

POST RATTANAKOSIN PERIOD FROM 2489 BE TO TODAY

HISTORY

This is the post second world war era with two major events, the crowing of king Bumiphol Adulyadej (Rama IX) in 2489 BE and the advent of Benjapakee amulets in 2490 BE. For this reason, we argue for the acknowledgement of a new art period. Yet not only for these events: we are witnessing an artistic renouveau as the examples we present here will show.

The Birth of the Benjapakee Amulet Set: Arrangement and History

This passage details the origin and arrangement of the Benjapakee amulet set, a collection of significant Buddha amulets favored by collectors.

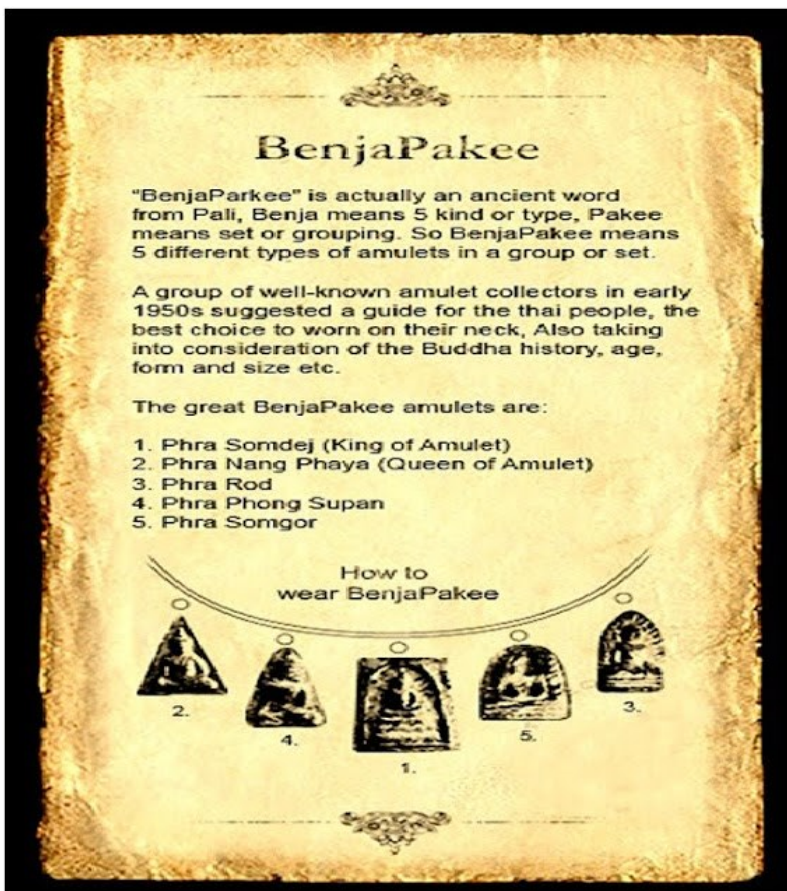
The Gathering Place and the Idea

The story begins around 2490 BE (or early 2493s BE), when amulet enthusiasts frequented the area near the Civil Court. A coffee shop named Mahaphan, nicknamed "Mahaphan Bar" by these collectors, served as their meeting point. Here, Acharn Treeyampwai (or Col. Phajon Kittiprawat), Lieutenant Colonel Santhat (also known as Captain Santhat, the organizer behind the black dragon amulet), and a few friends would

gather. During one such meeting, the idea of creating a specific set of hanging Buddha amulets arose. Master Tri He proposed curating a collection of revered Buddha images.

Choosing the Central Buddha

Discussions centered on which Buddha figures would be most appropriate and aesthetically pleasing for the set. They began with the Tripitaka amulet, a concept referencing the Buddhist scriptures. The group selected Phra Somdej Wat Rakhang as the presiding figure. This choice reflected the



widespread reverence for Somdet Phra Buddhacarya (To Phromrangsi) and the all-encompassing virtues of the Buddha. The consecration chant used was Chinnabanchorn Katha. Additionally, the rectangular shape and reasonable size of Phra Somdej made it ideal for the centerpiece.

Balancing the Set: Left and Right Sides

The next step was determining the Buddha images to hang on either side of Phra Somdej. The focus remained on popular ancient Buddha figures. After deliberation, they settled on Phra Nang Phaya Phitsanulok in the curved knee posture. This amulet was believed to be created by Queen Phra Wisutthikasatri, wife of King Maha Thammaracha and mother of Kings Naresuan the Great and Ekathotsarot. Phra Nang Phaya was positioned on the right side of the necklace.

For the left side, the initial suggestion was the large-print Phra Rod from Wat Mahawan, Lamphun. Legend associated this amulet with a Buddha statue built during the reign of Queen Chamadevi, the first ruler of Hariphunchai City. Its virtues were believed to ensure everlasting safety.

The Birth of the Tripitaka Amulet Set (3 Pieces)

At this point, the set comprised three amulets, earning it the name "Tripitaka amulet set." The arrangement consisted of Phra Somdej Wat Rakhang as the central figure, flanked by Phra Nang Phaya Phitsanulok (curved knee) on the right and the large-print Phra Rod from Wat Mahawan on the left.

Becoming the Benjapakee Set (5 Pieces)

Over time, an aesthetic concern arose: the size difference between Phra Nang Phaya and Phra Rod created an unbalanced look. This led to the idea of expanding the set to five amulets, a more complete representation. Most necklaces used for hanging amulets had space for five. Through discussion, they considered which Buddha images would complement the existing three.

The initial thought was to include Phra Kru Thung Setthi and Phra Med Khanun, both renowned for bringing wealth and very popular at the time, dating back to the reign of Phra Maha Thammarat Lithai. These were intended to hang alongside Phra Nang Phaya. However, a knowledgeable member of the group pointed out that Phra Med Khanun, depicted in the Phra Pang Leela posture (seated with one leg folded), wouldn't aesthetically match the other seated figures. Additionally, its elongated oval shape mirrored Phra Nang Phaya's. As a result, they opted for Phra Kamphaeng Sum Kor, another monk from the Thung Setthi era, to achieve balance in size, shape, and thematic coherence with the queenly figure.

