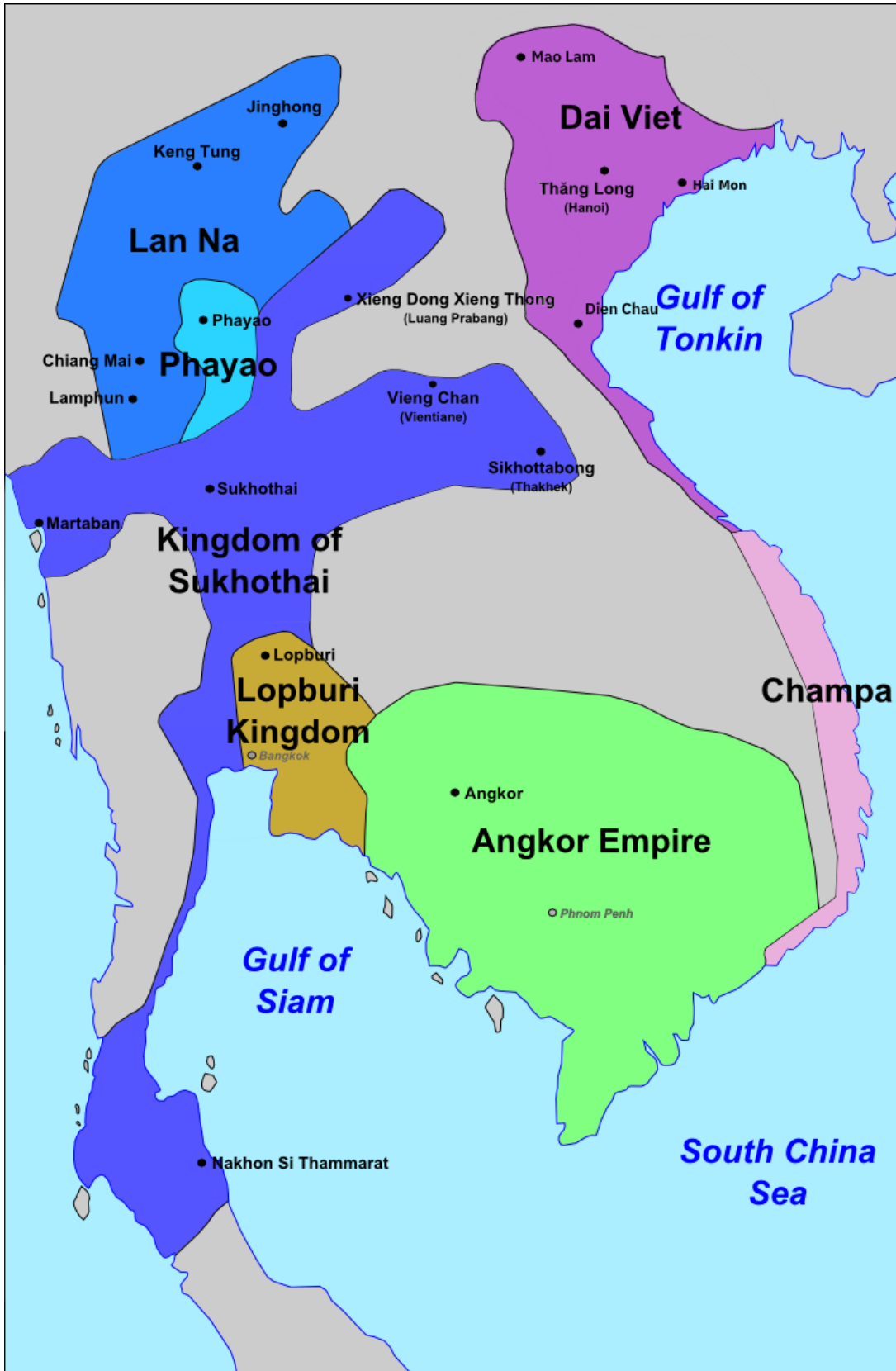


SUKHOTHAI PERIOD BE 18 TH TO 20 TH CENTURY

MAP



HISTORY

Origins

Around 1700, Sukhothai saw the emergence of a Khmer-style town, later evolving into a pivotal Thai state. Located approximately fifty kilometers north, Sri Sajanalaya, which later became Si Satchanalai, played a significant role in Sukhothai politics. Under Lavo control, Khmer-speaking people constructed enduring monuments in Sukhothai, such as the Ta Pha Daeng Shrine, Wat Phra Phai Luang, and Wat Si Sawai, still present in the Sukhothai Historical Park.

The migration of Tai peoples into Mainland Southeast Asia occurred gradually between the 8th and 10th centuries. Prior to Sukhothai's rise, various Tai kingdoms thrived in the northern highlands, including Ngoenyang (Chiang Saen) and Chiang Hung (Jinghong, China).

In 1781 BE, a transformative event unfolded when Central Thai people rebelled against the Sukhodaya governor, led by Pho Khun Bang Klang Hao, establishing Sukhothai as an independent Thai state. This marked a pivotal moment for the Tai peoples, and Sukhothai remained a center of Tai power until the late 14th century. Ruling under the regnal name Si Inthrathit, Bang Klang Hao established the Phra Ruang dynasty, expanding Sukhothai's influence to the surrounding cities, covering the entire upper Chao Phraya River valley.

Expansion under Ram Khamhaeng the Great

Following Si Inthrathit's death in 1813 BE, his son Ban Mueang succeeded him. Subsequently, Ban Mueang's brother, Ram Khamhaeng the Great, further expanded Sukhothai's borders. Ram Khamhaeng's conquests included the subjugation of Suvarnabhumi and Tambralinga to the south, adopting Theravada Buddhism as the state religion. To the north, he placed Phrae and Muang Sua under tribute, while assisting the Mon people in their rebellion against Pagan control to the west.

Ram Khamhaeng's era witnessed the invention of the Sukhothai script in 1826 BE and the establishment of relations with Yuan China. Trade missions to China thrived, with the renowned export being the sangkhalok ware, marking a unique period in Thai history for producing Chinese-style ceramics.

Decline and Tributary Status

By the 14th century, Sukhothai controlled the Chao Phraya plain, yet it began to decline after Ram Khamhaeng's death. Tributary states broke away rapidly, and by 1892 BE, Sukhothai succumbed to Ayutthaya's invasion, becoming a tributary state. The center of power shifted to Song Khwae (present-day Phitsanulok), and by 1921 BE, Sukhothai submitted to Ayutthaya as a vassal state.

Under successive rulers, Sukhothai further diminished, with northern and Lao kingdoms gaining independence. In 1981 BE, Ayutthaya installed its own ruler, ending Sukhothai's independent kingdom status.

Annexation and Further Influence

Under tributary status, Sukhothai's former territories, known as "mueang nuea," were ruled by local aristocrats under Ayutthaya's influence. During the 15th and 16th centuries, Sukhothai's influence persisted as it culturally and politically merged with Ayutthaya. Sukhothai nobles played key roles in Ayutthayan affairs, with Portuguese traders referring to them as "twin states."

