

APPENDIX I Summary History of The Ancient Town of Si Thep

I.1 Regional historical context in the period prior of The Ancient Town of Si Thep	391
I.2 The Ancient Town of Si Thep in the Dvaravati culture (the 6th – 10th Century AD)	397
I.3 The Artistic Arts found at the Ancient Town of Si Thep	
- The inscriptions found at the Ancient Town of Si Thep	399
- The monasteries in the Dvaravati culture (the 6 th – 9 th Century AD)	406
- The Dvaravati ancient monuments at the Inner Town (Muang Nai)	406
- The Dvaravati artistic forms	407
- Sculptures in the Dvaravati culture (during the 6 th – 9 th Century AD)	
Sculptures in Theravada and Mahayana Buddhism	407
- The Buddha statues	407
- The sandstone Buddha head	408
- The preaching Buddha standing on the Vanaspati	409
- The standing Buddha on the mixed animal creature “Vanaspati” in decoration	410
- The Dharmachakra (the Wheel of the Law)	410
- The artistic form of the Dharmachakra	411
- The sculptures in Mahayana Buddhism	
- The small bronze Bodhisattva Buddha statues	414
- The sculptures in Hinduism	
- The Hindu idols in the Dvaravati culture in the 6 th – 9 th Century AD	415
- The comparative analysis and age determination	416
- The face and the conical crown	416
- The pattern of dressing and standing in the Tribhanga posture	416
- The gesture (hands)	417
- The Vishnu	417
- The Krishna	418

- The Surya	420
- The analysis of Khao Klang Nok pagoda	423
- Summary of the analysis of sculptural forms and elements found at the Khao Thamorratt Cave monastery	425
I.4 The Ancient Town of Si Thep in the Sukhothai – Ayutthaya Period (the 14th – 19th Century AD)	426
I.5 The Ancient Town of Si Thep in the Thonburi and Rattanakosin Periods (the 18th Century AD – 1904)	427

I.1 Regional historical context in the period prior of The Ancient Town of Si Thep

The beginning of archaeological studies in Thailand is associated with the construction of the Death Railway in Kanchanaburi Province during the World War II. Dr. H.R. Van Heekeren, a Dutch prisoner of war who was also an archaeologist, discovered palaeolithic implements at Ban Khao Railway Station. The implements are the first stone tools having been ever found in Thailand. They consist of choppers flaked on one side only and made on pebble. They are very similar to the forms from Java, Upper Burma, North-western India and South China. After the war, all the tools were identified by Professor H.L. Movius from Harvard University (USA). They are the genuine specimens which were used and made by the prehistoric people. Dr. Van Heekeren defined these tools are from the “Fengnoi Culture” or “Ban-Khaoan Culture” because they were found in the valley of the Fengnoi (Kwai Noi) River, northwest of Kanchanaburi Province. This is the first discovery and the first prehistoric archaeological study in Thailand. In 1956, Professor Movius together with archaeologists of the Fine Arts Department conducted the survey and studies in the area. In 1960-1961, the Fine Arts Department in collaboration with the Danish archaeologists and local people from Kanchanaburi Province conducted “the Thai-Danish Prehistoric Expedition.” The archaeological expedition was done at many prehistoric sites in Kanchanaburi Province and discovered a large quantity of prehistoric artefacts that signify prehistorical human settlements in the area.

The oldest archaeological evidence in Thailand were obtained from an archaeological survey in Lampang, Northern Thailand. Stone tools have been discovered underneath a basalt layer, dated 700,000 years from the lava layer deposited over the stone tools. However, no ancient human remains were found.¹ Evidence of the ancient human remains found in Thailand is one human upper right molar found with mammal fossils at Wiman Nakin Cave in Khonsan District, Chaiyaphum Province. It is dated to approximately 180,000 years ago, and resembles the *Homo erectus* teeth, which have been found in China and Indonesia.²

Nevertheless, the evidence relating to primitive human, the *Homo erectus*, may be traced back as far as 1,000,000 years ago from *Homo erectus* fossils in Lampang Province. The evidence relevant to modern humans in Thailand has been found dated to approximately 40,000 years ago. During that era, people led a very simple way of life. They survived by collecting food in the forest, hunting animals and making stone tools from possibly the Stone Age (Paleolithic). The evidence related to humans in the earliest Stone age have been found at the Lang Rongrean Cave archaeological site, Muang District, Krabi Province. The archaeological work by Mr Douglas Anderson in 1983 found that humans lived at the site dated about 38,000 to 27,000 years ago. In the bottom layer of the archaeological cultural soil layers, seven fire piles have been found. Of which, two were found stones being stacked deliberately. Animal bones and a pile of stone tools have also been discovered (a total of 45 stone tools found).³

Significant evidence from the Neolithic period have also been found in Mae Hong Son Province from the archaeological work of Mr Chester Gorman, an American archaeologist. Found at the Phee Cave archaeological site, examples of the evidence in the archaeological cultural soil layer 4 (top layer) are slate stone knives, stone axes, pottery shards and seeds. Gorman suggested that the first three cultural soil layers were from the Huabnian period. The stone tools found are similar to those found at Sai Yok in Kanchanaburi Province. The top of the cultural soil layer also found evidence in the Neolithic period, dated approximately 7,500 years ago. There are the oldest evidence related to agricultural activities in Thailand.⁴

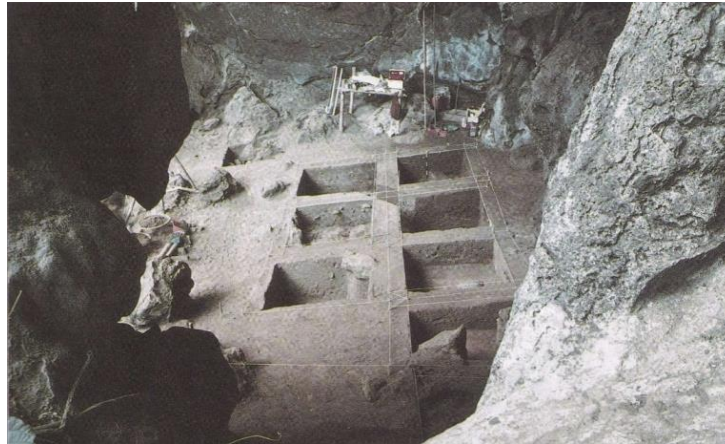
¹ Charles Higham and Rachanie Thosarat, **Prehistoric Thailand: From Early Settlement to Sukhothai**, in Thai (Bangkok: River Books, 1999), p.24.

² **Ibid**, p.24.

³ **Ibid**, pp.25-26.

⁴ **Ibid**, pp.31-32.

Figure I.1-1 Excavations by Chester F. Gorman in Mae Hong Son Province



*Source: FAD, **Archaeology in Chiang Rai**, in Thai (Bangkok: FAD, 1990), p.19.*

The Ban Chiang Archaeological Site is one of the most renowned archaeological sites in Thailand, and is from the Bronze Age. The importance of Ban Chiang Archaeological Site of the first discovery of a beautiful red pottery pattern and being a significant metal period archaeological site led to its World Heritage Site registration. Scientific age determination through the AMS dating method from charcoal samples from archaeological excavations in 1974 – 1975 found that the Stone Age at Ban Chiang could be dated about 4,300 years ago, and the Bronze Age dated approximately 3,500 – 3,000 years ago. Its age is close to the age of the burial sites from the Bronze Age at Non Nok Tha archaeological site (in Khon Kaen Province) and Nong No archaeological site (in Chonburi Province).⁵

Figure I.1-2 Red painted potteries from Ban Chiang archaeological site



*Source: FAD, **Ban Chiang**, in Thai (Bangkok: FAD, 1987), p.28.*

The Iron Age in Thailand demonstrates significant change in the size and quantity of evidence found – larger in size and more pieces than the evidence found from the Neolithic and Bronze Ages.⁶ For example, archaeological sites at the Mun River basin are not found evidence from the Neolithic period. There is a

⁵ *Ibid*, p.84.

⁶ *Ibid*, p.69.

small number of evidence related to the Bronze Age having been found but the number of sites has significantly increased evidencing the arrival of the Iron Age. In addition, there is evidence indicating that a social class system existed in the Iron Age community in Thailand.⁷ Important archaeological sites in the Iron Age are such as the Noen U-loke Archaeological Site (Nakhon Ratchasima Province). The Fine Arts Department performed archaeological excavations in 1986 and 1997 – 1998 and found evidence related to the kiln and air ducts that could have been used in the glass sintering, iron or copper casting process. Evidence related to habitation found are, such as post holes, pits and bonfires. The burial sites and 125 skeletons dated in the Iron Age have also been found. The Burial Site No.27 found a large number of objects buried with the bodies, such as bronze neck rings, tiger fangs, bronze bracelets, bronze spear blades, iron tools, whole snakehead fish and round plates made from sea shells.⁸

The prehistoric of Ancient Town of Si Thep

The evidence from the excavations at Muang Si Thep and its surrounding areas in 1988 reveal that the area where the Ancient Town of Si Thep is located was home to the prehistorical human settlements. This is confirmed by the prehistorical evidence found at the Ban Nong Daeng archaeological site in Sa-Kraud Sub-district; the Ban Nong Mhu archaeological site around Khao Thamorratt foothills; and the Ban Kud Ta Raew archaeological site near the Pa Sak River bank in Si Thep District. The evidence includes human skeletons, tools and equipment used for burial ceremonies, such as pottery.

Some of the potteries found were commonly used on a daily basis. Some were specifically made, for example the round bottom pottery with the rope-marked design, footed trays, and pots with everted rim and flared mouths. Some potteries were made with more advanced techniques, such as using slip application with the red clay liquid. It is likely that these special potteries were specifically made for burial ceremonies as some pieces show no signs of being used and are still in very good condition. In addition, other evidence found includes stone hand axes, bronze jewellery, stone and coloured glass beads, shell jewellery, Carnelian and Agate beads. These were brought to the Ancient Town of Si Thep from the external communities.

Figure I.1-3 The excavated, archaeological site at the Inner Town (Muang Nai), the Ancient Town of Si Thep, showing the evidence of human settlements in the prehistoric period and the brick construction in the historic period



⁷ *Ibid*, p.170.

⁸ *Ibid*, pp.149-156.

Figure I.1-4 The prehistoric pottery from the Si Thep archaeological site



Interpretation of the archaeological evidence excavated at the prehistorical sites in the Ancient Town of Si Thep and Ban Nong Daeng archaeological site indicates that this prehistoric community was evolved into an important agricultural site that had contacts with neighboring communities around Lopburi and in the North-eastern Region. It could also be a trading hub for forest produce with other communities. This community, hence, became a significant community that was later developed in the historical period.⁹

Continuous human settlements were in evidence at this community. Around the 1st – 5th Century AD,¹⁰ more interactions with external societies, for example India, brought in new religious cultures to the community. This contributed to further development of this community into a religious society. Numerous evidence, such as the Shiva Lingams, Narayana idols and Buddha statues, shows the acceptance of Hinduism and Buddhism occurred around the 5th – 6th Century AD. This period is recognised as the beginning of the Dvaravati culture.

⁹ Additional opinion based on Vichai Tunkittikorn. (1991). *The community before Si Thep Town*. Si Thep Historical Park. (pp. 124-125).

¹⁰ The Fine Arts Department. (2007) *Si Thep Historical Park*. Bangkok: The Fine Arts Department. (pp.38).

Figure I.1-5 Glass and colour stone beads found at the excavated archaeological sites at the Ancient Town of Si Thep



Source: The Si Thep Historical Park

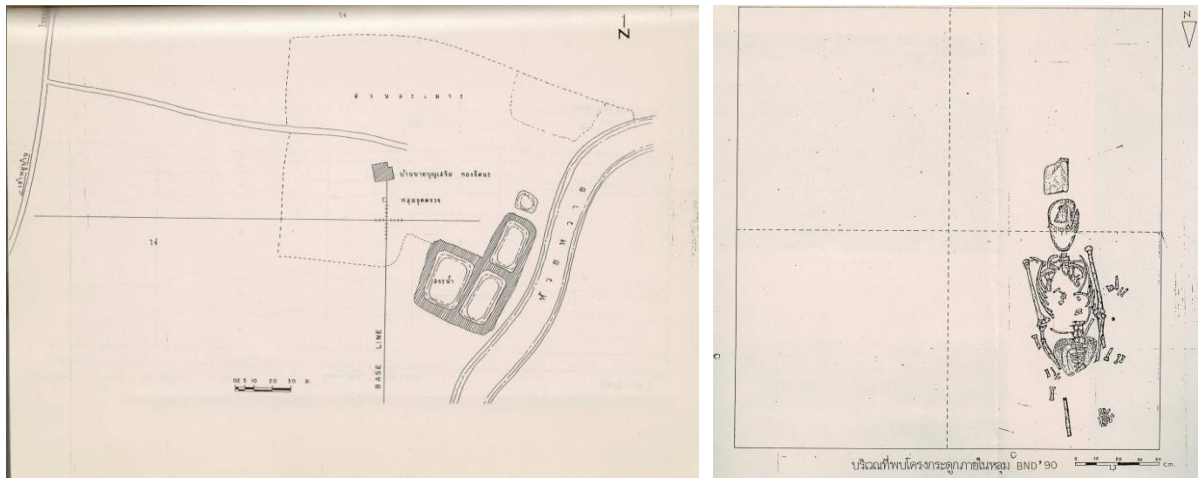
The bead jewellery, such as orange Carnelian beads and Agate beads, are evidence of imported objects from external communities like India. This demonstrates that this community had contacts with external communities. The jewellery made of shells and Carnelian stones is also the evidence of contacts with other cultures during the late prehistoric period. This evidence is usually found at archaeological sites near the sea, such as the Ban Kok Panomdee archaeological site in Panus Nikom District, Chonburi Province; the Ban Pho Huk archaeological site in Bang Pae District, Ratchaburi Province; and the Ban Dontapetch archaeological site in Panom Tuan District, Kanchanaburi Province.

The prehistoric archaeological evidence in Si Thep have been found from archaeological excavations at Ban Nong Daeng archaeological site, located about 12 kilometres southeast of the Ancient Town of Si Thep. The archaeological work started in 1990 at the excavation site TP.1. There found important archaeological evidences relatively intact human skeleton in the fourth cultural soil layer, five clay seals, stone bracelets and bronze bracelets. In sum, this archaeological site was inhabited since the late prehistoric period (from human skeletal evidence in the fourth soil layer) until the Dvaravati period (from the clay seal found in the first and second cultural soil layers, similar to the clay seal found from archaeological excavations at Ban Khu Muang, In Buri District, Singburi Province and the Sap Champa Ancient Town in Lopburi Province).¹¹

¹¹ Fine Arts Department, **Preliminary Report of the Excavation at Ban Nong Daeng archaeological site, Sa Kruat sub-district, Si Thep district, Phetchabun province**, In Thai (1990). pp.8-10.

Figure I.1-6 Position of test pit (TP.1), Ban Nong Daeng archaeological site (left) and

Figure I.1-7 Sketch of human bones from the excavation at this site (right)



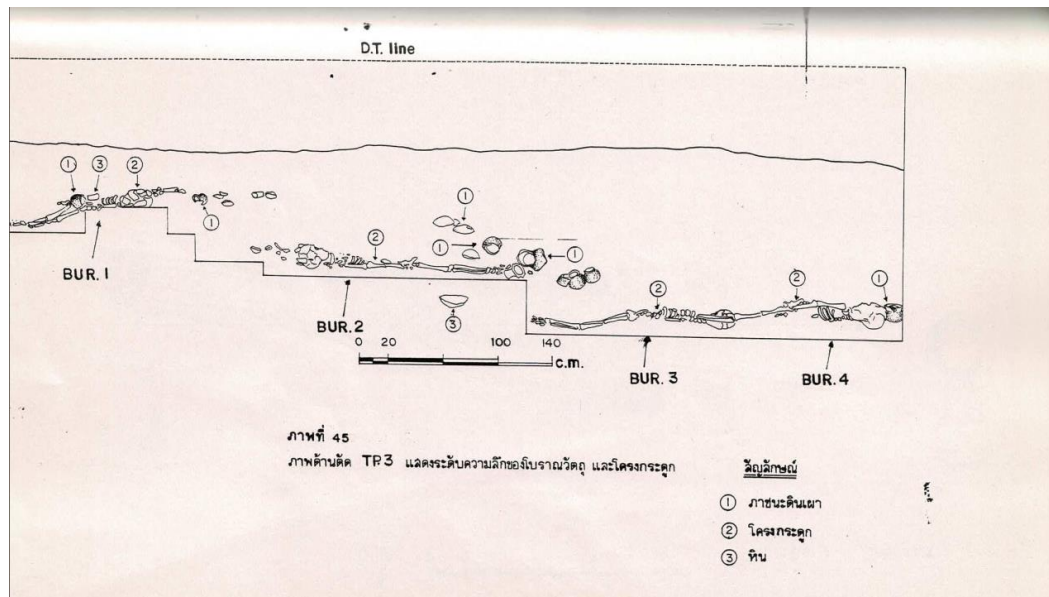
Source: *The Si Thep Historical Park, Preliminary Report of the Excavation at Ban Nong Daeng archaeological site, in Thai, 1990.*

The Fine Arts Department performed archaeological excavations at the Ban Nong Daeng archaeological site again in 1991 at the excavation pits TP.2 and TP.3. Human habitation evidence from the late prehistoric period up to the early history were found, including five human skeletons and objects buried together with the corpse, such as different sized terracotta potteries, clay beads, terrazzo axes, stone bracelets and shells.¹²

One of the findings from the archaeological excavation pit No.TP.1 excavated in 2016 is the Skeleton No.1 excavated from the burial site within the Ancient Town of Si Thep. Its Cuspid's age was assessed through the Accelerator Mass Spectrometry (AMS) methodology in the US laboratory and found that the age could be around 1730±30 BP (B.E.783-933, A.D.240-390).

¹² Fine Arts Department, **Report of Test-Pit Excavation at Ban Nong Daeng archaeological site**, In Thai (1991), pp.12-73.

Figure I.1-8 Stratigraphy of soil at the test pit 3, Ban Nong Daeng archaeological site



Source: *Report of the Excavation at Ban Nong Daeng archaeological site, in Thai, 1991.*

The Fine Arts Department has carried out archaeological excavations and found prehistoric archaeological evidence in the Si Thep area. Another point is at the archaeological site number 0971/58-59, about 400 metres north of Prang Si Thep. This excavation can be divided into five layers of soil. Evidence found from this pit includes female human skeletons wearing clay beads on the neck in the fifth layer, and three pieces of iron tools buried together.

I.2 The Ancient Town of Si Thep in the Dvaravati culture (the 6th – 10th Century AD)

Muang Si Thep is considered one of the most important towns of the Dvaravati culture. A large number of archaeological evidence and artworks have been found.

The origin of the name "Dvaravati"

In Thailand, evidence of human settlements from the prehistorical period has been discovered. Subsequently, further evidence found suggest contacts with external communities were made through trading activities as this area was on an ancient trading route between China and India. This trading route could be used from the late Iron Age, or around the period of the India's Maurya-Sunga dynasty in the 3rd BC – 1st BC, when India began trading with western countries (the Greek-Roman and Persia) and the Eastern world, particularly the Southeast Asian region.

Trading activities played a key role in the arrival and spreading of Indian civilisations in the region. The Indian culture was well adopted. When Indian merchants later settled in the area,¹³ Buddhism and Hinduism beliefs were brought in with them and broadly accepted by indigenous peoples in Thailand from the 3rd – 4th Century AD onwards.

¹³ George Cœdès, *Les Peuples de la Peninsule Indonchinoise: Histoire Civilisation*, (Paris : Dunod, 1962), pp.41-44.

