:** Adapted from Jaisuwan & Naivath (2007) by Sippanan Nuanla-ong (2010)

## 2. The Lifestyles in Srivijayan Culture

Southern Thais came from a variety of ancestries such as the indigenous inhabitants who were local people but also Proto-Malay, Indian Brahman, Arabian, Persian, Chinese, and these ancestors in the southern peninsula. Indians were the majority of the foreigner population, expanding both religions and commercial culture to Srivijaya. The Indians came to settle in a town of Srivijaya. There are many cultural forms of the Southern Thais related with Indian culture such as the *Tam Karn Kiaw* tradition (a rice farming tradition) and using magic power from hot spring water from underground.

In the past, the kings of the Sailendra dynasty usually had a pond for bathing in the palace's area such as at Phukhao Namron (Hot Spring Mountain) in Pun Pin District, Surat Thani. Srivijayan people took a bath with mineral water as a part of their religious ceremonies, especially with hot spring water from underground that had magic power. The advantages of mineral water would help people to get good health and good luck. Still, people in the present day use it for a spiritual ceremony which goes back to the Srivijayan culture. The present Indian business persons (2008) told the author that Indians and the southern Thais had the same ancestors. Many Indians have been in southern Thailand for a long time.

This supports the comments of Venerable Buddhadasa and Sanphet Thammathikul (Chapter Two).

There was both religious and cultural diffusion from Srivijaya, which influenced southern Asia through Sailendra culture or Brahman practices and Buddhism. Srivijayan culture had built a flourishing society from more than 1,200 years ago. It might have come from both the kings and the people following Bodhisattva behaviour. Nowadays, the southern community in Thailand has varied characteristics of society and culture. These have similarities to Srivijayan culture. First, religion came from India and Mid-East civilized nations. The southern community got Brahman and Buddhism from India and Islam from the Middle-East. These religions give important knowledge about ways of life for people from the past to the present such as in arts, morality, folkways, norms of life, law and tradition. Second, the occupation of the southern community was in agriculture and fishery. People have a lot of knowledge and experiences about the human, nature and super-naturals. Specially, from the Srivijayan age to the first period of Ratthanakosin, they were expert about water culture and technological development in building merchant ships. Third, the environment has been determinative in the culture and beliefs that are harmonious with the geography and climate. Last is education whereby people can learn and get experience from their ancestors. (Srivijayan people studied Brahman books but so respected the Dhamma of Buddha)

### 2.1 Linking Srivijayan Culture and its Interpretation

Many kings of the Sailendra dynasty and many places in the Srivijayan age clearly had Thai names. For examples, Khun Pan Wang (Hun Pan-Hung) which means a thousand palaces; Khun Pan Pan (Hun Pan-Pan) which means thousand, a son of Khun Pan Wang which was the name of an antique state such as Pan Pan state at Vieng Sra in Surat Thani; and Phra Nang Jammathavee, which came from the story that, when she was a child, she always sneezed (Jam means sneeze). However, from much evidence, Indian and Khom languages were the main languages in the records of the history of Dvaravati culture and Srivijaya culture.

The Sailendra Dynasty who were the ancestors of Srivijaya believed in Nippan (Nirvana) of Buddha as the highest goal in learning Dhamma and followed Bodhisattva. Descendants of the kings who had behaviour similar to a Bodhisattva in Mahayana Buddhism and success in Nippan in Buddhism built Phra Borommathat Chedi, Bodhisattva image and Buddha images for the kings' ancestors after their death. There are no details about Bodhisattva images such as who were the builders and whom they built for in Srivijaya culture. When the descendants watched the Bodhisattva image, they could see the purity, wisdom, kindness and patience of Bodhisattva in it. In addition, from inscription no. 23 at Chaiya in 1318 B.E., Phra Visnukam built a Bodhisattva Pattamapani (holding lotus) image for his grandfather and built a Bodhisattva Vajrapani (holding crystal ball) for his father. People could gain insight about the truths of Dhamma from building the Buddhist places and Buddhist objects. They had to keep the rules of religion such as Sel role (Virtue and Morality) in Buddhism. When they were working, they would practice concentration and intelligence at the same time.

There were many histories about Buddhism and Hinduism related to Srivijayan culture. For example, the history of the journey of the Emerald Buddha image refers to the visits of descendants of King Asoka that supported relationships between the Sailendra dynasty and King Asoka. Moreover, sacred images were important objects to encourage people such as Phra Narai images. They were found along the significant sites of the Takuapa-Ban Don Bay route were located at important points as guardians over the route and caretakers of the local people and travellers, such as at Khao Phra-Ner, Khao Phra-Narai, Khao Srivichai and Kuan Pun Pin. They belonged to Srivijayan culture or Sailendran culture because the lifestyle of people in that time related to mountains (so the Sailendra Dynasty was called after the god of the mountain).

During the pre-history era, people lived in caves for their security. After that, they lived on land for agriculture such as rice planting and followed both Hinduism and Buddhism. They usually built their sacred places on a mountain to protect them. Mountains were a good location to ensure security. Some of the people stayed near the river and the sea for accessible transportation and commerce. Srivijaya was an important entrepot between the



west and the east. However, a part of their palace was on land for security reasons to protect them from their enemies' attack either by land or by sea.

In conclusion, Srivijayan and southern Thai's lifestyle related to water culture (such as living and traveling), Hinduism and Buddhism that were the roots of the way of life and source of important knowledge and wisdom of them from the past to the present. Geography and weather influenced the beliefs and lifestyle of Srivijayan such as how to construct a building and perform an activity to achieve harmony with geography and climate and learn to live with nature and culture.

## **2.2 Ideology and Identity of Srivijaya**

There were various identifying characteristics of Srivijaya. It was trading society and its lifestyle was under principle of Mahayana Buddhism. In addition, it had various style of art and culture.

2.2.1 Simple life in the Srivijayan age related to lifestyle of people to stay with the nature and other surrounding environments. There were various activities such as agriculture, fishery and trading that supported the principle of Buddhism. Behaviour followed Bodhisattva so that every breath was controlled by consciousness. They did merit by supporting religion such as in the building or repair of sacred places and sacred objects. They used materials available in the local community such as wood, brick and some details from oversea. Architecture and conservation of the sacred places were part of making merit for the next life.

2.2.2 Architectural heritage and Buddhist images and the ability of both Srivijayan and Thai make them with great beauty but without consideration of any original version. Moreover, the builders and conservators did not place their names or signatures on the objects for they just needed to make merit with their work for Buddhism and Bodhisattva. On the other hand, there are both strengths and weaknesses in present Thai heritage conservation. Heritage conservation in Thai style might address the intangible values (in people's mind) but there might be some causes for the loss of an original style. On the other hand, the aim of conservation in the western style is perhaps to conserve the tangible value more than the intangible value. It can be concluded that the aim of conservation in Thailand in the past was different from that of Europe in the present. The author thinks that the perfect aim and principle of heritage conservation has to balance and connect the aims both the eastern style and the western style that will create the highest levels of both intangible and tangible values. Ngen-Chuklin, an architect states in the SCG posture, King Rama IX stated that we have to conserve Thai heritage because it represent our roots and it is victory monument of the past.