The Final Touch: Phra Phong Suphan

The final piece remained. It needed to be visually compatible and sized similarly to the smaller Phra Rod positioned near the top of the necklace. The group settled on the old-face print Phra Phong Suphan. This amulet was discovered in the crypt of Wat Phra Si Mahathat, Suphan Buri. An inscription in gold plating indicated that Phra Maha Piyathatsasi Sri Sariputta oversaw its creation and installation. The amulet embodied all the Buddhist virtues as specified in Lan Thong scripture and enjoyed significant popularity among the collectors they consulted.

With the inclusion of Phra Phong Suphan, the Benjapakee amulet set was complete for the first time. Amulet collectors widely admired the well-organized and aesthetically balanced set.



Ideal sets

According to <https://www.dipankaraphra.com/the-benjapakee/> the ideal set is:

- Somdej Wat Rakhang, Pim Chedi
- Phra Kamphaeng Soom Kor, Pim Yai Mee Kanok (Large Print with Lineal Decorative)
- Phra Nang Phaya, Phitsanulok, Curved Knee Print
- Phra Phong Suphan, Suphanburi, Pim NaKae (Old-Faced Print)
- Phra Rhod, Pim Yai (Large Print) Wat Mahawan, Lamphun

From a different stance, <http://www.naiboran.com/article.php?id=20> proposes the following sets (without always giving the formal amulet names)

set 1

- Phra Somdej Wat Rakhang, large print
- Phra Sum Kor, large print, popular print, the main body has a Kanok pattern from Wat Phikun, Kamphaeng Phet Province
- Phra Nang Phaya with straight knees.
- Phra Phong Suphan, front print for Wat Phra Si Mahathat, Suphan Buri Province, with a dark gray-black color.
- Phra Rod, large print, Wat Mahawan, Lamphun Province.

Set 2

- Phra Somdej Wat Rakhang, large print. The body of the Buddha image has ivory patterns all over it.
- Phra Sum Kor, large print, with Kanok pattern, Wat Phikun Kamphaeng Phet
- Phra Phong Suphan, old face print from Suphan Buri Province, with dark color
- Phra Nang Phaya Pim Sangkhathi, the magical dark color of Wat Nang Phaya, Phitsanulok Province.

Set 3

- Phra Somdej Wat Rakhang, large print, old Phra Prathan print that is heavily lacquered and gilded.
- Phra Sum Kor, large print, with the Kanok pattern of Wat Phikun. Kamphaeng Phet Province
- Phra Nang Phaya Kru, Wat Nang Phaya, Phitsanulok Province with curved knee print, and strong texture.
- Phra Phong Suphan, old face print. Suphanburi Province.
- Phra Rod, large print, red color, from Wat Mahawan, Lamphun Province, with a stout appearance and a large head, resembling the head of an alms bowl.

Set 4

- Phra Somdej Wat Rakhang, large print, a print of the principal Buddha image in the Kesa Thalu arch style, with white lime content.
- Phra Sum Kor Phim Niyom Kru Wat Phikun Kamphaeng Phet Province with clear ears, eyes, mouth and nose.
- Phra Nang Phaya, Wat Nang Phaya. Phitsanulok Province with large chest print, dark red skin and a face that is clearly set out.
- Phra Phong Suphan Yodtho is a famous metal Phra Phong Suphan amulet from the temple. Phra Sri Rattana Mahathat Suphanburi Province
- Phra Rod, large print, Wat Mahawan, Lamphun Province, a large print in green material and strong texture.

Set 5

- Phra Somdej Wat Rakhang, large print, Kesa Thalu Sum print.
- Phra Sum Kor printed with Kanok pattern, Wat Phikun, Kamphaeng Phet Province.
- Phra Nang Phaya, large print. Wat Nang Phaya curved knee print Phitsanulok Province.
- Phra Phong Suphan, old face print, Wat Phra Si Rattana Mahathat, Suphan Buri Province with a dark texture and the color of tamarind.
- Phra Rod, large print, shallow, Wat Mahawan. Lamphun Province with light Phikun colors, more towards a soft white color.

The criteria for making these choices are not only aesthetic but also a question of reputation and powers associated with the amulets, in particular the blend they create.

AMULETS

We see a number of trends as a consequence of advent of Benjapakee and the techniques for printing amulets having become come complex and fine-tuned allowing more detail, and mass productions:

- The transmission of the original or ancient reproductions of the crowned amulets.
- The development of copies of crowned amulets, which some see as anathema, yet allows for acquiring a copy of the original at a fraction of its price.
- The development of new forms, derived from traditional amulets whether Benjapakee or not.
- The development of original forms.
- This trend is accompanied by the rise of upcoming Bhikkhu in creating these amulets.

We can offer to distinguish the amulets into vintage and contemporary in the current days of writing (2024 CE, 2567 BE):

Vintage amulets

Refer to those created and consecrated from the period late 2490s BE (late 1940s CE) up to 2530s BE (1980s CE): these were the times of our immediate ancestors, grandparents for the most, and thus amulets bequeathed from them have an emotional power and attachment.

Contemporary amulets

Refer to those being created and consecrated in the last 20-30 years or so, that is as of the 2530s BE (1990s CE).

VINTAGE AMULETS

Phra Leela 25 Buddha Sattawas

Wat Suthat

Also known as the Walking Buddha. In this form, the Buddha is depicted walking with his right hand in the gesture of reassurance (abhaya mudra). This walking image of the Buddha is a distinctive feature of Thai art in the Thirteenth century, when the first Theravada Buddhist Kingdom of Thailand, the Sukhothai Kingdom, came into being.



One of the two greatest and most well blessed in Thailand's amulet creation history is the 25 Buddha Sattawas Leela amulet made in 2500 BE in the memory of 2500 years of Buddhism for raising funds to build the Buddha Monthon (Buddhist Precinct).

The amulets were created on that auspicious occasion by the support and sponsorship of the government. Due to their importance, the production process and consecration ceremony were conducted at Wat Suthat, an important temple of the Kingdom.



All primary materials for making the amulets were blessed continually for three days, starting from 9th to 11th of February, BE2500 by the 108 Great Gurus. The baked clay of the 25 Sattawas amulets were mixed with : Holy soil from 4 memorial places related to Buddha in India : place of birth, enlightenment, first teaching and passing; Holy soil from the spot (at Buddha Monthon) where the grand standing Buddha was build; Broken old antique amulets of Somdej, Nang Phaya, Khun Paen, Phra Rod, etc; Holy soil from major temples across the country; 108 kinds of herbs and flowers from the altars of many temples.