The acceptance of new religious cultures evidently appeared in the 3rd – 5th Century AD. The sacred Hindu and Buddhist idols built in India were brought into Thailand, mostly found in the Western and Southern Regions. It is believed that these sacred idols could potentially come with Indian merchants or priests for the purposes of worshipping or missionary work. The evidence of Buddhism found includes the Buddha statues in the Indian, Amaravati, Gupta and Post-Gupta art.

Further evidence found suggests that around the 3rd – 5th Century AD, indigenous peoples began to create idols and monasteries signifying the establishment of religions in this area. This is also the beginning of small communities being developed into a large town marking the arrival of the Dvaravati culture in the 6th Century AD.

The word "Dvaravati" is assumed to be derived from the word "To-lo-po-ti" as stated in the Chinese monk Hiuan Tsang's account about his pilgrimage journey, travelling by land from China to India in 629 AD and returning to China in 645 AD. He mentioned the name "To-lo-po-ti kingdom," situated between the Ishanapura Kingdom (the Pre-Angkorian Period in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). It is presumed that "To-lo-po-ti" corresponds to "Dvaravati" in Sanskrit language, and was related to the area around of the Chao Phraya River plains in the Central Region of Thailand. In addition, the name Dvaravati also appeared in the record of the Buddhist monk I-Tsing, who travelled from China to India by sea in 671-675 AD. The record mentioned about ancient ports and kingdoms along the coastline where he had travelled past, including Lin-I, Funan and Dvaravati. The name "To-lo-po-ti" or "Dvaravati" additionally appeared in the Chinese archives of the Tang Dynasty. Mr Paul Pelliot, a French archaeologist, defined "Tolopoti" as Dvaravati in Sanskrit, and it was located on the Chao Phraya River plains.¹⁴

Later, silver coins with the Pallava inscriptions, "Sri Dvaravati Shvarapunya," in Sanskrit language have been discovered. Similar coins have also been found in many Dvaravati ancient towns in Central Thailand, for example Nakhon Pathom, Khu Muang in Singburi Province and Khok Chang Din in Suphan Buri Province. Professor Georges Coedes read and first interpreted the inscriptions as "the Lord of Dvaravati, who had a great merit."¹⁵ Other scholars later interpreted as "The goodness of the Lord Dvaravati, the Great"¹⁶ or "the merit of God Sri Dvaravati."¹⁷ The coins can be dated, based on the form of Pallava script, in the 6th Century AD.¹⁸ They are important evidence signifying that the "Dvaravati" kingdom existed in Central Thailand. It could be a town or a state governed by kings. There could be other neighbouring towns with a shared civilisation.

The Ancient Town of Si Thep is considered as one of the most important Dvaravati ancient towns in the Pa Sak River Plain. It has the highest number of undisturbed archaeological and artistic evidence that remarkably represent characteristics of the Dvaravati ancient town, in comparison with other ancient towns that have been disturbed and deteriorated over time. The Ancient Town of Si Thep is an exceptional example of an ancient town from the Dvaravati period that has outstanding value and represents the Dvaravati culture. It was the centre of the Dvaravati civilisation that had interactions with similar cultures, including the Indian, Khmer and Dvaravati cultures from other sites. Its prominent religions and beliefs

¹⁴ Paul Pelliot, "Deux itinéraires de Chine en Inde", *Bulletin de l'Ecole Française d'Extrême-Orient*, Vol. IV, 1904.

¹⁵ George Coedès, *Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century* (2nd Ed.), (Bangkok : National Library, The Fine Arts Departments, 2016), pp. 154-155.

¹⁶ Term Meetem, *Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century* (2nd Ed.), pp. 155-157.

¹⁷ Kongkaew Weeraprachak, *Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century* (2nd Ed.), pp. 158-160.

¹⁸ *ibid*, pp. 152-163..

were, Theravada and Mahayana Buddhism, the Shaivism and Vaishnavism sects of Hinduism and the Surya worshipping belief. Furthermore, its unique art style was influenced by a combination of the Indian, Khmer and Dvaravati arts with the local craftsmanship. The archaeological evidence and artworks demonstrating the Dvaravati culture.

I.3 The Artistic Arts found at the Ancient Town of Si Thep

The inscriptions found at the Ancient Town of Si Thep

The inscriptions from the Ancient Town of Si Thep are the first 12 inscriptions found in Thailand, and are considered the oldest inscriptions in Thailand. They were inscribed in the ancient Pallava script, used in the Pallava Dynasty of Southern India around the 6th Century AD, in Pali and Sanskrit languages. Afterwards, the inscriptions were inscribed in the Post-Pallava script from the 6th – 7th Century AD, and the Khmer script around the 9th – 11th Century AD in the Khmer culture.

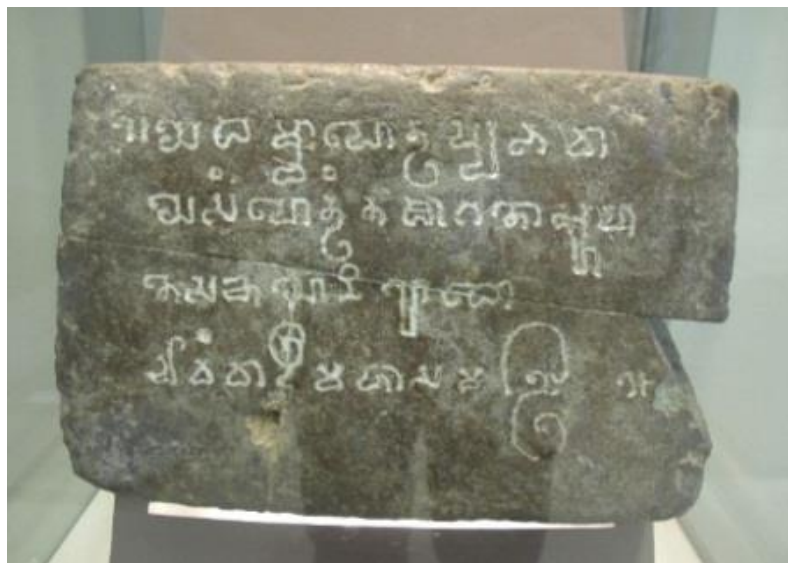
These inscriptions demonstrate development of this community through acceptance and adaptation of external civilisations. They are also key evidence of this community in the historic period.

Of the 12 inscriptions found at Si Thep, 10 are of the Dvaravati culture, and were inscribed in the ancient Pallava script and Post-Pallava script around the 5th – 8th Century AD. These inscriptions can be categorised by the script, languages and narratives as follows:

Group One – Inscriptions using the Pallava script in Pali language dated around 5th – 8th Century AD.

The first inscription, the Yethamma inscription using the Pallava script in Pali language, dated around the 6th Century AD. The inscription is about the Buddhist spells.¹⁹ Wat Sao Thong Tong Temple donated this inscription to the Somdet Phra Narai National Museum in April 2011.

Figure I.3-1 The Yethamma inscription using the Pallava script, found at Muang Si Thep, currently on display at the Somdet Phra Narai National Museum



¹⁹ Term Meetem, “Inscription Yethamma of Si Thep Town”, **Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century** (2nd Ed.), pp. 208-210.

The second inscription, the Paccayākāra inscription (a round stone plate) (several documents indicate it is the base of a sculpture). This inscription was found at the Ancient Town of Si Thep, and is currently on display at the Ramkhamhaeng National Museum. The round stone plate is assumed to be a part of the Chatra (umbrella), a round plate in multiple layers. One side is gibbous, similar to the form of umbrella. Its spindle was made of stone. It could be the Chatra used for decoration on the top of pagoda. It is commonly found in replica stupas in the Indian art from the Gandhara period to the Gupta period. Several pieces of the Chatra made of laterite and stone have been found on the top part of pagodas at Muang Si Thep.

Figure I.3-2 The Yethamma inscription using the Pallava script founded at the Ancient Town of Si Thep, currently on display at the Ramkhamhaeng National Museum



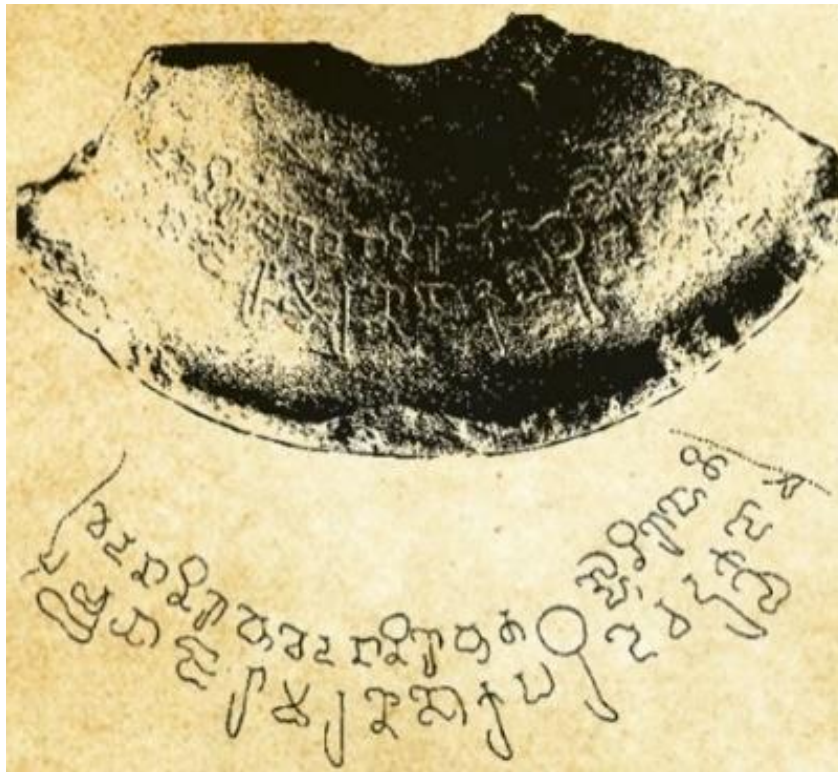
The age of this inscription can be determined from the pattern of script, which is around the 6th Century AD. The inscription mentions about the spell in Theravada Buddhism, involving the Patīccasamuppāda 12 (the Chain of Phenomenal Cause and Effect in Buddhism).²⁰

The third inscription, the inscription from Ancient Monument No.0996 engraving on a stone plate, is assumed to be a part of the Chatra used for decorating the top of pagoda (some document indicate that is the base of sculpture). The inscribed message is about the Buddhist scripture of the Dhammachakkapavattana Sutta.²¹ The form of this Chatra connotes this inscription could be the same piece as the second inscription. The pattern of the script and inscription can be dated around the 6th Century AD.

²⁰ Cha-em Kaewklai, “Paccayākāra inscription”, **Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century** (2nd Ed.), pp. 223-225.

²¹ Sathaporn Thiangtham *et al*, **Si Thep Historical Park**, (Bangkok : The Fine Arts Department, 2012), pp. 137.

Figure I.3-3 The Yethamma inscription using the Pallava script found at the Ancient of Si Thep, currently on display at the Ramkhamhaeng National Museum



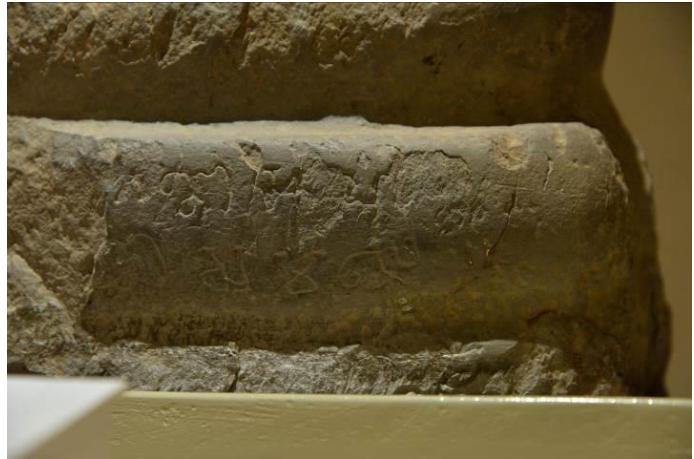
The forth inscription, the inscription on the base of a sandstone Buddha statue using the Pallava script in Pali language, dated around the 6th Century AD.²² It was found at Muang Si Thep, and is current on display at the Ramkhamhaeng National Museum.

²² Aim-On Chao-Suan, “Yethamma Inscription at the base of Buddha image found at The Ancient Town of Si Thep”. **Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century** (2nd Ed.), pp. 201.

Figure I.3-4 Buddha statue in the Dvaravati period, the Ramkhamhaeng National Museum



Figure I.3-5 Buddha statue in the Dvaravati period, the Ramkhamhaeng National Museum



The fifth inscription, the Inscription No.23 is on the Dharmachakra pillar decorated with the Vanaspati pattern. It was found at Muang Si Thep, and can be dated around the 6th – 8th Century AD. The message reads “Purati...” that means enshrining or establishing.²³

Figure I.3-6 Pillar with Inscription No.23



Figure I.3-7 Copy of Inscription No.23



²³ The inscription reading by Aim-On Chao-Suan in 2018, Si Thep Historic Park Information Centre.

Group 2 – Two inscriptions also use the Pallava script in Sanskrit language, dated around the 5th – 9th Century AD.

Figure I.3-8 The inscription using the Pallava script in Sanskrit language, found at Muang Si Thep, currently in the main storage of the national museum

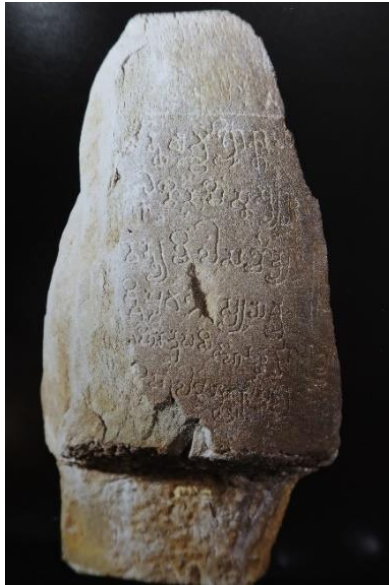
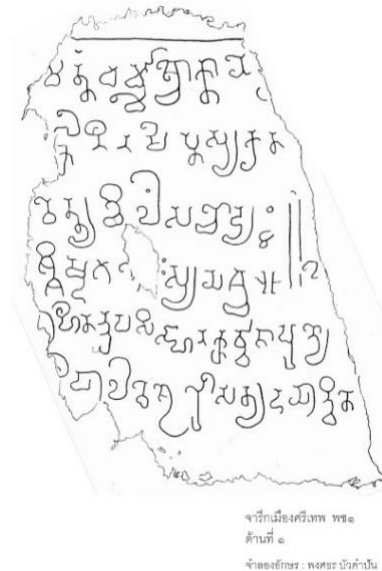


Figure I.3-9 Copy of the inscription about the Yethamma spell using the Pallava script, found at Muang Si Thep



The first inscription, Si Thep Inscription (K.499) engraving on a round stone pillar. It is currently preserved at the main storage of the National Museum in Pathum Thani Province. It can be dated around the 5th Century AD, therefore, is considered the oldest inscription found at Muang Si Thep. It is also in the group of the oldest inscriptions in Thailand. The inscription mentioned about the daughter of a Rue Si (hermit). It also stated about a person who was above the King... and “both Pallava masters.”²⁴ Unfortunately, the messages on the inscription are faded and not readable.

²⁴ Cha-em Kaewklai, “Paccayākāra inscription”, **Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century** (2nd Ed.), pp. 68-70.

Figure I.3-10 The inscription using the Pallava script about the Yethmma spell, found at Muang Si Thep, currently in the main storage of the National Museum



Figure I.3-11 Copy of the inscription using the Pallava script about the Yethamma spell



The second inscription, The Ban Wang Phai inscription used the Pallava script in Sanskrit language and can be dated around the 6th Century AD. It was found at Ban Wang Phai, Wichian Buri District, Phetchabun Province. It is currently preserved at the main storage of the National Museum, Pathum Thani Province. The inscription mentioned about the occasion of a king's ascension to the throne.

The message reads "In the year of the reign... on the first quarter. The King, who was the grandson of King Prithivindravarman, who was as great as King Sribhavavarman. This King built this inscription on the occasion of his ascension."²⁵

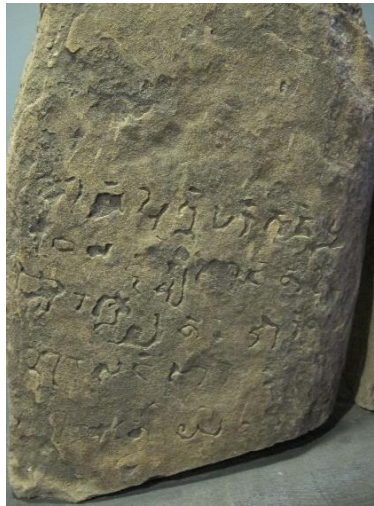
Group 3 - Inscription using the Post-Pallava script in Pali and Ancient Mon languages, dated around the 8th – 9th Century AD.

Only one inscription in this group has been found. It is the Dong Khlo inscription, found at Ban Dong Khlo, Nam Nao District, Phetchabun Province. It is currently on display at the Si Thep Historical Park. It used the Post-Pallava script in Pali and Ancient Mon languages, dated around the 8th – 9th Century AD.²⁶

²⁵ Ibid, pp. 81-84.

²⁶ An information board, Si Thep Historic Park Information Centre.

Figure I.3-12 The inscription using the Pallava script inscribed the Yethmma spell, found at the Ancient Town of Si Thep, currently on display at the Si Thep Historical Park Information Centre



The Analysis of the inscriptions in the Dvaravati culture (the 6th – 8th Century AD)

Based on the initial analysis of the script patterns, languages and messages on the inscriptions, the inscriptions' age can be determined by analysing patterns of the Pallava script. The Pallava script was commonly used in the Pallava Dynasty in Southern India. Previously, it could be dated around the 6th Century AD. However, at present the Pallava script could be dated further back to around the 5th Century AD.

The inscription found at Muang Si Thep is the oldest and in the group of the oldest inscriptions in Thailand – the inscription Si T'ep (K.499), dated in the 5th – 9th Century AD.²⁷ The analysed findings reveal that seven inscriptions are from the first group of the inscriptions using the Pallava script. Of which, five are in Pali language and two are in Sanskrit language.

The first group of the inscriptions using the Pallava script in Pali language can be dated around the 6th Century AD. Pali language has been used in Theravada Buddhism. The inscriptions mostly address the spells and scriptures in Theravada Buddhism such as the Dharmachakra chants and the "Yethamma" spells.²⁸ It can be assumed that some groups of people in the Dvaravati period at Muang Si Thep believed in Theravada Buddhism. This is also consistent with the discovery of the Buddha statues (Phra Sri Sakyamuni) and the Dharmachakras from the Dvaravati culture in Central Thailand.

The second group of the inscriptions also use the Pallava script but in Sanskrit language. This group of the inscriptions comes from the same period as the first group, around the 6th Century AD. Most of the script states about the absolute monarchy system and the Rue Si (hermit). Sanskrit language was used among the elite groups – the Brahmins and the Ruler castes, and in Hinduism and Mahayana Buddhism. This group of inscriptions is likely to be used for serving the monarchy and Hinduism. The art evidence found at Muang

²⁷ "The inscription of Si Thep", **Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century** (2nd Ed.), pp. 34.

²⁸ Ibid, pp. 42.

Si Thep is from the 6th Century AD, and involves a large number of the Hindu sculptures, for example, the Shiva Lingams, idols of the Vishnu, the Surya and the Krishna.