2.2.3 The ideal of the teacher in the art and architecture area in the past, before a teacher would receive some people to be his students, he had to carefully observe,

test, and ascertain thoughtfulness in every dimension of the people who applied to be his students. This would relate to beliefs, goodness, sincerity and love in work. If he chose students, he would teach everything to them in beliefs, principles and way of life as well as techniques and theory of art and architecture. Thus students learnt of their arts and culture with the best beliefs and respect so that it was easy to understand the deep meaning and principles of the heritage such as the symbolism of Srivijayan architecture and culture. On the other hand, if students could not achieve the principles of art and culture, it would disgrace the teacher and damage the art and culture in the future. Teachers considered the quality of students more than the quantity of students.

2.2.4 Architectural heritage of Srivijaya reflect the socio-culture and politics of the past in terms of style and characteristics of Srivijayan art and the concept, material and method of Srivijaya architecture. Ideology and identity of Srivijaya could be interpreted through the architecture and hidden heritage. The philosophy and ideology of Srivijayan people embraced the idea of simple life that followed principles of Buddhism. They did not build grand architecture; instead, the size of a temple or house was not grand but harmonious with its environment. From evidence and records of the Srivijaya age, materials of local architecture (house and fence) were from wood while that for a palace and temple or Buddhist images would be wood (structure of building), brick (building) and red sandstone or laterite (Buddhist images).

Bann Loi Nam (floating house) community is an example of the link between Srivijaya and water culture. This local community was a part of the Takuapa-Ban Don Bay route dependent on a large ancient market from before the Ayuthaya era and surviving until the early Ratthanakosin kingdom. This technique has specific value for helping people who experienced flood problems in the past and now in the present by learning to stay with nature. Also, agriculture and fishery is a way of life of Surat Thani people that ability relates to Srivijaya culture and water culture (Chapter Three). The significance of this study is in learning about and interpreting the identity of Srivijaya culture, human behaviour, wisdom and philosophy of Srivijayan people. In the Srivijayan age, the idea of the king as a Bodhisattva was part of beliefs and principles. Bodhisattva culture attracts people to achieve Nippan through the Buddha images, Bodhisattva images and Phra Chedi. In the past, Phra Visnu built Bodhisattva Avalokitesvara (Pattamapani and Vajrapani) images and a Buddha image by himself as well. Normally, the size of Srivijayan buildings was not too large but suitable for the community in that area. (Kings of Srivijaya did not want to disrupt their populace for building activities that could lead to popular resentment). Buildings would take a short time for building in the right way, to show the ideology and identity of Srivijayan architecture.

2.2.5 Kings and people of Srivijaya and their people who learned the meanings of the Dhamma in Buddhism, achieving the truth of nature and doing one's best duty. When people live close to nature in their activities, it helps them to understand the

Dhamma better. Buddha taught people to have a pure mind, maintain the fair way and to be careful. Southern Thais do not judge people from the size of their houses or wallets. When people understand nature and the Dhamma, they could solve problems by starting at mental problems. The philosophy of the Srivijayan kings followed the Bodhisattva's behaviour and they taught people about „simple life philosophy“. Moreover, they tried to balance conservation and sustainable development.

2.2.6. In the culture of the southern people that still gives respect and praise to people who work for the public interest in the manner of the Bodhisattva's behaviour. They do not respect people who use their cleverness only for personal gain or who are careless or destroy the values and interests of the public. Srivijayan kings tried to manage everything in the way, they took care of religion, trade and politics. For example, Srivijaya had excellent management that could organize and control the relationships between its center and other states by spreading religion and family relationship such as controlling colonies of Srivijaya in Indonesia in the first period of the Srivijayan age. This culture came from the aim and identity of Srivijayan culture and Southern Thai culture that honor sincerity and respect the thinking and wisdom of other people, thereby creating a good relationship between government and people. In addition, they did not take things belonging to other people (from the Arabian records; Suleiman and Masudi). Moreover, they did not respect people who disgraced them and would try to protect their dignity such as in the story of the kings of Khmer and Srivijaya (Chapter Two). This could be the source of the peaceful and just society in the Srivijayan age.

### **3. Cultural Awareness and Non-Secular Values for Sustainability**

Learning the background and origins of Thai culture and wisdom is fundamental to people who have to live with Thai customs. Thai culture includes local culture and national culture. Interpretation program in heritage sites should be improved and developed for supporting the public's learning. People should be learned cultural history associates with local wisdom, not only in school, but also from real places. They should have an open mind and be neutral in order to accept old and new studies which will contribute towards honest analysis and conclusions.

Language is an essential tool and communication channel to connect heritage and people. There is evidence of Buddhist influence on Srivijayan heritage around the Ban Don Bay area that needs translation from antique language to modern language in the present day. These include tangible and intangible heritage in the area.

#### 4. Conclusion

Srivijaya Influence had effects in many nations in Southeast Asia such as Thailand, Indonesia, Malaysia and Cambodia. The author would suggest that the lessons of Srivijaya teach us about the cultural flourishing that came from balancing both material and spiritual development together; the globalization of its society was opening mind of people to learn of interesting cultures and acquire various ideas from many places in the world. They always communicated and exchanged their knowledge and culture in different ways such as trading and religious propagation or migration. That lead to the fusion of culture and technology. Specially, a main aim to control and develop the Srivijayan world related to religion.

In Thailand, There are many archaeological and historic sites along Takuapa-Ban Don Bay. The landmark traces of Srivijayan architecture are the Chedi of Wat Phra Borommath Chaiya, Wat Kaew, Wat Vieng and Wat Long in Chaiya. Interpretation of the traces of Srivijaya and effective cultural landscape management is important for sustainable development and for public awareness and interest in heritage more broadly. For example, the serious present threats around Ban Don Bay area are a lack recognition of the significant value of heritage sites from both local people and outsiders, and the absence of a strong policy in heritage management. These threats have affected balancing management and sustainable development in this area in every dimension such as society, economy and environment is needed. It is a neglect of significant values related to the cultural landscape around Ban Don Bay.

#### **Forecast for Heritage Conservation and Management**

4.1 The old town of Srivijaya, made of wood, was significant for architecture and for being related to the royalty and religion of an earlier time which was of brickwork without grouting along Takuapa-Ban Don Bay area.

4.2 Takuapa-Ban Don Bay area offers four kinds of landscape, namely, balanced areas, isolate areas, busy areas and muddle areas. To zone each area, with due regard to its significance, is important.

