



The Ancient Town of Si Thep

World Heritage Nomination

Submitted by
The Government of the Kingdom of Thailand
AD 2020

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GLOSSARY

	Word	Description
1	Ardhanarishvara	A combination of three words “Ardha,” “Nari,” and “Ishvara” means “half,” “woman,” and “lord,” respectively, which when combined means the lord whose half is a woman. Ardhanarishvara is depicted as half-male and half-female, equally split down the middle. The right half is usually the male Shiva and the female Uma is the half left.
2	Ban	Village
3	Base	The base for supporting a structure or a group of structures.
4	Bodhisattva	Bodhisattvas are enlightened beings who are destined to become buddhas but postpone that final state in order to help humanity.
5	Bodhisattva Avalokiteshvara	Avalokiteshvara means “Lord who looks down with compassion.” Avalokiteshvara is shown as arrayed in jewels like a prince. The right hand is in the gesture of gift granting, and hold a long-stemmed lotus in the left hand. In his elaborate hairdress is an image of the Buddha Amitabha. (Amitabha presides over the western Pure Land, a kind of Buddhist paradise. The worship of Amitabha became very popular in East Asian Buddhism)
6	Bodhisattva Maitreya	Maitreya is the Buddha of the future, who will be born to teach enlightenment in the next age. In his elaborate hairdress is a small shrine.
7	Bua Cherng	The decorative element in a pattern of lotus and lotus petal for decorating the base of architecture, sculpture or furniture.
8	Bua Rad Klao	The decorative element in a pattern of lotus and lotus petal for supporting the top part of the building.
9	Buavalai	“Bua” from Luad Bua and “Valai” means “pot, the water container” Buavalai is Luad Bua in the shape of big sphere like the pot.
10	Bunnalai	Library in a rectangle structure, where keep inscription and scripture.
11	Candi	In Indonesia, Candi refers to any religious structure based on an Indianized shrine with a pyramidal tower.
12	Chamlong	A decoration element of building which is a replica building with roof.
13	Charanam	A small façade attached to the building wall or pagoda for establishing the Buddha sculpture or small stupa.
14	Dharmachakra, Dhammachakka	The wheel of dharma. In Buddhism, The Dharmachakra is used to represent the Buddha's Dharma (Buddha's teaching and the universal moral order).
15	Dhammachakkapavattana Sutta	The discourse of setting in motion the Wheel of the Doctrine; the Discourse of the Foundation of the Kingdom of Righteousness; the First Sermon.
16	Dhoti	A type of sarong that outwardly resembles trousers. Wrapped around the hips and thighs with one end brought between the legs and tucked into the waistband.

17	Gajalakshmi	Goddess Lakshmi, the consort of Lord Vishnu, who is seated on a Lotus flanked by 2 elephants on either side, with water continuously cascading from their trunks and performing Abhishekam to the Goddess. Two arms are portrayed holding lotuses.
18	Gopura	Also called Gopuram, is a type of south Indian architecture, the entrance gateway to a Hindu temple enclosure. It constructed with a stone base and a superstructure of brick and pilaster, rectangular in plan and topped by a barrel-vault roof.
19	Jatamukuta	Meaning is hair dressed up as a crown, made up of matted locks which are twisted into encircling braids of spiral curls and tied into a knot looped at the top.
20	Kala / Kirtimukha	The Face of Glory, is a ferocious monster face with protruding eye-balls, huge fangs and gaping mouth found in temple architecture allover Asia.
21	Kalasha	A pot with a large base and small mouth. In Hindu iconography is a symbol of abundance, wisdom, and immortality.
22	Khao	“Mountain” in Thai Language
23	Khao Klang Nai	The treasury mountain in the Inner Town.
24	Khao Klang Nok	The treasury mountain in the Outer Town.
25	Khao Thamorrat	Thamor means Stone. Rat derived from Ratana means jewels; valuable gems; gemstone. Khao Thamorrat means “The mountain of the valuable gems”.
26	Kirita-makuta	Mukuta means 'Crown' in sanskrit. Kirti means' Glory. The tall conical crown symbolizes royalty and adorns various forms of Vishnu and Surya.
27	Klang	“Treasury” in Thai Language
	Nai	“In” in Thai Language
	Nok	“Out” in Thai Language
28	Kon Krae Baek (Carrying dwarf)	Dwarf or Gana a dwarf goblin in Indian art, usually with big belly found in Indian temple base, pillars and elsewhere. They typically are shown in humorous postures, sometimes with musical instruments.
29	Kranok Pak Kud	Thai motif pattern derived from the appearance of a vegetal form
30	Kudu Arch	A term used to describe the circular or horseshoe arch that decorates so many Indian rock-cut architecture and later Indian structural temples and other buildings. The arch is shaped like the cross-section of a barrel vault.
31	Kumbha	A type of pottery in India, symbolises the womb. It represents fertility, life, generative power of human beings and sustenance.
32	Lan Prataksin	A narrow pathway for one or a few persons to walk around the principal structure in the clockwise to worship the sacred.
33	Luad Bua	The architectural element for both building and the base part that fabricate objects with longitudinal hue and relief. Either it is a straight path or a corner. Sometimes called only “Bua”.
34	Luk Fak	A decorative element in the shape of flat strip attached to Tong Mai for decorating the base. The functional is decorating and breaking the space.

35	Mandapa	A building between the sanctuary and the temple entrance, on the same axis. Which used for praying or establishing the significant things for example Buddha image, Buddha's footprint.
36	Mahishasura Mardini	"Slayer of Mahishasura" Durga is depicted in the Hindu pantheon as a Goddess riding a lion and with many arms, each carrying a weapon to defeat Mahishasura or the buffalo demon.
37	Mount Meru / Sumeru	The golden mountain in Hindu mythology, that stands in the center of the universe and is the axis of the world, where is the abode of god.
38	Na Kra Dan	The art element of the base of building, which has a flat plane and continuous length. If it placed at the of base called "Na Kra Daan Bon", the upper Na Kra Daan and if it placed at the bottom called "Na Kra Daan Lang", the lower Na Kra Daan.
39	Naga antefix	The decoration element in the form of Naga which placed at the corner of the top part of pagoda
40	Nandi	A bull vahana ("mount") of the Hindu god Shiva, identified as the god's vehicle.
41	Panchavargika	Buddha's five ascetic disciples. Priests appearing in Buddhism as the first monks to become ordained disciples.
42	Panjara	Type of pavilion which is apsidal on plan. Normally, the façade of the pañjaras is shown in the parapet. Pañjaras are also provided with an elevated plinth, two pillars in the front and a semi-circular façade. In the façade of the pavilion, between the pillars, a relief sculpture is often carved. Pañjaras are placed always perpendicular to the line of the parapet, so that the façade of the pañjara faces front.
43	Paticcasamuppàda	Translated as dependent origination, or dependent arising, which is a particular teaching of Buddhism that deals with the phenomenon, or perpetual changes, caused by karma, the vicissitudes of life, all of which come from direct causes (hetu) and indirect causes.
44	Prang Rue Si	Prang means Pagoda in Thai language; Rue Si means Merit. Prang Rue Si is the pagoda of the merit.
45	Prang Song Phi Nong	Prang means Pagoda or Prasat in Thai language; Song is "two"; Phi Nong is siblings, brother and sister. Prang Song Phi Nong means "The two sibling pagodas" There are two pagodas on the same base at Prang Song Phi Nong, the main pagoda is larger than another one. This can be assumed to be the siblings of two pagodas.
46	Prasat	Prasat or Prasada (Sanskrit) is a Khmer architecture influenced by the tower temple of India using for religious place. Prasat is a building with a central room called "garbhagriha" where establishing Buddha image or Shiva Lingam and the roof form of Prasat is many replica Prasat descending stacked on several layers.
47	Prataksin base	The base for principal structure with a narrow pathway for one or a few persons to walk around the principal structure in the clockwise to worship the sacred.

48	Rishipathana Mrugadaya / Isipathana Migadaya	Located in Sarnath, Uttar Pradesh, India. It was the site where Buddha disclosed his first sermon to the Pancha Vaggiya bhikkus (the five monks), called the Dhamma Chakra Pravarthana Sutta.
49	Ruaen Son Chan	The roof of Khmer Prasat, which has the form of many replica Prasat descending stacked on several layers like Vimana, the tower temple of The South India.
50	Ruaen That, garbha griha	The central room of a Prasat for establishing Buddha image or Shiva Lingam. For pagoda or Chetiya is the bell part of pagoda, where is the innermost sanctuary.
51	Sa	Pond, Reservoir
52	Sa Kaew	Sa means pond; Kaew means precious. Sa Kaew is “The Precious Pond”
53	Sa Kwan	Sa means pond; Kwan means spirit. Sa Kwan is “The Pond of Spirit” conform to the location of Sa Kwan which is situated at the center of the Outer Town means The Spirit Pond of The Ancient Town of Si Thep.
54	Sampot	The traditional dress of Cambodia. A long, rectangular cloth worn around the lower body by draping and folding in several different ways.
55	Sattaboripan Mountains	Seven ranges of concentric mountains separated from each other by seven annular seas surrounded Mount Meru.
56	Sema	The boundary stones which designate the sacred area for a phra ubosot (the main hall) in Thai temple.
57	Stambha	A pillar. Dharmacakra stambha is the pillar for supporting the Dharmachakra
58	Stupa	A reliquary, a shrine containing the remains of a holy or sainted person and/or artifacts (relics) associated with them (the Buddha, Buddhist arhats (saints), bodhisattvas (enlightened ones), and other saintly figures). Its structure consists of a circular base supporting a massive solid dome (the anda, “egg,” or garbha, “womb”) from which projects an umbrella.
59	Than	The base for supporting structure, has various form and pattern. named by the characteristics and functional for example; Than Bua (the lotus base) which is the base with the shape of lotus flower.
60	Than Bua	“Than” means base and “Bua” means lotus combined to the lotus base, which is the base with the shape of lotus flower. The element from the top consists of the upper flat plane (Na Kra Daan Bon) with a Sen Luad (a thin strip for joining between each element) to the lotus to Sen Luad to Tong Mai to Sen Luad to the inverted lotus to Sen Luad and the bottom is the lower flat plane (Na Kra Daan Lang).
61	Than Khiang	The lowest base of building commonly has a square and flat shape.
62	Tong Mai	The art element in the middle and the most profound level of the base of building between the lotus and inverted lotus base or Luad Bua, which has a flat plane and continuous length.
63	Tribhanga (contrapposto)	<i>tri</i> meaning "triple" and <i>bhanga</i> (or <i>bhangha</i>) is the word for an attitude or position, the meaning is making "triple-bend position"; a

		standing body position used in traditional Indian art which the body bends in one direction at the knees, the other direction at the hips and then the other again at the shoulders and neck. Like the equivalent contrapposto and "S Curve" poses in Western art.
64	Uma Maheshavara	The Hindu god and goddess Shiva and Parvati, together called Uma-Maheshvara. Uma is one of the many names for Shiva's wife, while Maheshvara refers to the god Shiva as Great Lord. Both seated on the bull, Nandi.
65	Ushnisha	The crown of hair. The Buddha's chignon.
66	Uthetik Chedi	The creation was deliberately devoted to the Buddha or instead of the Buddha.
67	Vakataka art	The Indian art during the Vakataka dynasty 250–500 AD.
68	Vanaspati	The hybrid animal consists of Garuda, Cow and Swan, sometime including Singha and Kala.
69	Vimana	The structure over the garbhagriha or innermost sanctuary (Ruam That) of The South Indian Art. A vimana is usually shaped as a pyramid, consisting of several tiers of small building.
70	Vitarka Mudra	A gesture representing the discussion and transmission of the teachings by the Buddha. In this mudra, the thumb and index fingers touch, creating a circle that symbolizes an uninterrupted flow of wisdom. The other three fingers pointing up towards the heavens with the palm facing outward. This is held at around chest level.