Former Sukhothai territories became a battleground during the Ayutthaya-Lan Na War (1999–2017 BE), with Sukhothai briefly rebelling in 2005 BE. In 2091 BE, Maha Chakkraphat appointed a noble from the Sukhothai clan as leader in Phitsanulok, maintaining historical ties. Despite wars with the Burmese, Sukhothai's legacy endured, with the ruins preserved as the Sukhothai Historical Park, designated a World Heritage Site since 1991.

KAMPHAENG PHET

The inception of Buddha images in Kamphaeng Phet city is traced back to the Sukhothai period, around the 18th to 19th Buddhist century. These revered artifacts are crafted from diverse materials, including herb (clay mixed with herbal substances), Chin Ngern (lead mixed with tin), and terracotta. His Majesty King Rama VI acknowledged the city's reputation for hosting auspicious Buddha images, miraculous occurrences, and protective qualities, noting its resilience against weapons and other adversities. However, the city has faced threats due to the actions of amulet diggers and those deceived by misguided intentions.

The famed Buddha amulets from the Kamphaeng Phet city crypt are collectively known as follows:

Phra Phim Kru Muang Kamphaeng Phet (Chakangrao):

- This group encompasses Phra Phim named after their distinctive shapes (e.g., Phra Kamphaeng Med Khanun, Phra Kamphaeng Phlu Chiep).
- Some are named based on the number of amulets embedded in the print (e.g., Phra Kamphaeng Ha Roi).
- Others are identified by the name of the arch covering the Buddha image (e.g., Phra Kamphaeng Sum Kor).
- Originating from numerous ancient crypts, including Wat Phra Kaew, Wat Phra That, Wat Phra Non, Wat Phra Si Iriyabot Kru, Wat Yai Abbot Kru, Wat Awat Noi, among others.

Phra Phim Kru Nakhon Chum (Thung Setthi):

- This group includes amulets named after their specific shapes (e.g., Phra Kamphaeng Med Khanun, Phra Kamphaeng Phlu Chiep).

- Varieties like Phra Kamphaeng Sum Kor, Phra Nang Kamphaeng, Phra Yod Khunphon, and more.
- These amulets originate from diverse crypts, including Wat Phra Borommathat, Chedi Klang Thung Kru, Sum Kor Kru, Ban Setthi Kru, and others.

BUDDHA REPRESENTATIONS

Phra Buddha Chinnaraj

The venerable "Phra Buddha Chinnarat" boasts an impressive age of 663 years, endearingly referred to by the locals in Phitsanulok as "Phra Phuttha Chinnarat." This revered statue is housed in the esteemed temple, Phra Sri Mahathat Woramahawihan, or Wat Yai, situated along Phuttha Bucha Road in Nai Mueang Subdistrict, on the eastern bank of the Nan River.



With historical roots tracing back to the skilled artisans of Si Satchanalai city and Hariphunchai city, "Phra Buddha Chinnarat" assumes the Maravichai posture, featuring dimensions crafted with precision. The lap spans 5 cubits, 1 span, and 5 inches, while its majestic height reaches 7 cubits.

This sacred image was crafted during the city's construction and the establishment of Wat Phra Si Rattana Mahathat in 1900, a testament to the royal initiative of the Sukhothai monarch reigning at that time.

Following its enshrinement, replicas of "Phra Buddha Chinnarat" were diligently created and disseminated to the people and soldiers for worship, originating from the main temple. The revered statue is believed to possess profound power and virtue, symbolizing victory, success, fame, luck, popularity, honor, and serving as a safeguard against all dangers and malevolent forces.



Phra Buddha Chinnasi

At present, Phra Buddha Chinnasi is located in the main ubosot at Wat Bowonniwet Ratchaworawihan, Bangkok. According to the Annal on the Northern Cities, Phra Buddha Chinnasi was commissioned along with Phra Buddha Chinnarat, and Phra Si Satsada by Phaya Li Thai around 1357.

It was first located in the north vihara of Wat Phra Si Rattana Mahathat in Phitsanulok until the early Rattanakosin period. In 1829, Somdet Phra Bowonmahasak Polasep proceeded to move the Buddha statue to the portico behind the ubosot at Wat Bowonniwet. In 1849 CE, the Buddha statue was moved by Wachirayan Bhikkhu, who

would later reign as King Mongkut (King Rama IV), to the front hall of the ubosot. It was placed in front of Phra Buddha Suwannakhet.

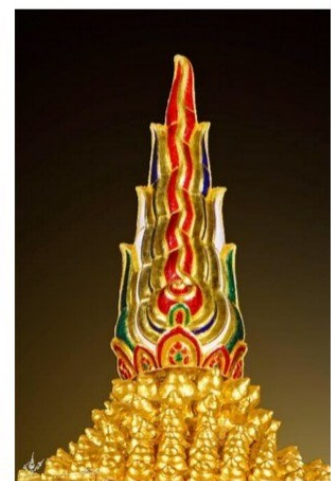
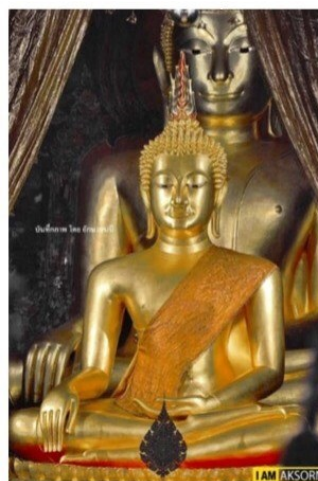


According to Wachirayan Bhikkhu's order, the ushnisha or the Buddha's crown of hair of the Buddha statue was newly plated with gold, while the eyes and the urna were decorated with diamonds, and the entire statue was newly gilded. In 1851, the King commissioned that the ushnisha was newly gilded, and enamelled with colours.

The Buddha statue was decorated with a nine-tiered umbrella, a piece of shoulder cloth, a pair of decorative metal trees in gold and silver. In 1855, the king commissioned a stand for the Buddha statue made of bronze, gilded with gold. The Buddha statue itself was also again gilded. The king ordered a 5-day royal celebration on

this occasion. Then, in 1866, upon the King's return from paying his respect to Phra Buddha Chinnarat, the King commissioned another celebration. This time, the King granted a jade ring to decorate the Buddha's thumb, and donated 50 chang's worth of money.

Later in 1891, King Chulalongkorn (King Rama V) ordered the re-gilding of the Buddha statue, and a celebration along with the celebration of the renovation of the monastery which was also completed according to the king's commission. During the royal procession on the occasion of the coronation of King Vajiravudh (King Rama VI), the King paid respect to Phra Buddha Chinnasi, and granted a pair of golden and silver tree for decoration. After the king's death, the king's ashes were stored in the pedestal of Phra Buddha Chinnasi. Moreover, Wat Bowanniwet was subsequently made the temple of King Rama VI. It could not have been more clear that the kings of Chakri dynasty bestowed their ardent faith in this Buddha statue. Additionally, the enamelled top knot of Phra Buddha Chinnasi is changed yearly on the royal Kathin event or the annual robe-offering ceremony granted by the king, until the present day.