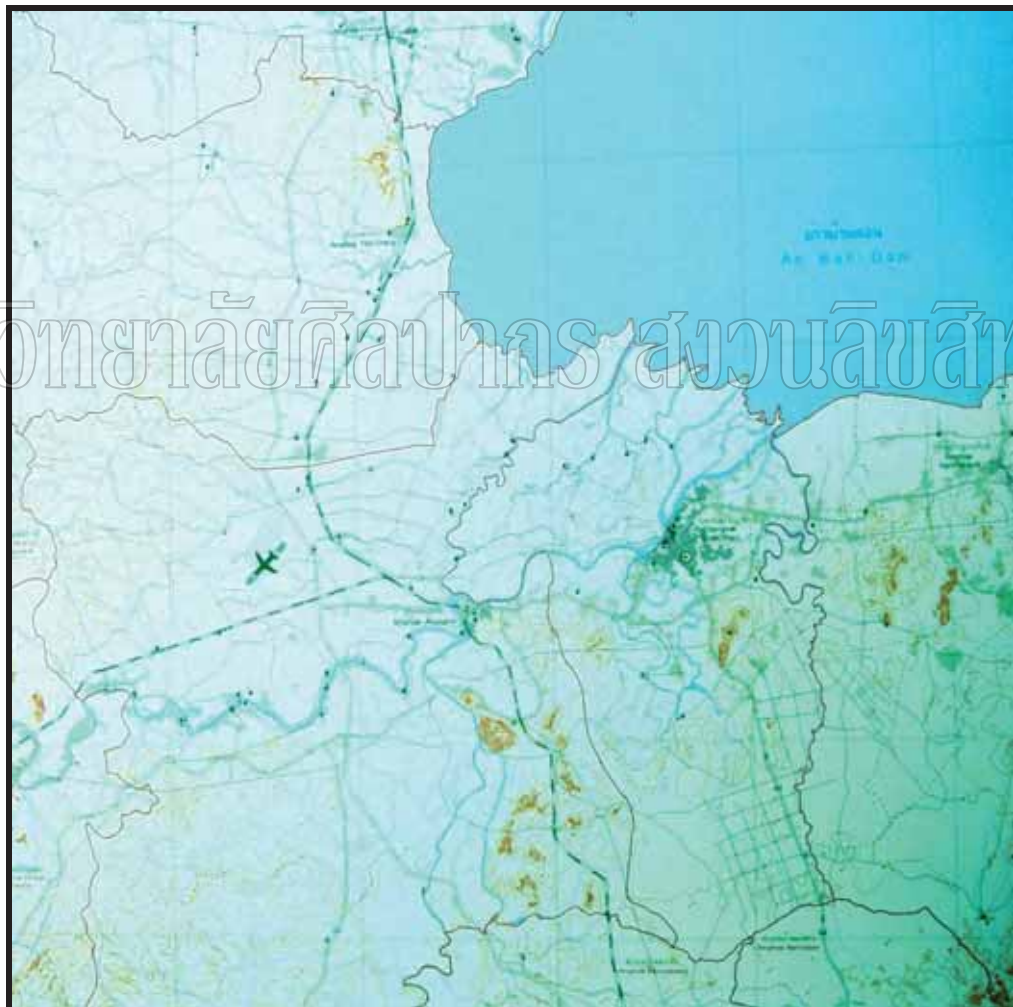
4.3 The cultural landscape of Ban Don Bay is muddled and difficult to set up in terms of heritage sites in a cultural landscape. Cultural mapping is needed for processing cultural landscape management and cultural route with measures such as cultural zones, natural zones, resident zones, business zones and buffer zones.

4.4 Space management in zoning area is very important for heritage interpretation and representation the authentic of the past to the present.

4.5 The interpretation of Srivijaya requires the representation of the fusion of religion and trade between Srivijaya and other communities.

4.6 Interpretation and cultural landscape management is an important instrument to conserve and educate people regarding significant values of Srivijaya, and the wisdoms and beliefs of Srivijayan people.

4.7 Cultural tourism brings sustainable development to both local community and public. Local people along Takuapa-Ban Don Bay route should learn and understand itself in significant values of natural and cultural heritage and get the highest benefit from heritage management and tourism. Strong community can create sustainable development from cooperation and participation from stakeholders (local community, local authority, tourism business, government and education institution) such as infrastructure development, standard education (giving knowledge and training good skill of local history and tourism) and taxation for local administration in heritage conservation.



Topographic Base

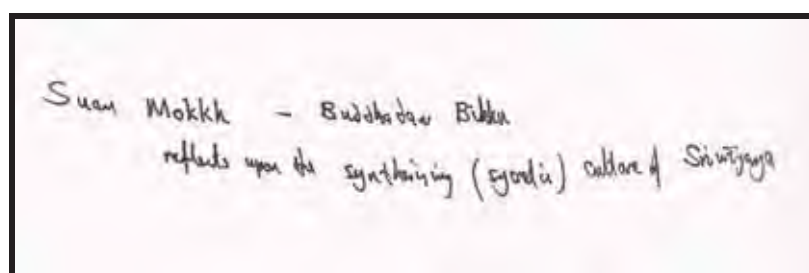
- |   |                          |   |                         |
|---|--------------------------|---|-------------------------|
|  | Chinese Shrine           |  | Chedi (Pagoda or Stupa) |
|  | Monastery with Temple    |  | School                  |
|  | Monastery without Temple |   |                         |





In order to achieve awareness of sustainable development, it is vital for people to learn and discover the identity and beliefs in some depth of Srivijayan culture that is one of Southern Asia's culture. The author hopes that the lessons of Srivijaya will be a database for exchanging knowledge about shared history of the countries in Southeast Asia such as Thailand, Indonesia, Malaysia and Cambodia. There is high value from understanding background (shared history) of Southeast Asia such as creating good relationship by connecting stories from the past to the present. It should base on respect each background of both the same and different cultures. Moreover, cooperation in Southeast Asia will bring social and economic development to be sustained.

Cultural tourism might be a tool that can bind people with the cultural landscape together, particularly Srivijayan and other hidden heritage around Ban Don Bay. Cultural tourism programs and heritage interpretation are important parts of heritage conservation since all stakeholders must cooperate and be well organized. That is to say, government and communities should work together to encourage and increase awareness of cultural conservation and management. Moreover, this will encourage local people to be proud of their background and remain harmonious with nature and local wisdom. Heritage planning and management is needed, based on adequate database such as checking lists of significant values of Srivijaya heritage that can increase recognition and awareness by presenting heritage with respect and understanding and ways which will conserve the authenticity of the heritage from every generation. Many problems in Thailand and other (Indonesia, Malaysia and Cambodia) in the present day such as social, political, economic, and environmental instabilities seem complex and ambiguous, and might be solved by people who can analyze and connect the background of history to the problems of the present.



**Figure 95:** Suan Mokkh-Buddhadasa Bikku and Culture of Srivijaya

**Source:** Adapted from comment of Prof. Ross King (2010) – Dissertation Defence Day of Sippanan Nuanla-ong

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### Interview

Interview with Arnath Bamrungwong, Director of Fine Arts Department 15 Phuket, Topic: Takuapa-Ban Don Bay route in Srivijaya age: Merchant connection in the sea line, December 14, 2007.