EXECUTIVE SUMMARY

- **State Party:** Thailand
- **State, Province or Region:** Phetchabun Province, Thailand, South East Asia
- **Name of Property:** The Ancient Town of Si Thep
- **Geographical coordinates to the nearest second:** This serial nominated property consists of three cultural heritage sites as outlined in the table below:

Id n°	Name of the component part	Region(s) / District(s)	Coordinates of the Central Point		Area of Nominated Component of the Property (ha)	Area of the Buffer Zone (ha)	Map N°
			Latitude	Longitude			
001	The Ancient Town of Si Thep	Si Thep District	N 15°27’56.94’’	E 101°09’04.01’’	474.008	2,775.452	Figure 1-4
002	Khao Klang Nok ancient monument		N 15°29’12.63’’	E 101°08’40.10’’	10.144		
003	Khao Thamorrat Cave ancient monument		N 15°29’38.63’’	E 100°59’20.73’’	382.319	1,048.696	Figure 1-6
Total area (in hectares)					866.451 ha	3,824.148 ha	

Notes

The Ancient Town of Si Thep and Khao Klang Nok ancient monument are located close to each other and, therefore, share the buffer zone of 2,775.452 hectares in total.

Textual description of the boundaries of the nominated property

The Ancient Town of Si Thep is the serial property nominated for inscription on the World Heritage List, and is located in Si Thep District, Phetchabun Province in the upper Central Region of Thailand. It consists of three cultural sites, namely: the Ancient Town of Si Thep; Khao Klang Nok ancient monument; and Khao Thamorrat Cave ancient monument, with a total area of 866,475 hectares.

Geographically, the nominated property is found surrounded by undulating valleys, a river and a mountain range, at a height of 60 – 70 metres above the mean sea level. It is surrounded by agricultural land, national reserved forest and residential areas. The Ancient Town of Si Thep is situated 1.5 kilometres east of the Heang Tributary, one of the Pa Sak River's watercourses, and three kilometres west of Phang Hei Mountain. Khao Klang Nok ancient monument is located outside the Ancient Town of Si Thep in the northern direction but in close proximity, within one kilometre. Both cultural sites are in the Si Thep Sub-district. Khao Thamorrat Cave ancient monument is located in Khok Sa-ard Sub-district, 15 kilometres west of the Ancient Town of Si Thep and on the same axis as Khao Klang Nok ancient monument.

In recognition of the Outstanding Universal Values that the Ancient Town of Si Thep's boundaries have distinguishably presented, the three cultural sites have been registered as ancient monuments, in accordance with the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and the Amended Act on Ancient Monuments, Antiques, Objects of Art and National Museum (No.2), B.E.2535 (1992). This registration under the national legislations continues to help the Ancient Town of Si Thep retain its integrity and authenticity as well as preserve cultural connections and the interrelation of all three cultural sites.

Natural boundaries (such as the banks of streams, canals and brooks) and horizontal construction structures (such as existing roads and highways) have been utilised as boundaries for the Ancient Town of Si Thep's buffer zone. To ensure the Outstanding Universal Values of the Ancient Town of Si Thep have been retained, the area within the buffer zone is also protected under several legislations, including the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975) and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

A4 or A3 size maps of the nominated property, showing boundaries and buffer zone (if present)

Figure 1-1 Map of Thailand indicating Phetchabun Province in which the nominated property is located



Figure 1-2 Map showing location of the nominated property, and the positional relation between The Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument

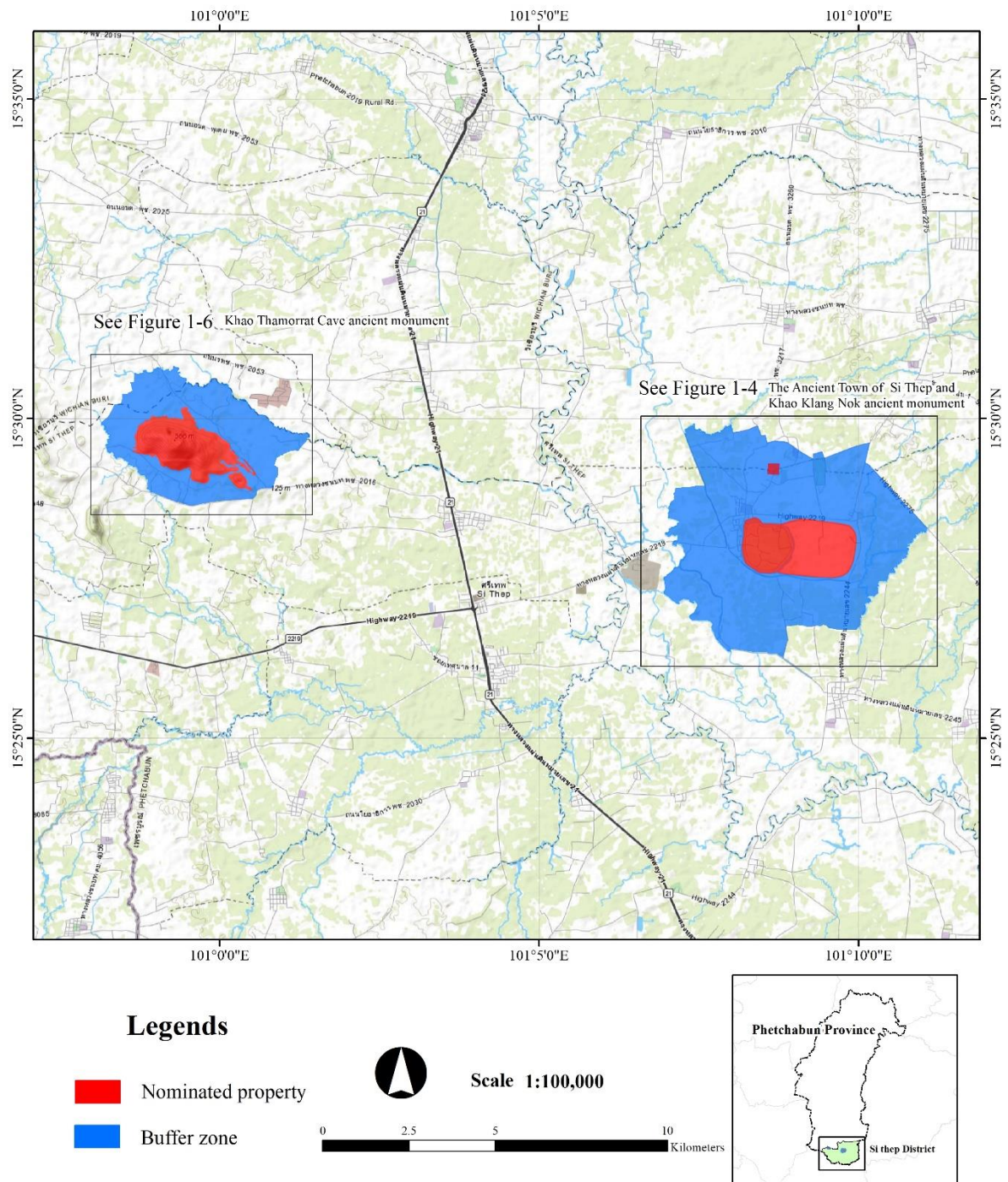


Figure 1-3 Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Topography)