The most important inscription is the Ban Wang Phai inscription. It explains about the Absolute Monarchy system and mentions about the King who created the inscription on the occasion of his ascension to the throne. The message reads "In the year of the reign... The King, who was the grandson of King Prithivindravarman, who was as great as King Sribhavavarman, this King built this inscription on the occasion of his ascension." This inscription is an important evidence indicating that the Ancient Town of Si Thep was ruled by the Monarchy. The period when King Prithivindravarman ruled the Ancient Town of Si Thep was about the same period as King Bharat Varman I, the first king of the Ishanapura Kingdom of Cambodia, in the late 6th – early 7th Century AD. As such, some artworks, especially the Hindu idols found at the Ancient Town of Si Thep have the same characteristics as the idols in the Pre-Angkorian Khmer art from the Sambor Prei Kuk period.

The other important inscription is the Si Thep inscription that states about key people but the messages are desultory. For example, the message reads "the daughter of the Rue Si," then "who was greater than the King who was valuable..." and "both Pallava masters."²⁹

The monasteries in the Dvaravati culture (the 6th – 9th Century AD)

The Ancient Town of Si Thep has over 100 monasteries of the Dvaravati and Khmer cultures located inside and outside the town area and on the mountain. Fewer evidence of the Dvaravati culture still remain. A majority of small monasteries have been deteriorated over time. The large monasteries that can be studied its layout are Khao Klang Nai, Khao Klang Nok and Khao Thamorrat Cave monastery. However, major parts of the buildings have been deteriorated, and only the building bases remain.

The important monasteries in the Dvaravati culture at Muang Si Thep are Khao Klang Nai, Khao Klang Nok, Khao Thamorrat Cave and small monasteries in the Inner Town (Muang Nai).

The Dvaravati ancient monuments at the Inner Town (Muang Nai)

The Inner Town has a large number of the Dvaravati monasteries. These are small and medium sized ancient monuments. Some have been excavated and restored, as a result, can be determined their age and confirmed that their artistic style is from the Dvaravati period. Unfortunately, only the building bases built with laterites remain intact. Other parts of the buildings have been deteriorated and are in the state that is not possible to study their style and design.

The preliminary observation suggests that these ancient monuments were built in the Dvaravati period because they face east, which is different from the Khmer monasteries that face west. The pagodas mostly have the layout in a square shape. Some ancient monuments have a rectangular-shaped layout, assuming they could be the Vihara buildings. In addition, at some monasteries, small square bases, two metres in width and one metre in height, have been found located near the main pagoda. It is assumed that they could be the base for enshrining the Dharmachakra. This group of ancient monuments includes the bases of pagodas, the Vihara buildings and the Dharmachakra. These signify the popular Dvaravati artistic style of having a Buddha statue as the centrepiece, the pagoda and the Dharmachakra on each side.

²⁹ "The inscription of Si Thep", pp. 42.

The Dvaravati artistic forms

The pagoda and building bases can be categorised into two groups. Group One is the Bua Valai base in the indented corners square base form. The base comprises of a Than Khiang supporting the Bua Valai base made of laterites carved into a big sphere shape, Valai. Above the Bua Valai base is Tong Mai, created by laying laterites, to make small rooms for stucco decoration or imitating a structure of wooden buildings. Above the Tong Mai is the Na Kra Daan without the lotus base. The Bua Valai base is a unique characteristic of the Dvaravati art that is commonly found in the Central Region of Thailand.

Figure I.3-13 The form of Bua Valai base



Figure I-3-14 The base of the stone Dharmachakra made of laterite brick laid to form small rooms



Examples of pagodas in this group are all monasteries in the Inner Town. The pagodas that have been excavated and restored are, for example Pagoda No.14, 15, 16 and 17.

Interestingly, a small square base is assumed to be a base for enshrining the Dharmachakra. Its dimension is around two metres in width and a metre in height. It is in the Bua Valai base form with the indented corners layout. Its Tong Mai divides the area into small rooms. Above this base could be the Dharmachakra established on a platform. Bases and the Dharmachakras established in this style can be found at several locations in Muang Si Thep. Many pieces of the Dharmacharak and Vanaspati have also been found. The Vanaspati could be related to establishment of the Dharmachakra. Significant evidence of this site are the bases, pillars and the Dharmachakras, all found at the Khao Klang Nok monastery.

Sculptures in the Dvaravati culture (during the 6th – 9th Century AD)

Sculptures in Theravada and Mahayana Buddhism

The Buddha statues

The sculptural evidence of the Buddha statues, the Dharmachakra and the votive tablets symbolise the existing of Theravada Buddhism in the Dvaravati period as well as the Boddhisattva statues found at Khao Thamorrat Cave for Mahayana Buddhism.

Professor Boisselier stated that overall, a smaller number of sculptures in both Theravada and Mahayana Buddhism have been found compared to the Hindu idols. This finding indicates the diversity of craftsmanship and religions at Si Thep. The sitting Buddha statues in the meditation position and the inscriptions in Pali language represent Theravada Buddhism and the Dvaravati art. Whilst Mahayana

Buddhism evidence can be clearly seen at Khao Thamorrat Cave where the three groups of cave sculptures, including the standing Buddha sculptures and the Avalokiteshvara and Maitreya Bodhisattvas sculptures, have been found. The Bodhisattva sculptures at Khao Thamorrat Cave depict the robes and hair gathered in a high crown resemble to the bronze Bodhisattva figures found in Buriram Province, which is the Khmer art found in Thailand in the 7th – 8th Century AD.³⁰

The sandstone Buddha head

Many Buddha statues found at the Ancient Town of Si Thep can be classified as the local Dvaravati art that is commonly found in Central Thailand. The Buddha statues have a relatively round face, large hair knots, bulging eyes joined to each other like the wings of a crow, a flat nose and a broad mouth. These characteristics are of the Dvaravati art influenced by the Gupta art of India, dated around the 7th – 9th Century AD.

Figure I.3-15 The Buddha head in the Dvaravati art



In addition, a number of small bronze Buddha statues and votive tablets have been found at Si Thep. The bronze Buddha statues in particular have been found in conjunction with the bronze Bodhisattva sculptures in Mahayana Buddhism, such as the Avalokiteshvara and Maitreya Bodhisattvas. These Bodhisattva sculptures are related to the bronze sculpture group from Muang Fai and Prakhon Chai. Their age can be determined by comparing with the sculptural forms in the Khmer art in the Prei Khmeng – Kampong Preah period, which could be around the 7th – 8th Century AD.

³⁰ Jean Boisselier, **La Sculpture en Thaïlande**, p. 104.

The preaching Buddha standing on the Vanaspati

Additionally, significant evidence representing the Dvaravati culture has been found – at least two sculptural pieces of the preaching Buddha standing on Vanaspati. One of the sculptures was found at Muang Si Thep, currently on display at Phra Nakhon National Museum. The other sculpture is in private collection but is claimed to be found at Si Thep too.

Figure I.3-16 The standing Buddha on the Vanaspati, the Phra Nakhon National Museum



This piece of sculpture depicts the Buddha image with the Vitarka Mudra posture (gesture of preaching) in both hands, standing on the Vanaspati, which is a mixed animal creature of the Singha with the mouth of Garuda, mane at the collar and goat horns. Beside the Buddha are two human creatures, the right one holds a whip in the hand and the left one holds a raising umbrella above the Buddha.

The mixed animal creature called the “Vanaspati” has a face and claws of a Singha, horns like a goat and a mouth of a Garuda. These features are similar to the Vanaspati found at the Sup Champa Ancient Town and the Phrom Tin Ancient Town in Lopburi Province. The human creatures holding a whip on the right of the Buddha and holding a raising umbrella above the Buddha on the left are assumed to be the Indra and Brahma. This feature of the Vanaspati is mostly found at Nakhon Pathom.

The Buddha image in this sculpture truly demonstrates key Buddhism characteristics of the Dvaravati art. These include both hands in the Vitarka Mudra or the preaching gesture, a flat face, the eyebrows joined together like the wings of a crow, bulging eyes, a flat nose, a broad mouth, wearing the flatten and front of the robes edge in a U shape. The features of the Buddha sculpture and popularity in creating sculptures in

this style are the identity of the Dvaravati culture. Therefore, it can be categorised as the Dvaravati art in the 7th–9th Century AD. This is also a shared culture mostly found at the Dvaravati ancient towns in Central Thailand, especially at Muang Nakhon Pathom and Lopburi.

Sculptures of the standing Buddha on the Vanaspati and this style of Garuda have been found in the Dvaravati culture only and often found with the Dharmachakra. At Si Thep, at least three – four pieces of the Dharmachakra and at least two pieces of sculpture of the standing Buddha on the Vanaspati and Garuda have been found. These findings could confirm the assumption that the sculptures of the standing Buddha on the Vanaspati decorated on the Dharmachakra found at the Dvaravati ancient town sites are related to the Dvaravati culture.

The standing Buddha on the mixed animal creature “Vanaspati” in decoration

A key focus is on the purpose of creating the standing Buddha on the Vanaspati. In general, the dimension of this type of sculptures is around 40 – 50 centimetres in height. Almost all of them have either a hole in the centre or a spindle on the back for joining the sculpture with another architectural element. Professor Boisselier believed that this sculpture could be decorated on the pediment of the building.³¹ However, there is a new assumption that it could be a decoration on the Dharmachakra because there is a hole above the Dharmachakra’s hub that is similar to the hole on the “Vanaspati.” When assembling the Vanaspati to the Dharmachakra, it could connote, and well present the relation with, the Buddhist aspect regarding the meaning of the light that symbolises the spreading of the Buddha teaching.³²

In sum, the assumption of Professor Boisselier about the sculptures of the standing Buddha on the Vanaspati could present the most possibility. The mixed animal creature could mean the king of the forest in the Indian chronicle. The Buddha standing on the Vanaspati could signify the Buddha was preaching above all living creatures. This concept has been further studied, and new evidence has been found that some of the mixed animal creatures were included in the Kirtimukha (Kala). When combining the creature with the Surya (the god of sun), it could refer to the god of light.³³ In consideration of the meaning of each creature and the Vanaspati’s function, the Vanaspati could be utilised as a decoration on the Dharmachakra. This could refer to the spreading of the Buddha teaching like the shining light.

The Dharmachakra (the Wheel of the Law)

The Dharmachakra and the crouching deer are one of the Buddhist symbols commonly found in the Dvaravati civilisation – an excellent representation of this civilisation. Where the Dvaravati culture was spread to, the Dharmachakra and the crouching deer would be found at that territory. The Dharmachakra is a symbol of the Buddha’s teaching of the Dharma (the Buddhist doctrine), which symbolises the delivery of his first sermon to the Panchavargika at the Isipathana Migadaya in Varanasi. The arrival of the Dharmachakra and the crouching deer in Thailand could be around the same period as the acceptance of the Buddhism occurred, which was after the Gupta period. It could be in the Dvaravati period from the 6th Century AD onwards.

³¹ Jean Boisselier, **La Sculpture en Thaïlande**, p. 89.

³² Rungroj Thamrungraeng, **Buddha images with Vanaspati in Dvaravati Art**, Dissertation Master Degree of Arts (Art History) Graduate School Silpakorn University, 2002, pp. 77-78.

³³ Ibid.

Figure I.3-17 The Dharmachakra excavated at Khao Klang Nai, the Si Thep Historical Park



The evidence shows that the Dharmachakra was normally enshrined on the top of the stumbha (the stone pillar). It may be placed outdoors or under the covers. The Dharmachakra is often used as a symbol of the Buddha, similar to the Uthesik Pagoda. It is assumed that the Dharmachakra spokes and rims were partially inscribed about the Dharma. The base of Dharmachakra was usually decorated with sculptures such as the sun, the Gajalakshmi, the Kirtimukha and the Garuda. These sculptures symbolise the light, therefore, in this sense the Dharmachakra refers to the Dharma that is the principle of light. The areas where the Dharmachakra appeared signify the arrival of the Buddhism to the land like the light reaching that land.

The artistic form of the Dharmachakra

About 10 pieces of the Dharmachakra have been found at Muang Si Thep, considerably quite a large number of pieces found in comparison with other Dvaravati ancient towns. Many of them are damaged and in the incomplete condition, however, it is still possible to study their forms and restore them. One complete Dharmachakra has been on display at the Phra Nakhon National Museum in Bangkok. Two very large but incomplete pieces were fully restored – one on display in front of the Khao Klang Nai monastery and the other one on display outside the Ramkhamhaeng National Museum. Pieces of the Dharmachakras made of stone and laterite have been collected and stored at the information centre of the Si Thep Historical Park. One important, small Dharmachakra with an inscription on its spokes in the Pallava script using Pali language is currently on display at the Norton Sammon Museum, USA. It is assumed this Dharmachakra is from Muang Si Thep. There are many pieces of the Dharmachakra have been discovered through archaeological excavations at Muang Si Thep but in a damaged condition.

Figure I.3-18 The decorative pattern on the Dharmachakra depicting round flowers alternated with rhombuses, currently on display at the Si Thep Historical Park



The form of the Dharmachakra plays a key role in determining its age. The decorative pattern on the Dharmachakra spokes is the same design as those found in Central Thailand, especially at Nakhon Pathom. The patterns are the round flowers alternating with the rhombuses, and in particular has the old Kranok pattern called "Kranok Pak Kud" (Thai motif pattern derived from the appearance of a vegetal form). This pattern was very popular during the Dvaravati period and was influenced by the Gupta art or after the Gupta period found in Southern India (known as Wagataka). This pattern was adapted into the Southeast Asian art after the arrival of the Indian culture in the early period around the 6th Century AD onwards, and often appeared in the Dvaravati art. Therefore, this pattern is related to the Dvaravati in Central Region, and most Dharmachakra's age could be around the 6th – 7th Century AD.

The Dharmachakra patterns consist of the Kranok pattern on the whole rim of the wheel. The wheel has the pattern of rosary beads both inside and outside. The inside pattern depicts four-petal flowers (instead of the round flowers) alternating with rhombuses and the Kranok pattern, particularly the popular Dvaravati's Kranok Pak Kud pattern, on both sides. The centre of the Dharmachakra and the tips of spokes also have the Kranok Pak Kud pattern.

The characteristics of the Kranok Pak Kud pattern is similar to the Thai numerical number one (๑) but the curve has the curly edge similar to Pak Kud (the Paco fern). Therefore, the pattern is called the Kranok Pak Kud. Influenced by nature, this pattern was created in the Gupta period of the Indian art and widely spread to the Southeast Asian region with the Indian culture. This pattern is also found in the Central Java art, the Pre-Angkorian Khmer art, the Champa art and the Dvaravati art in Thailand. In the Dvaravati period, this pattern was commonly used to decorate the pagoda bases, the Dharmachakras and the Dharmachakra stumbha (Dharmachakra pillar). The Kranok Pak Kud pattern found on the Si Thep Dharmachakra is the same pattern found on the bases of Khao Klang Nok pagodas, as well as the Dharmachakras and the pagoda bases at other ancient towns in Central Thailand, for example at Nakhon Pathom, Khu Bua in Ratchaburi

Province, U Thong in Suphan Buri Province and Lopburi Province. They can be dated around the 6th – 8th Century AD.

This form and pattern of the Dharmachakra are related to the piece of the Dharmachakra stumbha with the inscribed Vanaspati figure found at Muang Si Thep. This inscription was inscribed in the Pallava script using Pali language, dated around the 6th – 8th Century AD – possibly the period when the Dharmachakra was enshrined or installed.³⁴ This evidence is of the great significance. First, it shows the culture of enshrining the Dharmachakra on the pillar. This practice is also found at other Dvaravati ancient towns. Second, the Vanaspati figure depicting the Singha (lion) with wings is the distinctive artistic form found only in the Dvaravati period. Some are in the figure depicting the Buddha in the position above the Vanaspati. These sculptures are assumed to be utilised as a decoration for the Dharmachakras.³⁵ Sculptures in this pattern have been found across many Dvaravati ancient towns near Si Thep, such as the Sap Champa Ancient Town (Lopburi Province), the Phromthin Ancient Town (Lopburi Province) and around Khok Samrong District in Lopburi Province. Some pieces could potentially be taken from Si Thep.

Another significant evidence is the Pallava inscriptions in Pali language, which are often found simultaneously in the Dvaravati culture. They could be dated around the 6th – 8th Century AD, the period when Theravada Buddhism arrived and was accepted at Si Thep. This assumption is supported by the use of Pali language and the inscriptions, mostly in Pali language, about the Dharma or important spells in Theravada Buddhism on the Dharmachakras.

Figure I.3-19 The Dharmachakra found at Muang Si Thep, currently on display at the Ramkhamhaeng National Museum



Figure I.3-20 The Dharmachakra excavated at Muang Si Thep, 100 centimetres in diameter and 134 centimetres in height, currently on display at the Phra Nakhon National Museum in Bangkok



³⁴ The inscription reading by Aim-On Chao-Suan in 2018, Si Thep Historic Park Information Centre.

³⁵ Rungroj Thamrungraeng, **Buddha images with Vanaspati in Dvaravati Art**, pp. 77-78.

The sculptures in Mahayana Buddhism

The small bronze Bodhisattva Buddha statues

The sacred idols in Mahayana Buddhism commonly found are the Avalokiteshvara Bodhisattva (a small Amitabha Buddha in posture of meditation seated upon the headdress) and the Maitreya Bodhisattva (having a small stupa on the chignon bun). This artistic evidence includes the carving sculptures on the wall of Khao Thamorrat Cave and the bronze Bodhisattva statues. Some Bodhisattva statues made of silver were also found from the excavations at Khao Klang Nai. This evidence demonstrates that there were groups of people from Si Thep who also believed in Mahayana Buddhism.

Figure I.3-21 The bronze Maitreya Bodhisattva, the Si Thep Historical Park Information Centre



These Bodhisattva sculptures are related to the renowned bronze sculpture group from Muang Fai, Lam Plai Mat District, Buriram Province. Their age can be determined by comparing with the sculptural forms of the Khmer art in the Prei Khmeng – Kampong Preah period around the 7th – 8th Century AD. This period is when Mahayana Buddhism was widely accepted in Southeast Asia.

There are three small bronze Bodhisattva sculptures remaining – all are the Maitreya Bodhisattva in the seating position. The two sculptures are in the loose cross-legged position and the one is in the cross-legged in diamond posture, holding a pot in the right hand and a lotus in the left hand.

Both Maitreya Bodhisattva sculptures in the loose cross-legged position have similar appearance and size. The meditation posture depicting sitting in the loose cross-legged position is a common sculptural posture found in the Dvaravati art. The sculpture has rather narrow thighs, an almost oval face and the eyes glancing low representing the tranquillity. The significant feature is the headdress style depicting his hair braided and layered and tied up high in a bun called “Jatamukuta.” His chignon bun is decorated with a stupa. This is a symbol of the Maitreya Bodhisattva. His face and Jatamukuta are similar to the Bodhisattva head from Khao Thamorrat Cave, and can be compared with the group of bronze Bodhisattva sculptures found at Pra Khon Chai and Lam Plai Mat in Buriram Province and Ban Ta-nhod in Nakhon Ratchasima Province. They can be related to the Prei Khmeng style – Kampong Preah style in the Khmer Art. The Bodhisattva statues in this group can be dated around the 7th – 8th Century AD, which is the period that Mahayana Buddhism was spread into Cambodia and Thailand.

Figure I.3-22 The silver Maitreya Bodhisattva, the Si Thep Historical Park Information Centre



The silver Maitreya Bodhisattva in the cross-legged in diamond posture on the double lotus base (or the concaved Na Kra Daan similar to Buddha image in U Thong art) holding a water pot in the right hand and a lotus in the left hand has different characteristics from the other two sculptures previously discussed. Firstly, this sculpture is a crowned and ornamented statue wearing earrings, a necklace and a belt. Secondly, he displays in a different gesture holding different objects in his hands. It is assumed that he holds a water pot in the right hand and a lotus in the left hand. Thirdly, his eyes open and stare straight and he has a solemn face in the Khmer style. However, his Jatakuta depicts hair braided and layered and tied up high in a chignon bun decorated with stupa. This is comparable with the group of Bodhisattva statues found in Muang Fai, Pra Khon Chai, Lam Plai Mat and Ban Ta-nhod. This sculpture could be a special piece as it was made of silver and decorated with a crown and ornaments.