Interview with Banjong Wongvichian, Director of Fine Arts Department 13 Nakhon Si Thammarat, Topic: Srivijaya history around Ban Don Bay, September 21, 2007.

Interview with Captain Boonyarit Jaisuwan, Head of Technical Part at the Fine Arts Department 15 Phuket, Topic: Takuapa-Ban Don Bay route in Srivijaya age: Merchant connection in the sea line, December 14, 2007.

Interview with Chana Nakkasan, Academic expert of archaeological history at Wat Vieng museum, Topic: Srivijaya history around Ban Don Bay, October, 2007.

Interview with Chanin Pech-Sri, Director of Local Government of Takhanoon Sub-District, Topic: History of Bann Loi Nam community (Vernacular architecture), October 8, 2008.

Interview with Dr. Amara Srisuchat, Director of National Museum in Honor of H.M. The King's Golden Jubilee, Topic: Cultural Landscape of Srivijaya in Surat Thani, October 4, 2007.

Interview with Jintana Eiemnoi, Speaker of the House of Takhanoon Sub-District, Topic: History of Bann Loi Nam community (Vernacular architecture), October 8, 2008.

Interview with Khem Chanchuang, Owner house in Bann Loi Nam community (Vernacular architecture), Topic: History of Bann Loi Nam community (Vernacular architecture), July 7, 2008.

Interview with Pra Ajan Nui Sampanno, Monk who is a speaker in Theater of Spiritual Entertainment at Suanmokkhpalam (Suan Mokkh), Topic: Interpretation in Suan Mokkh, July 12, 2006.

Interview with Pijit Jareondee, Sriyapai House's superintendent, Topic: History of Sriyapai House, September, 2006.

Interview with Prof.Ross King, Ph.D., Architect and Academic Expert of Architecture who is a lecturer at faculty of Architecture, Silpakorn University, Thailand and University of Melbourne, Australia, Topic: Srivijaya Influence and Hidden Heritage around Ban Don Bay: Cultural Landscape associated with Cultural Tourism, Dissertation Defence of Sippanan Nuanla-ong at Faculty of Architecture, Silpakorn University, September 15, 2010.

Interview with Asso.Prof.Saner Nindej, Academic Expert of Thai Architecture who is a lecturer at faculty of Architecture, Silpakorn University, Topic: Traces of Srivijaya, September 7, 2010.

Interview with Police Lieutenant Colonel Sanphet Thammathikul, Academic expert on Srivijaya history, Topic: Srivijayan art, October 11, 2008.

Interview with Prof.Dr.Santi Leksukhum, Academic expert in Thai history of arts who is a lecturer at faculty of Archaeology, Silpakorn University, Topic: Policy of Thai cultural management- Srivijaya Art, August 22, 2008.

Interview with Sarat Chalosantisakul, Archaeologist 4 of Fine Arts Department 13, Topic: Srivijaya history around Ban Don Bay, September 21, 2007.

Interview with Somchai Sinma, Owner of Sinmana Oyster Farm Homestay, Topic: Oyster Farm Homestay, November 15, 2006.

Interview with Dr. Sumat Chumsai Na Ayutthaya, Academic expert in Thai Architecture  
Topic: Water Culture, 2007.

Interview with Tiwa Suppajanya, Academic expert on geology and GIS, Topic: Srivijaya influence around Ban Don Bay, October 17, 2008.

มหาวิทยาลัยศิลปากร **Appendices** ส่วนลิขสิทธิ์

มหาวิทยาลัยศิลปากร **Appendix A** ส่วนลิขสิทธิ์

## Appendix A

### Kings of San Cha Ya Dynasty VS Kings of Sailendra Dynasty and The Contemporary Age of Siam or Thailand

Panich (1995: 82-83) states that Dr. Kasparis in 2493 B.E. stated that the Sailendra Dynasty and the San Cha Ya Dynasty had close relationship through marriage and mutual respect.

<b>Kings of San Cha Ya Dynasty</b>		<b>Sailendra Dynasty</b>	
<i>Name</i>	<i>Year (Buddhist era/ B.E.)</i>	<i>Name</i>	<i>Year (Buddhist era/ B.E.)</i>
Rathu Sanchajaya	1275-1303	Bhanu	1275-1303
Rathu Panangkarang	1303-1323	Panamakorana	1303-1323
Rathu Panungkalan	1323-1343	Dhammatungka	.....-1325
Rathu Warak	1343-1361	Intara	1325-1355
Rathu Karung (Pathapan)	1362-1381	Samonthungka	1355-1375
Rathu Pikatan	1381-1394	Pramotwonthaneetawee (Princess)	
Rathu Kayuwani	1394-1426	Queen of Pikatan	
....etc.....		End of Sailendra Dynasty.....	

### The Contemporary Age of Siam or Thailand

#### The 20<sup>th</sup>-23<sup>rd</sup> Centuries B.E. (15<sup>th</sup>-18<sup>th</sup> centuries A.D.), the Age of Ayuthaya

Kuruapa Business Organization (1970: 318-322) reports that a law of the Siam kingdom in 1998 B.E. (1455 A.D.) proclaimed that there were four cities of Melayu Peninsula governed by Ayuthaya in the King Borommtrailokkanart, namely Nakon Si Thammarat as the major city, with Pattalung, Chaiya, and Chumporn as the minor cities. Ayuthaya sent governors from the center to govern them according to its policies.

Srichai and Hassapak (2000: 48-49) note that Phraya Jakkree governed both Nakon Si Thammarat and Chaiya at the same time, but was not a local person. There are four important cities in Surat Thani: Chaiya, Ta Tong, Chai Kram and Vieng Sra. Specifically, Chaiya was governed by three governors for its conservation and development, to build Chaiya as a new city and to conserve Wat Phra Borommathat Chaiya as a centre of Chaiya. Wallibhodom (1992: 65) states that the tradition to venerate the relic of the Buddha in Chaiya probably came from Hinyana Buddhism (Langka Wong) via Ayuthaya, and showed that Chaiya was an important city in the past.

Ritchoo (1999: 6, 9) states that Chaiya and other cities of the south were attacked by Malayu pirates during the 21<sup>st</sup> - 22<sup>nd</sup> centuries B.E. (16<sup>th</sup>-17<sup>th</sup> centuries A.D.). There was much change both economical and political. They came under the control of



Songkhla in 2192 B.E. (1649 A.D.) However, Songkhla had freedom from Ayuthaya in the Phrajao Prasattong era. Srichai and Hassapak (2000: 52) observe that in the Phra Patraja in 2231-2245 B.E. (1688-1702 A.D.) Nakhon Si Thammarat was in revolt against Ayuthaya following the Phra Narai era. So Chaiya had the responsibility to observe Nakhon Si Thammarat's behaviour and sent reports to the centre at Ayuthaya. Chaiya in the Ayuthaya Age seemed to be a quiet city unlike in the previous time. It had changed its role from commercial seaport to agricultural town.