Phra Leela Thung Setthee

Wat SamNgam, Nakhon Pathom

Phra Leela Thung Setthi Phim Yai (Large) Nur Din (Baked Clay) created by Luang Pho Tae Kongthong in 2507 BE, embodies prosperity and protection. It's renowned for enhancing success in both work and trade, with its blessings safeguarding worshippers from harm. Those who possess this amulet can use its mantra for worship or charm invocation. Its rarity today is due to its proven effectiveness, especially in business ventures, making it highly sought after.



Phra Khun Phaen Phong Prai Kuman Luang Pu Tim

Wat Lahan Rai

Year 2515 BE marked the creation of the renowned "Phrai Kuman Maha Phut" powder. This sacred powder, intended for the crafting of amulets, became a focal point during Buddhist ceremonies at the temple. Spearheaded by Mr. Kulap Joicharoen, also known as Dr. Laab, volunteers gathered to contribute essential elements, including elven skulls, under the guidance of Luang Pu Tim.

Luang Pu Tim's meticulous consecration process involved blending the Prai Kuman Maha Phut powder with an array of magical and herbal powders, totaling 108 varieties. The resulting amulets, such as the esteemed Big Head amulet, Phra Chimplee (Sivalee), Phra Phlai Soi, Phra Phlai Khu, and Phra Khun Phaen, carried profound significance. Luang Pu Tim emphasized the potency of these amulets, enriched by the hidden power of the revered ghost child, poised to bestow blessings upon their bearers.

Among Luang Pu Tim's most coveted creations, the "Phra Khun Phaen Phong Prai Kuman, large print, double sarika takrud" holds a place of prominence. This revered amulet, now available in three distinct prints—long, second, and first block—each possesses unique characteristics. The long print block boasts a generous infusion of Prai Kuman powder, while the second block incorporates auspicious elements like hair strands, the master's nails, and gold filing powder. The first block, known as the popular print, boasts exceptional beauty, elevating its value above the others.



The appellation "Phra Phong Prai Kuman" draws from the legend of Khun Phaen Saen Sathan, owing to its resemblance to the revered Buddha image. Notably, "Phra Khun Phaen Kru Ban Krang and Kru Wat Yai Chai Mongkol" embody a pentagonal form, accompanied by the likeness of Buddha Chinnarat and occasionally featuring a depiction of a golden child. These attributes, coupled with the label "Phra Khun Phaen Phong Prai Kuman Maha Phut," have rendered these amulets highly sought after in the market, commanding increasingly steep prices.

Phra Ruang Lang Rang Puen

Wat Phra That Doi Suthep



Phra Ruang Lang Rang Puen Wat Phra That Doi Suthep was made and consecrated in 2515 BE together with Phra Kring Chiang Saen, Phra Buddha Sihing coin, and Phra Chao Sangkhamanee coin. Wat Chiang Man, coin of Luang Por Tanjai, coin of Kruba Sriwichai, coin of Chao Khun Phrarajitthachan, coin of Phra Aphai Sartha, Wat Tung Yu, etc.

This model of Phra Lang Ruang Rang Puen has 2 types: the one with the back of the Chedi Nuun. and printed on the back of the sunken pagoda Some call it Phra That Loi print and printed Phrathat It is in the shape of a Buddha image.

In the posture of standing on a platform inside the glass house. His right hand was raised to the level of his chest. His left arm extends down parallel to his body, facing up. Hands out in front as a gesture of bestowing blessings, the robes covering him fluttering parallel to the King and falling below.

The details of his face are clear. His face was rather solemn.



The figurine wears a headdress, including a visor and a conical crown, also known as a cheebo hat, worn with a sash, decorated with a pattern that appears in Khmer art. The Bayon type is called "Phra Ruang Rang Puen" or "Phra Ruang Lang Rang Puen"

Ceremony consecrated at Wat Phra That Doi Suthep during the Maha Phutthaphisek Ceremony of the Buddha Sihing replica on April 9, 2515 BE by the Chiang Mai Sangha. Her Royal Highness Princess Srinagarindra and Her Majesty the Queen Her Majesty the Queen presided over the ceremony.

Phra Rod Luang Hariphunchai

(Phra Rod "Coach Ek"), Pli Yod Chat model, Phra That Chao Hariphunchai



The Phra Rod Luang Hariphunchai, Pli Yod Chat Phra That Chao Hariphunchai model, holds a special significance as an auspicious Kathina souvenir created by Wat Phra That Hariphunchai in Lamphun Province in the year 2558 BE.



Crafted from a unique mortar base material known as Mahadaksa Dvādotsathatu, each of the approximately 1,000 pieces bears distinctive

characteristics, blending over 3,000 important substances from various powders and colors.

Adorned with the sacred seal of Phra That Chao Hariphunchai on the back, which incorporates gold from ancient relics and golden slate, this revered artifact symbolizes divine blessings and spiritual protection.



Its creation was marked by auspicious ceremonies, including a gold pouring ceremony on May 1, 2558 BE, and another on the occasion of Visakha Bucha Day, June 1, 2558 BE, both held at Wat Phra That Hariphunchai. Additionally, a grand Mahaputtha Devamangkhalapisek Ceremony took place on July 27, 2558 BE, at Phra Wihan Luang, Wat Phra That Hariphunchai.

The history of Phra Rod Luang Hariphunchai traces back to the restoration efforts of Phra That Hariphunchai in 2551 BE. The golden tiered bud, estimated to be 1,500 years old and weighing approximately 15 baht, was preserved during this

restoration and used as the main material for creating Phra Rod Luang Hariphunchai. This revered relic, situated atop the chedi, embodies the highest sacred power, believed to offer protection from misfortune, ensure prosperity, and bestow divine blessings upon worshippers.

Phra Somdej Chitralada

Phra Somdej Chitralada, also known as **Phra Kam Phaendin**, formerly called the Phra Pim at the base of **Buddha Nawarat Bophit**, is an amulet crafted personally by His Majesty King Bhumibol Adulyadej during 2508-2513 BE.