The sculptures in Hinduism

As a significant town in the Dvaravati period, not only sculptures in Theravada and Mahayana Buddhism but a large number of sculptures in Hinduism have also been found at Si Thep. Many Hindu idols found are the Shiva Lingams, the Vishnu, the Krishna (one of the incarnations of the Vishnu), the Surya, and other sculptures such as the Ardhanarishvara, the Ganesha, the bases of the Shiva Lingams and the Nandi. The Hindu sculptures can be categorised into two groups based on the periods of the cultural evidence – in the Dvaravati culture during the 6th – 9th Century AD and in the Khmer culture during the 10th – 11th Century AD.

The Hindu idols in the Dvaravati culture in the 6th – 9th Century AD

In assessing the sculptural evidence in Hinduism from a very large site of the Dvaravati culture, most sculptures are idols in Buddhism and only a few in Hinduism. In Thailand during the 6th – 7th Century AD, a large number of sculptures in Hinduism are found at three major sites in: (1) the Southern Thailand around Takua Pa in Phang Nga Province and Surat Thani Province; (2) the Sri Mahosot Ancient Town in Prachinburi Province; and (3) Muang Si Thep in Phetchabun Province. A small amount of the Hindu sculptures are also found at other ancient towns like U Thong, Nakhon Chaisi (Nakhon Pathom) and Lopburi.

These sculptures are the large round-reliefs idols specifically made for worshipping. Some are abandoned artefacts found at Si Thep during the archaeological surveys. The rest have been found from excavations conducted in later years. However, many sculptures have been relocated out of Muang Si Thep, and their originality is unknown. Many sculptures have been in private collection and some are on display at the museums overseas such as in the United States and Germany.

The sculptures in Hinduism originally found at Muang Si Thep were discovered in 1909 by a French archaeologist, Mr. Lunet de Lajonquière. Muang Si Thep was deserted at that time. Some people unlawfully removed the sculptures for their own collection, and many sculptures were illegally sold to the international market. The remaining sculptures have provided significant academic information in relation to distinctive characteristics of the craftsmanship and sculptural forms. These sculptures were influenced by the Indian art, and are similar to the sculptures in the Dvaravati art found at other sites in Southern and Central Thailand and the Khmer art in the Pre-Angkorian period. More importantly, they have unique characteristics of the local craftsmanship called the Si Thep School of Art, according to Professor Boisselier.³⁶

Si Thep is considered one of the largest archaeological sites with a large number of the Hindu sculptures having been found. These sculptures are mostly the four-handed Vishnu wearing a conical crown, the Krishna and the Surya. Most sculptures found are the Surya. Other sculptures also found in a smaller number are, for example the Shiva Lingams, the Shiva heads and the Ardhanarishavara idols.

The form of Si Thep's Brahman sculptures are a combination of the Indian art and the features of the idols from Southern and Eastern Thailand and the Khmer art in the Pre-Angkorian period. However, the Si Thep Hindu sculptures have different features from the idols from Southern Thailand, such as the dressing style. Some Si Thep idols wear the clothing in the Khmer style but are not in the Khmer art. Different techniques were used to create the round-relief sculptures, and that make these Si Thep sculptures very unique and distinctive. First, the sculptures do not have a curved back plate. Second, the sculptures are mostly standing in the Tribhanga position or one raised arm. This position resembles the sculptures like body movement, which is different from sculptures from other sites in the same period. Therefore, this sculptural form is defined as the "Si Thep School of Art" and could be dated around the 6th – 8th Century AD.

The comparative analysis and age determination

The overall analysis of sculptural forms of the Vishnu, Krishna and Surya sculptures have found that these idols have similar and shared characteristics, including the face shape, crown, clothing and jewellery with the ornaments such as necklace and earrings.

The face and the conical crown

The face was carving delicately in a round and flat shape. The sculptures wear the Kirita-makuta, which is a flatten tall conical crown. The form of face and hat is related to the Indian art in the Gupta and Post-Gupta periods. They are also similar to the Vishnu idols found in Southern and North-eastern Thailand as well as the Khmer art in the Pre-Angkorian period. All features demonstrate similarity to the original Indian art in the Gupta and Post-Gupta periods.

The pattern of dressing and standing in the Tribhanga posture

The common posture of Hindu sculptures found at Si Thep is the standing Tribhanga posture, similar to contrapposto in western art. Notably, almost all of the Vishnu and Krishna idols found are standing in the Tribhanga posture. This signifies popularity of this posture at Si Thep, which is completely different from the idols from Southern and Eastern Thailand that are found in the straight standing posture. The Tribhanga posture was popular in the Indian art and the Khmer art in the Pre-Angkorian period, and firstly found during the Phnom Da period. Some sculptures wear very short Sampot. This style is found in the early period of the Khmer art, which is different from sculptures of other sites that are often found in the long Dhoti (a type

³⁶ Jean Boisselier, **La Sculpture en Thaïlande**, (Fribourge: Office du Livre, 1975), p. 104.

of sarong that outwardly resembles trousers). Consequently, Si Thep sculptures could be related to the Khmer art in the Pre-Angkorian period. The differences are the dressing styles. The first group of sculptures wears a very short Sampot, and the second group wears short Sampot with strips. Significantly, the appearance of the robes of both groups are very thin and almost invisible. It displays only a tied knot with the overlapping robe and the hem drape in thin strips. This pattern of dressing is highly outstanding.

The gesture (hands)

The Vishnu idols found are mostly the four-handed sculptures but the Krishna sculptures are two handed. All are round-relief sculptures.

The Vishnu's gesture depicts that both lower hands are raised and not attached with the hip. The position of the upper hands and lower hands are symmetrical. Professor Boisselier indicated this demonstrates exceptional capability of craftsmen who created these idols. A back oval plate in a horseshoe shape to splice the hands and prevent breaking was not used. This is found similarly to the Vishnu sculptures from Southern Thailand found at Khao Phra Nher, Takua Pa District, Phang-nga Province. However, this sculptural feature is different from sculptures in the early Khmer culture as they used the oval plate.

The Krishna sculptures depict the two-handed Krishna lifting the Govardhana Mountain. His left hand is raised up to lift the Govardhana Mountain. Other sculptural aspects are similar to those of the Vishnu idols. Differences are seen in small details, such as his curly hair being spread descending to his occiput, which is also found in Cambodia's the Phnom Da art. Some Krishna idols have beard and moustache, which also appears in the Khmer Art in the Pre-Angkorian period.

It can be said that some artistic forms of the Hindu sculptures, as seen from the Vishnu and Krishna idols, were influenced by the Indian Art and could be related to the Khmer Art in the Pre-Angkorian period. The standing Tribhanga posture, the facial shape and the dressing style with no ornaments could be related to sculptures from the earlier period found in Southern and Eastern Thailand. Additionally, the techniques used to create round-relief sculptures are similar. However, these techniques are different from the techniques used in the Khmer art. Many scholars have agreed that these specific sculptural characteristics were developed and created a unique aspect of Si Thep art, and could be dated around the 6th – 8th Century AD.

The Vishnu

The Vishnu is one of the three supreme deities in Hinduism, which are the Shiva (the Ishavara), the Vishnu (the Narayana) and the Brahma. At one time, Hinduism split into two factions – the Shiva sect and the Vaishnavism sect. The Shiva sect worships the Shiva as their supreme deity whereas the Vishnu is worshipped as the supreme deity of the Vaishnavism sect.

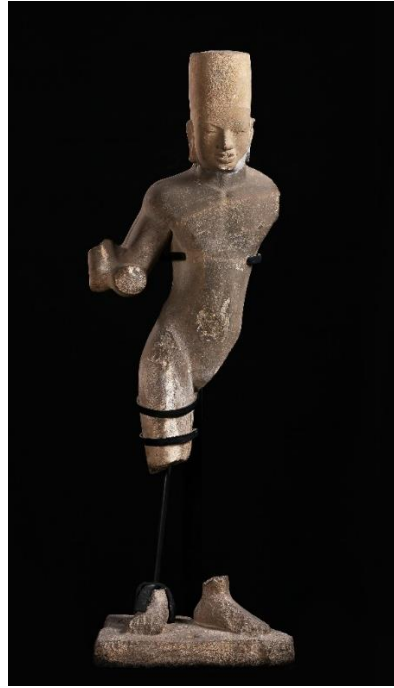
The Vishnu is regarded as the preserver and protector of the universe. When the earth faced the troubled time, he would return and restore the balance of good and evil. The Vedas, a religious scripture, mentions about the Vishnu's 10 incarnations called the Narayana Avatar, such as the Kurma (incarnating in the form of a turtle), the Narasimha (incarnating in the form of a half-lion and half-human creature), the Vamana (incarnating in the form of a Brahmin dwarf), the Rama (incarnating in the form of the prince Rama in Ramayana) and the Krishna (incarnating in the form of the Krishna in the Mahabharata).

When the earth became peaceful, the Vishnu returned to sleep on the coils of the Sesa above the Nagas in the Kshira Sagara (the Ocean of Milk), called the Narayana Banthom Sin. While Vishnu slept, the Brahma, a creator god, was born from a lotus emerging from the Vishnu's navel.

Figures I.3-23 The Vishnu idol from Muang Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



Figures I.3-24 The Vishnu idol from Muang Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



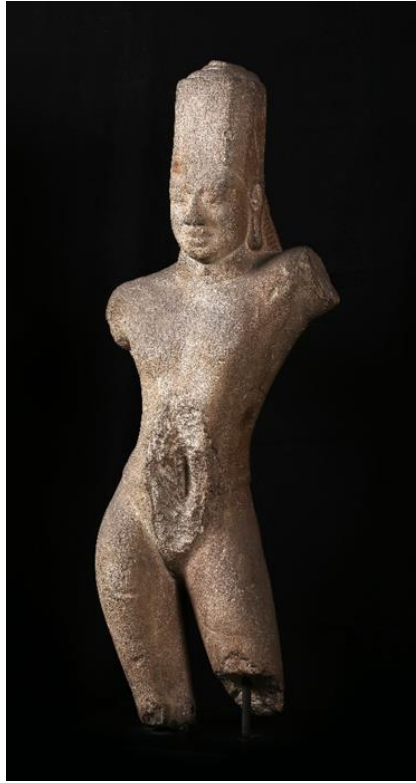
The most common forms of the Vishnu sculptures are the standing figures and the lintels. The standing sculptures usually have one face but four arms and wear a conical hat. Each of his hands holds a different object, including the discus (Chakra), the conch, the mace and the lotus (the earth). The lintels often depict the Vishnu in the Vishnu Anantasayana figure. They are utilised to decorate the Khmer Prasats, such as the Prasat Hin Phimai and the Prasat Hin Phnom Rung.

The Vishnu idols have been found at Muang Si Thep more than other idols. Most of them are large round-relief sculptures enshrined at the Brahman monasteries for worshipping. Both complete and partially damaged evidence of the Vishnu idols found have provided sufficient archaeological information for further studies. Some of these idols are currently on display at the Phra Nakhon National Museum in Bangkok and the Somdet Phra Narai National Museum in Lopburi Province. The incomplete idols in pieces are kept at the information centre of the Si Thep Historical Park.

The Krishna

Three Krishna sculptures have been found at Muang Si Thep. All of them are the Krishna lifting the Govardhana Mountain. Two sculptures are complete and have been studied their forms. These two sculptures are on display at Phra Nakhon National Museum in Bangkok. The other sculpture has been found only the body part, and his head has been missing. It, however, is likely to be the Krishna lifting the Govardhana Mountain as well because he has two hands, and one hand is raised. This sculpture is currently on display at the Somdet Phra Narai National Museum in Lopburi Province.

Figure I.3-25 The Krishna idol raising the Govardhana Mountain from the Ancient Town of Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



The Krishna is the eighth reincarnation of the Vishnu. The Krishna lifting the Govardhana Mountain is one of the popular incarnations mostly found in the Khmer art. The Krishna was a beautiful young man and a representative of the mighty ruler who helped villagers tending cows. He lifted the Govardhana Mountain to save all villagers and cows from the heavy storm created by the Indra. Afterwards the Indra stopped the rains.

The Krishna sculptures discovered at Muang Si Thep are large round-relief sculptures and have not been found elsewhere in Thailand. This leads to an assumption that Si Thep could be the town of the Krishna. The name of Si Thep also corresponds to the name of the Dvaraka, which is the town of the Krishna. Therefore, Si Thep is believed to be the Dvaravati.³⁷ This assumption is interesting as there are no Krishna sculptures found at other archaeological sites in Thailand. However, there is no other evidence that can support this assumption that Si Thep is the town of the Krishna and the Dvaravati. Most idols in Brahmanism found at Muang Si Thep are the Vishnu, and followed by the Surya. Only three sculptures of the Krishna have been found. In addition, many other Dvaravati sculptures in Theravada and Mahayana Buddhism have also been found at Si Thep. Further comparative studies with the Dvaravati evidence from other ancient towns will be required to confirm this assumption.

All aspects of the overall sculptural form of the Krishna, including the facial features and dressing, are exactly the same as those of the Vishnu. The sculptural features are very distinctive. Stones were delicately carved by highly skilled craftsmen, and the sculptures show the proportionally beautiful body structure.

³⁷ Piriya Krairiksh, **Dvaravati Si Thep**, (Bangkok : Piriya Krairiksh Foundation, 2019), pp. 94.

Professor Boisselier expressed his point of view that the sculptures show how brave and confident the craftsmen were to create such round-relief sculptures with one hand raised but are still balanced and not breaking. The sculptures also show several characteristics that are similar to the sculptures in the Phnom Da period of the Pre-Angkorian Khmer art, such as his curly hair being spread descending to his occiput, and wearing a short clothing in the Sampot style. One of the three Krishna sculptures wears the short clothing in the loincloth Sampot style, which is unique to Si Thep.

The Surya

Many Surya sculptures found at Muang Si Thep are large round-relief sculptures in the form of sacred idols – not sculptures depicting the narrative. This finding has become an interesting point about Si Thep ancient town being discussed widely in the academic world.

One of the most interesting evidence of the idols in Hinduism is the Surya. Many Surya idols discovered at Muang Si Thep are large round-relief sandstone sculptures enshrined for worshipping, and they are not found elsewhere in Thailand. At least four or five Surya sculptures are kept at the National Museum. A number of incomplete pieces, including the heads and bodies, are preserved at the Si Thep Historical Park. Some idols are in private collection, and the unknown amount have been illegally taken abroad. However, the two known Surya idols are on display at the museums in the United States and Germany.

The belief about worshipping the sun is originally from India. The Indian has been known of creating the Surya idols.³⁸ This belief could be adapted from the school of thought about worshipping the fire or the god of light and the Iranian practice about worshipping the sun.

The significant, iconographical characteristics of the Surya as a whole are that both of his hands hold lotus flowers. The Surya idols often have a rope around the body, which could be a symbol of a horse harness. The Surya idols are the standalone sculpture in the standing position. Majority of the Surya sculptures found are in the standing upright position. A few of them are standing in the Tribhanga position, similar to the Vishnu and the Krishna. The Surya idols wear the clothing in two styles. The first style is to wear short robes covering the thighs (similar to a medium-length dress), and the second style is to wear the Sampot Chong in the loincloth style. The clothing in both dressing styles appears to be close-fitting. The Surya idols wear either a conical or an octagonal crown. Front of the crown is decorated with the patterns such as the Kranok Pak Kud pattern. Back of the idol head has an important symbol of halo attached to. The Surya idols also wear earrings and a large necklace. These jewellerys, especially the earrings, are associated with the Dvaravati civilisation in Central Thailand.

Professor Boisselier commented about the Surya sculptures from Si Thep that the patterns are similar to those found on the metal artefacts. There are several facial features, such as having either a flat or plump face. The eye sockets are carved readily for placing the artificial eyes. The face of some Surya idols also looks like the Vishnu. This group of sculptures, therefore, shows the diversity of craftsmanship.³⁹

In terms of the artistic forms, the Surya idols have a combination of flat and round faces. Some idols have moustache and beard. It is assumed that the Surya idols that wear short robes and have moustache and beard are likely to be influenced by the Persian art. These idols also wear boots, which is resemble to the horse-

³⁸ Phasuk Indrawut, “Bronze Surya at The Ancient Town, Yarang District, Pattani Province”, **Journal of Silpakorn University, Final part**, 1986, pp. 128. Cited in S.B. Singh, **Brahmanical Icons in Northern India**, (New Delhi : Rajbandhu Industrial Company, 1936), pp.118.

³⁹ Jean Boisselier, **La Sculpture en Thaïlande**, p. 104.

riding costume of the Persian warriors. The Surya idols also wear earrings, which could refer to the relation to the Dvaravati civilisation in Central Thailand. Therefore, it can be said that this group of sculptures is likely to be built by local craftsmen around the 6th–7th Century AD. As many Surya idols have been found at Si Thep, and it is more likely that Si Thep is the only place in Thailand where large round-relief sculptures of the Surya were made. This could signify the presence of a particular Hindu sect that worshipped the Surya.

Most of the Surya idols in Thailand have been found at Muang Si Thep as previously mentioned. Their forms are similar to those found in the Khmer art and the Champa art, however, are slightly different from other Southeast Asian sites. The Surya's Kirita-makuta has three sides decorated with the large Kranok pattern. Due to a large number of idols found, it can be assumed that worshipping of the Surya was widely practised at Si Thep. The belief in the Sao Ra ideology, which worship Surya as the supreme god, may have also spread into Muang Si Thep.

The two important and most complete Surya sculptures in Thailand, currently on display at Phra Nakhon National Museum in Bangkok (Figures 2-85 and 2-86 refer), are excellent examples that describe the characteristics of the Surya, such as the clothing and jewellery worn.

Both have similar characteristics – being in the straight standing position, wearing close-fitting short robes covering the thighs. The two Surya, however, wear a different crown – either an octagonal crown or a conical crown.

Figure I.3-26 The Surya idol from Muang Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



Figure I.3-27 The Surya idol, excavated in 1992 at the cross-shaped embankment, front of Prang Song Phi Nong entrance, currently on display at Phra Nakhon National Museum in Bangkok



The first Surya wears an octagonal crown decorated with the Kranok Pak Kud pattern. He has a halo attached to back of his head. He wears earrings and a large necklace. The necklace is also similar to those stuccos

decorating the Chula Pra Thon Pagoda depicting the Queen's necklace. The Surya's wearing earrings is related to the Dvaravati culture in Central Thailand.

The second Surya wears a conical crown. He has been found from the excavations in 1992 at the cross-shaped mound, in front of Prang Song Phi Nong. He has a stern facial expression, and more importantly thicker moustache and beard. He wears the same style of earrings and bangle as the Surya wearing the octagonal crown. There is a rope attached to his stomach and curved up to probably the same level as his hands. The rope symbolises the harness, which is a symbol of the Surya. This sculpture has the well-built, muscular and solid body depicting the warrior who holds the reins.

According to the characteristics of both Surya idols, they could be built by local craftsmen around the 6th – 7th Century AD.

In addition to the two Surya sculptures that outstandingly present the Surya's characteristics, there are several incomplete sculptures having similar characteristics to those two. They are currently on display at Phra Nakhon National Museum in Bangkok. The similarities are a round halo at the back of the sculpture head, the face, clothing and jewellery, for example the decorative flower pattern on the hat and earrings style. It is unfortunate that the sculptures' bodies have been severely damaged.

There is an interesting sculpture's head exhibiting at Phra Nakhon National Museum in Bangkok. Its features include wearing an octagonal crown ornamented with a flower pattern; having a halo at the back of its head; and having a face similar to the first Surya sculpture. Presumably, this head could belong to a Surya idol.