Phra Buddha Chinnasi is a bronze statue, in the earth-witness gesture. It is measured 2.80 metres from one knee to another, and 3.72 metres in height. It was made according to

Sukhothai style of art by the craftsmanship of Phitsanulok school. It is considered to belong to the category of Phra Buddha Chinnarat. The characteristics that are special to this type include having an oval-shaped face, the body being more chubby than that of Sukhothai type, the four fingers being of an even length.



The name of the Buddha statue is a combination of two words—China and Siha, which means that one who is triumphant like the lion. The name is to convey the greatness of Buddha. These particular characteristics as well as its long history has drawn great attention, especially of the kings who were traditionally the patron of Buddhism. Consequently, Phra Buddha Chinnasi



became a popular choice for the creation of religious objects in many forms, for example replicas statue, or amulets with the image of this particular model.

AMULET FAMILIES

1/ Phra Nang Phaya Family

Location A: Phitsanulok

Phra Nang Phaya

Situated on the front lines of the conflict between Burma and Chiang Mai, the city of Phitsanulok emerged as a cultural hub rich in Buddhism, adorned with numerous temples. During this tumultuous period, a dedicated religious practice took shape, leading to the creation of amulets intended for distribution among soldiers and the populace. Notably, a portion of these sacred artifacts was meticulously preserved, hidden beneath pagodas in and around the temples.



Among the significant amulets crafted during this era were the Phra Nang Phaya Amulets, exemplified here in a distinctive triangle shape. Crafted from specially blessed holy clay, these amulets featured a unique blend of fine and coarse sands, mingled with flowers and sugar binders. Some variations even incorporated powder from crushed palm leaves, a material commonly used in crafting script books of prayers.

Phra Nangphya portrayed the image of Buddha in the seated position known as "Pang Marwichai" or the "Defending Devils" position, displaying his left hand on his lap and the

right hand on his knee. This amulet manifested in four primary forms: Straight Lap, Curved Lap, Sangkati (Diagonal Robe), and Oknoon (Humpy Chest), each available in two distinct sizes.

Exclusive to the Sukhothai period, Phra Nangphya Amulets were created with the intention of promoting well-being, offering protection against danger, fostering success, and, notably, enhancing attraction, love, and adoration. This particular charm resonated strongly with women, contributing to its enduring popularity, securing a place among the top 5 amulets in contemporary times.

Location B: Sukhothai

Phra Nang Phaya Sanae Chan

Crafted from earthenware with its original patina still present, the amulet exemplifies pure Sukhothai art in the classical style. It depicts the Mara Vijaya posture and is exceptionally well-preserved, making it a rare find. Collectors consider this a valuable reference piece due to its easily identifiable characteristics and historical significance.



The history surrounding this particular group of amulets is fascinating. They are believed to be part of a heritage collection unearthed by villagers long ago when the temples where they were found were still abandoned ruins. This predates any involvement or restoration efforts by the government or the Fine Arts Department.

Phra Nang Phaya Sen Chan is the oldest known amulet within the Phra Nang Phaya family. Made from earthenware, it is believed to be infused with herbal and floral elements. Those who believe in the amulets' attributes associate them with virtues such as attractiveness, benevolence, charm, prosperity, fortune avoidance of misfortune, and invulnerability.

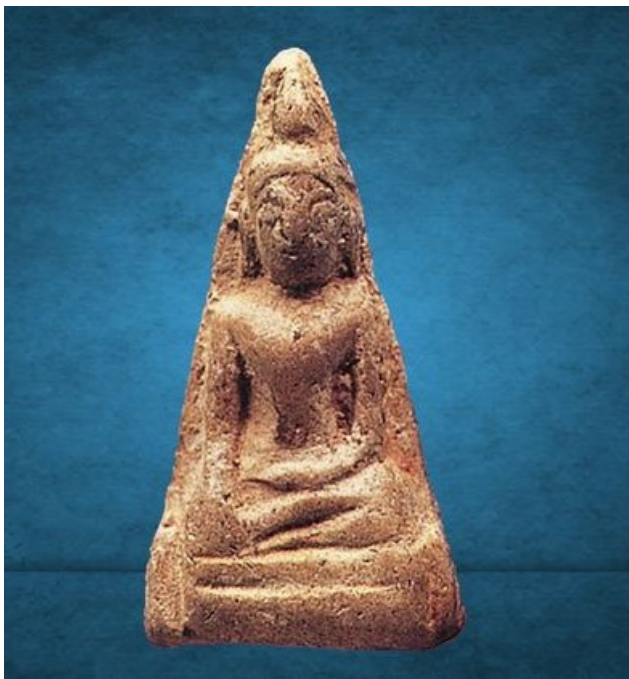
The actual size of the Phra Nang Phaya Sen Chan amulet is approximately 3 centimeters high and 2.5 centimeters wide. According to official records, the first discovery of this type of amulet occurred around 1953 CE at Wat Ton Chan. The Fine Arts Department later conducted a formal excavation in 1959 CE. Upon reaching the amulet crypt, a surprising and pleasant aroma similar to Krachaet Chan incense filled the air. This unique characteristic is thought to be the inspiration for the amulet's name, chosen by the Fine Arts Department, which translates to "Lady Sovereign" (Phra Nang Phaya) and "Sen Chan" which likely refers to the fragrant experience during discovery.



Subsequently, another Phra Nang Phaya Sen Chan amulet was unearthed within the pagoda of Wat Ta The Run Khing, a temple located nearby Wat Ton Chan. This amulet exhibited remarkably similar characteristics to the first discovery and was given the same name. Unofficial excavations are believed to have occurred at other Sukhothai province temples, such as Wat Phra Dam and Wat Mahathat.

The substantial number of amulets recovered from both Wat Ton Chan and Wat Ta The Run Khing prompted the Fine Arts Department to offer them for public rental. This initiative also included amulets from various crypts discovered during restoration and excavation projects across the country. The proceeds were reportedly used to fund the restoration of various historical sites.

Phra Nang Phaya, Wat Thap Khun Wang



Location C: Kamphaeng Phet

Phra Nang Phaya Kamphaeng Phet

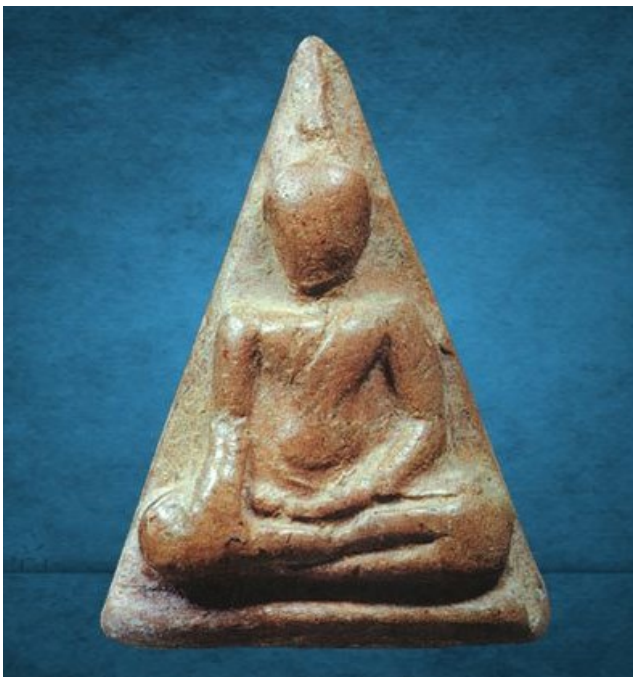
Phra Nang Phaya Kamphaeng Phet, also affectionately known as "Nang Kamphaeng," is a distinctive amulet style specific to the Kamphaeng Phet region. Unlike amulets found in other locations, Phra Nang Phaya Kamphaeng Phet exhibits a unique appearance and is notably more prevalent than other amulet types within the city. This includes the lotus petal Phra Nang Phaya, which, despite its abundance, is still outnumbered by the Phra Nang Phaya Kru of Kamphaeng Phet Monastery.