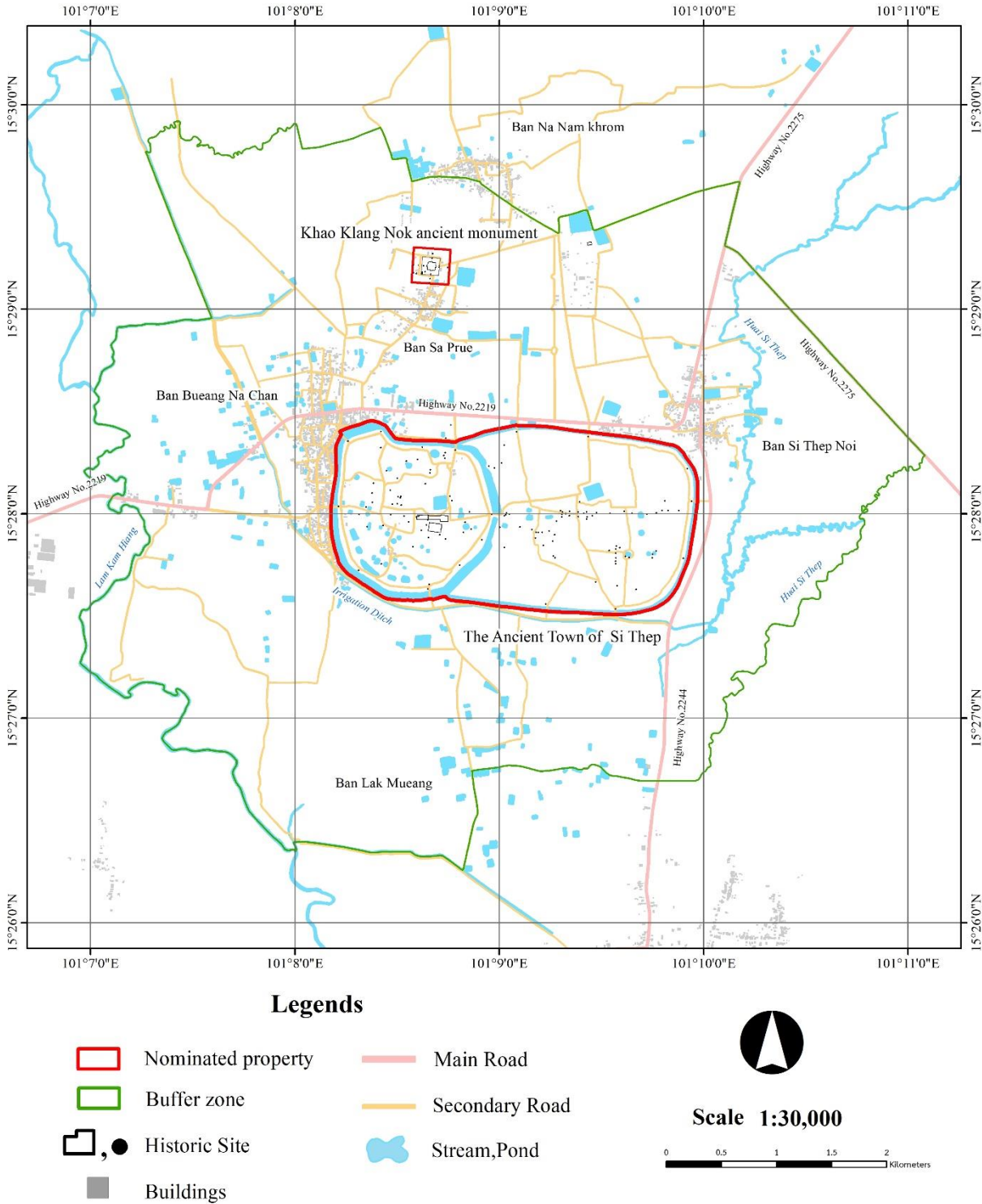


Figure 1-4 Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Orthophoto)

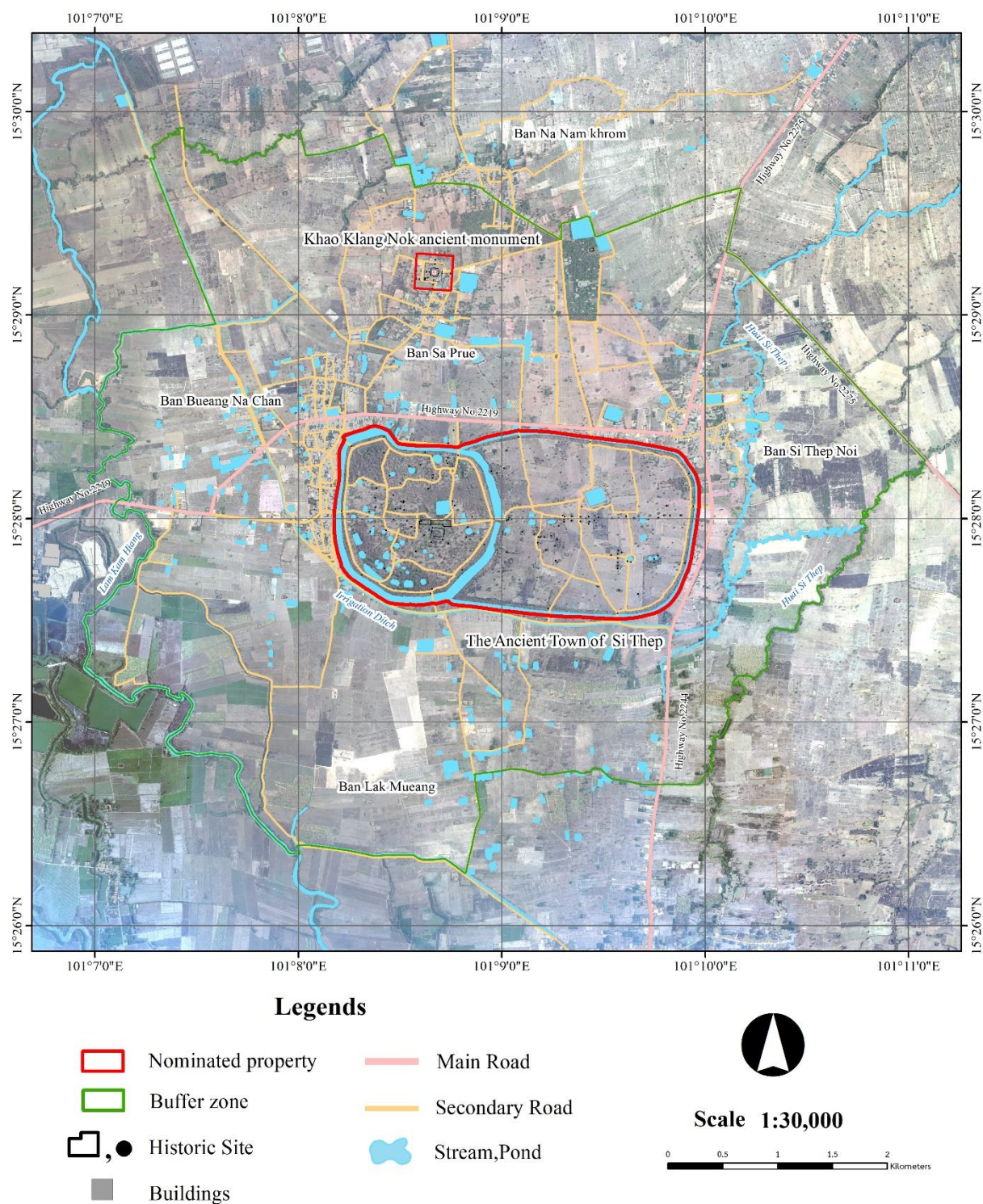


Figure 1-5 Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Topography)

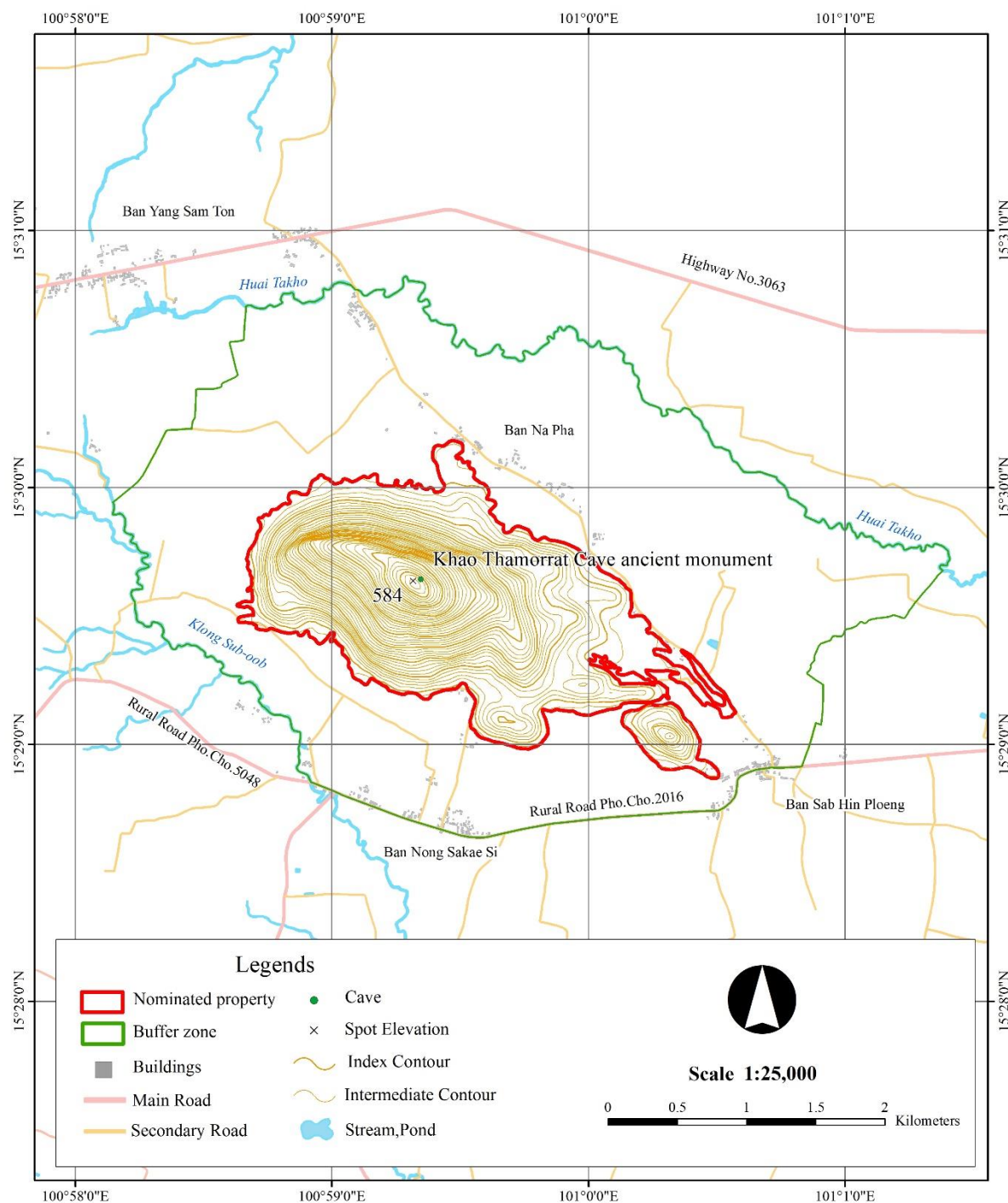
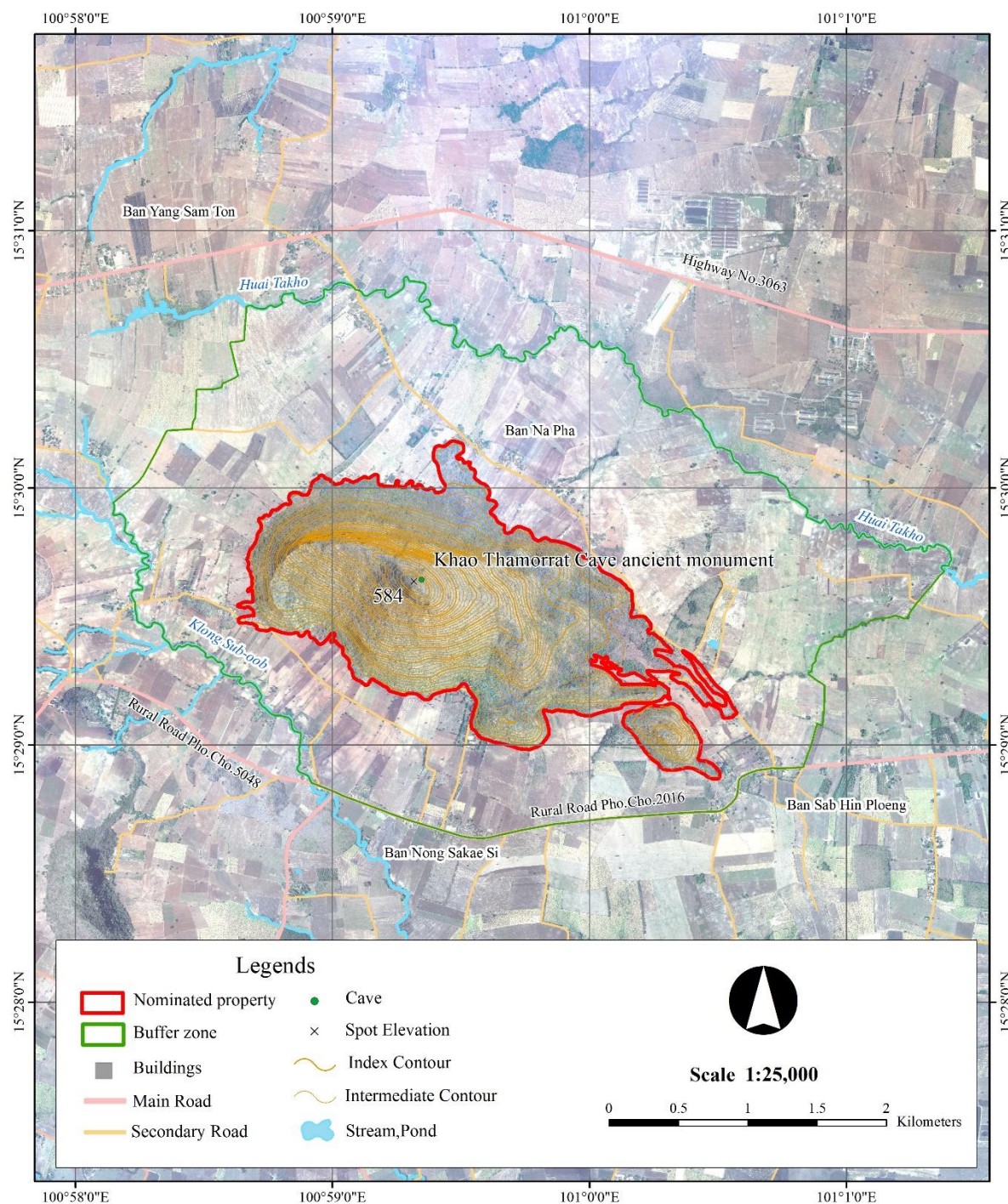