Figure I.3-28 The Surya idol found at Pradoo Khok Phra Sub-district, two kilometres outside Muang Si Thep gate in the western direction, currently on display at Phra Nakhon National Museum in Bangkok



Figure I.3-29 The Surya idol from Muang Si Thep, the Information Centre of the Si Thep Historical Park



The influence of the Khmer culture was spread to Central Thailand during the 10th Century AD. The Khmer history records cited that King Suryavarman I conquered the Dvaravati Kingdom in the 10th – 11th Century AD, which was in the same period as the Baphoun – Angkorian art. The Khmer invasion caused a rapid decline of the Dvaravati art at Si Thep.

Examples of the Khmer culture at Si Thep during the 10th – 11th Century AD are Prang Si Thep and Prang Song Phi Nong located at the Inner Town (Muang Nai), and Prang Rue Si located outside the town in the northern direction.

Moreover, artefacts have been discovered e.g., the Shiva Lingams, pieces of the Nandi sculptures and the carved lintel of the Uma-Maheshvara figurine at the small Prang of Prang Song Phi Nong. This indicates that the Shaivism sect of Hinduism was practiced during this period.

Professor Boisselier believed that the Khmer Prasats at Si Thep are of the Khmer art. Their architectural form, especially construction techniques used and the inscriptions in the Khmer script, could be dated around the 10th – 12th Century AD to the Bayon period.⁴⁰

There are three monasteries of the Khmer culture at Si Thep that can be studied their forms. Of which, two are located in the Inner Town area – Prang Si Thep and Prang Song Phi Nong. The other monastery is Prang Rue Si located outside the Inner Town.

The analysis of Khao Klang Nok pagoda

The shape of the Khao Klang Nok pagoda and its layout have been studied by two Thai scholars, Emeritus Professor Santi Leksukum and Associate Professor Chet Tingsunchalee.

Emeritus Professor Leksukum studied the pagoda's shape using the 3D digital system and a comparative analysis with other existing evidence. He presumed that the top part could be a bell-shape pagoda in either: (1) a pot-shape or a bell-shape with curve similar to the Dvaravati stupa (pagoda); or

Associate Professor Tingsanchalee assumed two forms of the pagoda as well. The first form could be a bell-shaped pagoda, similar to Borobudur in Indonesia. The second form could be a tower-shaped pagoda, which is the pagoda with the Ruaen That.

Emeritus Professor Leksukum assumed that Khao Klang Nok base was built with two stacked laterite bases superimposing. The base wall was decorated with replica Prasats in various sizes. It had a staircase on all four sides. The stacked base probably had a roof and could potentially have small pagodas adorned to the roof ridge. These small pagodas could be the subordinating pagodas. The centre of Khao Klang Nok could be the large main pagoda, surrounded by the cloister.

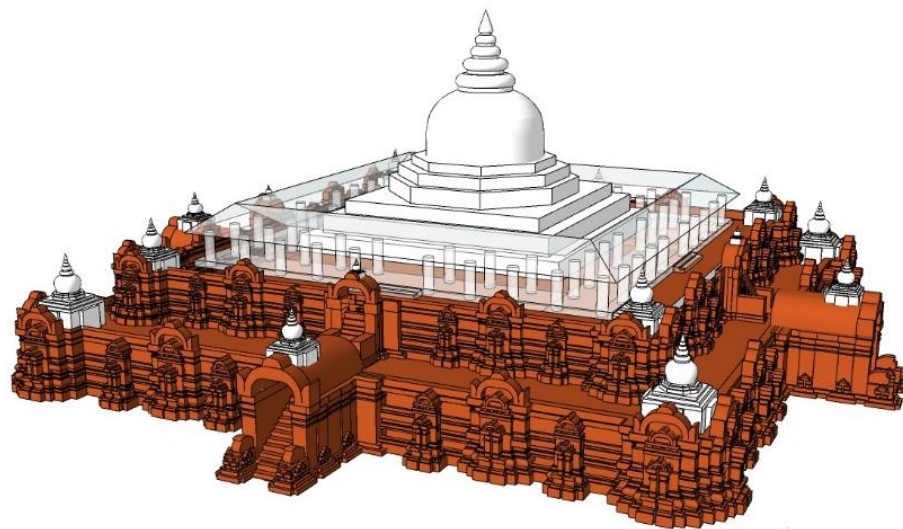
There are two assumptions about the main pagoda. First, if the front staircase was restored to close off the access to the façade to allow the area for enshrining the Buddha statue, the main pagoda could be a pagoda with the Ruaen That and the top pagoda could be in a pot shape. Second, the dome of pagoda could be in a bell shape.

⁴⁰ Jean Boisselier, **La Sculpture en Thaïlande**, p.105.

Khao Klang Nok's architectural form could be in the Dvaravati culture around the 6th – 7th Century AD. This assumption is based on the evidence from archaeological excavations and artworks in the same culture from near and far archaeological sites. The contemporary craftsmanship in the region has also been considered to compare Prasats in the Khmer, Champa and Central Java art from the 6th – 7th Century AD.⁴¹ In addition, the comparative studies of the base layout and the Dvaravati replica pagodas, along with the design and votive tablets found in Central, North-eastern and Southern Thailand, also help determine the form of the main pagoda and the top pagoda that could be in a pot shape.⁴²

Nonetheless, in analysing the evidence excavated by the Fine Arts Department, scholars, particularly Emeritus Professor Leksukum further examined the data on several occasions during the excavations and confirmed that the main pagoda of Khao Klang Nok could possibly be a bell-shaped pagoda. This form is consistent with the evidence of subordinating pagodas that are in a bell shape. Thus, Khao Klang Nok's top pagoda could be a plain bell-shaped pagoda, similar to the top pagoda of Borobudur.

Figure I.3-30 The second form of Khao Klang Nok pagodas, studied by Emeritus Professor Leksukum



Associate Professor Tingsanchalee analysed the form of the base of Khao Klang Nok pagodas by comparing with the pagodas or Thevalai (Hindu temple) in the Indian art. He assumed that the pagodas could have a pattern similar to the early period of the Pala art and the Chola art, as well as the Southern Indian art. Characteristics that are similar the early period of the Pala art are that Khao Klang Nok pagoda could have its own base. The base could be different from the base of the Ruan That, but similar to the Panjara arch in the Southern Indian art in the Chola dynasty. In comparison with the wall-mounted pillars found in the Southern Indian art, it is found that replica Prasats with pillars attached to the wall used for decoration had no deity statues.⁴³

⁴¹ Santi Leksukum, "Presumption the form of Khao Klang Nok, Si Thep Historical Park, Petchabun", **Talk to the ancient Thai craftsmanship**, (Bangkok : Mueang Boran, 2012), pp. 387.

⁴² Ibid, pp. 186-187.

⁴³ Chet Tingsunchali, "Khao Klang Nok and Issues related to Indian architecture", **Muang Boran**, 35(3), 2009, pp. 126.

The detailed comparative studies reveal that the form of this pagoda could be consistent with the Indian art. The base was in the same form as the Dvaravati pagoda base (the Bua Valai base). The Bua Valai base was influenced by the Kumbha-Kalasha building base in the Indian art. The Kumbha-Kalasha base consists of the invented lotus base in the shape of Kumbha (a pot) and fake beams that support large spheres or Valai in the Dvaravati art. By comparison, this style of the base is similar to the building base in the early period of the Pala art.

Further analysis demonstrates that replica pagodas could be influenced by the "Panjara" in the Indian art. The "Panjara" is a decorative model building adorned to the Ruaen That. The Ruaen That had its own base, the building structure and the sloping roof, and was separated from the main Prasat building. This is a unique characteristic of the Southern Indian art.⁴⁴

Nevertheless, some elements do not appear in the Indian art, and could be the local craftsmanship introduced and applied to these elements. These include the replica Prasats that are larger and wider than those in the Indian art. The larger size allows more spaces to include more decorative details such as the Kudu arch.⁴⁵

The form of Khao Klang Nok pagodas displays an influence of the early period of the Pala and Chola art (around the 8th – 9th Century AD). It could have a potentially modest inclusion of the local craftsmanship. Khao Klang Nok pagodas could be dated around the 8th – 9th Century AD.⁴⁶ The top part is assumed to be in either a bell-shaped pagoda, similar to Borobudur in Indonesia, or a tower-shaped pagoda with the Ruaen That.

Summary of the analysis of sculptural forms and elements found at the Khao Thamorratt Cave monastery

The Buddha sculptures from Groups One and Three show the distinctive characteristics of the Dvaravati art from the Central Region of Thailand. These include forms of the Buddha statues in the Vitarka or Dharmachakra Mudra (gesture of Dharma or discussion) position and the front of the robes edge in a U shape. The side of the robes spread out and folded in multi layers. This style is assumably influenced by the Pala art. The Buddha head characterises the Dvaravati art from the mid Dvaravati period. Some Buddha heads could be sculptured by highly skilled craftsmen. These sculptures have some shared features. The face is relatively round and flat. The hair knots are quite large. The eyebrows are joined to each other like wings. The Ushnisha is short and has no radius. These features are classified as the Dvaravati art, generally found at other Dvaravati sites. However, the eyes glance low, and the mouth is proportional, not generally wide like the Dvaravati art. This art form can be determined in the mid Dvaravati period, around the 7th – 9th Century AD. Therefore, it can be said that these sculptures were created around this period. The school of thoughts and beliefs in creating these sculptures at Khao Thamorratt Cave could also reflect the same beliefs found in Central Thailand.

In addition, the Buddha statue positioning in the centre between the Dharmachakra and the stupa is one of the most popular art forms in the Dvaravati period. Also, sculptures of the Buddha statue positioning between the shrines in various sizes as well as votive tablets are also the artwork evidence from the Dvaravati period found at Muang Si Thep.

⁴⁴ Ibid, pp. 121-122.

⁴⁵ Ibid, pp. 126.

⁴⁶ Ibid.

The Bodhisattva sculptures found represent Mahayana Buddhism. Professor Boisselier commented on the Si Thep artwork that it should be classified as the “Si Thep School of Art” (L’*école de Si Tep*). He further described that the Si Thep sculptures have specific characteristics, which represent a combination of the art in Hinduism and Mahayana Buddhism. These characteristics are similar to the Dvaravati, Srivijaya and Lopburi (the Khmer in Thailand) art blended together.⁴⁷ He also determined that the sculptures at Khao Thamorrat Cave were influenced by Mahayana Buddhism and related to the Mahayana sculptures found in Buriram Province, and that could be dated around the 7th – 8th Century AD.⁴⁸

The Bodhisattva characteristics and their composition could be compared with the sculptures at the Ellora Cave No.12 in the Gupta art around the 7th – 8th Century AD. This can further confirm that the sculptures at Khao Thamorrat Cave could be created for worshipping in Mahayana Buddhism.

Age determination of these sculptures by Professor Boisselier has been widely accepted by many scholars. It is because the forms of these sculptures can be compared with the group of Bodhisattva sculptures in the Khmer art from the Prei Khmeng – Kampong Preah period and the group of bronze sculptures in Mahayana Buddhism found at Muang Fai, Lam Plai Mat District, Buriram Province. Similar sculptures have also been found at the Ancient Town of Si Thep. Therefore, it is likely the sculptures’ age could be the period when Mahayana Buddhism was widely spread in the area, which could be around the 7th – 8th Century AD. These sculptures demonstrate that the beliefs in Mahayana Buddhism were accepted at Muang Si Thep after the establishment of the Dvaravati culture.

The same type of sculptures is also found at Khao Klang Nai areas of Muang Si Thep but in the form of small bronze sculptures. Many pieces are the Buddha and Bodhisattva statues, particularly the Maitreya Bodhisattva. These bronze sculptures depict the same characteristics as those found at Khao Thamorrat Cave, such as having a long face and curly hair gathered in a high crown with braided wavy and in layers.

These are significant evidence presenting the forms of sculptures and beliefs of Si Thep people in the 7th – 8th Century AD. The evidence also confirms that Mahayana Buddhism was widely accepted in Muang Si Thep at that time. Further evidence also demonstrates that Mahayana Buddhism co-inhibited with Theravada Buddhism. It could be related to Khao Klang Nok and the cosmological concept that was extensively found in Bengal in India or similar to the Borobudur Temple Compounds in the Central Java art. Khao Klang Nok could be the centre of Mahayana Buddhism in Si Thep, and could be related to Khao Thamorrat Cave, which was likely a Mahayana Buddhist monastery as well.

L.4 The Ancient Town of Si Thep in the Sukhothai – Ayutthaya Period (the 14th – 19th Century AD)

When the Khmer Kingdom deteriorated, simultaneously with the emergence of Sukhothai Kingdom around the 14th Century AD, no evidence about Si Thep have been found. However, evidence about Si Thep is found to be more related to Phetchabun and construction of a pagoda in the Sukhothai art in Phetchabun. This is believed that the centre of the ancient trade route was relocated from Si Thep to the location where Phetchabun Province is currently situated, according to the evidence found from inscriptions from the Sukhothai period and ancient monuments discovered.

Similarly, Si Thep was not mentioned during the Ayutthaya period but Phra Sri Thamorrat was referred. (Thamorrat is the sacred mountain that was significant to the Ancient Town of Si Thep. On the mountain

⁴⁷ Jean Boisselier, **La Sculpture en Thaïlande**, p. 104.

⁴⁸ Jean Boisselier, **La Sculpture en Thaïlande**, p. 106.

top, there is a cave with the Buddha and Bodhisattva sculptures, dated from the 7th – 8th Century AD.) Phra Sri Thamorrat was the ruler who played an important role in the reign of King Naresuan the Great. It is believed that Si Thep was demoted to only the outer district.

I.5 The Ancient Town of Si Thep in the Thonburi and Rattanakosin Periods (the 18th Century AD – 1904)

During the Thonburi period, after King Taksin the Great was able to restore freedom to Thailand, the name of Phra Sri Thamorrat (Boon) reappeared. He was the governor of Si Thep, who joined Phraya Wachiraprakarn to fight in the war to restore independence. After the establishment of Thonburi in 1767AD, Phra Sri Thamorrat was appointed as Phraya Prasert Sawamipak, the Ruler of Si Thep.

During the early Rattanakosin period (1782AD – 1867AD), the position of the Ruler of Si Thep still appeared. At that time the Ruler was Phra Sri Thamorrat (Jui), who was the son of Phraya Prasert Sawamipak. It is assumed that during this period, Si Thep was already moved to a new location in located in Vichianburi District at the present.

During the Rattanakosin period (1782AD to the present), King Rama III issued the order to establish Si Thep as a regional main city and change its name to Vichianburi. Chaibadan and Bua Chum were placed directly under its control. In the reign of King Rama V, the status of Vichianburi was reduced to that of being merely a district of Phetchabun Province. Later on, King Rama VI subsumed Phetchabun Province to become a part of Phitsanulok Province on 1 April 1916. This was chiefly because Phetchabun had a small population at the time.

During the World War II, in 1943 Field Marshal Plaek Phibunsongkhram, the Prime Minister at that time, stated his plans to establish Phetchabun Province as the new capital city of Thailand. The rationale was that Phetchabun is located in the centre of the country. He planned to change Bangkok into a port city, whilst transforming Phetchabun into a metropolitan area and establishing a military base to be used for expelling the Japanese military forces. However, his vision was never implemented. Phetchabun has remained one of the provinces in Thailand.

APPENDIX II

The Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022

Principles and rationales

The Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022 has been developed as the principal guiding document which sets out as an implementation framework to support conservation and development activities at the Si Thep Historical park and its surrounding areas.

On 22 October 2019, the Cabinet agreed with, and supported, the recommendation of the Economic Ministerial Committee concerning measures to enhance Thailand’s cultural competitive capability by increasing the number of tourism destinations to be listed as World Heritage Sites. The recommendation also proposed that the Ministry of Culture and the Ministry of National Resources and Environment explore and support the nomination of the Ancient Town of Si Thep to be registered as a World Heritage tourism site. This proposal is aligned with the economic stimulus measures for the tourism industry. In addition, it is aligned with the 12th National Economic and Social Development Plan 2017 – 2021 in relation to promoting international collaboration and strengthening Thailand’s position in internationally collaborative frameworks.

To drive the World Heritage nomination of the Ancient Town of Si Thep cultural heritage site, a working group has been established to work extensively and collaboratively with relevant government agencies to determine strategies and operational guidelines to reinforce the efforts and co-develop the Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022 (“the management plan”).

The management plan is aligned with Thailand’s 20-year National Strategy, especially with regard to the culture aspect under a portfolio of the Ministry of Culture. The management plan represents the government’s commitments in engaging local communities to bring cultural capital to further their creativity and to build a stable, prosperous and sustainable economy.

The management plan is an important tool to guide a successful drive for the sustainable conservation and development of the Ancient Town of Si Thep and its surrounding areas. It provides guidance, directions and opportunities for all relevant stakeholders to participate in protecting and maintaining the integrity and authenticity of the site as well as developing shared conscience in protection, preservation and sustainable development of the cultural heritage site.

The management plan comprises seven programs focusing on the following priority areas:

1. Academic studies and research support
2. Archaeology and conservation of ancient monuments
3. Land utilisation
4. Public utility and public facilities development
5. Promotion of learning, tourism and public relations
6. Community engagement
7. Natural disaster risk management.

Vision

“The Ancient Town of Si Thep is the Centre of Excellence for the complete and entire Dvaravati culture in Thailand.”

Mission

We will sustainably protect, conserve and develop the Ancient Town of Si Thep in order to maintain its integrity and authenticity as the Dvaravati cultural heritage.

Strategic priorities

Strategic priorities under this management plan include:

1. Advancing implementation of conservation and development activities of the Ancient Town of Si Thep in accordance with the framework for the conservation and development of the Ancient Town of Si Thep 2020 – 2022
2. Thoroughly researching, surveying, exploring, archaeologically excavating and studying community history in order to:
 - build a complete knowledge base regarding the Ancient Town of Si Thep
 - promote conservation and development activities of ancient monuments
 - establish the Centre of Excellence to support research and learning
 - develop the Ancient Town of Si Thep to become an invaluable and quality cultural site for learning and tourism
3. Determining conservation areas and directions to control land utilisation and building construction to be consistent with these priorities for the surrounding areas of the cultural heritage sites as well as activities that are likely to impact ancient monuments and the environment
4. Conserving and developing ancient monuments to ensure that these ancient monuments are sources for research and learning and invaluable and quality cultural sites for learning and tourism
5. Enhancing engagement with the government sector at all levels, the private sector and the general public to:
 - secure support and stronger collaboration at the local level in sustainably conserving and developing the cultural heritage site
 - develop a cultural tourism site to promote local economy and art and craft local production
 - appropriately represent the local way of life.

Objectives

1. To be an effective and efficient tool used for determining how to manage the Ancient Town of Si Thep cultural site in accordance with the Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022
2. To promote collaboration and proactive engagement with the government at all levels and the private sector in conserving and developing the Ancient Town of Si Thep cultural heritage site
3. To guide directions for conservation and development of the Ancient Town of Si Thep and its surrounding areas to achieve conservation and local community sustainability.

Locational areas for conservation under this management plan

This management plan emphasises conservation activities to be implemented in the following three locational areas, including:

1. The Si Thep Historical Park

Areas of the Si Thep Historical Park include the Inner Town (Muang Nai) and the Outer Town (Muang Nok), which are one of the nominated properties. The areas have been registered in the ancient monument registration by the Fine Arts Department, and the registration announcement is indicated in the Royal Thai Government Gazette No.80, Section 29, dated 6 March 1963. The total areas are 474.011 hectares.

The boundary line begins at the north western corner of the town moats located in Ban Bueng Na Chan, heading towards the eastern direction for 3,200 metres in Ban Si Thep Noi areas. The line then travels west for 3,200 metres in Ban Lak Muang and then goes up in the northern direction for 1,800 metres to meet the starting point.