Roughly 2,500 of these were distributed directly by the King himself to soldiers, police, government officials, and civilians. Each recipient was provided with a Royal Invoice detailing their name, surname, and the date of receipt. The amulet bears the King's instructions to "Place the gold on the back of the Buddha statue and worship it forever. Do good deeds without expecting anything in return," as per his royal decree composed in 2514 BE.



Crafted with meticulous attention, the amulet's Buddha image is a masterpiece of Buddhist art. Professor Paitoon Muang Somboon, a retired civil servant of the Handicrafts Division at Silpakorn University, worked closely with His Majesty to create the mold. The process involved deep moulding and clay pressing to reproduce the image, followed by modifications and decorations until it met the King's satisfaction. Chemical materials of superior quality were imported for the task.

The amulet, shaped as an isosceles triangle, features a Buddha image in a meditation posture, reminiscent of Rattanakosin style. Its face is made from bael fruit, sitting atop a lotus throne. The materials used in production vary, resulting in colors ranging from brown to greenish-black.



The material composition includes resin, amulet powder, and sacred objects collected from across the country.

These sacred objects, presented to His Majesty from each province, include items from important royal monasteries and sacred places. The amulet powder itself consists of dried flowers, god's line, paint, and other elements gathered during significant royal ceremonies.

In essence, Phra Somdej Chitralada symbolizes a profound connection between His Majesty and his people, embodying spiritual significance and royal benevolence.

Not to be confused with ***Phra Somdej Nang Jitlada (Chitlada)*** (see contemporary amulets).

Phra Somdet Luang Pu Nak

Wat Rakhang, Thewada Ok Rong print, broken elbow arms, Bai Sri ears (most popular), year 2495 BE

This print is highly sought-after for its rarity and authenticity, measuring 2.6 x 3.8 cm and boasting a pristine powder-yellow texture. Accompanied by a dd-pra certificate, it offers assurance to its owner.

Luang Pu Nak, known for his virtuous deeds, crafted this amulet using fragments of broken Somdet Wat Rakang amulets. Guided by the teachings of Somdej Toh, his consecration ceremonies attracted revered monks, lending sanctity to his creations.



A monk of great generosity, Luang Pu Nak distributed Buddha amulets freely to visitors, focusing on kindness, prosperity, and good fortune rather than commercial gain. His legacy embodies compassion and altruism, offering solace to all who seek it.

Phra Somdej Thewada Hak Sok (broken elbow arm)

Luang Pu Nak, Wat Rakhang Khositaram, year 2495 BE.



This amulet holds a distinguished status as a standard bearer, reigning as the pinnacle of amulet creation. Its allure lies in the exquisite print, reminiscent of the fleshy shoots of Somdej Wat Rakhang. It is infused with the essence of ancient Somdej substance meticulously collected by Luang Pu Nak, grounding and blending it into the very fabric of the amulet.

Since its inception in 2495 BE, this amulet has garnered reverence and admiration. Its early iterations were crafted from a rich amalgamation of remnants from old Wat Rakhang amulets, imbuing them with a robust aura and a weathered appearance steeped in history.

Luang Pu Nak, renowned for his virtuous conduct and unwavering commitment to the Dhamma, earned acclaim as a master artisan of various amulets. His expertise was legendary, drawing direct inspiration from the teachings of Somdet Buddhacarya To Phrom Rangsi, both in material composition and creation methodology.

The Phra Somdej of Luang Pu Nak Wat Rakhang stands as a testament to his ingenuity, comprised of fragments painstakingly gathered from broken Somdej amulets scattered throughout the temple grounds. Notably, the discovery of numerous Somdej amulets atop the Wat Rakhang Church roof further enriched his collection. Blending these fragments with his own Buddha amulet powder, crafted according to Somdet To's recipe, resulted in Phra Somdej amulets of unparalleled significance.

Phra Somdej Hak Sok Yai Phrarajapariyattayakorn

(Bunruang Sartho) Wat Phitchopharam Kaeng Nuea Subdistrict, Khemarat District, Ubon Ratchathani Province
Phra Somdej powder mixed with hair threads, large print,

the first round was 1975-82 and 1987-88,



Phra Somdej Kaiser

Special large print, Wat Arun, first edition

Phra Somdej Kaiser, first released in 2529 BE at Wat Arun, holds a unique significance in the amulet world. Crafted from ancient powders sourced from revered Luang Por Luang Pu figures like Luang Por Lee and Luang Por Phrom, along with materials such as soil from a poignant location and auspicious objects from across the nation, it embodies a rich spiritual heritage.

Its creation was marked by a grand consecration ceremony, attended by leading monks and revered teachers, adding to its aura of sanctity. Today, it commands attention from collectors worldwide, not just in Thailand, fetching substantial prices in international markets.



This particular edition boasts a large Buddha image, echoing the legendary size of the original Phra Somdej Kaiser. Measuring 3.3 inches, it features a unique metal coin stamped with a code, symbolizing its exclusivity as the only model of its kind.

Phra Somdej Kaiser Pae Paan

Wat Pikul Khun Thong

Paan Linser Handprint was first made and consecrated by Luang Phor Pae in year 2510 BE.

An interesting story involving LP Pae's amulets is that the famous movie star, Jackie Chan, wore one of LP Pae's amulets during many of films in 2517 BE. During one strenuous filming day, Chan was at the top of a high clock tower. Miraculously, he survived with no injuries – a fact which many attribute to him wearing LP Pae's amulet.

Pae Saam Paan amulets were mechanical phim. One of the main powder used by Luang Por Pae in all his Phra Somdej amulets, Phoon Ittijay is one of the 5 mains powder of Somdej Wat Rakang, known for Metta Maha Niyom (Grace Popularity and Loving Kindess). Other materials include Luang Phor hairs and gold chips (as circled) and embedded within the amulet.



Each amulet is adorned with the Yant BudhSon which is the only main major Yant logo that LP Pae used for almost all of his amulets from BE 2482 until BE 2539 (nearly sixty years).

A number of amulet Phim are noteworthy: Pae Sorgn Pan, Pae Pan, Pae Sam Pan Phim Laiser (tiger strip), Roon Reak, Pae Pan Kannon, Prok Po Laiser Piset. More information on the [Pae Saam Paan Family](#).

Phra Somdej Than Sing

Wat Pikulthong

The Somdej Luang Pho Phae Than Singh amulet dating 2515 BE is crafted from a special oil material, making it quite unique. Singha base materials are seldom found, adding to its rarity.