Figure 1-6 Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Orthophoto)



Criteria under which property is nominated

The Ancient Town of Si Thep is nominated under Criteria (ii) and (iii) for inclusion in the World Heritage List:

- Criteria (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design
- Criteria (iii) to bear a unique exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared.

Draft Statement of Outstanding Universal Value

a) Brief synthesis

The Ancient Town of Si Thep is the serial nominated property located in Si Thep District of Phetchabun Province in the upper Central Thailand. It lies between undulating plains and mountain ranges, with the Pa Sak River flowing from the northern to the southern direction of the town. It consists of three interconnected and related cultural heritage sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument.

The Ancient Town of Si Thep's location is deemed suitable for human settlement. Archaeological evidence, the Cuspid from the Skeleton No.1 excavated from the burial site within the Ancient Town of Si Thep, manifests that this area has been human settled since the pre-historical period. (See Annex I.1) The Cuspid was assessed through the Accelerator Mass Spectrometry (AMS) methodology and could be dated around 1730 ± 30 BP (B.E.783-933, 240-390AD). This evidence has confirmed human settlement in this area prior to the establishment of the Ancient Town of Si Thep.

From the pre-historical period onwards, the community developed and learned of new knowledge through contacts made with external societies. Around the 1st – 5th Century AD, it accepted new religious cultures from India. People learned to dig moats and build earthen embankments and town walls. This community continued to develop further and accepted new religions of Hinduism, Theravada and Mahayana Buddhism during the 5th – 6th Century AD as seen from significant evidence from this period such as the Hindu deities, the Buddha statues, the Narayana idols and monasteries. This crucial event marks the beginning of the Dvaravati culture at the Ancient Town of Si Thep. (See Annex I.2)

The name Dvaravati first appeared in a travel account of a Chinese monk, Hiuan Tsang, who pilgrimaged by land from China to India in 629AD and returned to China in 645AD. Tsang stated about the “Tolopoti” Empire in his journal that the Tolopoti Empire was in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). The term “Tolopoti” is found corresponding to “Dvaravati” in Sanskrit language. Another Chinese monk, I-Tsing, also wrote a travel account about his pilgrimage journey from China to India by sea in 671AD – 675AD. I-Tsing mentioned the ports and empires along the coastlines he passed, including the Lin-I, the Fu-nan and the Dvaravati.

One of the important inscriptions from the 6th Century AD was discovered at Ban Wang Pai in Wichian Buri District bordering with Si Thep District in Phetchabun Province where the nominated property is located. This inscription is significant evidence that affirms the Ancient Town of Si Thep's form of government. The inscription using the Pallava scripts in Sanskrit language indicates an announcement regarding the coronation ceremony of one king. (See Annex I.3) It can be said that the Ancient Town of Si Thep could be ruled by a king and potentially adopted an absolute monarchy system from the Indian culture.

The Ancient Town of Si Thep is undoubtedly an excellent representation of ancient towns in the Dvaravati culture in Central Thailand. It demonstrates a high level of authenticity and integrity of the ancient town's layout. It also presents its own identity, which is totally different from other ancient towns and empires from the same period. Most Dvaravati ancient towns usually have a layout in a non-geometrical shape. The Ancient Town of Si Thep, however, has a distinctive double-layered or twin town layout indicating town expansion with the two towns connecting to each other. Its original town, known as the Inner Town or Muang Nai, has a layout in an almost circle shape. Later, the Outer Town or Muang Nok was expanded to another layer in a rectangular shape with rounded corners.

There are more than 112 significant monasteries, such as Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, having been discovered within the Ancient Town of Si Thep. Hindu sculptures from the 6th – 8th Century AD are another significant archaeological discovery at the Ancient Town of Si Thep. The sculptures have been widely complimented by well-known scholars of the craftsmanship techniques used to create a truly round-relief sculpture without a back support arch in the standing Tribhanga posture that depicts body movement. This exceptional artistic style is defined as “the Si Thep School of Art.” (See Annex I.3) It is unique to the Ancient Town of Si Thep and are not found from sculptures of other sites and empires, including the Ishanapura Kingdom that existed at the same period as the Ancient Town of Si Thep.

Located outside the Ancient Town of Si Thep in the north is a gigantic monastery called Khao Klang Nok ancient monument. It is the largest ancient monument in the Dvaravati art in Thailand and has retained its completeness and integrity to date. It exhibits several outstanding features of the Dvaravati architecture that are not found elsewhere. Its base structure is in the indented corners system and consists of the Bua Valai base. The base is also decorated with replica Prasats made of laterite stacking in layers from the base to the upper Prataksin level. At the upper Prataksin level, there is a ruin of a building structure assuming to be a bell-shaped pagoda from the 7th – 8th Century AD. (See Annex I.3)

Khao Klang Nok ancient monument also has a remarkable layout that symbolises the local belief in cosmology or the centre of the universe, and is recognised as the centre of the universe. Each side of the pagoda is surrounded by three tiers of subordinating pagodas in various sizes, from large to small, arranged in descending order. This cosmological belief at Khao Klang Nok ancient monument is of Mahayana Buddhism that could be adapted from the Southern Indian and Central Java arts and further developed to have its own identity. The cosmological belief at Khao Klang Nok is, therefore, completely different from the cosmological beliefs in India, Indonesia, Cambodia and Myanmar.

Khao Thamorrat Cave is an important monastery with sculptures holding great archaeological value from the Dvaravati period. It is the only cave monastery in Thailand and Southeast Asia that demonstrates beliefs in Mahayana Buddhism and a sacred mountain. It is located at the top of Khao Thamorrat, about 15 kilometres west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument. On the walls in the centre of the chamber are seven low-relief sculptures of the Buddha and Bodhisattva statues in the Dvaravati art from the 7th – 8th Century AD. (See Annex I.3)

The Dvaravati culture at the Ancient Town of Si Thep possibly started to deteriorate in the 10th Century AD when the Khmer Empire became politically dominate and had more influence in the areas as they further occupied the lower part of North-eastern and Central Regions of Thailand. The Ancient Town of Si Thep continued to exchange cultures and religions as well as accepted new development and transformation change. The Khmer culture flourished at the Ancient Town of Si Thep for a few hundred more years and vanished in the 12th Century AD when the new Sukhothai Kingdom was found in Northern Thailand. Thereafter, the Ancient Town of Si Thep has been abandoned and eventually has become deserted.

b) Justification for Criteria

Criteria (ii)

The Ancient Town of Si Thep is an excellent representation of communities exhibiting key attributes of authentic cultural interactions between communities in the Dvaravati and Indian cultures during the 6th – 10th Century AD. Through this significant cultural interchange event, the Ancient Town of Si Thep created and over time continued to develop its own identity, culture and arts that later significantly influenced arts and architecture of other cultures in Thailand. The Ancient Town of Si Thep's three cultural sites are also a remarkable example of communities with different religious beliefs of Theravada and Mahayana Buddhism and Hinduism co-habiting harmoniously and simultaneously. All three cultural sites are in the Dvaravati culture and culturally interconnected and related.

The layout and moats of the Ancient Town of Si Thep shows significant evidence demonstrating its uniqueness that is entirely different from layouts of other Dvaravati ancient towns in Thailand and Southeast Asia. The Ancient Town of Si Thep's layout characterises a twin town or an expanded town. Its original town is in an almost circular shape. It was later expanded on the eastern direction in a rectangular shape with rounded corners. There are 12 town gates located between the moats and town walls to help restore water. Front of each town gate are dykes in various height positioning from east to west. The moats have been utilised for centuries. Locals still use water stored in the moats for consumption and utilisation.