Crafted by Kamphaeng Phet artisans, Phra Nang Phaya Kamphaeng Phet is a Sukhothai art style amulet. Archaeological evidence suggests these amulets were made from clay, various metals, aloe vera, and red rust lead materials. Interestingly, Phra Nang Phaya Kamphaeng Phet appears to be the most common amulet type found in nearly every

crypt across the region, including Thung Setthi, Nakhon Chum, and provincial areas like Wat Borommathat, Wat Phikun, and various other temples. These amulets depict the Buddha in four distinct postures and are believed to possess powerful blessings. Their affordability further contributes to their widespread popularity.

Phra Nang Phaya Kamphaeng Phet amulets typically exhibit shallow impressions. Deeper impressions and square-base imprints are less common. While the deep imprint is considered more valuable, any imprint variation holds religious significance. The actual size of these statues is approximately 2 centimeters tall and 1.5 centimeters wide.

The "deep print" variation of Phra Nang Phaya Kamphaeng Phet is considered the "Phra Mueang" (city pillar) amulet of Kamphaeng Phet and belongs to the Sukhothai artisan family. The Buddha figure depicts the "Phra Maravijaya" posture – seated within a



triangular frame on a single-layered base. The Buddha's physique is characterized by a muscular build and a distinctively long face resembling a bael fruit. Long hair and a pronounced, bulging abdomen further distinguish this variation. Parallels can be drawn between this depiction and Sukhothai period Buddha statues. The figure also exhibits a monk's robe line with a white cloth hem that extends across the abdomen and past the arms.

It is unclear whether the deep print Phra Nang Phaya Kamphaeng Phet predates the shallow print version. Both variations exist in clay and a material known as "shin meat." Clay versions

closely resemble the "Phra Sum Kor" amulet (large print with kanok), meaning they incorporate a significant amount of tamarind flowers. However, the texture differs from the shallow print Phra Nang Phaya Kamphaeng Phet, which is primarily composed of raw clay.

Compared to the shallow print Phra Nang Phaya Phim, the deep print Phra Nang Phaya Kamphaeng Phet is significantly rarer. Factors contributing to its high value include its limited numbers, profound Buddhist symbolism, and aesthetically pleasing characteristics. The clay used in deep print variations comes in four colors: red, yellow (pikun dry), green, and black. Regardless of color, the blessings associated with these amulets are believed to be identical to those of the Phra Sum Kor amulet.

2/ Phra Somkor Family

In 1257 A.D. after fierce fighting from wars in the area, the towns of Chakangrao and Nakhornchum were combined into one city renamed Kampaengpetch. Today temples

are the most famous historical buildings of the city, and the rare Amulets found there are equally as well known and highly sought after. Most are found during excavations of ruined temples and pagodas in an area known as “Tung Srettee” or “Millionaire’s Field” and have been grouped into a family of similar Amulets bearing its name.



The most famous of which, Phra Sumkor (Kamphaeng Sumkor), is in the top 5 amulets of Thailand. They were made of a rare holy clay mix and molded in the form of the Buddha in a meditating pose seated on a lotus flower with a intricate relief in the background.

There were also some with a plain background and a special round profile called “Pim Kanom Pia” or the “Chinese Moon Cake Print”. Phra Sumkor was made in 3 different sizes, the largest of which has an average size of 20 x 30mm.

Phra Sumkor is Famous and has been believed to be great in all around well-being and particularly the keeping of wealth.

3/ Phra Ruang Family

Phra Ruang (Thai: พระร่วง) stands as a legendary figure in Thai history, revered as the visionary founder of the initial Thai kingdom, liberating the populace from the dominion of the ancient Khmer Empire. Additionally, the title "Phra Ruang" is associated with one or more kings of Sukhothai, and resonates in various literary works, such as the Trai Phum Phra Ruang, an ancient Sukhothai-era religious text expounding on Buddhist cosmology.

Phra Ruang amulets were discovered under the pagoda at Wat Phra Prang in Sukhothai province. Phra Ruang amulet is popular among police and soldiers and ones who are seeking for holy protector because this Buddha amulet is powerful in protection and invulnerability.

Others say Phra Ruang amulet brings good luck and windfalls as well.

Phra Ruang amulet is famous and popular among worshipers in Thailand. The power of protection and vulnerability is prominent and widely known. For instance, people who actively dig for Phra Ruang amulets fought one another for benefit. In that fight, nobody was injured because of the protective power in amulets they found.

Phra Ruang Ran Puen



Phra Ruang Perd Lock



4/ Nang Kamphaeng Phet family

Phra Kamphaeng Med Maklet

Phra Kamphaeng Med Makled, captivates with its fig-shaped allure, characterized by a raised edge on the side of the Buddha image. Resembling a fig due to its full back, this amulet derives its name from its distinctive shape.



Unearthed from various crypts, including the dark forest crypt, Ta Phum crypt, and Chai Thung crypt, Phra Nang Kamphaeng Phet Med Makled exhibits a predominantly black appearance, with occasional finds in red or dry Pikun (yellow) hues. The amulet's uniqueness lies in its stamping on a two-tiered base, granting it an elongated body compared to Phra Nang Phaya Kamphaeng Phet. Notably, the lotus petals on the face are large and long, offering a blend of fine and coarse textures.

While Phra Nang Kamphaeng Med Makled is relatively common, its rental price remains elevated due to its exquisite features. Despite its popularity, the amulet stands as a testament to the rich Buddhist virtues

associated with Kamphaeng Phet artifacts. As such, acquiring one for worship or to complement other wall amulets is highly recommended.

Phra Kamphaeng Kleep Bua



Resembling Phra Kamphaeng Med Malian (see below), Nang Kleep Bua, as it is commonly called, stands out with its slender body and wings resembling delicate lotus petals. This amulet is prolifically discovered in nearly every crypt in Kamphaeng Phet Province, resembling black medicine when inserted.



Noteworthy locations for its discovery include Wat Borommathat, Wat Phikun, Wat Pa Dum, Tha Duea, Wat Phra Kaew, Kru Wat Aram Noi, and Wat Trai Trung.