### **The First Period of the 24<sup>th</sup> Century B.E. (19<sup>th</sup> Century A.D.) Contemporary with the Thonburi Kingdom**

Oywiengchai (1978: 219) affirms that in 2310 B.E. (1767 A.D.), Myanmar moved its army to the centre of Ayuthaya and destroyed everything there and also, Phum Rieng Village in Chaiya village. Although locals tried to confront Myanmar until their ammunition was exhausted, Myanmar won this battle since this time there was no effective government of Chaiya. Later, Luang Sitthinaivern of Nakhon Si Thammarat tried to govern Chaiya, but Chaiya (Luang Boonchoo and locals) supported the Thonburi Kingdom more than Nakhon Si Thammarat. Hence Long Boonchoo was promoted from the centre to be Phraya Pichith Pakdee Sri Pichaisongkram (Phraya Koplom), as the governor of Chaiya. His army had cooperated with the center's army to fight with Nakhon Si Thammarat, but they could not win because front coup of the army had some conflict with the king of Thonburi. Astill, after that, they won and governed Nakhon Si Thammarat at Klong Sala Si (canal), Nakhon Si Thammarat.

### **From the 24<sup>th</sup> century B.E. (19<sup>th</sup> Century A.D.) to the Early 25<sup>th</sup> century B.E. (20<sup>th</sup> Century A.D.) and the Ratthanakosin Kingdom**

Srichai and Hassapak (2000: 53-54) declare that in 2328 B.E. (1785 A.D.), Phrajao Padung of Myanmar moved his army to the southern peninsula at Chumporn, Lang Suan, Chaiya, and Ta Tong and even as far as Nakhon Si Thammarat. Chaiya and Ta Tong suffered many effects from this war. In this time, people also saw the first railway in the south passing through Phum Rieng and Chaiya.

King Rama III of Ratthanakosin ordered Phraya Nakhon Si Thammarat to build a shipyard at Ban Don and Ta Tong in 2375 B.E. (1832 A.D.). In the 2394-2411 B.E. (1851-1868 A.D.) period, King Rama IV gave an order to move Ta Tong to the Ban Don area because of its flourishing town. It was situated on a suitable location where people had advanced skills of making ships and doing commercial trade from the past. However, he changed the name to Kanjanadit City (meaning gold city) which has the same meaning as Ta Tong (meaning gold port), and he promoted this city to be directly governed by Bangkok.

### **The Second Period of the 25<sup>th</sup> century B.E. (20<sup>th</sup> century A.D.) the Ratthanakosin Kingdom to the Present**

Srichai and Hassapak (2000: 55-58) note that after 2439 B.E. (1896 A.D.), King Rama V of the Ratthanakosin period observed the learning and experiences of neighbouring countries that had lost their independence, in particular because their governance system had not been developed. Therefore, he proceeded to change his governance system to be a central one with a Ministry of Interior, with governors as representatives to control and manage their cities. This led to much change in the south, where it was called "Rabob Taisapibal". The government used the temple as a place for education.

There were three parts (Montol) in the south of Thailand (Siam) such as: Montol Phuket, Montol Chum Porn, and Montol Nakhon Si Thammarat. Montol Chum Porn consisted of Chaiya, Kanjanadit (Ban Don), Lang Suan and Chum Porn. Later, in 2442 B.E., the King ordered the joining of Chaiya and Kanjanadit (Ban Don), to be called Chaiya (at Ban Don). In 2448 B.E. (1905 A.D.), the government could not control the Ang Yee problem (Chinese Mafia Gangs that sold illicit opium in Thailand). Therefore, the government changed the old policy to a new one by relocating the center of Montol Chum Porn from Chum Porn to New Chaiya (Ban Don).

In 2458 B.E. (1915 A.D.), King Rama VI visited the South and stayed at Kuan Pun Pin, a princel residence. He saw and listened to the locals there who were generous and highly moral. He then changed its name from Chaiya to Surat Thani, meaning the city of nice people and further ordered a change of name of Montol Chum Porn to Montol Surat.

In 2469 B.E. (1926 A.D.), Montol Surat was made dependent from Montol Nakhon Si Thammarat because King Rama VII wanted to decrease the administrative expenses of Siam during the world economic problem following World War I. In 2476 B.E. (1933 A.D.); Rabob Taisapibal government system was canceled so the situation of Surat Thani was changed to be one province of Siam.

In terms of economy, politics, society and culture since the 18<sup>th</sup> century B.E., there were many states around the basin and important cities resulting from the weakness of the Srivijaya influence and the freed commercial policy of China. However, Surat Thani was a rich source of raw materials in the South-East Asian region including rice, bird's nest, mining, pepper and etc. After using Rabob Taisapibal government system, there were many changes in the South especially in Surat Thani such as in the governance system, infrastructure, and education.

มหาวิทยาลัยศิลปากร **Appendix B** ส่วนลิขสิทธิ์

## Appendix B

### Inscription no.23 and Inscription no.24

#### Inscription no.23

Inscription no.23 (first side) was about the goodness of the king of Srivijaya and Phra Rajsatavira who were strict monks in Theravada Buddhism such as Chayantho and Atimokti. Its second side was about the Sailendra Dynasty. Panich (2000: 203-205) states that there was translation of Inscription no.23 as follows:

#### Translation of Inscription no.23 (First page)

The spreading of good reputation of the king of Srivijaya went to everywhere, without any ending. His characteristics were: well-disciplined, polite, knowledge a lot, calm, maintaining self-control, brave, generous, dignified, intelligent, kind and other equivalent goodness. The king of Srivijaya had spread his reputation over the kings of other lands. It seemed (like) the moonlight in spring. The light of the king of Srivijaya was more beautiful than all of starlight. (1)

The king of Srivijaya was ready to accept all goodness. He was ready to help both general and famous people. The light of him seemed to like the ocean that could wash out all of waste. The king was not only an original version of Manee Ratthana (Crystal) but also the supporter of Nakas who had the light over their heads. (2)

When a man came to the king of Srivijaya with agitated mind because of the flame of poverty, he would receive the most happiness from him. Poverty seemed like an agitated elephant received brilliant light that give some refreshing moment from playing in a wonderful pond which consisted of clean water, silent all year and cover with pollen of many lotus. (3)

People around the world came to the honorary king of Srivijaya who seemed to be to be the king of the law of Manu (the man who built the world), he stood elegantly like mango tree, Sarabhi tree and the lord all of trees that is graceful in spring. (4)

The king's name Srivijayantararaja who was the winner. His power was spread to everywhere. His order was respected by other kings around him. He was well built by Brahman who built the world and his wish was Dharma would flourish in the world by his power forever. (5)

The king was Srivijayasvarabhubadi (Srivijaya) who was giving way of goodness. He was the king of kings who built the three chedis or castles for Phra Pattamapani

(Bodhisattva Pattamapani), one who met hindrance (Buddha-Sakkayamuni) and Phra Vajrapani (Bodhisattva Vajrapani). (6)