This amulet embodies the revered virtues of Luang Pho Phae, offering kindness and protection to its believers. Given the scarcity of this model and its association with a highly regarded monk, it holds significant value for collectors.



Phra Somdej Waek Marn

Wat Kositaram

The Phra Somdej Waek Man amulet, created by Luang Pho Kuay around 2513 BE, is a notable Buddha amulet from his later period, originally created in 2500 BE.

This particular piece, showcased here, features a large chest print and is composed of oil powder and palm leaf powder. With dimensions of 2 by 3 cm, it shares similarities with the Phra Somdet Prak Bodhi Kao Bai.

The amulet's material includes oil powder, with some adorned with clear orange gemstones resembling the chedi shape of the Somdet Waek Man type, and the Somdej type is depicted behind the talisman.

The print is akin to that of Somdej Waek Man, discovered in a crypt unearthed by Phra Kring Sukhnil. Believed to have originated from the original edition in 2500 BE or possibly carved anew, this amulet bears shallower radius lines compared to older versions. Nonetheless, it remains a rare and revered artifact associated with a respected monk.



Phra Somdej Maha Jakkaphat Chana Marn

Wat Ta Ee

The Buddha's grace embodied in the Somdej Maha Chakkraphat conquers Mara amulet, crafted in 2544 BE by Luang Pho Chuen of Wat Ta Ee in Buriram Province, is revered for its multitude of virtues.

Renowned for its potency, benevolence, popularity, and protective qualities, it is highly recommended for devout practitioners.

This version of Phra Somdej holds powerful Buddhist energies that extend across the cosmos, offering defense against malevolent forces and obstacles, and providing spiritual healing to the wearer. It bolsters one's fortunes and supports success in endeavors.

Its efficacy is akin to that of the Phra Somdej Phong Atharap 9 Reigns, which is highly sought after by followers of Luang Pu Chuen due to the numerous positive experiences reported by devotees.



Phra Somdej Flame Plerng

Wat Chong Khae

The Phra Somdet Luang Por Phrom amulet, originating from Wat Chong Khae, boasts a distinctive flame print and is crafted from powder material.

This amulet's creation traces back to 2516 BE when a group of monks from Wat Udom Rangsi in Bangkok sought permission from Luang Por Phrom to produce a set of amulets. These were intended for distribution among the Phapa Group in Bangkok and Prachinburi, with a total of 10,000 pieces made. Featuring a rectangular Somdej Buddha in a meditative pose, adorned with a curved glass crown and surrounded by a flame halo, this amulet bears the clear inscription of Luang Phor Phrom's name on the back. Its content comprises a white-yellow powder, varying from light to dark yellow, which is quite popular among collectors.



This particular amulet model is relatively rare, with its distribution primarily concentrated in the Prachinburi Province area. Its scarcity makes it challenging to find, adding to its allure among collectors. The consecration of amulets and sacred objects by Luang Pho Phrom of Wat Chong Khae imparts potent Buddhist powers, reflecting his esteemed status as a highly knowledgeable monk in the realm of magic. With each generation, these amulets are produced in limited quantities, contributing to their increasing value over time. As they become scarcer, they become even more sought after and worthy of reverence.

Phra Somdej Yod Khun Phon

Wat Rakhang

"Piset Thawai Rama 4, R.S. 84", hence dating from 2408 BE, it is also known as "Phra Somdej Pim Chom Phon Thanom," gained its moniker from its once being worn as a pendant by Thanom Kittikachorn, also known as Phra Somdej Phra Chom Phon Thanom. This print's variant, "Phra Somdej Wat Rakhang," surfaced with unique characteristics, earning it titles like "Pim Phra Mahanakorn Udomyot" or "Sam-tiered Singha Pim" or "Thaan Sing" which enticed enthusiasts to hunt for it in places like "Kao Siam."

This special edition Phra Somdej Wat Rakhang diverges from the standard print. While its arch line resembles "Phra Somdej Pim Yai," it boasts a triangular glass cover over the Buddha image and rests on a 3-tiered lion base. Its association with Field Marshal Thanom Kittikachorn's worship is the reason behind its alternative name.



Phra Somdej Sai Rung

Wat Silakhan

Built by Chao Khun Phra Silakhan Sophon (Sanit Thongsinuan), it carries profound significance within both the Royal Palace and the Front Palace.

Its creation followed the conclusion of the Phra Somdet Song Phaendin and the Maha Phuttha Phisek ceremony. Crafted using the same materials employed for the Phra Somdej 2 Phaendin, the process was overseen by Somdet Krom Phra Rajawang Bowonwichaichan, with the involvement of a wealthy Chinese merchant. This merchant sourced soil from Kongsai City, Guangdong Province, renowned for its use in producing chinaware and porcelain. The soil, extracted from various ponds, each boasting distinct colors, formed the foundational material for the Phra Somdej Sai Rung.

During the meticulous crafting process, this soil was combined with sacred substances from Wat Rakhang and numerous temples nationwide. This ensured that the amulet held

not only material significance but also spiritual resonance with revered places of worship across the country.

The Phra Somdej Sai Rung from Wat Silakhan was specifically built under the guidance of Chao Khun Phra Silakhan Sophon (Sanit Thongsinuan), the abbot of Wat Silakhantharam in Ang Thong Province. Chao Khun Sanit's journey to his position at Wat Silakhan was marked by his dedication and respect for Chao Khun Nor. Urgently needing funds to restore the dilapidated Wat Silakhan, Chao Khun Sanit embarked on a mission to create sacred objects for donors, including the Phra Somdej Sai Rung.



This set of sacred objects, completed in 2513 BE, comprised various amulets, prominently featuring the Phra Somdej Sai Rung from Wat Silakhan. Chao Khun Nor offered prayers for this collection at the close of the year, shortly before his passing.

Phra Kring Sukkhamo, Luang Pho Aun

Wat Tan Kong

Introducing the Phra Kring Sukkamo Bronze, where each resounding chime echoes with profound significance. Bearing the cherished moniker of Luang Phor, this bell-shaped relic stands as a testament to timeless craftsmanship. Crafted in 2549 BE, its production was limited to a mere 2500 pieces, adding to its exclusivity.