Phra Kamphaeng Kleep Bua is highly valued for its availability in various compositions, featuring clay, pure aloe vera, and china materials. Due to the abundance of monks involved in its creation, the price is relatively more affordable than Phra Kamphaeng Med Mali. Nevertheless, in terms of its significance in Buddhism, Phra Kamphaeng Kleep Bua is equally important. For those seeking an alternative when unable to find Phra Kamphaeng Med Mali, Phra Kamphaeng Kleep Bua proves to be a commendable choice.

Phra Kamphaeng Med Malian

The exquisite Nang Kamphaeng Lotus Petals Buddha image bears a striking resemblance to lotus petals, presenting the Buddha in the Maravichai posture while seated on a base—



a visual similarity to Phra Kamphaeng Med Malian. For the less discerning observer, the two might be mistaken, but upon closer examination, distinctive differences emerge. Phra Kamphaeng Med Malian exhibits a more muscular physique, featuring a thicker back and a noticeable bulge between the legs and the base, absent in Nang Kamphaeng Lotus Petals.

Phra Kamphaeng Med Malian manifests in a diverse array of colors, including white, red, yellow, brown, green, and black. These unique Buddha images have been discovered at various locations such as Wat Phikun, Wat Borommathat, Wat Pa Dam, and Phra Kamphaeng Med Malian. Crafted solely from clay blended with aloe pollen, there is no evidence of alternative materials being utilized. The absence of any additional elements does not detract from the exceptional virtues inherent in Phra

Kamphaeng Med Malian, which rivals the esteemed Phra Kamphaeng Sum Kor in its spiritual potency.

Phra San Leela and Phra San Sitting



Phra San, a seated Buddha with raised shoulders and an arch beside the radius, graces Wat Mahathat and is crafted from clay. Accompanying Phra Lila Muang San, a monk from the same family, Phra San represents a seated Buddha in the Maravichai posture. Born from the same crypt as Phra Leela Muang San, Phra San is intricately connected to its counterpart.

With multiple prints available, including the popular raised shoulder print, straight shoulder print, soft-arm print with an oval arch, side tablet shoulder print, middle raised shoulder print, and small raised shoulder print, Phra San is discovered in various crypts alongside Phra Leela Muang San.

Wat Tai Yan Temple stands out as one of the most frequented temples for these amulets, where the fine and soft clay, sometimes adorned with silver, captures the essence of Buddhism. Much like Phra Leela Muangsan, Phra San embodies compassion, elusiveness, and invulnerability.

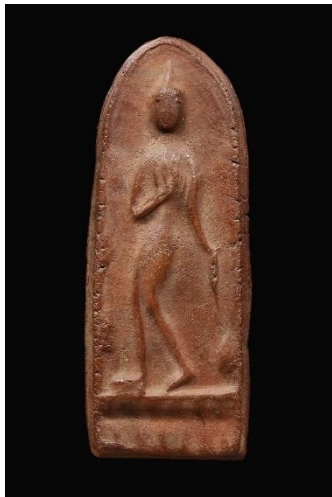
Mueang San, or Mueang Phraek, was established during the reign of Phaya Le Thai of Sukhothai as an outpost city. Its significance grew during the Ayutthaya period when it became a royal city, playing a crucial role in defense against Burmese invasions. King Indraraja further solidified its importance, assigning Chao Ai Phraya to govern Suphanburi, and Chao Yi Phraya to rule Sanburi.



Phra San, a seated Buddha with raised shoulders in the style of the Chang U Thong family, embodies the early Ayutthaya period. Found in various crypts like Kru Wat Borommathat, Kru Wat Song Khob, Kra Wat Mahathat, Krasapphaya, and Irrigation Dam, it holds a special place in the hearts of collectors, with Wat Tai Yan being a particularly popular shrine due to its age and clear prints.

Crafted from fine clay, reminiscent of Kamphaeng amulets, Phra San distinguishes itself with a unique identity. It consists of a thin and slightly yellowish texture with fingerprints on the front. Notably, a creamy white stain accentuates its natural beauty, a vital consideration for collectors. Often associated with Phra Yod Khun Phon Mueang, it is revered as a primary amulet for protection, boasting exceptional qualities of defense, greatness, and invulnerability. As collectors seek these rare artifacts, their conservation becomes paramount.

Both standing and sitting Buddha images of the Chang U Thong family, assumed to be from the early Ayutthaya period, have been unearthed from various crypts. Phra San Yuen, or "Phra Lila Muang San," and Phra San Sitting, are cherished amulets, available in clay and metal variations, including coarse and fine clay, silver, and lead. Crypts like Kru Wat Tai Yan and Wat Borommathat house these prized artifacts.



"Phra San Leela" or "Phra San Standing" depicts a Buddha image standing on a two-tiered lotus base, facing right, with a plump and perfect body. This amulet, found in Kru Wat Tai Yan and Wat Borommathat, boasts a fine and slightly coarser clay texture, respectively.



"Phra San Sitting" showcases the Maravichai posture with variations like raised shoulder, medium raised shoulder, small-raised shoulder, straight shoulder, and light sleeve prints with fish-shaped arches. Among these, the raised shoulder type, popular in Kru Wat Tai Yan, is renowned

for its soft, fine clay texture.

Phra San Leela and Phra San Sitting amulets, popular in Chainat Province, are revered for their outstanding Buddha qualities, including kindness, popularity, and protection from danger and invulnerability. In contemporary times, finding authentic pieces of these amulets has become increasingly rare.

5/ Phra Leela Kamphaeng Family

Phra Kamphaeng Leela Med Khanun

The amulet known as "Phra Kamphaeng Leela Med Khanun" exhibits distinctive features reminiscent of jackfruit seeds, often colloquially referred to by venerable monks as "Phra Kamphaeng Khayeong." Located in the Thung Setthi region, particularly around Wat Phikun, Wat Borommathat, and Wat Awat Noi, these amulets were relatively scarce compared to the more prevalent "Phra Kamphaeng Sum Kor." Historically, their rarity contributed to higher market values, with the amulet even earning a coveted place in the esteemed "Benjapakee" set.

Preceding the emergence of Phra Kamphaeng Sum Kor, the defining characteristics of Phra Leela Med Khanun included a composition of clay mixed with



herbs and flower pollen, incorporating pure aloe vera and china materials, similar to its successor. The Buddha image itself stands approximately 4.5 cm in height and 1.5 cm in width, showcasing exquisite Buddhist artistry with minimal imperfections. This amulet is believed to have been crafted in emulation of the Sukhothai period Buddha, capturing the gentle and graceful steps indicative of royal craftsmanship.

A key point of scrutiny involves the Buddha's posture and steps. A distinct feature is the deep line encircling the arch's edge, positioning the principal Buddha image standing adjacent to the wall. The depiction creates an illusion of the Buddha appearing to float like a stepping stone, accentuated by a walking style that conveys forward motion. The robe, both flowing and fluttering, contributes to the overall artistic beauty. These observations serve as crucial indicators for determining the authenticity of Phra Kamphaeng Lila Med Khanun.