Trisamayachedi (Three chedis) were built for the conquerer all direction in the sky like the soaring thunder which destroy the mountain of badness in the world. The three chedis would stay with ambrosia and the king who always gave the best wealthy of Tri Bhop (Three worlds), forever. (7)

From the Trisamayachedi story, the king invited Chayantho who was Phra Rajsatavira who ask the monk to build the three chedis". So there were three chedis built by the order of the king. (8)

After Phra Rajsatavira went to heaven, his student, Atimokti, succeeded Phra Rajsatavira. He built another two chedis in the area of the old ones. (9)

In the year 699 (Camrob 11 of Sukullapak) of Vaisakha (month May), Phra Artith (god of the sun) went to cancer with Phra Suk (god of Friday). Phra Srivijayasvarabhubadi was king that seemed like Phra In (god of gods). He built many beautiful chedis and stupas that seemed to be built from the best crystals of three worlds. (10)

#### Translation of Inscription no.23 Ko (Second side)

Swassdee! (Greetings to all) The king of Srivijaya was king of kings (Rajatrachos). His power was like the sun. He treated villains from the dark. He looked smart like the pure moon looking which shone Sart Season or Phra Kama (making merit for ancestors). When he started in this world or Phra Visnu (Visnawa Khoy or Visnu).... He was the king of Sailendra dynasty (Sailentrawongsa Porabhunicatatha). His name was Sri Maharaj.

#### **Conclusion and discussion**

The three chedis or castles of the king of the Srivijaya, according to in the inscription, might be Wat Vieng, Wat Long and Wat Kaew because they were located in a straight line following the inscription's account. First, Wat Vieng (means palace) was at the palace's location where the Phra Bodhisattva Pattamapani image (means lotus) was located. Second, Wat Long was at the south of the palace where the Budha image was located. Third, Wat Kaew (means crystal) was the location of the Phra Bodhisattva Vajrapani image (Vajra means crystal). Those three chedis were located in the same clearance. The base of each chedi was about 30 metres in squar

The reason the inscription no. 23 Ko had only four lines, can be that someone wanted to present the name of Sailendra dynasty by recording the name of the king. But Srivijayantararaja (King of Srivijaya) ordered to stop the carving because seen as he was a strict Buddhist and did not want to boast about himself.



In the Srivijaya age, if kings of the Sailendra dynasty were seen as Bodhisattva, their descendants would build Bodhisattva image for them. For example, after Phra In died, Phra Visnukamatep (his son) built a Bodhisattva image for him. It was a big Bodhisattva image in bronze with a radiant face that showed his purity, wisdom, kindness and patience. In the flourishing time of Buddhism, if people understood the real meaning of Lokutharadharm (Dharma to reach Nippan), they could be Nippan (Nirvana). The kings or governors governed their lands and practiced Dharma together so that they would enjoy a gentle and sufficient life following Dharma. They did meditation practice to achieve enlightenment. Their principle was helping people to get Nippan (Nirvana) the same as them. Phra Visnukamatep was a Dharma scholar whose behaviour followed that of his father. Moreover, he created Thretnet (the third eye) on this Bodhisattva image that was built by Phra In (Taw Samtha). The biggest Phra Bodhisattva Avalokitesvara image was found in the Wat Phraborommathat Chaiya area and might have been built for Phra In Borommatep who was a person in the Sri Bodhi age. However, a smaller Bodhisattva image was found at the same place with the bigger Bodhisattva image but it has more details than the bigger one. It might be built for Phra Visnu because it had the traces of four hands indicating Phra Visnu (Phra Narai). Phra Bodhisattva image was built for Phra Visnu which was smaller than the one built for Phra In Borommatep. For this reason, Phra Visnu ordered that Phra Bodhisattva image for him must not be bigger than of his father (Phra In Borommatep). Normally, there was Thretnet (the third eye) on the Bodhisattva image that was only built by king. However, there was no Thretnet (the third eye) on the Bodhisattva image which was built for Phra Visnu because it was built by an artist who was normal people.

Panich (2000: 211-212) states that the translation of Inscription of Tampornling (Inscription no.24) is as follows:

#### Translation of Inscription no.24

Swasdee! (Greetings!). The king was of Tampornlingkasvara (Tampornlinga). He supported Buddhism. He came from a flourishing dynasty like Patumwong. He was handsome like Phra Kama that have the character of the moon. He was clever like Phra Dharmmasokkaraj who was the leader of the dynasty.... His name was Sri Maharaj.

Sri Swasdee. The king was of Tampornlingkasvara (Tampornlinga). He was a supporter who was of the Patumwong dynasty. His hands had a great power....with flourishing of goodness for everyone. His power equaled the sun and the moon. His honor was well-known to everyone in the world. His name was Jantarapanu Sridharmaraj in Kaleeyuk 4332 (1773 B.E.).

มหาวิทยาลัยศิลปากร **Appendix C** ส่วนลิขสิทธิ์

## Appendix C

### Different Types of Evidences and Historic Traces

There are different types of evidences and historic traces along Takuapa-Ban Don Bay route as listed following:

#### Sculpture in Hindu and Buddhist forms made from sandstone and bronze



Buddha Image



Pikkanasuan (Ganesha) Image in stone

#### Beads



Face bead 1.1 C.M.



Roman carving in Carnelian Stone



Raw materials for making bead such as stone and glass



A group of connecting beads by fusing stone and glass



Stone-crystal bead from Tung-Tuek

## Decoration



Rosary in hand of Buddha



Golden decoration



Lion in rock crystal 1.6 C.M. from Phu Khao Tong area



Conch Stamp from Phu Khao Tong area



Srivatsa Stamp 1.4\*1.9 C.M. from Phu Khao Tong



Woman Demon with Tri-Rat-Tana bead from Bhurhut (picture: Bellina, 2004)



Golden bead means Tri-Rat-Tana 1.3 C.M. from Phu Khao Tong



Tri-Rat-Tana decoration in Porriery from Sonhk, Kushan (picture: Ray, H.P., 1996)



Tri-Rat-Tana symbol in Carnelian Stone Stone 1.7 C.M. from Phu Khao Tong

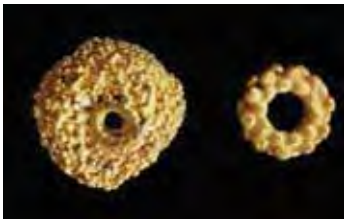


Roman carving in Carnelian from Phu Khao Tong



Setting of Ring in Carnelian Stone





A group of small golden bead from Phu Khao Tong



Golden decoration from Phu Khan Tong area

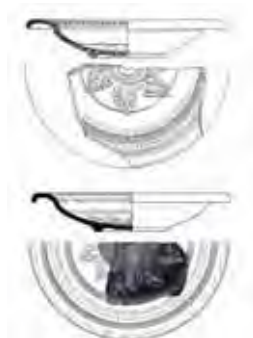
**Pottery, ceramics and glassware**



Tamil-Brahmi in a piece of pottery



Brahmi in a piece of pottery



Drawing: Comparison of lotus's petal decoration in the bottom of pottery between Arikamedu (top) and Phu Khao Tong (bottom)