Its buffer zone is shared with Khao Klang Nok ancient monument. The buffer zone is determined by surrounding terrain, and is measured from the nominated property along the waterway and roads not exceeding two kilometres. The total areas of the buffer zone are 2,939.354 hectares.

The buffer zone starts from the Heang Tributary on the west of the Ancient Town of Si Thep heading to the road along the irrigation canal and a creek in the north, then goes along the road within Ban Na Nam Krome village located north of Khao Klang Nok ancient monument, then meets with the Rural Highway No.2275 on the east. The Krok Phi Creek is used as the buffer zone boundaries in the south located in the areas of Ban Si Thep Noi. The boundaries then separate from the Krok Phi Creek in the west at the corner mark of the Title Deeds No.4445 to the corner mark of the Title Deeds No.4395 and the road along the irrigation canal, and finish at the Heang Tributary in the west in the areas of Ban Lak Muang.

2. Khao Klang Nok ancient monument

The total areas of 10.144 hectares have been registered as Khao Klang Nok ancient monument. These areas include significant areas where Khao Klang Nok is located. Khao Klang Nok is a key ancient monument that symbolises the religious cosmology. It has three subordinating pagodas on each of the four sides. Khao Klang Nok ancient monument shares the buffer zone with the Ancient Town of Si Thep.

3. Khao Thamorrat Cave ancient monument

Khao Thamorrat Cave ancient monument is located in the Khao Thamorrat National Reserved Forest. Its total areas are 382.320 hectares, with the boundaries of the site being along the foothills of Khao Thamorrat. All areas are in Khok Sa-ard Sub-district.

The buffer zone of Khao Thamorrat Cave ancient monument has been determined and measured from the foothills of Khao Thamorrat to be not exceeding two kilometres (2,000 metres). The buffer zone areas are 1,048.696 hectares. The boundaries line along surrounding terrain, roads and waterways along the foothills.

The buffer zone in the northern direction starts from the Takhro Creek travelling to the east towards the Title Deeds No.38284, then turns south to the Title Deeds No.34497 and the Rural Highway No.2016. It then goes through south of Khao Thamorrat towards the Sub-oob Canal travelling south to north. The west

of Khao Thamorratt begins at the corner mark of the Title Deeds No.4486/3 and heads towards the corner mark of the Title Deeds No.1214/50, which is located next to the Takhro Creek. All areas are the land reformed areas for agriculture in Khok Sa-ard Sub-district.

Seven programs under the Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022

- 1. Academic studies and research support programs** focusing on archaeology, history and other relevant fields of studies, for example conservation, curation and historical landscape

Action plan

- Continue to support academic research and studies to be undertaken in accordance with process, procedures and criteria specified for each study field. Findings from the research and studies will be utilised to expand a knowledge base particularly focusing on how to enhance the value of cultural heritage sites and sustainably conserve cultural heritage sites. The Centre of Excellence will be established to provide further educational services and widely share collection of knowledge developed.
- Conduct studies and research in archaeology, history and other related fields, for example conservation, curation and historical landscape. Integrated knowledge will be utilised to build and further expand a knowledge base about the Ancient Town of Si Thep cultural heritage site and its value.
- Analyse and assess data and information focusing on historical significance as well as other data relevant to conservation of ancient monuments, such as layouts, forms, architectural components, engineering structures, causes of ancient monument deterioration and evaluation of value and suitability for developing a conservation and development plan.
- Survey, explore and archaeologically excavate ancient monuments.
- Conduct research and collate data and information about local history of surrounding communities.

Programs

- 1.1 Human settlements and archaeological and historical development study of the Ancient Town of Si Thep program
 - 1.2 Development of the cultural heritage database of the Si Thep Historical Park program
 - 1.3 Archaeological and historical study of Khao Klang Nok program
 - 1.4 Archaeological and historical study of archaeological sites around Khao Thamorratt program
 - 1.5 Archaeological and historical study of archaeological sites within the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorratt program.
- 2. Archaeology and conservation of ancient monuments programs** to be implemented in accordance with the Fine Arts Department's criteria for conservation of ancient monuments. This is to ensure academic accuracy; maintain ancient monuments' integrity and authenticity; and hold their values as art and cultural learning sites. The implementation will be undertaken following the guidelines stated in the

Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amendment (No.2) B.E.2535 (1992) and the Fine Arts Department's Regulation on Ancient Monument Conservation, B.E.2528 (1985).

Action plan

- Develop a database system designed to collect and manage archaeological data and information throughout various stages of past and present archaeological projects implemented by the Si Thep Historical Park. Data will be utilised to:
 - assess feasibility and suitability for conservation and development activities at ancient monuments
 - design an archaeological and conservation program for each ancient monument
 - survey and explore layout of ancient monuments
 - archaeologically excavate ancient monuments
 - research and analyse data related to ancient monuments to identify appropriate conservation approaches, which are:
 - *fundamental conservation approach* includes ongoing maintenance of ancient monuments regardless of their restoration progress, upkeep, cleaning, weed removal, tree pruning, effective hazard control, basic repairing of ancient monuments based on their original materials and methodologies used, and stabilising the structure of ancient monuments. This approach will prevent further or minimise deterioration of ancient monuments and will not physically impact ancient monuments.
 - *advanced conservation approach* involves more complex conservation activities that will require integrated knowledge in archaeology, history and other relevant fields to conserve ancient monuments as nationally cultural heritage sites. Selecting suitable conservation activities and levels of work required depend on individual circumstances and factors. However, activities include, for example deterioration prevention, preservation, stabilisation, structural modelling, restoration, rebuilding and repurposing.
- Assess suitability and value of each ancient monument at the Ancient Town of Si Thep for appropriate implementation of conservation and development activities to ensure that the Ancient Town of Si Thep become the Centre of Excellence for the Dvaravati culture and a cultural tourism site.
- Prioritise and design an archaeological and conservation plan for each ancient monument based on physical characteristics of ancient monuments, correlated data within a group of ancient monuments and risk factors, regarding particularly ancient monument looting in each area.
- Develop a plan to promote the Ancient Town of Si Thep and the Si Thep Historical Park to become the Centre of Excellence and an outstanding and invaluable cultural tourism site presenting unique features of the Dvaravati ancient town with beautiful landscape.
- Clearly identify conservation areas to effectively manage the Ancient Town of Si Thep and its surrounding areas to maintain their outstanding features of the ancient town.
- Promote collaboration and engagement with local communities and simultaneously improve quality of life of local people residing in the areas through community conservation activities implemented at the Si Thep Historical Park.

Programs

- 2.1 Conservation and development of the Si Thep Historical Park program
 - 2.2 Conservation and development of Khao Klang Nok ancient monument program
 - 2.3 Conservation and restoration of Khao Klang Nok's subordinating pagodas and development of Khao Klang Nok monastery's integrity of cosmological components program
 - 2.4 Creation and installation of the Buddha and Bodhisattva statue replicas to their original state at Khao Thamorrat Cave ancient monument program
 - 2.5 Conservation and development of archaeological sites around Khao Thamorrat program (including creating and re-establishing replica heads of Buddha and Bodhisattva statues at Khao Thamorrat Cave ancient monument)
 - 2.6 Conservation and development of archaeological sites in the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program
 - 2.7 Conservation, development and restoration of original irrigation system of the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat program
- 3. Land utilisation programs** involving determination of the main conservation areas and land management within the Si Thep Historical Park in accordance with the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amendment (No.2) B.E.2535 (1992) and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017) being effective in the areas of Si Thep District. Land utilisation around the Si Thep Historical Park within 2,000 metres (two kilometres) and the height of buildings have been regulated under the laws in order to protect the value of the Ancient Town of Si Thep.

Action plan

- Determine land utilisation plan for appropriate conservation and development activities within specified areas, including:
 - *Ancient monument areas* are the strict conservation or reserve areas where archaeological and historical evidence has been found. These areas include the Inner Town (Muang Nai), the Outer Town (Muang Nok), Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument – the Nominated Property. Determining and appropriately managing the areas will prevent illegal looting activities at ancient monuments. Also, any plans involving area management around ancient monuments include, for example accelerating academic and study work, undertaking archaeological excavation and conservation activities at ancient monuments, improving infrastructures and facilities, retaining and recovering the environment, and establishing visitor facilities designed to offer innovative visitor infrastructure experiences at the Ancient Town of Si Thep. Such plans will have a significant impact to these ancient monuments.
 - *Art and cultural conservation areas* are the areas around the Si Thep Historical Park or key ancient monuments. These areas can be classified as the buffer zone of 2,939.354 hectares in

total. The buffer zone which is measured along the waterways and roads but not exceeding two kilometres from the Nominated Property. Integrated land management will be required to support collaborative conservation efforts with communities within the areas, including land utilisation restrictions and building control. Building design and height are restricted and must be consistent with surrounding landscape.

- *Residential areas* are classified as the conservation controlled areas. These areas include the areas around the Si Thep Historical Park, that could be either within or outside the art and cultural conservation areas, where local communities have been located. Determining the residential areas will prevent inappropriate land utilisation in the future. It will also support community management and promote appropriate integrated land management activities within these areas as well as collaboration with relevant stakeholders.

Land utilisation activities	Nominated Property areas	Buffer zone areas
1. Landscape levelling ¹	Strictly prohibited ^(a)	Permitted
2. Landscape modification ²	Strictly prohibited ^(a)	Permitted
3. Temporary structures ³	Prohibited ^(b)	Permitted
4. Small-sized buildings ⁴	Prohibited ^(b)	Permitted
5. Medium-sized buildings ⁵	Prohibited ^(b)	Permitted
6. Large-sized buildings ⁶	Prohibited ^(b)	Strictly prohibited ^(a)
7. Agricultural activities ⁷	Permitted	Permitted
8. Commercial and industrial activities ⁸	Prohibited ^(b)	Prohibited ^(b)
9. Land ownership ⁹	Prohibited ^(b)	Permitted

Explanatory note for land utilisation activities:

¹ *Landscape levelling refers to land levelling operations that refer to activities to level the land not exceeding 50 centimetres below the surface by digging, scrapping, ploughing and drilling of the field surface. Land levelling also includes activities to remove ground-covered vegetation for the agricultural and other purposes, except for the archaeological studies purpose.*

² *Landscape modification refers to activities to modify the original field surface and landscape exceeding 50 centimetres below the original surface by any means that can change the landscape height and pattern for the agricultural or other purposes, except for the archaeological studies purpose.*

³ *Temporary structures refer to provisions of facilities or buildings that are not permanently built and are designed for temporary use and easy to demolish or remove. Areas of such temporary structure should not be larger than 30 square metres, and the height from the ground level to the top of the roof should not exceed two metres. Materials used for building temporary structures should be found locally and should be appropriate and consistent with surrounding landscape. Examples of temporary structures are recreational sheds and food and drinks stalls.*

⁴ *Small-sized buildings refer to structures or buildings that are permanently built on the land size*

not exceeding 520 square metres with the height from the ground level to the top of the roof not exceeding 12 metres. The building design and materials used should present local characteristics to preserve the local architectural and community identity to ensure visitors' impression.

⁵ *Medium-sized buildings refer to structures or buildings that are permanently built on the land size not exceeding 500 square metres with the height from the ground level to the top of the roof not exceeding 15 metres. The building design and materials used should present local characteristics. However, the building may be larger than other buildings in the areas. Considerations should be given to location and design of the buildings that may impact original scenery of local communities.*

⁶ *Large-sized buildings refer to buildings or parts of the buildings built on the land size exceeding 100 square metres with the height exceeding 35 metres. The buildings should be located from the land boundary line at least the building's height in distance.*

⁷ *Agricultural activities refer to any activities as defined in the agricultural related legislations and activities related to agriculture such as land for dehydrating agricultural produce and food processing factories.*

⁸ *Commercial and industrial activities refer to any activities excluding activities related to agriculture and residence:*

- *Commercial activities include activities of commerce undertaken for monetary gain or benefits, such as selling commodities. Commercial activities exclude small-scale retailing and tourism management related activities that support conservation of archaeological sites, ancient monuments and surrounding environment, for example temporary or mobile stalls selling general goods, food or drinks.*
- *Industrial activities include activities of manufacturing and production by processing raw materials processing, assembling parts by a machine with capacity greater than five horse power, inventory, tools, large machinery, for example a sawmill, a rice mill and a warehouse. Industrial activities exclude the household products industry and handicraft.*

⁹ *Land ownership refers to owning land in any of these forms of established land tenure such as Land Title Deed, Nor Sor.2, Nor Sor.3 Kor, Sor Tor Kor, Sor Khor and Sor Por Kor. Land ownership is also recognised through land lease contracts and land utilisation permits affecting ownership or rights to legally utilise the land.*

Remarks:

^(a) *“Strictly prohibited” refers to prohibition with no exemptions. However, such land utilisation activity can be revoked if new archaeological evidence is found or a consideration and permission from the responsible government agencies and local administration is given under the law.*

^(b) *“Prohibited” refers to prohibition that may be revoked in the case that a consideration and permission from the responsible agencies is given under the law.*

- *Develop a management and conservation plan for the areas where each ancient monument is located.*
- *In the case that existing buildings impacting ancient monuments, plan for structure relocation to ensure*

ancient monuments are protected, preserved and conserved.

- Improve architectural landscape within the areas where ancient monuments are located in order to improve overall environment of the Ancient Town of Si Thep.
- Build cultural, social and economic security of local communities.

Programs

- 3.1 Revision of the Master Plan, management plan and conservation measures of the Ancient Town of Si Thep program
- 3.2 Land exploration, compulsory land acquisition of Khao Klang Nok ancient monument areas and compensation for financial loss program
- 3.3 Development of Dvaravati Si Thep organic agriculture within the Si Thep Historical Park program
- 4. Public utility and public facilities development programs** emphasising conservation and development activities that support the development of area linkage between the Inner Town (Muang Nai) and the Outer Town (Muang Nok) within the Si Thep Historical Park and its surrounding areas. The activities should focus on maintaining the ancient town's values in archaeology, history, scenery and environment. Examples are development of utilities and facilities that will be utilised to support conservation and community activities in each area.

Action plan

- Develop basic utilities and facilities within the Si Thep Historical Park to support educational and learning services and administration and management of the Si Thep Historical Park. Utilities and facilities should be in good conditions at all time.
- Restore the irrigation system and the catchment area near the eastern moats in order to be a water source for consumption and utilisation within the Si Thep Historical Park and by surrounding communities.
- Improve roads, paths and walking tracks within, and overall scenery around, the Ancient Town of Si Thep, to enhance accessibility to and around the Ancient Town of Si Thep.

Programs

- 4.1 Development of basic infrastructure and facilities within the Si Thep Historical Park program
- 4.2 Removal and rebuilding of the Si Thep Historical Park office (outside the park areas) program
- 4.3 Restoration of the irrigation system and catchment area around the Ancient Town of Si Thep moats program
- 4.4 Expansion of the power and emergency power systems within the Si Thep Historical Park program
- 4.5 Road construction and development of bicycle paths within the Si Thep Historical Park program
- 4.6 Construction of service area for a cafeteria and a souvenir shop (outside the park areas) program

- 5. Promotion of learning, tourism and public relations programs** highlighting and establishing the learning centre focusing on the art and cultural heritage of the Ancient Town of Si Thep, sharing knowledge and promoting learning about locally-based art and cultural heritage, traditional knowledge and local wisdom. Cultural investment will benefit local populations and continue efforts to sustainably develop and strengthen local economy, society and communities.

Action plan

- Design activities to promote learning, tourism and public relations and disseminate learnings through tourism at cultural heritage sites of the Ancient Town of Si Thep, including ancient monuments within the Si Thep Historical Park and other locations such as Khao Thamorratt, Khao Thamorratt Cave ancient monument and local communities. The activities will focus on:
 - developing tourism destination based on local wisdom and way of life
 - establishing a highly quality art and cultural learning centre
 - utilise the existing cultural capital to further develop tourism related products and services to generate income for the local people and communities to strengthen communities, societal institutions and cultural capital.
- Improve and develop physical features of the tourism destination and learning site, for example:
 - maintenance of the Si Thep Historical Park and ancient monuments to ensure cleanliness and beauty of the areas as well as suitability of the Ancient Town of Si Thep to become the Centre of Excellence and tourism destination
 - improve and develop scenery around ancient monuments and service areas.
- Establish self-learning exhibitions for tourists, for example exhibitions about the Si Thep Historical Park and significant ancient monuments, rotated exhibitions, outdoor exhibitions, display posters and models.
- Support tourism related services in the areas near the Si Thep Historical Park, for example community-based homestay accommodations where tourists can learn local ways of life.

Programs

5.1 Establishment of a visitors information centre program

5.2 Establishment of permanent exhibition and media on knowledge and information of the Ancient Town of Si Thep program

5.3 Improvement of historical landscape of the Ancient Town of Si Thep areas program

5.4 Meeting and training program, including:

5.4.1 Development of public relations signages and media

5.4.2 Co-design of sub-programs at the sub-district and village levels

- 6. Community engagement programs** to engage local people to participate in appropriate conservation and development activities; raise awareness and understanding in conservation and development of art and cultural heritage of local communities; and create community pride in protecting and continuing to maintain and develop their communities.

Action plan

- Effectively and efficiently strengthen capability and capacity of local communities around the Ancient Town of Si Thep in producing art and craft products such as weaving traditional fabric, Bencharong porcelain, bedding and mattresses. This can be achieved by:
 - promoting and supporting introduction of cultural capital in manufacturing souvenirs featuring ancient monuments, antiques and art objects that present identity and local wisdom
 - adding economic value by creating culturally related services for tourists
 - providing participation opportunities for local people by allocating and setting up suitable areas for displaying and trading community products in a cooperative form or as the Ancient Town of Si Thep community group.
- Engage with local people, local administration or relevant government agencies to participate in conservation and development activities for sustainability of the Si Thep Historical Park by:
 - promoting ceremonies and events to celebrate local traditions, for example the Chao Pho Si Thep worshipping ceremony, the rice mathupayas stirring tradition, the Visakha triple circumambulation ritual at Khao Klang Nok ancient monument, the Songkran festival and the tradition of performing merit on the Buddhist Lent Day, in order to carry on traditions and the beautiful Thai culture. The ceremonies and events should be aligned with the scope of conserving and developing ancient monuments, and should not damage a peaceful landscape of, or devalue, the Ancient Town of Si Thep
 - raising awareness and knowledge in conservation of ancient monuments and the Ancient Town of Si Thep
 - supporting community engagement in maintaining integrity and authenticity of the Ancient Town of Si Thep
 - disseminating historical information about the Ancient Town of Si Thep to communities and the public in general.
- Encourage schools and educational institutes to access and utilise the Si Thep Historical Park as the Centre of Excellence, for example excursions by boy and girl scouts and Red Cross youth camping, including promoting joint activities between schools and the Si Thep Historical Park and providing facilities and security for school activities.

Programs

6.1 Program for the progression of the (Draft) plan for the development of a framework and plan to:

- raise the awareness of the value of the site
 - engagement of communities and local residents in the conservation and development of the site leading to best conservation practices.
- 6.2 The Visakhapurana Me Bucha program including the Visakha triple circumambulation ritual at the 1,000 years stupa, Khao Klang Nok ancient monument
- 6.3 Training and increasing knowledge for local communities program
- 6.4 The Ancient Town of Si Thep volunteering program
- 6.5 Development of a cultural tourism site at Khao Thamorratt program
- 6.6 Establishment of entity, organisation or collaborative volunteer group program, in accordance with the (Draft) management plan of the Ancient Town of Si Thep.
- 7. Natural disaster risk management programs** outlining directions and strategies to respond to natural disaster events that may occur in the areas of the Ancient Town of Si Thep as well as to assess, manage and mitigate risks as per the action plan below.