This divine artifact, adorned with a meticulously proportioned Buddha image, exudes an aura of serenity and grace. Its countenance, with a full face, embodies the essence of tranquility and reverence.



Legend has it that the blessings and healing powers bestowed by the Phra Kring are unparalleled. Tales abound of miraculous recoveries and the sanctity of the Buddhist holy water it produces, a narrative passed down through generations. Whoever venerates the Phra Kring finds solace amidst life's trials; its renown spreads far and wide, an emblem of unwavering faith.

Esteemed for its exquisite craftsmanship, this particular rendition of the Phra Kring holds a special place in the hearts of devotees. It represents the culmination of Luang Pho's legacy, preceding his final works. Even in his twilight years, Luang Pho's mastery of mystical arts remained unmatched, attesting to his unparalleled expertise.

Consecrated by the venerable Luang Pho himself, this Phra Kring exudes an aura of unparalleled mysticism. Every incantation and ritual imbued it with divine energy, ensuring its status as the epitome of magical potency.

Adhering faithfully to ancient texts and teachings, Luang Pho meticulously crafted this sacred artifact. Its creation was a labor of love, guided by centuries of wisdom passed down by revered masters.

CONTEMPORARY AMULETS

Phra Somdej Chitralada 2

In 2593 BE, during the Golden Jubilee Ceremony commemorating the 50th anniversary of His Majesty's reign, a remarkable creation emerged: "Phra Kam Phaendin."



This sacred artifact was crafted by Phra Thepprasitmon, also known as "Luang Pho Naen," the revered abbot of Wat Srisudaram in Bang Khun Non, Bangkok, and chairman overseeing the construction of Ratchapipat Hospital. The purpose behind its creation was to offer it to devout individuals who contributed funds to acquire medical equipment for Rajapipat Hospital in Phasi Charoen District, Bangkok.

"Phra Kam Phaendin" embodies a blend of potent elements, including gold, silver, nawaloha, and sacred powder.

Resembling the revered Phra Somdej Chitlada in shape, this Buddha image bears the emblem commemorating the 50th anniversary of His Majesty's ascension to the throne, adorning its back. It was tenderly enshrined to perpetuate its significance.

Phra Somdej Nang Jitlada (Chitlada)

Phra Somdej Nang Phaya Chitlada, crafted in 2535 BE, stands as a symbol of reverence on the occasion of Her Majesty the Queen Mother of King Rama IX's fifth cycle of life. Commissioned by the Office of the Permanent Secretary, Office of the Prime Minister, its creation was marked by significant ceremonies.

The characteristics of Her Majesty Queen Chitlada resemble Queen Phaya Phitsanulok, accentuating the beauty of her form akin to the lines and patterns seen in Buddha images.

On the back there is her Royal Emblem.



The construction unfolded through three solemn ceremonies:

On January 8, 1992, at Wat Nang Phaya, Phitsanulok, 97 monks, led by Somdej Phra Buddha Chin, participated in the ceremony of inscribing gold talisman plates and the Buddha Phisek talisman plate, invoking blessings through prayers and candle lighting.

April 3, 1992, saw the gold pouring ceremony at Wat Phra Sri Rattana Satsadaram, where both His Majesty King Rama IX and Her Majesty Queen Sirikit poured gold simultaneously, generously offering 6 gold and silver plates each for the Buddha amulet's construction.

August 30, 1992, marked the Buddhist coronation ceremony presided over by Their Majesties King Rama IX and Queen Sirikit at Wat Phra Sri Rattana Satsadaram. The construction involved two types: gold and mixed metal. The gold variety consisted of 6,999 pieces each in three sizes, while the mixed metal type comprised 200,000 pieces each in two sizes.

Materials for construction included gold and silver sheets graciously bestowed by Her Majesty the Queen, as well as gold and Nawaloha metal from the Phra Somdej Ya 90th Anniversary Project. Additionally, 108 sheets of gold, silver, and copper amulet yantras, 14 napathamang sheets, and a set of birth and enlightenment horoscopes of Lord Buddha, crafted by Phra Acharn Atthaphon Kittiko of Wat Pariwat, were utilized. Contributions from monks across 657 temples nationwide amounted to a total of 5,913 sheets, enriching the creation process.

Phra Phuttha Nawarat Bophit Phra Phim Chitralada

This amulet consists of the image of **Phuttha Nawarat Bophit** with that of **Phra Phim Chitlada** inserted at its base.

In 2539 BE, on the auspicious occasion of His Majesty the King's 50th accession to the throne, the creation of the Phra Phuttha Nawarat Bophit Phra Phim Chitralada, with its large print, gold, silver, and Nawa composition, was a momentous undertaking. It was initiated under Royal Patronage, with Her Majesty the Queen graciously accepting the project, supported by the Royal Project Foundation, Rural Life Development Foundation, and Charoen Pokphand Group.



The Phra Phuttha Nawarat Bophit Chitralada amulet was inspired by His Majesty the King's earlier creation, the Phra Buddha Nawarat Bophit. This new rendition, crafted from sacred powder, aimed to be enshrined in various provinces across the kingdom, fostering unity and reverence among the people.

The meticulous construction process involved sculpting the Buddha image under His Majesty's supervision, with intricate attention to detail. This symbolic representation of the Triple Gem serves not only as an object of veneration but also as a unifying

emblem throughout the realm.

The committee, recognizing the significance of this creation, sought royal permission to proceed with the Phra Phuttha Nawarat Bophit Phra Phim Chitralada project. Under the Royal Patronage of Her Majesty the Queen, the endeavor was led by Momchao Pheesadej Ratchanee, Air Chief Marshal Kamthon Sindhavanont, and Mr. Wanlop Chearavanont.

The construction involved both metal and powder amulets, with meticulous attention to detail. A limited number of sets were produced, each containing a comprehensive selection of amulets, presented in a beautifully crafted wooden box. In the form of a set,

3 amulets were presented, in gold material weighing 17.76 grams, silver material weighing 9.42 grams and Nawa material weighing 8.8 grams.

The completion of this project was marked by a grand Buddhist coronation ceremony, attended by esteemed dignitaries. Special sets of amulets and powder amulets were presented to His Majesty the King, Her Majesty the Queen, Crown Prince Maha Vajiralongkorn, Her Royal Highness Princess Maha Chakri Sirindhorn, Her Royal Highness Princess Chulabhorn Walailak, Empress Dowager Princess, and Somdej Phra Yannasangwon Somdet Phra Sangharaja Sakon Maha Sanghapaninayok.