Within the Ancient Town of Si Thep, significant Hindu sculptures in the standing Tribhanga posture from the 6th – 8th Century AD have been discovered. Unlike sculptures from other Dvaravati ancient towns in the same period, these sculptures depict body movement. They have been complimented by well-known scholars of their exceptional craftsmanship in creating true round-relief sculptures without a back support band. This specific artistic style is defined as “the Si Thep School of Art” and only exhibits in Hindu sculptures found at the Ancient Town of Si Thep. The Si Thep School of Art is an outstanding demonstration of development in the Dvaravati culture that later, after the 8th Century AD, had a cultural influence in other arts in Thailand, particularly Lopburi and Ayutthaya.

Khao Klang Nok ancient monument is an outstanding proof of an architectural pagoda from the Dvaravati period. It is a monastery influenced by a combination of South Indian architecture and arts and Indonesian arts. This created its own artistic features, which are distinctive from other cultures from the same period. Built with laterite and bricks, it has a very complex design that incorporates several architectural components in the Dvaravati culture such as the Bua Valai base, the indented corners system and replica Prasats used for a decorative purpose. This makes Khao Klang Nok's architectural form unique to only the Dvaravati art in Thailand and Southeast Asia.

Located west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument is Khao Thamorrat Cave. The cave was modified to be utilised as a monastery. Seven low-relief sculptures of the Buddha and Bodhisattava found inside the cave chamber are of the Dvaravati art in the 7th – 8th Century AD. Khao Thamorrat Cave ancient monument is the only known cave monastery in Mahayana Buddhism in Thailand and Southeast Asia.

Criteria (iii)

The Ancient Town of Si Thep is a unique and exceptional testimony of the extinct Dvaravati culture and civilisation from the early historic period to the 10th Century AD. Its outstanding architectural and artistic forms in the Dvaravati culture are unique to the Ancient Town of Si Thep, and indeed manifest the completeness and integrity of the Ancient Town of Si Thep at the highest level.

The Ancient Town of Si Thep was also known as the Dvaravati Empire. Its name first appeared in the travel accounts of a Chinese monk, Hiuan Tsang, who travelled in land from China to India in 629AD. The Ancient Town of Si Thep was located in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). It was a trading hub in the area during the 3rd – 4th Century AD. As such, trade played a significant role in cultural exchange, societal change and development at the Ancient Town of Si Thep. Influenced by the Indian culture, the Ancient Town of Si Thep was developed from a simple structured community in the late pre-historical period to become an empire governed by an absolute monarchical system.

Evidence from one inscription reveals that the Ancient Town of Si Thep accepted the Dvaravati culture around the 6th Century AD. This is the same period that the Dvaravati culture was flourishing at over other 20 ancient towns in Central Thailand. Generally, Dvaravati ancient towns are moated and located along the river banks. Most of them usually have a layout in either a relatively circular or rectangular shape with rounded corners but a few are in an irregular shape. However, the Ancient Town of Si Thep is the only ancient town in the Dvaravati culture having a twin town or an expanded town layout. Its town layout is still intact.

Additionally, co-habitation of Theravada and Mahayana Buddhism and Hinduism is in evidence at the Ancient Town of Si Thep. This evidence appears in both architectural forms and sculptures related to the three religions. Building base of monasteries is in a square, rectangular or octagonal shape in the indented corners system. The base system also comprises the Bua Valai base, which is a unique Dvaravati architectural component. Furthermore, Si Thep sculptures were basically influenced by the Indian art but further developed to have their own characteristics. Therefore, their art forms are completely different from those of the Indian art. The sculptures found at the Ancient Town of Si Thep, particularly the Buddha statues, usually have a relatively round face, large hair knots, bulging eyes joining to each other like the wings of a crow, a flat nose and a broad mouth. These sculptural characteristics are not found in sculptures from other Dvaravati ancient towns.

The Dvaravati culture at the Ancient Town of Si Thep eventually deteriorated around the 10th Century AD but continued to influence other arts in Thailand in later periods, such as the Lopburi art in the 12th – 13th Century AD and the Ayutthaya art in the 14th Century AD.

c) Statement of Integrity

The Ancient Town of Si Thep is the serial nominated property consisting of three cultural heritage sites, which are the Ancient Town of Si Thep or Muang Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument. There are more than 112 ancient monuments at the nominated property that are monasteries in Theravada and Mahayana Buddhism and Hinduism. At present, excavation and restoration of 45 ancient monuments, including Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, have completed by the Fine Arts Department. Further archaeological work for the remaining ancient monuments is in progress.

The nominated property manifests the Outstanding Universal Value and a high level of integrity displaying attributes of Dvaravati culture heritage and art as well as cultural connections among the three cultural sites. To retain its integrity at a high level, the nominated property has been protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). Its buffer area around the nominated property is also protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

The Ancient Town of Si Thep is the only Dvaravati ancient town with a unique layout featured with one town overlapping another. This layout form is not found elsewhere in Thailand. Its original town, known as the Inner Town or Muang Nai, is in an almost rounded shape. The Outer town or Muang Nok was further expanded on the eastern direction to another layer in a rectangular shape with rounded corners. The moats, town walls and gates of these two towns appear to be intact and in a complete state. Unlike other Dvaravati ancient towns in Thailand, the Ancient Town of Si Thep's physical appearance is not impacted by development in the area and remains unchanged.

Excavations at the nominated property also unearthed significant sculptural idols in Hinduism in the standing Tribhanga posture. These sculptures are an exceptionally outstanding example of a true round-relief sculptural form having no back support band. Created by unique sculptural techniques, the sculptures depict body movement, which differs from sculptures from other Dvaravati ancient towns in Thailand. This artistic style is unique characteristics of Si Thep craftsmanship, and is defined as "the Si Thep School of Art."

Khao Klang Nok ancient monument is the largest monastery within the nominated property. Its base and layout are in the most complete state in comparison with other monasteries in the Dvaravati culture. Built on a square base, its base system applies the indented corners system for decoration and consists of the Bua Valai base, one of the unique Dvaravati architectural components. The Bua Valai base is also decorated with replica Prasats. This building decorative style is unique to Khao Klang Nok and not found at other Dvaravati cultural sites in Thailand. In addition, its outstanding layout is based on a distinctive cosmological belief in Mahayana Buddhism that is totally different from the cosmological belief found in India, Indonesia and Cambodia.

Khao Thamorrat is a standalone mountain, with a height of 584 metres above sea level, surrounded with the foothill plains. It is located 15 kilometres west of the Ancient Town of Si Thep and on the same axis of Khao Klang Nok ancient monument. This geographical feature creates a highly outstanding identity for Khao Thamorrat as a sacred mountain or the centre of the universe for the nominated property. Khao Thamorrat Cave ancient monument is located at the top of the mountain and can be accessed via the original natural walking tracks that villagers have used for decades. Khao Thamorrat Cave is the only cave monastery in Mahayana Buddhism and in the Dvaravati culture in Thailand and Southeast Asia. The cave and the walking tracks are relatively intact. The cave is a natural limestone and rhyolite cave, with a single chamber facing the north. The chamber centre was modified and transformed to a large stone pillar where seven low-relief sculptures in the Mahayana Buddhist style categorised into three groups are discovered along with trace of damages, due to looting activities, to sculptural parts being sighted.

d) Statement of authenticity for properties nominated under criteria (ii) to (iii)

The Ancient Town of Si Thep, the serial nominated property, has maintained its authenticity at a very high level. Its three cultural sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument, are relatively intact regardless of their location which is surrounded by residential areas, agricultural land and national reserved forest. The area where the cultural sites are located has clear boundaries established. As a result, it has been protected from development, land utilisation and agricultural activities. Only minimal disturbance has been affected the Ancient Town of Si Thep to date.

All three cultural sites exhibit genuine characteristics of an ancient town with moats, town walls, gates and monasteries, from the Dvaravati culture in the 6th – 12th Century AD, and continue to be utilised up to the present time in accordance with their original purpose. Their cultural connections and relations are substantially recognised through their locations and positions related to religious beliefs.

A focus on archaeological conservation at the nominated property over decades has helped the Ancient Town of Si Thep retain its authenticity of a unique double-layered town layout. Other remaining construction structures in the Ancient Town of Si Thep, such as moats, town walls, gates and ancient monuments, also show an exceptionally high level of authenticity in, and originality of, the Dvaravati culture. Some structures are still used by locals to date. The moats, for example, have been used to collect water for daily consumption and utilisation. Local people from a nearby Ban Bueng Na Chan community (west of the Ancient Town of Si Thep) still perform a worship ceremony at the sacred Si Thep Shrine within the Ancient Town of Si Thep on the third day of the third lunar month each year.

As a gigantic pagoda, Khao Klang Nok ancient monument holds a very high level of authenticity in relation to its layout based on the cosmology in Mahayana Buddhism. Khao Klang Nok is the only remaining cultural site displaying a cosmological belief in the Dvaravati culture. It also manifests unique Dvaravati architectural forms of the indented corners system, the Bua Valai base and replica Prasats for the building base decoration. Its main and subordinating pagodas are in their original positions. Remaining materials found are the original laterite and bricks that were used for constructing Khao Klang Nok. Locals from Ban Nong Sa Prue community near Khao Klang Nok have performed Buddhist worshipping at Khao Klang Nok every year on key Buddhist days, such as the triple circumambulation ceremony on Visakabucha Day.

Khao Thamorrat Cave is the only Dvaravati cave monastery in Mahayana Buddhism in Thailand and Southeast Asia that is still intact and undisturbed by development and land utilisation. Although it has been impacted by previous looting incidents or natural deterioration, sculptures on the wall displaying the Buddha and Bodhisattava statues and other Buddhist symbols are still visibly in evidence. In March each year, local residents carry on a tradition to walk to Khao Thamorrat Cave and worship the statues inside this sacred cave.

e) Requirements for the protection and management

Legislations have been utilised as an efficient and effective tool for protecting and managing the Ancient Town of Si Thep, the nominated property, and its buffer zone. The three cultural sites of the nominated property have been protected by the Fine Arts Department under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). The buffer zone has been protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

Protection activities concerning the nominated property have been implemented at three levels, with the Fine Arts Department, Ministry of Culture overseeing overall protection and management of the property and enforcing the relevant legislations. First, the Si Thep Historical Park, on behalf of the Fine Arts Department, is responsible for implementing conservation activities to ensure the nominated property is protected; coordinating with stakeholders; and, providing conservation advisory. Second, the Royal Forestry Department and its locally-based officials have a shared responsibility for protecting the buffer zone. Last, the relevant local government agencies and Si Thep District Office are responsible for protecting the areas where each cultural site is located.