Action plan

- Assess and monitor possible risks of four primary hazards that are likely to impact the Ancient Town of Si Thep:

- *Flooding*

Areas along Pa Sak River in south of Phetchabun Province, where the Ancient Town of Si Thep is located, are in a low to medium flood risk zone, according to the Water Crisis Prevention Centre, the Department of Water Resource. The Ancient Town of Si Thep is in the valley connecting with the Central Plains and mountains in the Northern and South-Eastern Thailand. The medium risk areas experienced one to four floods in every 12 years. Whilst in some high risk areas, five to eight floods occurred in every 12 years.

The flooding events around the Ancient Town of Si Thep are river floods, which see water from the North overflowing into the Central Plains. Flooding events usually occur in August – September each year with a shorter flooding period than those occurring in the lower Central Plains. The powerful overflow can seriously damage and cause destruction to unstable buildings and structures. Flood preparedness should emphasise the development of the ancient monuments and archaeological sites database. This will assist with restoration activities after flooding events.

- *Drought*

Data from the Water Crisis Prevention Centre, the Department of Water Resource shows that the areas in south of Phetchabun Province, including Si Thep and some parts of Vichienburi Districts, had a medium probability of drought risk with three to four droughts occurred every five years; and had a high drought risk with five droughts occurred every five years. It can be said that these areas are likely to be impacted by drought every year. A study is needed to monitor underground water

levels and water movement and to examine its impacts on soil capacity to hold the weight of ancient monuments or archaeological sites. The study findings can be utilised to prevent leaning, sinking and collapsing, and controlling the humidity, of the ancient monuments. Nonetheless, a study of drought impacts on the Ancient Town of Si Thep has not yet been undertaken.

- *Earthquakes*

North of Phetchabun Province is Khao Kho Ridge where the Phetchabun active fault lines. A study by the Department of Mineral Resources reveals that areas around the Phetchabun active fault are at high risk of being affected by future earthquakes. The level of earthquake damage may vary. High intensity earthquakes can cause damage to structures and buildings that are not built to withstand intense shaking and possible flying, heavy objects. Other damage as a result of extreme earthquakes can include cracks appearing in walls and ceiling collapses.

However, in the south of Phetchabun Province, where the Ancient Town of Si Thep is located, there are minimal reported impacts by earthquakes. Earthquakes have been felt but not powerful enough to cause serious harm to the ancient monuments. However, the ancient monuments in the archaeological sites are considered fragile due to age-related deterioration. Restoration and improvement stability of the ancient monuments should be considered to minimise damage caused by an earthquake. In the event of a surface fault occurring, destruction of the ancient monuments can be more severe than expected. Consequently, detection and monitoring of the active fault must be performed. Also, the record of ancient monuments' architectural details and management of ancient monuments' database must be implemented to analyse the extent of damage by an earthquake, and then, possible for restoration approaches.

- *Bushfires*

According to data from the Forest Fire Control Office, the Forest Protection and Fire Control Division, the Department of National Parks, Wildlife and Plant Conservation, north of Phetchabun Province, where Khao Kho Ridge is located, has been identified as a bushfire high risk area. The Ancient Town of Si Thep, which is situated in the southern part of the province, however, is less impacted by bushfires. It is more likely to be affected by smoke and ash hazard causing blackening on ancient monuments. Removing smoke stains from the ancient monuments is possible but time consuming and costly. There are no reports of bushfire impacts to the Ancient Town of Si Thep. An increasing trend in bushfires has been observed, therefore, preparedness planning for bushfire response and recovery should be implemented.

- Assess and monitor possible vulnerabilities that may impact physical components of the Ancient Town of Si Thep:

- *Climate change*

Climate change probably has an impact on frequencies and intensity of flash flooding and drought in the areas of the Ancient Town of Si Thep as this cultural heritage site is located in the rural area where numbers of local population and visitors remain relatively low. As the impacts of climate change tend to be more extreme globally, it is projected that residential areas around the Ancient Town of Si Thep

are likely to be at a higher risk particularly if the areas are expanded or more activities are implemented in the areas.

- *Oil drilling projects*

Geographically, Phetchabun Province has a large number of oil deposits scattered underground in vast areas, particularly in Si Thep District. Onshore explorations have been implemented, and oil concessions have been awarded in areas near the Ancient Town of Si Thep. One of the oil drilling projects planned to construct drilling rigs in the concession areas located between the Ancient Town of Si Thep and Khao Thamorrat. This location is significant as its landscape and visual amenity values connecting with nominated properties are recognised. Although the project was suspended after the Ancient Town of Si Thep was accepted to the tentative list of the World Heritage, economic benefits of rich natural resources may outweigh impacts to the Ancient Town of Si Thep, and that similar projects may be implemented in the future.

Having an oil rig structure obvious in the scenery will lessen universal value of the Ancient Town of Si Thep, particularly its authenticity and integrity. In addition, drilling will probably damage archaeological artefacts that are underground in the areas. When a drought event occurs, oil drilling and extraction may impact underground water level causing the ground collapse which is likely to affect stability of the foundation of ancient monuments in the Ancient Town of Si Thep.

- *Area management by relevant agencies*

Clear roles of each relevant agency in integrated area management are yet to be clarified. A number of personnel of agencies responsible for conservation and promotion of culture are not sufficient in handling, managing and mitigating risks impacting the Ancient Town of Si Thep. These may be factors contributing to limited capacity to be rapidly responsive to natural disaster events.

Based on the natural disaster statistics in Phetchabun Province mentioned above and the potential vulnerabilities, there is a probability that natural disaster impacts to the cultural heritage site could be more severe. The area around Khao Kho mountain ranges, north of Phetchabun Province, tends to be at a higher risk of being affected by natural disasters. Si Thep District where the Ancient Town of Si Thep is located, on the other hand, is in a lower risk area – categorised as Level 1 a small-scaled disaster area as defined in the National Disaster Prevention and Mitigation Plan 2010 – 2014. Natural disasters or disaster events occurring in this area are usually of a small scale. An executive officer of a local administration organisation and the District Chief Officer can authorise declaration of disaster area and take appropriate measures to respond to an event. Measures to minimise impacts of natural disasters at the Ancient Town of Si Thep are designed to prevent, prepare, respond to and recover from disasters, however, the main focus is on preparatory measures to ensure effective response, recovery and resilience if a natural disaster event happens,

- Prevention and preparedness measures

- *Policy and planning level*

- Expand the ancient monument registration area to cover the area with archaeological prospect and/or expand the Si Thep Historical Park to cover all areas in the World Heritage nomination.

- Revise the Unitary Town Plan of Phetchabun Province by declaring the area of the Ancient Town of Si Thep and all areas in the World Heritage nomination the cultural heritage conservation area.
- Due to its significance at the national level and potentially at the global level once being accepted into the World Heritage registration list, specify the Ancient Town of Si Thep to be a specific or a special area requiring the implementation of an integrated approach under the national preventative and responsive national disaster management and risk mitigation plan regardless of its small-scaled disaster area category.
- Develop a specific layout for conservation within Si Thep District area.
- Regulate local by-laws and regulations for controlling construction and responding to risks of the four primary hazards.
- Control construction and changes that could impact flowing of the Pa Sak River especially the upstream area before entering the Ancient Town of Si Thep.
- *Locational level*
 - Revise and implement the Master Plan of conservation and development of the Ancient of Si Thep to ensure consistency with and support the World Heritage nomination of the Ancient Town of Si Thep.
 - Determine land utilisation of the Ancient Town of Si Thep and surrounding areas.
 - Assess and improve the public utility structure that blocks water flows and/or drainages to minimise a risk of flash flooding from the Pa Sak River.
 - Survey, improve and construct (if required) evacuation paths within and around the Ancient Town of Si Thep in the case of emergency evacuation.
 - Research and study behavioural changes of natural disasters impacting the Ancient Town of Si Thep, for example Khao Kho fault and bushfires in Phetchabun Province.
 - Develop a database to store information about ancient monuments in the Ancient Town of Si Thep.
 - Survey and explore conditions of ancient monuments and improve stability of ancient monuments in a poor condition.
 - Deliver activities that promote collaboration between communities and relevant agencies and raise awareness regarding protection, preservation, conservation and management of the Ancient Town of Si Thep.
- *Preparation for daily readiness and monitoring* involves maintenance activities implemented by agencies that are responsible for managing the Ancient Town of Si Thep, including:
 - Regularly repair, maintain and clean the town moats to effectively drain and discharge water
 - Explore and record information about sizes and forms of the town moats. This information is to be used when operating maintenance of the town moats to remain their authenticity
 - Dredge the town moats as required as they become shallow.
 - Regularly maintain and clean ancient reservoirs.
 - Develop a map demonstrating risks and a list of valuable government assets including artefacts (if any) in the case of emergency evacuation.
 - Develop a monitoring plan to examine conditions of physical elements of the Ancient Town of Si Thep.
 - Conduct evacuation drills and exercise in the case of natural disaster events with personnel and relevant stakeholders on a regular basis and in accordance with an evacuation plan.

- Provide training and/or professional development opportunities concerning protection, preservation, conservation and management of the Ancient Town of Si Thep.
- Response measures
 - *Emergency evacuation and immediate assistance*
 - Establish a common place to be used for situation monitoring at the Si Thep Historical Park or other agreed locations owned by relevant stakeholders.
 - Appoint officers to closely monitor situations and conditions of ancient monuments located in the areas identified in a risk map.
 - If possible, assess the extent and type of damage during a natural disaster event in order to plan for urgent restoration.
 - Develop an evacuation plan and conduct evacuation drills for relocating valuable government-owned assets.
 - Identify an evacuation assembly for congregating in the event of an emergency evacuation and a secure storage facility to store significant artefacts of the Ancient Town of Si Thep.
 - Prepare diesel-powered generators to be used as a back up to temporarily generate emergency electricity at the Si Thep Historical Park.
 - *Appointing local Disaster Management Committee members and establishing procedures to respond to an event when the emergency is declared, according to guidance of the Department of Disaster Prevention and Mitigation.* Current arrangements for the Ancient Town of Si Thep identify the District Chief Officer to act as a District Incident Commander responsible for Level 1 a small-scaled disaster area. However, if the Ancient Town of Si Thep is registered as the World Heritage site, agencies responsible for managing the Ancient Town of Si Thep should also partake in the local Disaster Management Committee. This will facilitate the function to report damage to the World Heritage Committee.
 - *Developing a directory of emergency contact details* containing officers' name, agency, address and phone number, and disseminate to relevant agencies and communities located in the Ancient Town of Si Thep areas.
- Recovery measures
 - *Assessment of the extent and type of damage* to the cultural heritage is to be conducted within 72 hours after a disaster event. This will allow emergency crews to immediately respond to the disaster event, and agencies responsible for the Ancient Town of Si Thep to prepare for a damage assessment plan and recover and collect pieces of ancient monuments or artefacts scattered as a result of the disaster event. However, timeframe for accessing the area to assess the extent of damage is subject to the situation. In the case that emergency crews are required to operate in the Ancient Town of Si Thep area, conservation officers or specialists should also involve in the operations. Preparation for damage assessment includes:
 - Plan for an initial / immediate assessment and develop a damage assessment form to be used by a working group to assess the extent of damage in the affected areas
 - Appoint officials with a good understanding about the area to be navigators for the damage assessment working group
 - Establish a safe place to store and conserve pieces of ancient monuments or artefacts recovered and collected during the area assessment
 - Prepare essential equipment for initial conservation to be used when assessing damage in the affected areas

- Assess and analyse the extent and type of damage, including its cause. Findings from the analysis and comparative studies of conditions of ancient monuments before and after a disaster event will be used to determine conservation approaches and identify the real cause of damage.
- Staged recovery arrangements
 - In the case of severe damage occurred, consider urgency and prioritise appropriate restoration required accordingly.
 - Allow visitors to visit the Ancient Town of Si Thep after assessment of damage is complete. Determine and implement safety measures while restoring ancient monuments and visitors' access is allowed.
 - Develop a monitoring plan concerning restoration of damaged ancient monuments.

Programs

7.1 Natural disaster risk monitoring program

7.2 Natural disaster risk impact monitoring program

7.3 Disaster preparedness program

7.4 Disaster impact mitigation and response program

The Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022

Detailed plans	Implementation timeframe			Responsible agencies
	2020	2021	2022	
1. Academic studies and research support programs 1.1 Human settlement and archaeological and historical development study of the Ancient Town of Si Thep program 1.2 Development of the cultural heritage database of the Si Thep Historical Park program 1.3 Archaeological and historical study of Khao Klang Nok program 1.4 Archaeological and historical study of archaeological sites around Khao Thamorrat program 1.5 Archaeological and historical study of archaeological sites within the linkage area between Mueang Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department
2. Archaeology and conservation of ancient monuments programs 2.1 Conservation and development of the Si Thep Historical Park program 2.2 Conservation and development of Khao Klang Nok ancient monument program 2.3 Conservation and restoration of Khao Klang Nok’s subordinating pagodas and development of Khao Klang Nok monastery’s integrity of cosmological components program 2.4 Creation and installation of the Buddha and Bodhisattva statue replicas to their original state at Khao Thamorrat Cave ancient monument program 2.5 Conservation and development of archaeological sites around Khao Thamorrat program 2.6 Conservation and development of archaeological sites in the linkage area between Mueang Si Thep, Khao Klang Nok and Khao Thamorrat program 2.7 Conservation, development and restoration of original irrigation system of the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department
3. Land utilisation programs 3.1 Revision of the Master Plan, management plan and conservation measures of the Ancient Town of Si Thep program 3.2 Land exploration, compulsory land acquisition of Khao Klang Nok ancient monument areas and compensation for financial loss program 3.3 Development of Dvaravati Si Thep organic agriculture within the Si Thep Historical Park program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

Detailed plans	Implementation timeframe			Responsible agencies
	2020	2021	2022	
<p>4. Public utilities and public facilities development programs</p> <p>4.1 Development of basic infrastructure and facilities within the Si Thep Historical Park program</p> <p>4.2 Removal and construction of the Si Thep Historical Park office (outside the park areas) program</p> <p>4.3 Restoration of the irrigation system and catchment area around the Ancient Town of Si Thep moats program</p> <p>4.4 Expansion of the power and emergency power systems within the Si Thep Historical Park program</p> <p>4.5 Road construction and development of bicycle paths within the Si Thep Historical Park program</p> <p>4.6 Construction of service area for a cafeteria and a souvenir shop (outside the park areas) program</p>				<p>The Fine Arts Department</p> <p>The Si Thep Sub-district Administration Office</p> <p>The Khao Sa-ard Sub-district Municipality</p>
<p>5. Support to learning, tourism and public relations programs</p> <p>5.1 Establishment of a visitors information centre program</p> <p>5.2 Establishment of permanent exhibition and media on knowledge and information of the Ancient Town of Si Thep program</p> <p>5.3 Improvement of historical landscape of the Ancient Town of Si Thep areas program</p> <p>5.4 Meeting and training program:</p> <ul style="list-style-type: none"> o Development of public relations signages and media o Co-design of sub-programs at the sub-district and village levels 				<p>The Fine Arts Department</p> <p>The Si Thep Sub-district Administration Office</p> <p>The Khao Sa-ard Sub-district Municipality</p>
<p>6. Community engagement programs</p> <p>6.1 Program for the progression of the (Draft) plan for the development of a framework and plan to:</p> <ul style="list-style-type: none"> o raise the awareness of the value of the site; and o engagement of communities and local residents in the conservation and development of the site leading to best conservation practices <p>6.2 The Visakhapurana Me Bucha program including the Visakha triple circumambulation ritual at the 1,000 years stupa, Khao Klang Nok ancient monument</p> <p>6.3 Training and increasing knowledge for local communities program</p> <p>6.4 The Ancient Town of Si Thep volunteering program</p> <p>6.5 Development of cultural tourism site at Khao Thamorratt program</p> <p>6.6 Establishment of entity or organisation or collaborative volunteer group program, in accordance with the (Draft) management plan of the Ancient Town of Si Thep</p>				<p>The Fine Arts Department</p> <p>The Si Thep Sub-district Administration Office</p> <p>The Khao Sa-ard Sub-district Municipality</p>

Detailed plans	Implementation timeframe			Responsible agencies
	2020	2021	2022	
7. Natural disaster risk management programs 7.1 Natural disaster risk monitoring program 7.2 Natural disaster risk impact monitoring program 7.3 Disaster preparedness program 7.4 Disaster impact mitigation and response program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

Local residents in the area have opportunities to co-design the plan for community engagement, involvement and collaboration. To achieve this, it is crucial for the locals to be aware of, and understand, the rationale and significance of determining the extents of the conservation area. It will also increase an understanding by the locals of the benefits and opportunities in managing the area such as tourism related services to tourists and cultural product manufacturing. The plan emphasises conservation in the following areas:

- The *forest areas around Khao Thamorrat* are a significant origin of beliefs and faith in naturalism. These areas are related to Khao Thamorrat Cave ancient monument. The area also has scenery landscape values. Conservation and management of the area to retain their values in nature is, therefore, necessary in order to ensure their continued linkage with the cultures and connections with the Ancient Town of Si Thep. The forest areas are protected under the existing National Reserved Forest Act. Deforestation is prohibited, however, collecting tree branches and forest products is permitted for traditional utilisation and consumption only. Construction of any building structures and utilities system, and implementation of any activities, within the areas is also prohibited. Prohibition of such activities in these forest areas minimises impacts on the ecosystems in order to maintain the original ecosystems and biodiversity.
- The *community areas around Khao Thamorrat* have potential to be developed to support the growing tourism industry in the area. However, strategic directions and plans are required to control development. Local by-laws and regulations determine the areas where it is prohibited to construct, modify or alter some types of buildings for different utilisation purposes. Building control and land utilisation rules need to be consistent with the cultural landscape identity of the site.
- The *agricultural areas around Khao Thamorrat in the buffer zone* are protected under the Agricultural Land Reform Act, B.E.2518. Permission is strictly required to undertake agricultural activities. Considerations may be given for public utility projects, but not for others that could potentially have an impact on land utilisation such as the construction of large sized buildings.

1. Community involvement plan to support and increase awareness about the value of the site

This plan will enhance the understanding of local people, communities and stakeholders of the values of the site. This will contribute to knowledge development and a shared understanding about the value of the site as well as knowledge about collaborative protection and conservation initiatives that can be further disseminated to the broader community.

2. Plan for collaboration of communities and local people in conservation and development of the site

By focusing on the site area and with the collaboration of local districts, communities, people and networks, the promotion of integrated directions in conservation and development will be realised for the site. This will contribute to development of the plans and implementation plans within a collaborative framework. Active collaboration will drive, and support practical implementation of, the (Draft) framework and plans.

The signing of the MoU on collaborative conservation of the cultural world heritage site, the Ancient Town of Si Thep marks a new milestone in integrated collaboration and partnerships between local people and the following responsible government agencies in the area of the Ancient Town of Si Thep:

- The Office of Natural Resources and Environmental Policy and Planning
- The Fine Arts Department

- Si Thep Sub-district Administration Office
- Khok Sa-ard Sub-district Municipality.

3. Community participation plan in monitoring, assessment and evaluation

Community participation in monitoring and evaluation activities is consistent with the Master Plan outlined in the National Strategies to increase the capability of local communities in development, self-sustainability and self-management. Communities in the focused areas will be involved in an efficient learning process about development. Strength-based systems will be utilised in order to enhance the capability of the local communities. They will emphasise the participation of all sectors and opportunities for local communities to lead the management of development programs. A new advanced database will be developed. The database will support accurate data and information collection and analysis. Utilisation of such data will help local people and communities to make informed decisions in co-designing local community development plans with the responsible agencies. It will also support local people and communities in monitoring, assessing and evaluating the development and conservation activities implemented for the site. The participatory process demonstrates community involvement and collaboration with local administration organisation, government agencies, state enterprises and organisations in the site area.