Phra Somdej Sai Rung

Wat Phikun Thong

The first edition of Phra Somdej Sai Rung holds distinct characteristics, including a simpler design, thinner profile, and lack of color compared to subsequent editions. It also lacks powder filling along the edges of the Buddha image and features a raised yantra behind the image, setting it apart from later versions such as that of Luang Pho Phae, in Sing Buri Province, embedded with 3 kings takrud (gold/silver/sword), Inburi Bridge model, year 2535 BE.



Phra Buddha Narawanthapit

Phra Buddha Narawanthapit was brought into being by the Chaipattana Foundation, merging Chitralada powder - containing the King's hair - into its essence. This momentous creation, occurring post the 2009 B.P.R. and commemorating His Majesty the King's 72nd birthday, was enclosed in its original box, adding significance to its auspicious unveiling.



Upon His Majesty the King reaching the age of 72 in 2542 BE, a profound decision was made. His Majesty, in his boundless generosity, granted royal permission for the construction of the Phra Phuttha Naravantaphit. This Buddha statue, adorned in His Majesty's royal garb, aimed to provide a focal point for the people's reverence, with proceeds directed towards the Chaipattana Foundation.

The Phra Buddha Narawanthapit amulet, standing 3.2 centimeters tall, portrays a standing Buddha with both hands raised in an ocean-baring posture. Adorned with a logo in homage to His Majesty's 72nd birthday, this sacred artifact is imbued with materials

sourced from significant sites in Nepal, India, Sri Lanka, China, Japan, and across Thailand.

Blessed by His Majesty the Supreme Patriarch Somdej Phra Yanasamvara, the creation of this sacred artifact was presided over by His Royal Highness Crown Prince Maha Vajiralongkorn, representing His Majesty the King, during the Buddhist coronation ceremony at Wat Phra Sri Rattana Satsadaram. The ceremony, attended by 72 esteemed monks from across the nation, ensuring the consecration of the amulet.

This Phra Buddha Narawanthapit serves not only as an object of reverence but also as a tangible connection to His Majesty the King. Encapsulating His Majesty's essence, including strands of his hair, robes, and Chitralada powder, it stands as a potent symbol of devotion and loyalty to His Majesty's reign.

Jatukarm-Ramathep

Jatukam Ramathep, originally comprising Thao Khattukam and Thao Ramthep, were revered as high-ranking deities in Brahmanism across Thailand before being reimagined as angels guarding relics due to the influence of Buddhism in Southeast Asia. In 1987 BE, upon the establishment of Nakhon Si Thammarat city, they were invited to reside there.

The name "Jatukam" signifies the elders of the four directions, while "Ramathep" derives from "Rama," symbolizing Phra Narayana incarnated as a king, ruling the city. Belief holds that Jatukam Ramathep was King Chandrabhanu, known as the "Black King of the South Sea," who pursued spiritual enlightenment to alleviate human suffering.

Jatukam Ramathep embodies the spirit of a former royal king, serving as a protector of the country in all directions and embodying the Bodhisattva's ten virtues. Revered for his power, prayers to him are believed to grant wishes aligned with moral values.



Traditionally depicted as a seated god with four arms holding various weapons, Jatukam Ramathep is accompanied by four soldiers symbolizing protection. His worship became increasingly popular in Thai society from the late 20th century, leading to the production of various sacred objects that significantly impacted Thailand's economy.

Spells for worshiping Jatukam Ramathep involve reciting mantras seeking success, fortune, and his perpetual presence.

Jatukam Ramathep, an ancient king from Java, achieved enlightenment through meditation. Thus, amulets associated with him are believed to bestow strong protection

and great wealth fortune. An altar in Nakhonsridhumararth, south of Thailand, is dedicated to inviting his spirit.

The renowned Jatukarm Ramathep amulet originated during the installation of Nakhon Si Thammarat's Lak Muang (city pillar) in southern Thailand. Its history varies among interpretations, with some viewing it as the guardian spirit of the South Seas or the Bodhisattva of the Srivijaya empire.

The amulet gained immense popularity in the 2549-2550 BE period, generating sales exceeding 20 billion Thai Baht due to the magical stories associated with its potency.

Phra Pang Leela

Wat Bang Kudi Thong, Pathum Thani.



Luang Luang Pho Than initiated the creation of this amulet when he was granted the royal title of Phra Khru Dumworakit on December 5, 2549 BE. The consecration process began in early December and continued until February 2, lasting a total of 63 days, culminating on the auspicious 15th day of the waxing moon of the 3rd lunar month.

The Phra Leela amulet, symbolizing progress and prosperity, underwent a significant transformation during its creation. Growing from the feet to the hair, it reached a height of 9 cm, considered an auspicious number.



The intricate lines and details of the amulet reflect the artistry of Luang Por Than's era, particularly in the creation of Leela Thung Setthi amulets.

The inspiration for this particular Phra Leela amulet stemmed from a broken and repaired Leela Med Khanun Kru Thung Setthi Kamphaeng Phet amulet that Luang Por Than possessed.

Determining the need for a new amulet containing the same virtues, he instructed a skilled craftsman to carve a new block from jackfruit seeds. The resulting Phra Leela amulet was exceptionally beautiful, prompting Luang Por Than's approval and endorsement of its Buddhist significance.

Phra Leela Nang Talung

Wat Tha Sao, Samut Sakhon

Phra Khru Athorn Tham Nithet, also known as Luang Por Thong Yu Attatipo, is a highly esteemed monk and former abbot of Wat Tha Sao in Samut Sakhon. Renowned for his exceptional skills in crafting sacred objects, he is particularly revered for his creation of Phra Phong Ya Chindamane, also known as Phraya Wasana, among other notable works.



One of Luang Pho Thongyu Attatipo's most renowned creations is the Leela Nang Shadow print, which pays homage to the artistry of Phra Leela Nang Talung by Luang Pu Bun Khanthachot of Wat Klang Bang Kaeo. This print, consisting in jindamane medicine powder, first introduced in 2525 BE, has gained significant popularity among devotees and collectors alike.