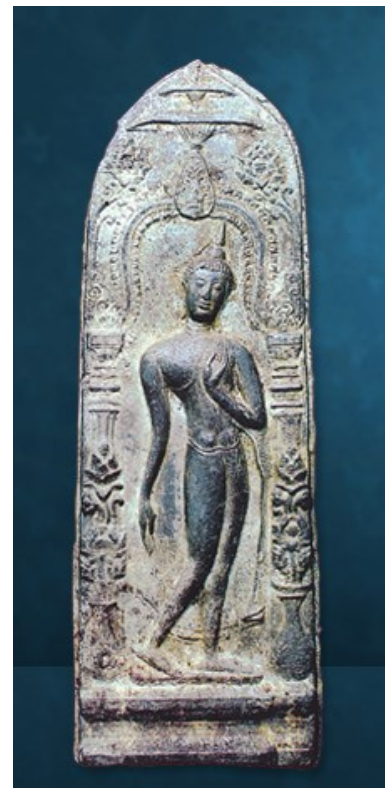
The craftsmanship of Phra Kamphaeng Leela Med Khanun is hailed as the pinnacle of artistry, unrivaled by contemporary creators. Their aesthetic brilliance is complemented by excellent qualities, including kindness, auspiciousness, and protection from misfortune. Legend has it that even a partially damaged or incomplete Buddha image, missing only His Majesty's feet, remains impervious to harm, demonstrating its resilient safeguard against potential threats.

Phra Leela Kamphaeng Sok Suphan

"Phra Leela (Kamphaeng) Sok Suphan is an embodiment of pure Sukhothai art, presenting a Buddha image fashioned in the likeness of a monk, gracefully draped in a robe adhering to the contours of the body. Housed within a glass enclosure, this masterpiece is accompanied by two vases on the left side. The left hand is elegantly raised, adorning the chest, while the right hand descends with gentle poise. Standing at a height of approximately 1 cubit, it earns the moniker 'Phra Kamphaeng Sok' and is exclusively crafted from silver.

Discovered within the sacred confines of Phra Wat Si Rattana Mahathat, Phra Kamphaeng Sok exhibits distinctive features such as a gray or black patina, with subtle traces of mercury nestled within the crevices. Twisted ropes predominantly adorn the sides of the Buddha image, although some variations may eschew the presence of strands, opting for a more minimalist design.

Noteworthy is the substantial thickness of the amulets from Wat Sri Rattana Mahathat, setting them apart from other crypts. This particular revelation emerged through the meticulous efforts of the Chumchumsong group and Wat Ratchaburana in Phra Nakhon Si Ayutthaya Province."



Phra Kamphaeng Kleep Champa

When delving into the discussion of Phra Kamphaeng Phlu Jip, it inevitably brings to mind another distinguished Phra Kamphaeng Leela of legendary stature, known as the Champa Petal Wall. This amulet, now of mythical rarity, poses a formidable challenge in finding an authentic specimen. Adhering to the Sukhothai art style, reminiscent of Phra Leela of Kamphaeng Phet Sakul Thung Setthi, the Champa Petal Wall assumes a distinct posture. It stands atop a base supported by a three-petal elephant claw lotus, showcasing Buddhist characteristics akin to Phra Kamphaeng Med Khanun.

Distinguishing features between Phra Kamphaeng Med Khanun and Champa Petal Wall lie in their bases. While Phra Kamphaeng Med Khanun exhibits a smooth base that does not resemble a lotus, the Champa Petal Wall has a smoothly cut back, absent the raised features of its counterpart. Notably, the side edges of the Champa Petal Wall are akin to cut edges, a characteristic absent in Phra Med Khanun. In essence, if the characteristics are contemplated briefly, the thickness of the Champa Petal Wall's base may be likened to a wall of jackfruit seeds.



Historical evidence indicates the initial discovery of Phra Kamphaeng Kleep Champa at Wat Phra Borommathat in 1849, contemporaneously with Phra Kamphaeng Meed Jackfruit. However, only a scant few were unearthed during this period. Revered by enthusiasts of the old era, it earned the name Phra Kamphaeng Kleep Champa due to its thin, tapered, and flat shape, resembling a champa flower's dark yellow color.

A hiatus followed until 1966, when another batch of around 200 amulets surfaced in the Thung Setthi area. Ajarn Prachum, in 2509, also referred to this amulet as Kamphaeng Pak Ped, adding to potential confusion with a similarly thin-walled amulet known for its slightly wavy curve, akin to the Yong wall (Tak Sila).

Examining the Phra Kamphaeng Kleep Champa, its antiquity is apparent through wide wings with cuts, indicative of being shaped with sharp objects. Stains on the crypt, referred to as "Kae Wan," result from juice exuded mixed with the crypt soil, accompanied by pervasive love mold. A noteworthy feature is the fine yellow sandy soil, resembling a yellow crypt attached to its surface.

Examining its nature, faint handwriting marks and a wave-like collapse on the back are observed, testifying to the natural setting of the Buddha's flesh over an extended period. The thin side edge's slight sinking is a consequence of this extended period.

A silver version of Phra Kamphaeng Kleep Champa has been found, characterized by a thin profile and a basin on the back revealing a fabric pattern. Preservation challenges, including meat explosion and decay, make finding a flawless one exceptionally difficult. Some versions also feature Wan Na Thong but are limited in availability.

Phra Kamphaeng Kleep Champa is identified in three sizes, categorized as large, medium, and small, each possessing distinct characteristics. Larger ones tend to be deeper and more aesthetically appealing, with side edges closely cut to the body. Smaller types have wider wings and are generally shallower.

Echoing sentiments from antiquity, Phra Kamphaeng Kleep Champa is revered for its perceived attributes of loving-kindness, protection from misfortune, and bestowal of good fortune. Regarded as an artful masterpiece, this rare amulet, seldom found, is a treasure cherished by those who appreciate the legacy of old monks, particularly those predating 1957.

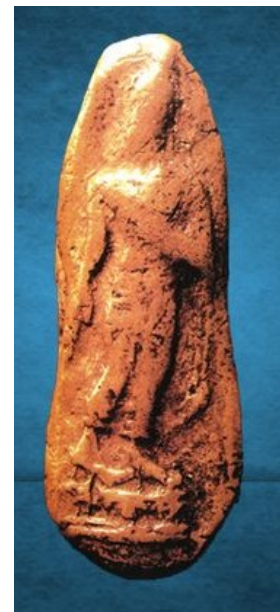
Referred to as "Kamphaeng-toe," among the Kamphaeng-toe Buddha amulets, three varieties, namely jackfruit seeds, betel leaf, and champak petals, are frequently lauded. Possessors of this amulet are acknowledged as custodians of one of Thailand's most distinguished artifacts, distinguished by its ancient artistry and reliable Buddhakrityanupab value.

Phra Kamphaeng Phlu Chiep



Phra Leela Phlu Jeeb, originating from the esteemed Kru Borommathat in Lan Thung Setthi, Kamphaeng Phet Province, is an intriguing Buddha amulet with unique characteristics. Initially emerging from the Phikun group, it is recognized for its shallow depth, featuring a slight narrowing along the midsection.