The management plan on conservation and increasing the area value through community engagement

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
1. Community involvement plan to support and increase awareness about the value of the site				
(1) Establishing a database and integrated data collaboratively collected within the area				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Silpakorn University Locally-based educational institutes
(2) Supporting locally-based research in the conservation of cultural heritage				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Locally-based educational institutes Locally-based Thailand Research Fund
(3) Developing curriculum about the Si Thep cultural heritage				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Locally-based educational institutes Khok Sa-ard Sub-district Administration Office

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
				Si Thep Sub-district Administration Office
(4) Repatriating or facilitating returns of significant artefacts from Muang Si Thep, that are currently in the national and overseas collections, to display at the Ancient Town of Si Thep				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Ministry of Foreign Affairs Locally-based educational institutes Provincial Cultural Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office
(5) Establishing a local museum and information centre for distributing and communicating messages, and delivering collaborative activities to raise awareness of the site value				The Fine Arts Department
2. Plan for collaboration of communities and local people in conservation and development of the site				
(1) Establishing a Memorandum of Understanding in collaboration with central government, local districts and communities in				The Office of Natural Resources and Environmental Policy and Planning

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
conservation and development				<p>The Fine Arts Department</p> <p>The Si Thep Historical Park</p> <p>Local District Office</p> <p>District Administration Office</p> <p>Provincial and District Cultural Offices</p> <p>Provincial Public Works and Town Planning Office</p> <p>Khok Sa-ard Sub-district Administration Office</p> <p>Si Thep Sub-district Administration Office</p>
(2) Co-designing with communities a conservation and historical cultural restoration plan, as part of the overall local conservation plan				<p>The Office of Natural Resources and Environmental Policy and Planning</p> <p>The Fine Arts Department</p> <p>Khok Sa-ard Sub-district Administration Office</p> <p>Si Thep Sub-district Administration Office</p> <p>Provincial and District Cultural Offices</p> <p>Local District Office</p> <p>Provincial Public Works and Town Planning Office</p>

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
(3) Collaboratively improving the environment in accordance with area management directions in the service, learning and facilities extents				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(4) Establishing area or information service centres in the districts				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park Temples Locally-based educational institutes
(5) Improving footpaths, walking tracks and road signs around the Khao Thamorratt area				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(6) Providing training for local tour guides, volunteers and resource persons in local communities				The Fine Arts Department The Si Thep Historical Park Provincial Tourism and Sports Office District Cultural Office Educational institutes in the province and districts

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
(7) Developing community based and local plans for waste management systems and conserving the environment within the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Provincial Office of National Resources and Environment
(8) Developing community statues and local by-laws concerning conservation and collaborative environmental management of the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Civil society networks Community organisations
(9) Establishing a learning centre to provide training about local artwork and the Si Thep School of Art, which presents the value of the site				Khok Sa-ard Sub-district Municipality Si Thep Sub-district Administration Office The Si Thep Historical Park Silpakorn University
(10) Supporting creative thinking in designing activities and communications of activities and venues as well as the development of souvenirs, handicrafts and				Silpakorn University Province and locally-based educational institutes The Fine Arts Department Community networks

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
creative design work in the site areas				The private sector network
(11) Promoting the local economy through bicycle tourism				Provincial Tourism and Sports Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office District Cultural Office District Community Development Office
3. Community participation plan in monitoring, assessment and evaluation				
(1) Developing a suite of conservation and management manuals for different conservation activities to support monitoring, assessment and evaluations				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department ICOMOS Thailand Educational institutes in the area Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Local District Office

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
<p>(2) Establishing the centre for Si Thep conservation and management. The centre will link with the database system and work to support delivery of plans and programs in the area. It will also have technological and communication systems installed for monitoring, assessment and evaluation.</p>				<p>The Office of Natural Resources and Environmental Policy and Planning</p> <p>The Fine Arts Department</p> <p>Provincial and District Local Administration Offices</p> <p>The Si Thep Historical Park</p> <p>Khok Sa-ard Sub-district Administration Office</p> <p>Si Thep Sub-district Administration Office</p>
<p>(3) Forming a locally-based council in the form of a committee focusing on conservation, development and management of the cultural heritage site. The council representatives will be involved in monitoring and assessments.</p>				<p>The Office of Natural Resources and Environmental Policy and Planning</p> <p>The Fine Arts Department</p> <p>The Si Thep Historical Park</p> <p>Local District Office</p> <p>Provincial and District Local Administration Offices</p> <p>District Cultural Office</p> <p>Khok Sa-ard Sub-district Administration Office</p> <p>Si Thep Sub-district Administration Office</p> <p>Educational institutes in the area</p>

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
				Community organisations Provincial Natural Resources and Environment Office Provincial Agricultural Land Reform Office

Expected outcomes

1. The Ancient Town of Si Thep and its associated areas will be conserved and developed in accordance with the Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022.
2. Positive collaboration between the government and private sectors and the public to sustainably conserve and develop the Ancient Town of Si Thep in order to maintain its integrity and authenticity will be achieved and led to improved awareness and conscience in continuous preservation, conservation and development of the nationally cultural heritage regardless of changes or various circumstances in the future.
3. Local economy and learning will be sustainably promoted through a growing tourism industry around the Ancient Town of Si Thep and its associated areas, and tourism destinations will be sustainably developed to showcase local wisdom and community’s way of life.

APPENDIX III

**THE MEMORANDUM OF UNDERSTANDING OF COOPERATION BETWEEN THE
RELEVANT ORGANIZATION ON CULTURAL HERITAGE PRESERVATION OF THE
ANCIENT TOWN OF SI THEP**



MEMORANDUM OF COOPERATION

BETWEEN

THE OFFICE OF POLICY AND PLANNING FOR NATURAL RESOURCE AND ENVIRONMENT,

THE FINE ARTS DEPARTMENT,

PHETCHABUN PROVINCE,

SI THEP DISTRICT

SI THEP SUBDISTRICT ADMINISTRATIVE ORGANIZATION

AND

KOK SA-ARD SUBDISTRICT MUNICIPALITY

ON

CULTURAL HERITAGE PRESERVATION OF ANCIENT TOWN OF SI THEP



This Memorandum of Cooperation is made on the 11th day of January, 2020 between the **Office of Natural Resource and Environment Policy and Planning**, (hereinafter called “**ONEP**”), represented by its Secretary-General, *Ms. Raweewan Bhuridej* having its principal office at 118/1 Tipco Tower II, Rama 6 Road, Phayathai, Bangkok, of the one part, the **Fine Arts Department** (hereinafter called “**FAD**”), represented by its Director-General, *Mr. Prateep Phengtago*, having its principal office at 1 Na Phrathat Road, Phranakorn, Bangkok, of the one part, **Phetchabun Province** (hereinafter called “**PNB**”), represented by its Governor, *Mr. Krit Khong-Mueang*, having its principal office at Phetchabun City Hall, Mueang district, Phetchabun, of the one part, **Si Thep District** (hereinafter called “**STD**”), represented by its District Chief Officer, *Mr. Sahachai Jamprasitskul*, having its principal office at District Office of Si Thep, Saraburi - Lomsak Road, Srakruad sub-district, Si Thep district, Phetchabun, of the one part, **Si Thep Subdistrict Administrative Organization**, (hereinafter called “**SI THEP SAO**”), represented by its Chief-Executive, *Mr. Sumret Sukporkah*, having its principal office at 199 moo 15, Si Thep district, Phetchabun, of the one part and **Kok Sa-ard Subdistrict Municipality** (hereinafter called “**KOK SA-ARD SM**”), represented by its Mayor, *Mr. Permkhet Chatarupa*, having its principal office at 122 moo 3, Kok Sa-ard subdistrict, Si Thep district, Phetchabun, of the other part.

All of the parties have realized the importance of cooperation between each other in the conservation and development of the Ancient City of Si Thep, Si Thep District, Phetchabun Province and also agreed to prepare a Memorandum of Cooperation on the implementation of the cooperation in the mutual support of all parties, whereby it is agreed as follows:

Article 1. Have agreed to establish guidelines and scope of cooperation between ONEP, FAD, PNB, STD, SI THEP SAO and KOK SA-ARD SM to support and jointly preserve, develop and maintain the authenticity and the integrity of cultural heritage sites in the Ancient City of Si Thep.

Article 2. Also agreed to form the committee or committees, as appropriate, in which the committee will consist of representatives from each party to perform various activities under the framework of this memorandum of cooperation.

Article 3 ...

Article 3. All of the parties have agreed to jointly conduct various activities related to the preservation of cultural heritage within the vicinity of Ancient City of Si Thep. All of the parties will provide each other's with information and personnel to achieve objective of submitting the cultural heritage of Ancient City of Si Thep to present on the World Heritage List.

Article 4. ONEP, FAD, PNB, STD, SI THEP SAO and KOK SA-ARD SM have agreed to jointly implement this Memorandum of Cooperation on the preservation of cultural heritage in the Ancient City of Si Thep continuously since the 11th day of January, 2021, which is the day that all parties have jointly signed this Memorandum of Cooperation and shall enter into force upon the signing date thereafter.

Article 5. If one of the parties wishes to terminate, amend or add any additional term in this Memorandum of Cooperation, the relevant party shall notify the other parties thereof in writing. All parties will discuss the termination, amendment and addition as appropriate.

This Memorandum of Cooperation shall be prepared with six originals in Thai and English. All text are being equally authentic. In case of divergence of interpretation, the Thai text shall prevail. All parties have read and understood all details in this Memorandum of Cooperation and have hereto appended their respective signatures and affixed their seals (if any) in the presence of witnesses and kept one copy each.

IN WITNESS WHEREOF, the undersigned, being duly authorized thereto, have signed this Memorandum of Cooperation.

ON BEHALF OF
The Office of Natural Resources and
Environmental Policy and Planning



Ms. Rawewan Bhuridej
Secretary-General

ON BEHALF OF
The Fine Arts Department



Mr. Prateep Phengtago
Director-General

ON BEHALF OF
Phetchabun Province



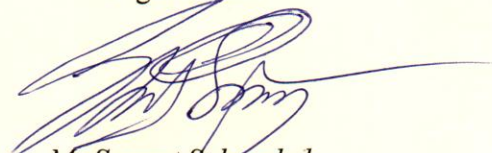
Mr. Krit Khong-Mueang
Governor

ON BEHALF OF
Si Thep District



Mr. Sahachai Jamprasitskul
District Chief Officer

ON BEHALF OF
Si Thep Subdistrict Administrative
Organization



Mr. Sumret Sukporkah
Chief-Executive

ON BEHALF OF
Kok Sa-ard Subdistrict Municipality



Mr. Permphet Chatarupa
Mayor



บันทึกข้อตกลงความร่วมมือว่าด้วยการอนุรักษ์มรดกทางวัฒนธรรมเมืองโบราณศรีเทพ

ระหว่าง

สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม

กรมศิลปากร

จังหวัดเพชรบูรณ์

อำเภอศรีเทพ

องค์การบริหารส่วนตำบลศรีเทพ

เทศบาลตำบลโคกสะอาด



บันทึกข้อตกลงฉบับนี้ทำขึ้น ณ ที่ว่าการอำเภอศรีเทพ จังหวัดเพชรบูรณ์ เมื่อวันที่ ๑๑ เดือนมกราคม พ.ศ. ๒๕๖๔ ระหว่าง สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม โดย นางรวีวรรณ ภูริเดช เลขาธิการสำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม ตั้งอยู่เลขที่ ๑๑๘/๑ อาคารทิปโก้ ทาวเวอร์ ๒ ชั้นที่ ๘ ถนนพระราม ๖ แขวงพญาไท เขตพญาไท กรุงเทพฯ ๑๐๔๐๐ เป็นผู้มีอำนาจกระทำการในนามสำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “สผ.” ฝ่ายหนึ่ง กรมศิลปากร โดย นายประทีป เฟ็งตะโก อธิบดีกรมศิลปากร ตั้งอยู่เลขที่ ๑ ถนนหน้าพระธาตุ แขวงพระบรมมหาราชวัง เขตพระนคร กรุงเทพฯ ๑๐๒๐๐ เป็นผู้มีอำนาจกระทำการในนามกรมศิลปากร ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “กศก.” ฝ่ายหนึ่ง จังหวัดเพชรบูรณ์ โดย นายกฤษณ์ คงเมือง ผู้ว่าราชการจังหวัดเพชรบูรณ์ ตั้งอยู่ที่ ศาลากลางจังหวัดเพชรบูรณ์ อำเภอเมือง จังหวัดเพชรบูรณ์ ๖๗๐๐๐ เป็นผู้มีอำนาจกระทำการในนามจังหวัดเพชรบูรณ์ ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “พช.” ฝ่ายหนึ่ง อำเภอศรีเทพ โดย นายสหชัย แจ่มประสิทธิ์สกุล นายอำเภอศรีเทพ ตั้งอยู่ที่ ที่ว่าการอำเภอศรีเทพ ถนนสระบุรี - หล่มสัก ตำบลสระกรวด อำเภอศรีเทพ จังหวัดเพชรบูรณ์ ๖๗๑๗๐ เป็นผู้มีอำนาจกระทำการในนามอำเภอศรีเทพ ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “อ.ศรีเทพ” ฝ่ายหนึ่ง องค์การปกครองส่วนท้องถิ่น อำเภอศรีเทพ จังหวัดเพชรบูรณ์ ประกอบด้วยองค์การบริหารส่วนตำบลศรีเทพ โดย นายสำเริง สุขพ้อค้ำ นายกององค์การบริหารส่วนตำบลศรีเทพ ตั้งอยู่ที่องค์การบริหารส่วนตำบลศรีเทพ ตำบลศรีเทพ อำเภอศรีเทพ จังหวัดเพชรบูรณ์ ๖๗๑๗๐ ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “อบต. ศรีเทพ” ฝ่ายหนึ่ง และเทศบาลตำบลโคกสะอาด โดย นายเพิ่มเขต ชาตะรุปะ นายกเทศมนตรีตำบลโคกสะอาด ตั้งอยู่ที่เทศบาลตำบลโคกสะอาด ตำบลโคกสะอาด อำเภอศรีเทพ จังหวัดเพชรบูรณ์ ๖๗๑๗๐ ซึ่งต่อไปในบันทึกข้อตกลงเรียกว่า “ทต.โคกสะอาด” ฝ่ายหนึ่ง

ทั้งหกฝ่ายได้ตระหนักถึงความสำคัญของความร่วมมือระหว่างกันในการอนุรักษ์พัฒนาเมืองโบราณศรีเทพ อำเภอศรีเทพ จังหวัดเพชรบูรณ์ เพื่อนำสู่การเสนอขึ้นบัญชีมรดกโลก จึงได้ตกลงร่วมกันจัดทำบันทึกข้อตกลงในการดำเนินงานเพื่อให้เกิดความร่วมมือในการสนับสนุนซึ่งกันและกันของทั้งหกฝ่าย โดยมีรายละเอียดดังต่อไปนี้

ข้อ ๑. สผ. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ตกลงที่จะกำหนดแนวทางและขอบเขตความร่วมมือในการสนับสนุนและร่วมกันอนุรักษ์ พัฒนา รักษาไว้ซึ่งความเป็นของแท้และดั้งเดิมตลอดจนความครบถ้วนสมบูรณ์ของแหล่งมรดกทางวัฒนธรรมในพื้นที่เมืองโบราณศรีเทพ

ข้อ ๒. สผ. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ตกลงร่วมกันที่จะจัดตั้งคณะทำงานขึ้นมาคณะหนึ่งหรือหลายคณะตามความเหมาะสม ซึ่งคณะทำงานจะประกอบด้วยผู้แทนจากแต่ละฝ่ายเป็นองค์ประกอบ โดยคณะทำงานที่จัดตั้งขึ้นมานั้นเพื่อวางแผนการดำเนินกิจกรรมต่าง ๆ ภายใต้กรอบบันทึกข้อตกลงความร่วมมือฉบับนี้

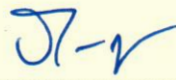
ข้อ ๓. สม. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ตกลงร่วมกัน เป็นผู้ดำเนินการจัดกิจกรรมต่าง ๆ ที่เกี่ยวกับการอนุรักษ์มรดกทางวัฒนธรรมในพื้นที่เมืองโบราณศรีเทพ โดยจะสนับสนุนด้านข้อมูล บุคลากร ซึ่งกันและกัน รวมทั้งให้ความร่วมมือในการดำเนินการเพื่อให้บรรลุวัตถุประสงค์ของการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ สู่อการนำเสนอขึ้นบัญชีมรดกโลก


ข้อ ๔. สม. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ตกลงร่วมกันดำเนินการตามบันทึกข้อตกลงความร่วมมือว่าด้วยการอนุรักษ์มรดกทางวัฒนธรรมเมืองโบราณศรีเทพ ฉบับนี้อย่างต่อเนื่อง นับตั้งแต่วันที่ ๑๑ เดือนมกราคม พ.ศ. ๒๕๖๔ ซึ่งเป็นวันที่ สม. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ได้ร่วมกันลงนามในบันทึกข้อตกลงฉบับนี้ และให้ถือว่าบันทึกข้อตกลงฉบับนี้มีผลใช้บังคับตั้งแต่วันที่ทั้งหกฝ่ายได้ลงนามร่วมกันเป็นต้นไป

ข้อ ๕. ในกรณีที่ฝ่ายหนึ่งฝ่ายใดประสงค์จะยกเลิก แก้ไข เปลี่ยนแปลง หรือเพิ่มเติมเงื่อนไข รายละเอียดในบันทึกข้อตกลงความร่วมมือฉบับนี้ ให้ฝ่ายที่มีความประสงค์ทำหนังสือแจ้งไปยังทั้งห้าฝ่าย และทั้งหกฝ่ายจะทำการหารือร่วมกันในการยกเลิก แก้ไข เปลี่ยนแปลง หรือเพิ่มเติมเงื่อนไขรายละเอียดตามความเหมาะสม บันทึกข้อตกลงนี้ทำขึ้นเป็นหกฉบับเป็นภาษาไทยและภาษาอังกฤษ มีข้อความถูกต้องตรงกันทุกประการ และในกรณีที่มีปัญหาในการตีความให้ถือฉบับภาษาไทยเป็นที่สุด ผู้แทนทั้งหกฝ่ายได้อ่าน รับทราบ และทำความเข้าใจเงื่อนไขในบันทึกข้อตกลงฉบับนี้โดยตลอด เห็นว่าถูกต้องตรงตามความประสงค์ และเพื่อเป็นหลักฐานแห่งการนี้ ผู้แทนที่มีอำนาจทั้งหกฝ่ายจึงได้ลงลายมือชื่อพร้อมประทับตรา (ถ้ามี) ไว้เป็นสำคัญ และเก็บไว้ฝ่ายละหนึ่งฉบับ

สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม


กรมศิลปากร


(ลงชื่อ) 
(นางรวีวรรณ ภูริเดช)
เลขาธิการสำนักงานนโยบายและแผน
ทรัพยากรธรรมชาติและสิ่งแวดล้อม

(ลงชื่อ) 
(นายประทีป เพ็งตะโก)
อธิบดีกรมศิลปากร

จังหวัดเพชรบูรณ์

อำเภอศรีเทพ


(ลงชื่อ) 
(นายกฤษณ์ คงเมือง)
ผู้ว่าราชการจังหวัดเพชรบูรณ์

(ลงชื่อ) 
(นายสหชัย แจ่มประสิทธิ์สกุล)
นายอำเภอศรีเทพ

องค์การบริหารส่วนตำบลศรีเทพ

เทศบาลตำบลโคกสะอาด

(ลงชื่อ) 
(นายสำเริง สุขพ้อคำ)
นายกองค์การบริหารส่วนตำบลศรีเทพ

(ลงชื่อ) 
(นายเพิ่มเขต ชาตะรูปะ)
นายกเทศมนตรีตำบลโคกสะอาด