In the long term, protection and management of the Si Thep Historical Park will be implemented in accordance with the Master Plan involving holistic conservation and development that was co-designed and developed in consultation with communities, local residents and the general public. The Master Plan focuses on strategies and actions in conservation, improvement of surrounding environment, tourism management, environmental management at the community level and local legislation in conservation.

NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL INSTITUTION/AGENCY

Organization: The Fine Arts Department

Address: Na Phra That Road, Phranakorn, Bangkok 10200 Thailand

Tel: +66 2221 7811, +66 2623-6450

Fax: +66 2221-1812

E-mail: fad_whc@finearts.go.th, manager-finearts@hotmail.com

Web address: www.virtualhistoricalpark.finearts.go.th/sithep

1. IDENTIFICATION OF THE PROPERTY

1.a Country

Thailand

1.b State, Province or Region

Phetchabun Province

1.c Name of Property

The Ancient Town of Si Thep

1.d Geographical coordinates to the nearest second

Site1: The Ancient Town of Si Thep The geographical coordinates of the property central point to the nearest second are 15° 28' 11.30" North and 101° 08' 57.32" East, and the components lie between 15° 30' 02.81" and 15° 26' 07.94" North and 101° 06' 35.15" and 101° 11' 14.17" East.

Site2: Khao Klang Nok ancient monument The geographical coordinates of the property central point to the nearest second are 15° 29' 12.63" North and 100° 08' 40.10" and the components lie between 15°29'18.36" and 15° 29' 07.06" North and 101° 08' 33.78" and 101° 08' 45.88" East.

Site3: Khao Thamorrat Cave ancient monument The geographical coordinates of the property central point to the nearest second are 15° 29' 38.63" North and 100° 59' 20.73" and the components lie between 15°31'00.41" and 15° 28' 29.69" North and 100° 57' 58.84" and 101° 01' 26.82" East.

Id no.	Name of the component part	Region(s) /District(s)	Coordinates of the Central Point		Area of Nominated component of the Property (ha)	Area of the Buffer Zone (ha)	Map No.
			Latitude	Longitude			
001	The Ancient Town of Si Thep	Si Thep District	15° 27’ 56.94”	101° 09’ 04.01”	474.008	2,775.452	Fig. 1-4
002	Khao Klang Nok ancient monument		15° 29’ 12.63”	101° 08’ 40.10”	10.144		
003	Khao Thamorrat Cave ancient monument		15° 29’ 38.63”	100° 59’ 20.73”	382.319	1,048.696	Fig. 1-6
Total area (in hectares)					856.451 ha	3,824.148 ha	

1.e Maps and plans, showing the boundaries of the nominated property and buffer zone

No.	Name	Scale - original maps	Date	Map No.
001	Map of Thailand indicating Phetchabun Province in which the nominated property is located	1:5,000,000	Sep. 2020	Fig. 1-1
002	Map showing location of the nominated property, and the positional relation between The Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument	1:100,000	Sep 2020	Fig. 1-2
003	Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Topography)	1:30,000	Sep. 2020	Fig. 1-3
004	Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Orthophoto)	1:30,000	Sep. 2020	Fig. 1-4
005	Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Topography)	1:25,000	Sep. 2020	Fig. 1-5
006	Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Orthophoto)	1:25,000	Sep. 2020	Fig. 1-6

Figure 1-1 Map of Thailand indicating Phetchabun Province in which the nominated property is located



Figure 1-2 Map showing location of the nominated property, and the positional relation between The Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument

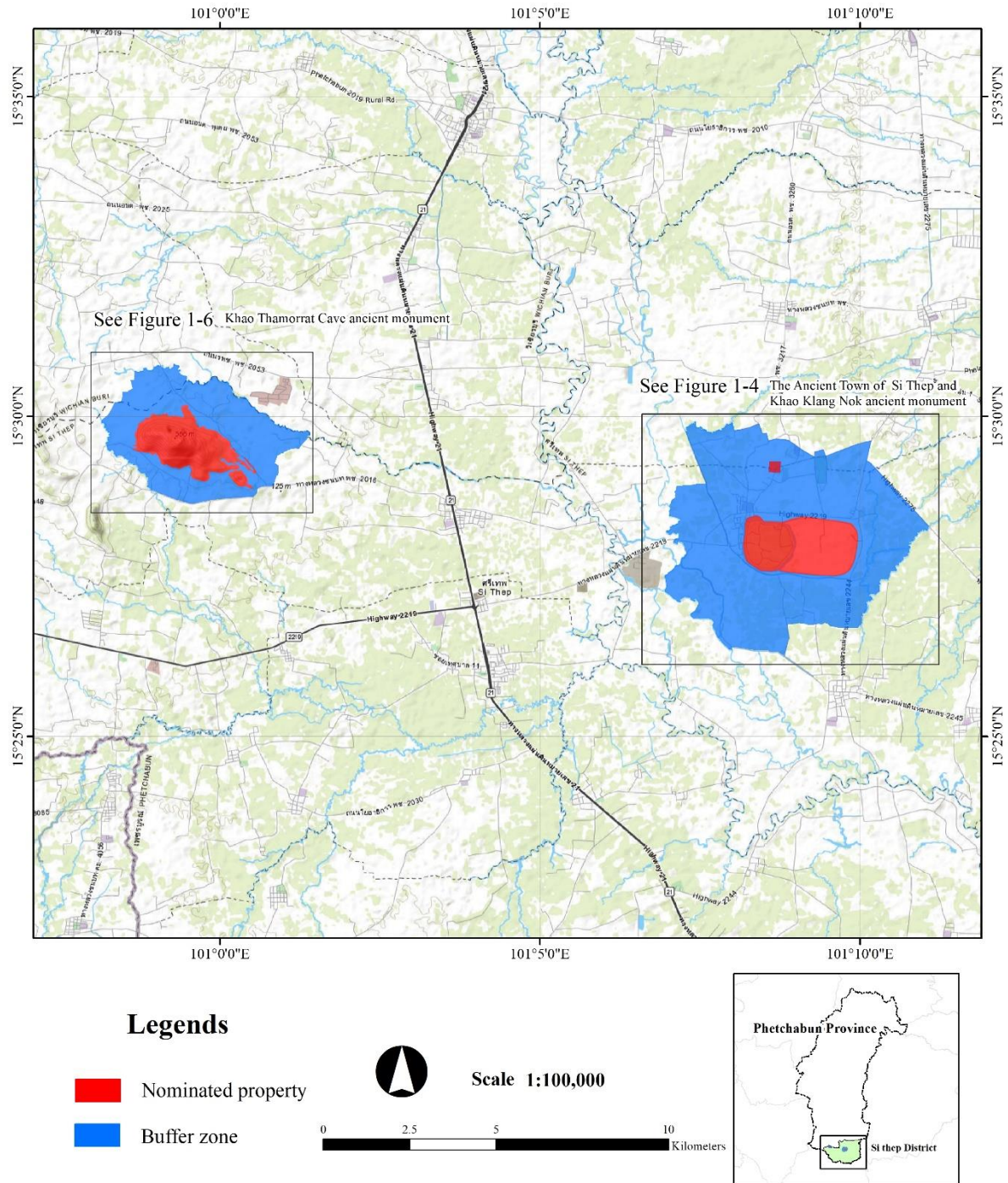


Figure 1-3 Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Topography)

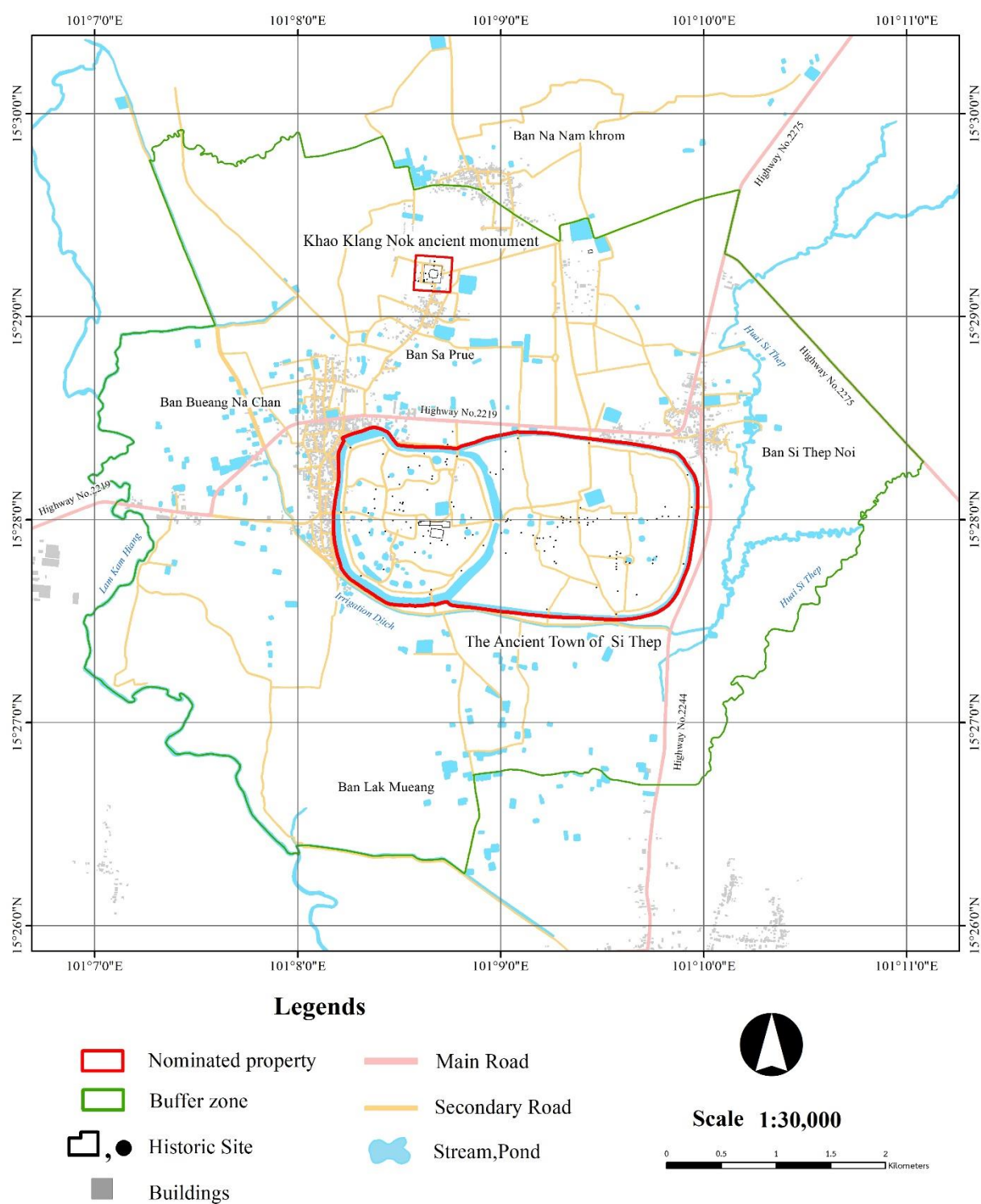


Figure 1-4 Map showing the nominated property and the buffer zone (The Ancient Town of Si Thep, Khao Klang Nok ancient monument); (Orthophoto)