Various kinds of tile's tip (Tung Tuek)



Pottery at Bujang Valley looks like the pottery at Tung Tuek



Many pieces of Persian ceramics or Basra Turquoise Ware



Ceramics of Ancient Persia, Shinji Fufai, 1981

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Many covers of local pottery



Spouts of local pottery



Chinaware in Mei-Zien style



Chinaware in Changsha style



Ceramic in three colour style



Tin-out black Chinaware in Fong-Kai style (Privacy owner)



Many pieces of small glass



Many pieces of small colour glassware



Lustre-stained glass

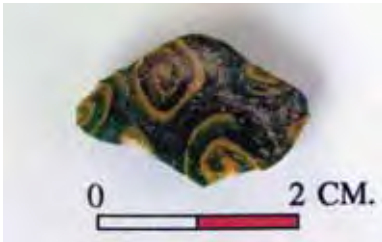


Lustre-stained glass



Drawing: Lustre-stained glass in scraped style at Tung Tuek Lustre-stained glass in scraped style at Leam Bodhi

มหาวิทยาลัยศิลปากร อภินิหาร



A piece of Roman ware



Chinaware in Changsha style, Tang Dynasty period

### Traces of Srivijaya around Ban Don Bay in Surat Thani



- a. Chak Phra tradition in Chaiya (left)
- b. Bhammans of Chaiya (middle)
- c. Examples of savages who had stayed around Ban Don Bay in Chaiya (right)



- d. Old fashion of Indian children' hairstyle was a strong culture around Ban Don Bay (left)
- e. Examples of savages who stayed around Ban Don Bay in Chaiya (right)



- f. Left picture is Avalokitesvara image in stone that was found in Surat Thani; middle picture is Avalokitesvara image in stone that was found at Wat Phra Borommathat Chaiya in Chaiya, Surat Thani; and right picture is Avalokitesvara image in stone that was found at Wat Salatung in Chaiya, Surat Thani (left)
- g. Left and right pictures are Avalokitesvara images in bronze; and middle pictures are hands of Avalokitesvara images in bronze that have the same size to hands of human (right)



- h. Avalokitesvara image in bronze was found at Wat Phra Borommathat Chaiya in Chaiya, Surat Thani (left)
- i. Examples of Javanese art in Sumatra, Indonesia (right)





- j. Buddha images in Srivijayan age were found at Wat Phra Borommathat Chaiya in Chaiya (left)
- k. Left picture is Phra Narai image that was found at Wat Salatung in Chaiya; middle picture is Tara image in bronze that was found at Chaiya; and right picture is Isuan image in stone that was found at Wat Phra Borommathat Chaiya (right)



- l. Head of demon image in Srivijayan age was found at Khao Namron (mountain) in Chaiya (left)
- m. Heads of Visnu images in Srivijayan age were found at Wat Ta Bodhi in Bodhi port
- n. Long Ta Chiao and chicken dolls were found in Chaiya area that people pray them for lucky in clockfighting(middle)



Many antique objects in Wat Phra Borommahat Chaiya made of red sandstone that might be from red sandstone at Khan Nang E such as the old top of Chedi of Wat Phra Borommahat Chaiya, Buddha image and elephant image.



- o. Mukhalunga image in Cham style was found around Ban Don Bay (left)
- p. Left picture is Buddha image in bronze in Dvaravati age that was found in Chaiya; right picture is Buddha image in stone (same size to human) in Dvaravati age that was found at Wat Kaew in Chaiya (middle)
- q. Buddha image in Dvaravati age was found at Wat Phra Borommathat Chaiya in Chaiya (right)



- r. Left picture is Buddha image in bronze in Srivijayan age that were found at Wat Phra Borommathat Chaiya in Chaiya; and right picture is Phra Metthai in bronze in Srivijayan age (left)
- s. Left picture is Buddha image (cover with naka) in bronze that was found near Wat Vieng in Chaiya; and Phra Pim image in bronze that was found near Wat Vieng in Chaiya (right)



- t. Left picture is Buddha image in Dvaravati age that were found at Wat Phra Borommathat Chaiya in Chaiya; and right picture is Buddha image in Dvaravati age that were found at Wat Vavon in Chaiya (left)
- u. Left picture is Phra Narai image that were found at Khao Srivichai (mountain) in Pun Pin; middle picture is Phra Narai image that were found at Vieng Sra; and right picture is Phra Narai image that were found at Takuapa in Phang-nga (right)



- v. Left picture is Buddha images in stone in Dvaravati age that were found at Chaiya; and right picture is Buddha images in stone in Dvaravati age that were found at Kanjanadit (left)
- w. Antique stone equipments were found around Ban Don Bay (right)



- x. The doors of Wat Jampa are decorated with stucco-work, Chaiya (left)
- y. Many pieces of Chinaware in Sung style were found in Chaiya (middle)
- z. Head of Buddha image in ceramic was found in Chaiya (right)

**Figure 96:** Tracs around Ban Don Bay

**Source:** Adapted from Jaisuwan & Naivath (2007), Venerable Buddhadasa (1997) and Nuanlaong (2010) by Sippanan Nuanlaong (2010)



Layers of soil in archaeological site no. 1 (PIT1)

**Various kinds of beads and historic objects on Takuapa-Ban Don Bay route**

**Source:** Adapted from Jaisuwan & Naivath, 2007 by Nuanlaong (2009)

**Age of Soil (PIT1) - North**

OAP 2120	Carbon PIT 1	SWQ 70-80 cm.dt	1,070+330 (B.P.)
OAP 2121	Carbon PIT 1	SWQ 80-90 cm.dt	1,310+230 (B.P.)
OAP 2122	Carbon PIT 1	SWQ 80-90 cm.dt	1,260+820 (B.P.)

**Figure 97:** Finding age of soil from Carbon 14 (PIT1 )

**Source:** Adapted from Jaisuwan & Naivath, 2007 by Sippanan Nuanlaong (2008)

มหาวิทยาลัยศิลปากร **Appendix D** ส่วนลิขสิทธิ์



## Appendix D

### Comparison Culture and Tradition between Balinese and Southern Thai

Many fascinating traditions and cultures reflect an influence of Indian culture to Southeast Asian regions, especially in southern Thailand. These welcome visitors to learn and experience and include Sart Dean Sib (the traditional ceremony for ancestors in September), Chak Phra tradition in October, Manorah dancing (on every occasion except in a wedding ceremony), and Nang Thalung (on every occasion particularly during the funeral but not the wedding ceremony). Chak Phra tradition in October is an important tradition for Buddhists to make merit to the Buddha as they pay respect and welcome him returning from preaching to his mother in heaven. Chak Phra tradition calls for two kinds of monk's boat to be used; Reua Phra Nam (monk's boat in the river) and Reua Bok (monk's boat on land). Each temple will build and decorate their boat while giving opportunities for local people and monks to cooperate and help each other to create a beautiful boat. On Chak Phra day, Reau Phra (monk's boat) will be towed along the road and people will make merit by donating their money into the bowl.