This distinct attribute inspired its name, "Phra Leela Phlu Jeeb." Notably, variations exist within this type of amulet, with some displaying narrowed upper edges and flared lower edges. However, the highlighted specimen is characterized by even edges, meticulously adorned without any cuts, showcasing intricate moldings.



Phra Leela Phlu Pleated exemplifies Sukhothai art, presenting a shallow print where the Buddha's face may not be distinctly visible. Within the Kru Borommathat, it stands out as a deeper Buddha amulet

compared to its counterpart in Kru Phikun. The intricately designed robe lines flow into two layers, and the Buddha's feet are delicately positioned on tiptoes, reminiscent of the appearance of high heels. Stamped on a lotus petal base adorned with elephant claws, this amulet carries the weight of seven centuries of history.

An essential aspect to consider is the natural aging of this 700-year-old clay Buddha statue. The plastic surface exhibits natural decay, resulting in a decomposed appearance with dirt and dung stains. However, it is important to note that these imperfections can be effectively washed away. A notable feature is the presence of black love mold, naturally covering the entire body, attributed to the sap of tree roots within the crypt.

Phra Kamphaeng Pha Lok

According to the legend surrounding the creation of amulets in Kamphaeng Phet City, a silver plate found in the crypt of Wat Phra Borommathat Mueang Nakhon Chum, discovered by Somdet Phra Phutthachan (To) Wat Rakhang, Bangkok, reveals an intriguing narrative. Eleven rishis, including three prominent ones named Rishi Pila, Laiya, and Rishi Tafai, contemplated crafting amulets to offer to Phraya Sri Thammasokarat. Sacred objects were gathered, minerals were mixed to create a shiny blue substance known as cloud fan, and a thousand powerful herbs, along with a thousand types of pollen, were assembled. Angels were invoked to assist in grinding these ingredients into a Buddha image, particularly a cloud-blowing Buddha image. Aloe vera was transformed into powder and enshrined with magical spells to confer various properties, such as protection from danger and the ability to negotiate elegantly.

The inscription further reveals instructions for using these amulets in different situations, such as inviting a monk to put it on one's head to dispel dangers, using it in wars instead of weapons, or bathing it in perfumed oil for various purposes, including meeting a woman or negotiating elegantly. The inscription emphasizes the importance of specific materials, including Phra pollen, Phra aloe, and Phra mercury, which collectively create a protective aura.

Phra Kamphaeng, an iconic representation of Kamphaeng Phet Province, is characterized by its distinctive posture—standing on a high base commonly known as "standing on a stump." This revered monk amulet was exceptionally sought after in the past, boasting a value akin to Phra Sum Kor. Numerous crypts, including Wat Phikun, Wat Borommathat, Wat Phra Kaew, and Wat Kalothai, have been sites of discovery for this exceptional amulet.

Esteemed for its Buddhist qualities, Phra Kamphaeng is believed to embody virtues such as kindness, protection from harm, and invincibility. Typically fashioned from clay and aloe vera, metal variants are a rarity. The amulet is often referred to by various names based on its size, with larger prints known as Kamphaeng Pha "Lok Lok" or "Yen Tor" and smaller prints colloquially called "Mead Thonglang."

Phra Kamphaeng Pha Lok Lok



Phra Kamphaeng Pha Yen Tor



6/ Phra U Thong Family

Phra Kamphaeng U Thong

It looks similar to a Buddha image from the U Thong period. The Buddha's appearance is in the posture of Maravichai. Some prints are meditation postures, made of clay, clay, and herbal material. It is a golden-faced herb. There are many sizes. The largest size is about 6 centimeters high. It is in a three-tiered arch with a high base. The base has the shape of an upturned lotus with many levels. Sakhati. Short beyond the nape and between the breasts Some prints touch Phra Napee. The beauty is as beautiful as any other type.



Phra U Thong "Takuan"



Phra U Thong "Takuan" is the leading amulet of the crypt. "Khao Phanom Phloeng Temple" in the old city of Si Satchanalai which broke out in 1964, is considered a single amulet. which has never been found in any other crypt before.

Phra U Thong Takuan It is a Buddha image that has been praised as being the best of Khao Phanom Phloeng. Because in addition to being very beautiful, in terms of art, it was modelled after the Sukhothai Buddha statue, Trakuan category, showing the ability of the creator with the utmost skill (exquisite art) and also filled with the best Buddhist virtues in terms of protection from danger. The actual size is approximately 5.5 cm. in height and approximately 3.2 cm. in width

7/ Phra Pijit Family

Phra Srirattana Mahathat Temple, a prestigious royal temple in Pijit, stands as a late Sukhothai creation, situated within the confines of the ancient palace or the present-day ancient town. Notably, one of its acclaimed amulets is the Phra Pijit Med Kaomao, crafted from silver metal with some containing a significant amount of lead. It is believed that these amulets incorporate Numpee steel, the finest quality steel in Pijit, carrying inherent blessing power.

Within Phra Srirattana Mahathat Temple, numerous other amulets were discovered, including Pim Pijit Na Wang, and Pim Pijit Pongdum. Each mold carries blessing power, specializing in providing invincibility.

Phra Pijit Med Noina

Featuring Med Noina (Custard Apple seed shape) and crafted from red soil substance and metal, the amulets are mainly characterized by their small size.



Phra Pijit Med Kaomao

The Buddha image, in a meditation posture and seated on a base, takes an oval-shaped form. Various molds, such as the favored pim kankom, pim kan hak, pim tan keed, and pimm maimee than, contribute to the diversity of this amulet. Distinguished by its minute size, only 0.6 centimeters, the Phra Pijit Med Kaomao is a standout.



SINGLE AMULETS

Phra Sum Chinnarat



Born at an abandoned temple namely Wat Hua Mina and Wat Pho, Tha Ruea Subdistrict, Nakhon Si Thammarat Province. These two temples now no longer exist because both locations have been turned into dance schools. The Buddha image was discovered around B. E. 1953 In addition to finding Phra Sum Chinnarat Laeng, many other prints were also found mixed in. such as Wong Khen print Trikrai print Most are clay. As for the meat, there is little. The art of this amulet is from the early Ayutthaya period.



Most of what was broken into the crypt was made of clay. It has both fine and coarse texture, with quite a lot of mineral gravel and sand mixed in. Buddhist art is a meditation pose. Residing in the Ruean Kaew arch in the style of the Chinnarat arch.

There is a Bodhi tree covering the arch and framed in a square shape. Sitting on a two-tiered lotus base. It is classified as the number one Buddha amulet, not inferior to Phra Kru Wat Phanangtra.

Phra Tha Maprang

The origin of Phra Tha Maprang can be traced back to Phitsanulok Province, serving as the prototype for all subsequent Phra Tha Maprang amulets. This revered monk's creation is distinguished as older than that of any other city, and the very term "Phra Tha Maprang" originated from the discoveries made at Wat Tha Maprang in Phitsanulok Province. This

sacred site marked the inception of this significant amulet, influencing other cities to adopt the name and associate it with monks possessing similar characteristics.