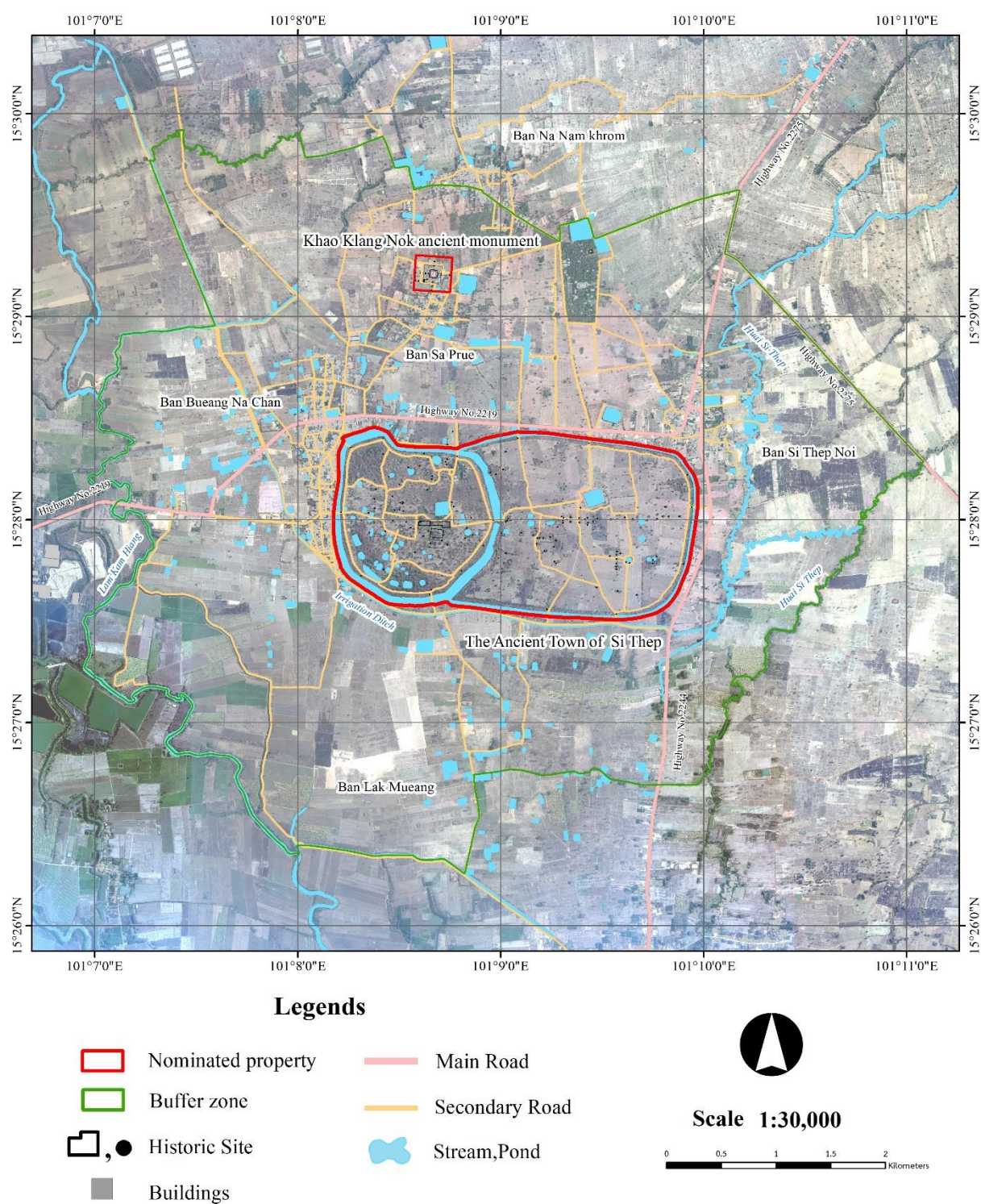


Figure 1-5 Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Topography)

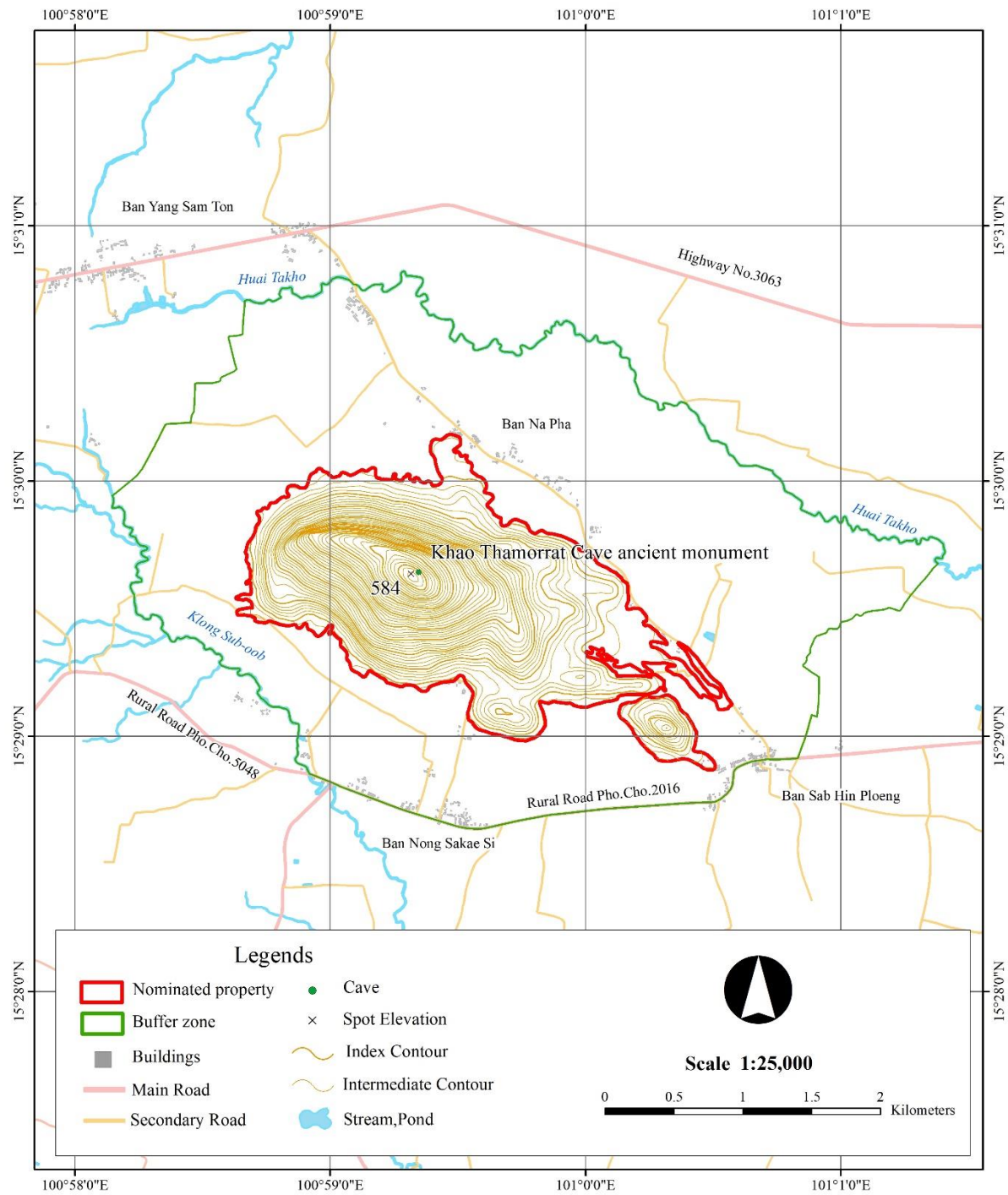
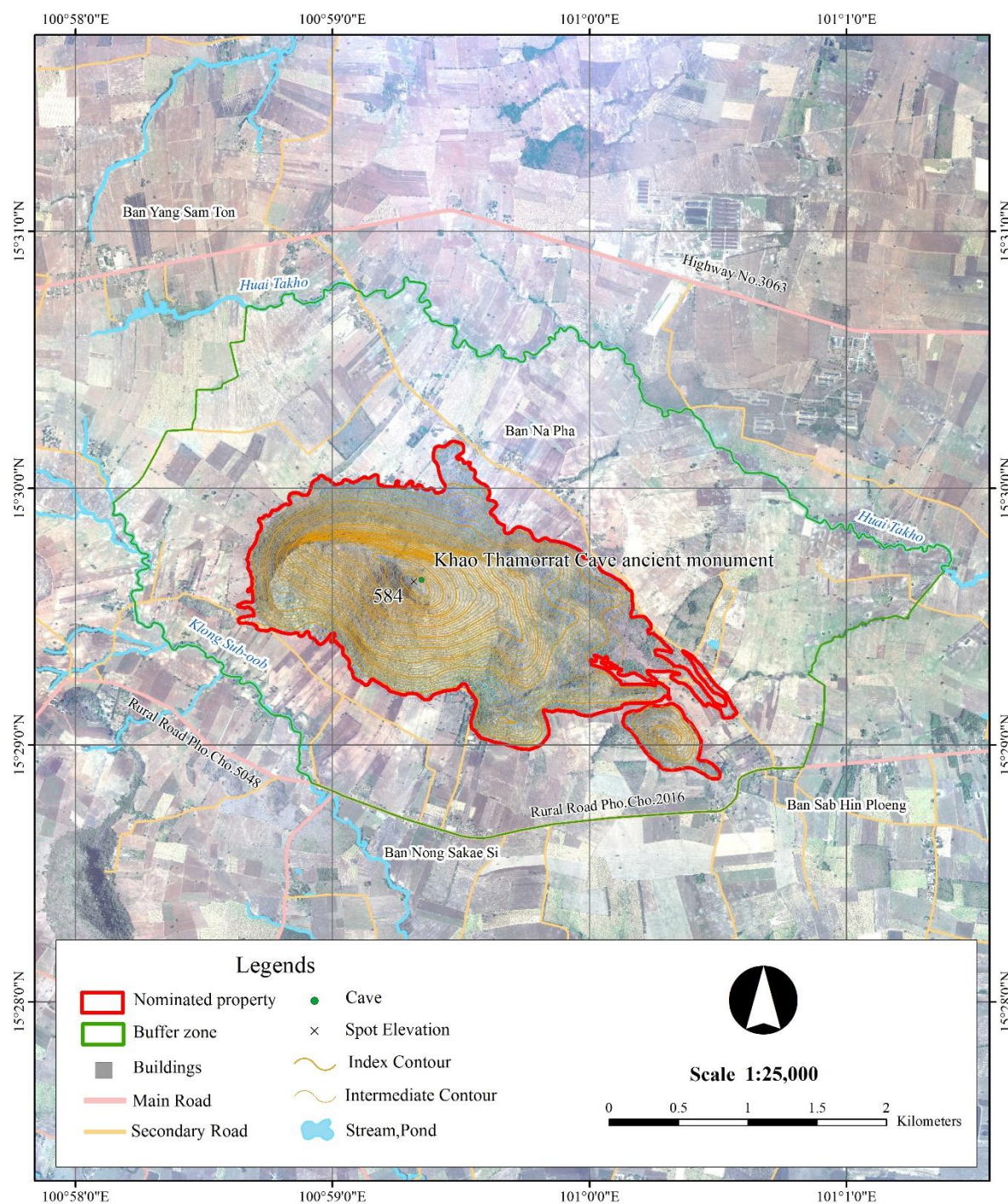