From a survey in 2007, there were more than sixty Reau Phra Bok (boats on land) and five Reau Phra Num (boats in water). Reua Phra Nam and Reuan Phra Bok festivals can be distinguished by the location of the temples and the convenient means of transportation. It can be said that temples situated by the river will make Reau Phra Nam (monk's boat in river) and temples located away from the riverside will make Reau Phra Bok (monk's boat on land). Furthermore, boat racing has also been one of the most famous and well-known water sports in the region in the past. It shows the power of belief in Buddhist unity and in giving. However, Sat Dean Sib (Dean Sib means September or the 10th month in Thai) and Chak Phra ceremony in Dean Sib Ed (Dean Sib Ed means October, or the 11th month in Thai). There are the periods when many Southern Thai people who live or work far away from their hometown will come back to visit their family and make merit to their ancestors.



- a. Chak Phra procession (top)
- b. Reau Phra Bok (monk's boat on land) (middle bottom)
- a. Reau Phra Nam (Monk's boat in water) (bottom left)
- b. Boat racing tradition (bottom right)

**Figure 98:** Chak Phra Tradition in water, Surat Thani

**Source:** Sippanan Nuanla-ong (2007)



- a.
  - b.
  - c.
  - d.
- a. Clothes of Balinese and Southern Thai have similarly styles
  - b. Toon tradition of Bali culture similar to Southern Thai culture
  - c. Bali tradition similar to Karekipud Dance of Southern Thai
  - d. Bali tradition similar to Sat Deon Sib tradition of Southern Thai

**Figure 99:** Comparison between Bali and Southern Thai people

**Source:** Sippanan Nuanla-ong (2009)

Many cultures and traditions of the Indonesians are similar to those of Southern Thais, for example, clothing or wearing of apparel is similar between Bali and Southern Thailand traditions with slight differences in details. However, Javanese and Balinese people respect Islam and Hinduism with its gods in ferocious images. Bali tradition shows the characteristics of primitive and native people while the shadow play of the Javanese art

shows strong power. It represents strong characteristics in its story about the way of life of the native people. Meanwhile, Southern Thai people respect Buddhism and gods in a perfect image such as Garuda (mythical bird with a human body and with head, wings and talons of an eagle). Manorah of Southern Thailand (a folk drama) and Nangtalung (a shadow play) talk about Buddhism, proverbs and literature of Thai and Indians such as the Ramayana.



- a. Bali tradition resembles Manorah of Southern Thai (top left)
- b. Manorah (a folk drama) of the Southern Thai shown on Thai PBS channel, May 2009 (top middle)
- a. Barong Dance shows the respect for balance between bad and good (top right)
- b. Bali Dance (bottom left)
- d. Nangtalung of Southern Thai, <http://www.moradokthai.com/nangtalung.htm>, May 26, 2009 (bottom middle)
- c. The shadow play of Javanese tradition looks like Nangtalung (shadow play) of Southern Thai (bottom right)

**Figure 100:** Comparison between Balinese and Southern Thai

**Source:** Sippanan Nuanla-ong (2009)

Srikaewbavorn (2009: n.pag.) states that the origin of shadow play could be from Egypt in terms of the celebration of Alexander the Great. It was expanded to Europe, the Middle-East and Asia. In India, Brahmins presented the shadow play to respect their gods and heroes, namely "Chananatka". In China, around 954-1038 A.D., when the minor wife of King Yuan ti died, the Taoists presented the shadow play to praise her goodness. After that, the shadow play spread in Asia nations such as to Khmer, Burma, Java in Indonesia,

Malaysia and Southern Thailand. The Nang Yai is an innovation of the Nangtalung, but considered a special tradition with its bigger size. The Nang Yai could precede the Nangtalung as it might receive Indian influence as seen in characters such as Brahma, Hermit, Phra Shiva and Phra Narai (Narayana). Nang Yai presents only the Ramayana story. Nang Yai was traced back to before the Somdej Phra Narai Maharaj (King Narai) era, to an important philosopher in Vieng-Sra, Surat Thani in the Phrajao Prasat Tong era who was wise in astrology and literature and was the one who promoted and developed the shadow play. In the meantime, Manorah is an important folk drama in southern Thailand with its famous Nuansamlee story. Tava (2009: n.pag.) states that Manorah is a bird-like princess whose performance is a kind of dancing. Nuansamlee, a daughter of Phraya Saifafad, dreamed about Manorah and its musical instruments, costume and appearance.

In conclusion, Buddhism and Hinduism coexist in Thai culture, and it might be difficult to separate them because these two religions have been harmonized in Thai culture for a long time. It is noticeable that Brahman and Hindu ceremonies can be seen in Buddhist and Southern Thai traditions, such as the performing of a ceremony to show respect for one's teacher in Manorah, Nang Thalung and Likapa performances. Buddhism is the main religion in Surat Thani province, although some of their ancestors were originally Brahman, such as Sakul Raksa Brahman (family name: Raksa Brahman means Brahman Heritage). Vichaidit (1997: n.pag.) stated that some Brahmans who have performed significant ceremonies in the grand palace, from the past to the present, came from Surat Thani. It shows that Brahmans have long resided in the city prior to the Srivijayan age whereby local people received a lot of beliefs and culture from them. Southern Thais respect and follow their culture (intangible), still, they lack a sense of architectural heritage conservation (tangible). For example, Thai people believe that building many temples will bring much merit. In the past, there were not enough temples for the number of monks, in sharp contrast with the present for there are now many dilapidated heritage sites in the form of temples in Thailand, in considerable need of restoration and conservation.

From the survey and study of the author, the kings of Srivijaya had philosophy and wisdom expressed in architecture and lifestyle that mainly refer to the simple life such as size and function of building. They suggested people to apply this philosophy in real life. In these days, some pre-historic temples in Surat Thani have been restored despite very few monks living in those temples. Wat Samuhanimit, for example, has only one monk. Meanwhile, many new projects for temples are being undertaken. Therefore, it may be more appropriate to apply architectural conservation and landscape management at existing sites as it would certainly create the highest value for the local community and society.

มหาวิทยาลัยศิลปากร **Appendix E** ส่วนลิขสิทธิ์



## Appendix E

### **Srivijaya as International Market and Seaport and its Art and Architecture**

The author has concluded the history and significance of Srivijaya following Timeline of Srivijaya as international market and seaport and Timeline of Srivijayan art and architecture.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์





มหาวิทยาลัยศิลปากร วิทยาลัยช่างศิลป์

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2019	...	...	...
2020	...	...	...

Timeline 9: Srivijayan Art and Architecture  
 Source : Sippanan Nuanla-ong (2009)

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