Phra Leela Lang Bua

Wat Khao Kut, Songkhla

Consecrated in the auspicious year BE2558 by Ajahn Klang Seng, adorned with intricate sacred Yants, the back of the amulet boasts a distinguished Metal Brass Cast Lotus.

What sets this sacred Phra Leela apart is its construction from revered Holy Powder, enriched further by the inclusion of precious Rae gemstones, elevating its spiritual essence and intrinsic value.



Phra Leela Bai Jao

Wat Manao, Suphanburi



Phra Leela Bai Jao is a two-faced amulet attributed to Luang Pho Boi of Wat Manao, located in Suphan Buri Province. Luang Pho Boi's lineage traces back to Luang Pho Niam of Wat Noi, himself a disciple of Luang Pho Nong from Khlong Madan Temple and Luang Por Pan from Bang Nom Kho Temple. Their collective efforts in crafting amulets have left a lasting mark on the Suphan Buri Province since the 1930s.

Among Luang Pho Boi's extensive repertoire of Buddha amulets are renowned pieces such as the Khun Phaen Lang Kong Chakra amulet, Mahesuan amulet, Drip Teardrop amulet, and Nam Ngao Sugarcane amulet. Notable among these are the Leela Bai Spear print and the Somdej print, meticulously crafted by removing desired designs from

molds and casting them with various alloys, commonly brass and bronze, supplied by villagers. These metals were prevalent in household utensil crafting during Luang Pho Boi's era.

The Phra Leela Bai Hok, featuring a double-sided print, stands out as one of Luang Pho Boi's most sought-after creations. Characterized by its aged metal patina, nearly a century of existence, and precise detailing, this amulet exudes craftsmanship and authenticity. The amulet's neat seams and accurate shape make it easily distinguishable as an antique cast Buddha amulet. Preserved in its original condition, it comes with a certificate of authenticity from the Thai Amulets Association.

Phra Chiang Sen

Amulet representation of Phra Chiang Saen Si Phaen Din, a giant Buddha statue financed by a Thai-Chinese foundation.

The statue straddles a boatlike platform, and visitors here are encouraged to donate by rolling coins from an elevated platform behind the statue. What is particular for this amulet is that for an art period that produced hardly any amulets this is a worthy newcomer, a reminder of Buddha statues of that period.



Phra Kring Roon Pad Kror Lang Kum

Suan Pratimakham Poti Setti, (Bodhi Setthi Dhamma Practice Garden) Nakhon Pathom

This initial batch of Phra Kring, crafted by Luang Phor Chued in 2549 BE, utilized the traditional method known as "sang bap tay boran plukseking tuan." This process involved pouring melted alloys into a mold before consecrating them, resulting in amulets that may lack the intricate detail of factory-made pieces due to the complexity of execution.

The ingredients used in the smelting process were sourced from some of the most potent old amulets crafted by venerable and influential monks, commonly referred to as "chanuan saksit." These ingredients included yantra sheets adorned with characters of gurus from across the country, totaling 108 faculty members. This sacred substance is believed to enhance one's fortune, eliminate negative karma, and transform one's destiny from adversity to prosperity.

Worshipping Phra Kring is said to amplify luck and dispel negative karma, making burdens lighter and attracting positive outcomes in life. For those already blessed with good fortune, it further enhances prosperity and elevates



one's status and career. Adversities, obstacles, sins, and disturbances are believed to be surmountable through devotion, ensuring protection and prosperity for the worshiper.

This amulet is believed to bestow various occult virtues, fostering compassion and ensuring victory over adversaries. Those who possess it are said to be shielded from harm and favored by both deities and humans alike. Additionally, the holy water associated with it is believed to have healing properties, alleviating illnesses and curing inexplicable maladies.

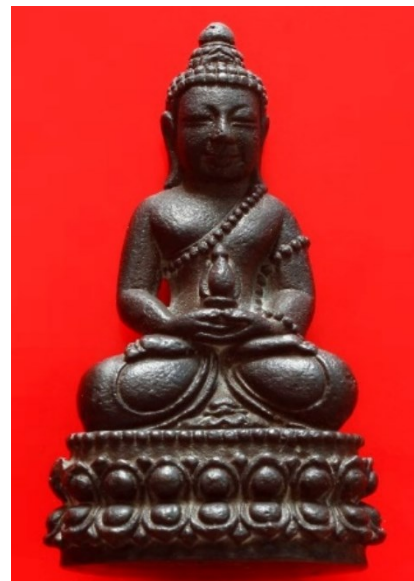
Phra Kring Kieow Keaw

Wat Khao Leam

In the year 2546 BE, Luang Phor Kalong found himself overseeing the construction of Ubosot near Wat Khao Leam, a project he had initiated. However, progress was sluggish, and funds were dwindling rapidly. One night, while resting after prayers and meditation, he experienced a vision that would change everything. A deity, dressed in the white attire of a Brahmin, appeared before him, radiating a brilliant white light that gradually transformed into a soft golden aura. As the light intensified, the features of the Brahmin became clearer, and he spoke to Luang Phor Kalong, suggesting that crafting a batch of amulets in his likeness could provide the necessary funds to complete the project.

The following day, Luang Phor Kalong shared his vision with his disciple and expressed his intention to create a batch of Phra Kring. A skilled craftsman was commissioned to meticulously craft a mold based on the deity's description from the vision. After numerous refinements to ensure its likeness, Luang Phor Kalong deemed it satisfactory.

He considered this Phra Kring to be the most potent of all the amulets he had ever created. His journey in creating efficacious Phra Kring was influenced by his encounter with Somdej Phra Sangkharaj Pae, the Zhao Awat of Wat Suthat, during the consecration of Phra Chinnaraj Indochine at Phra Ubosot Wat Suthat in 2485 BE. The method for crafting powerful Phra Kring, passed down from generations in Wat Suthat, was imparted to Luang Phor Kalong by Phra Mongkhon RachMuni (Sohn YaTiTharo), also known as Zhao Khun Sri.



The materials used in crafting this extraordinary Phra Kring were diverse and rare, sourced from various sources including peacock ore, shiny lead, mercury, zinc, 700-year-old red copper, silver, gold, black mercury from Laos, and minerals from natural wells and locations across Thailand. These materials, along with surplus materials from esteemed temples and relics from Luang Phor Kalong's personal collection, were meticulously compiled to create three types of molds, each containing different combinations of ancient metals and materials.

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