Phra Tha Maprang amulets from Phitsanulok Province embody the Sukhothai art style, drawing inspiration from Wat Takuan. The Buddha is depicted seated in the Mara posture on a lotus base, crafted from both clay and china materials. Numerous crypts in various temples, including Wat Phra Si Rattana Mahathat, Tha Maprang Temple, Chedi Yod Thong, Aranyik, Rong Tho, Attharot, and Wat Satue, have revealed these precious amulets.



Among them, the crypt at Wat Tha Maprang, also known as "Ngiao Thing Puen," holds particular significance, despite the Buddha image discovered there being less aesthetically pleasing due to extensive damage and corrosion.

The most aesthetically appealing Phra Tha Maprang amulet is found in the temple crypt of "Phra Si Rattana Mahathat" in Phitsanulok city. Regardless of the crypt, each amulet is highly regarded in terms of Buddhism, excelling in providing protection, compassion, popularity, and invulnerability. Phra Tha Maprang's significance transcends its physical form, carrying with it the spiritual essence of avoiding danger and embodying benevolence, making it a revered and sought-after amulet among believers.



Phra Chulamanees

Chulamanees Temple, deemed the oldest in Phitsanulok Province, traces its roots back to the Khmer era when the Khmers held sway in the northern provinces. Originally, the city of Phitsanulok was situated in the vicinity of Wat Chulamanees, within what is now Tha Thong District. Over time, the city relocated to its current location. The Chulamanees

Buddha amulets, crafted exclusively from clay, exhibit both coarse and fine textures. Notably, these amulets are distinctive for their two-faced Buddha image, with approximately 90% being intentionally broken.

Distinguished by various types, the most prevalent features the face of a hermit, while the reverse side bears a Phra Nang Phaya print. Another common type showcases the Phra Nang Phaya print on both faces. Despite Wat Chulamanee's construction dating



back to the Khmer era, the discovered Buddha images align with the late Sukhothai period, possibly extending into the early Ayutthaya period. This suggests a historical renovation by a Ayutthaya-era king who invested in the reconstruction of Wat Chulamanee and the creation of Buddha images.



Phra Wat Chulamanee amulets, still available today, are not exorbitantly priced. Their value

lies not only in their historical significance but also in their continued accessibility. Renowned for Buddhist virtues, these amulets excel in providing protection and radiating compassion. The tangible connection to the Khmer era, coupled with their unique design and enduring spiritual attributes, renders Phra Wat Chulamanee an esteemed and reasonably priced relic for believers and collectors alike.

Phra Kamphaeng

This unique style of the seated Phra Ruang Buddha image, initially discovered at "Wat Chetuphon, Sukhothai City," earned its distinctive name "Hong Face" or "Phra Chetuphon with a hump face" due to its broad nalat (forehead) and prominent protrusion.



Later found in Kamphaeng Phet city, the locals adopted the name of their city, coining it "Phra Kamphaeng Hump Face." This amulet, seated in the Kamphaeng Phet style, boasts clear facial features and visible eyelids, standing out with depth and sharpness compared to counterparts from other cities.

Abundantly found in various Kamphaeng Phet crypts, such as Wat Borommathat, Wat Phra Non, Wat Awat Yai, Wat Pa Dam, and Wat Phra Kaew, it is crafted from materials like silver alloy, clay, and red rust lead alloy. Amulets from Wat Borommathat showcase an aged appearance with black

and rusty surfaces, some exhibiting mercury stains for a golden yellow hue. Newer amulets feature a normal white mercury surface stain.

Compact in size, approximately 1.5 cm wide and 2 cm high, these amulets are convenient for personal worship, catering to both Buddhist men and women. Embracing qualities of kindness and compassion, they offer a means to stay protected and cultivate spiritual well-being.

Phra Naga Prok Luk Yo

This Naga Prok stands out as a distinctive Buddha image from Kamphaeng Phet Province, portraying a meditative seated posture on three levels of Naga hair with a 7-headed Naga Prok. This unique amulet earned its name, Phra Naga Prok Luy Noni, due to the striking resemblance of the 7-headed Naga's head to a Noni fruit, as perceived by older generations who first encountered it. This distinctive appearance led to the colloquial name "Phra Naga Prak Loy Noi" or simply "Prak Loy Noi."



Discovered at various locations, including Wat Borommathat, Wat Awas Noi, Wat Phikun, Wat Pa Dam, and more, Phra Naga Prok Luyoi exists in two variations: large and small. Crafted from silver alloy, clay, and red rust lead materials, this Buddha amulet possesses high Buddhist qualities and is believed to impart invulnerability, akin to the revered Naga Prok.

Phra Yod Khun Phon



Named "Yod Khun Phon Sema Tad," this unique Buddha image resides within the Ruean Kaew arch, showcasing a facade reminiscent of the cut-out Sema leaf in front of the church, which gives it its distinctive name. Crafted from a blend of silver, clay, and aloe vera, the Buddha image features a face adorned with gold detailing. It was originally discovered at prominent locations such as Wat Borommathat, Kru Wat Awat Noi, and the Thung Setthi area.

The significance of "Yod Khun Phon" extends beyond its artistic characteristics; it is considered a symbol of power, particularly in ancient battles. Despite historical beliefs in its invulnerability, the practical impact of Phra Yod Khun

Phon is subjective. Interestingly, historical accounts mention leaders employing this amulet for positive outcomes, both in battles and business ventures, highlighting its multifaceted significance in Kamphaeng Phet.



Phra Yot Khun Phon, originating from the ancient crypt of Wat Phra Borommathat in Kamphaeng Phet City, is an intriguing Buddha image known as Phra Pang Maravichai. Its distinct appearance draws parallels to the "Terid" Buddha image of Lopburi, characterized by a low crown with a face frame. Enshrined on a pentagonal arch-shaped base resembling a Sema leaf, it was formerly referred to as "Phra Sema Tad." However, to avoid inauspicious connotations, the term "cut" was later omitted, leaving the more widely

recognized name, Phra Yod Khun Phon Kamphaeng Phet.

This ancient amulet remains in its original condition, untouched and unutilized. The surface is adorned with mercury stains, both front and back, enhancing its charm and visual appeal.

Despite its shallow nature, this particular rendition stands out with remarkable clarity, resembling the face of a person with closed eyes. Its beauty has earned numerous awards and recognition, featured in publications showcasing popular monks from the early era.

Phra Yod Khun Phon is associated three major cities:

- Lopburi, referred to as Phra Yod Khun Phon;
- Mueang Lawo/Kamphaeng Phet, known as Phra Yod Khun Phon Chakangrao;
- Ayutthaya, recognized as Phra Yod Khun Phon Ayutthaya.

Regardless of its city of origin, Phra Yod Khun Phon is revered for its efficacy, making it an ideal amulet for generals and executives. Users are encouraged to embody "mercy" towards subordinates for prolonged harmony and prosperity.

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