Figure 1-6 Map showing the nominated property and the buffer zone (Khao Thamorrat Cave ancient monument); (Orthophoto)



1.f Area of nominated property (ha.) and proposed buffer zone (ha.)

The table below presents the areas of the Nominated Property and the proposed buffer zone in hectares.

Table 3. Area of nominated property and buffer zone	
Area of nominated property	856.451 (ha)
Buffer Zone	3,824.148 (ha)
Total	4,680.599 (ha)

Determination of the areas of the cultural heritage sites and the buffer zone

- **The Ancient Town of Si Thep**

The areas of this cultural heritage site have been determined under the ancient monument registration registered by the Fine Arts Department. The total areas are 474.008 hectares. The registration has been announced in the Royal Thai Government Gazette No.80, Section 29, dated 6 March 1963. The area boundaries are the areas outside the town moats on all four sides. The boundaries are measured from the north western corner located in the areas of Ban Bueng Na Chan to the east for 3,200 metres in the areas of Ban Si Thep Noi, then turning south for 1,800 metres, turning back to the west for 3,200 metres in the areas of Ban Lak Muang, and up to the north for 1,800 metres meeting with the starting point.

- **Khao Klang Nok ancient monument**

The areas of Khao Klang Nok have been determined under the ancient monument registration for 2.256 hectares. The areas cover the key ancient monument that symbolises the religious cosmology, and consists of three pagodas on each side. As a result, the ancient monument areas have been expanded further to 10.144 hectares in total. The area expansion has been publicly consulted, and has reached the full agreement, with local residents of Ban Sa Prue. Compulsory land acquisition is in progress. All areas of the cultural heritage site are in the areas of Ban Sa Prue.

The buffer zone of the Ancient Town of Si Thep and Khao Klang Nok ancient monument

As both cultural heritage sites are close to each other, in order to facilitate the buffer zone determination and better manage the area maintenance, the buffer zone has been determined to cover both cultural heritage sites, being 2,775.452 hectares in total. The buffer zone starts from the Heang Tributary on the west of the Ancient Town of Si Thep heading to the road along the irrigation canal and the Baa Creek in the north, then goes along the road within the Ban Na Nam Krome village located north of Khao Klang Nok ancient monument, then meets with the Rural Highway No.2275 on the east. The Krok Phi Creek is used as the buffer zone boundaries in the south, which are in the areas of Ban Si Thep Noi, and then the boundaries separate from the Krok Phi Creek in the west at the corner mark of the Title Deeds No.4445 to the corner mark of the Title Deeds No.4395 and the road along the irrigation canal, and finishes at the Heang Tributary in the west in the areas of Ban Lak Muang.

- **Khao Thamorrat Cave ancient monument**

The areas of Khao Thamorrat cultural heritage site have been determined in the areas of the Khao Thamorrat National Reserved Forest, under the responsibility of the Royal Forest Department. The total areas are 382.319 hectares, with the boundaries of the site being along the foothills of Khao Thamorrat. All areas are in Khok Sa-ard Sub-district.

The buffer zone of Khao Thamorrat Cave ancient monument

The buffer zone of Khao Thamorrat Cave cultural heritage site has been determined following its surrounding landscape. The buffer zone in the north starts from the Takhro Creek travelling to the east towards the Title Deeds No.38284, then turns south to the Title Deeds No.34497 and the Rural Highway No.2016, which goes through south of Khao Thamorrat and to the Sub-oob Canal, which travels south to north. The west of Khao Thamorrat begins at the corner mark of the Title Deeds No.4486/13 and heads towards the corner mark of the Title Deeds No.1214/50, which is located next to the Takhro Creek. All areas are the land reformed areas for agriculture of Khok Sa-ard Sub-district.

2. DESCRIPTION

2.a Description of Property

This section describes an overview and significant features of the cultural heritage site – the Ancient Town of Si Thep located in the area of Si Thep District, Phetchabun Province, being nominated to the World Heritage List.

2.a.1 Overview of The Ancient Town of Si Thep (Introduction)

Archaeological evidence found at burial sites dated approximately 2,000 years ago at Ban Nong Daeng Archaeological Site, Ban Lam Narai Archaeological Site and Ban Peak Wai Archaeological Site manifests prehistorical human settlements in the Pa Sak River Basin area where the Ancient Town of Si Thep is located. These settlements later formed into a village and then a farming community during the late prehistoric to the proto history period. Si Thep continued to develop into a stable urban society that had interactions with external societies.

Around the 1st – 5th Century AD, new religious cultures from India were brought into Si Thep, widely accepted among its people and adapted to suit their needs. They learned construction methods and techniques to dig moats and build earthen mounds to create town walls. During the 5th – 6th Century AD, two new religious cultures, Hinduism and Buddhism, arrived in Si Thep as seen from evidence of idols and religious buildings, such as the Narayana, Buddha statues and monasteries. This period marks the beginning of the Dvaravati culture at Si Thep. This event is verified by the account of the Chinese monk Hiuan Tsang who documented the existence of Dvaravati culture at Si Thep. Tsang detailed his pilgrimage journey in 629AD as he travelled by land from China to India through “Tolopoti” Empire or “Dvaravati” in Sanskrit language. (See Annex I.2)

Recognised as one of the oldest and very large ancient towns of the Dvaravati culture in the early historical period during the 6th – 10th Century AD, the Ancient Town of Si Thep is a remarkable representation of the ancient towns in the prominent Dvaravati culture in Thailand as it has retained a high level of integrity and authenticity.

The Ancient Town of Si Thep is located in Si Thep District in the lowest area of Phetchabun Province and bordering with Lopburi Province in Central Thailand. It is situated in the lower north, on the undulating plains with mountain ranges flanked and above, with the Pa Sak River flowing from the north to the south. Its landscape has been seen as suitable for human settlements since the prehistoric period.

It has a unique town layout showing the town expansion into two layers. The original town layout is in an almost round shape, and this town is called the Inner Town (or Muang Nai). Over time, Si Thep was expanded to another layer in a rectangular shape with rounded corners. The expanded part is called the Outer Town (or Muang Nok). It also presents its own identity, which is totally different from other ancient towns and empires from the same period.

Sculptures from Si Thep, particularly of Hinduism, are highly regarded by international and well-known scholars for their techniques used and craftsmanship to create round-relief sculptures with no curved back supporting arch. They are different from those from the same period found at other archaeological sites. Si Thep sculptures are mostly standing in the Tribhanga position depicting body movement. Therefore, this unique sculptural form is defined as the "Si Thep School of Art," and can be dated around the 6th – 8th Century AD.

Outside the Ancient Town of Si Thep, there are two significant ancient monuments in the Dvaravati culture – Khao Klang Nok ancient monument and Khao Thamorratt Cave.

In the northern direction is Khao Klang Nok ancient monument. It is the largest Dvaravati monastery dated around the 7th – 8th Century AD. Its form and design concept presents the local cosmological beliefs. Si Thep's cosmological beliefs were influenced by the Indian culture's cosmology or the centre of the universe but are found to be different from those of India, Indonesia and Cambodia.

Khao Thamorratt Cave is located on Khao (Mountain) Thamorratt, about 15 kilometres west of the ancient town centre on the same axis as Khao Klang Nok. The walls of the main chamber have low-relief sculptures detailing seven figures of the Buddha and Bodhisattva in the Dvaravati art from the 7th – 8th Century AD. Khao Thamorratt Cave is the only a remarkable example of the cave monasteries demonstrating Mahayana Buddhism beliefs in Thailand and Southeast Asia.

Around the 10th – 11th Century AD, the Dvaravati culture¹ began to decline in Si Thep as the Khmer political power became influential in the area of the lower North-eastern and Central Thailand. During this time, the Khmer culture was accepted and adopted as seen from a number of large Hindu monasteries found at Si Thep. Si Thep became less significant after the founding of the Sukhothai Kingdom in 1238AD, and eventually abandoned and deserted in mid-12th Century AD.

2.a.2 Site Description

The Ancient Town of Si Thep is a serial nomination site that consists of the three cultural heritage sites:

- The Ancient Town of Si Thep (Muang Si Thep) comprising two towns i.e., the Inner Town (Muang Nai) and the Outer Town (Muang Nok)
- Khao Klang Nok ancient monument
- Khao Thamorratt Cave ancient monument.

1. The Ancient Town of Si Thep (Muang Si Thep)

The Ancient Town of Si Thep is one of the most significant and largest ancient towns of the Dvaravati culture which flourished during the 6th – 10th Century AD. It was the first culture, after the prehistoric period, that developed into a community. For over 2,000 years, people previously lived along the Pa Sak River and Heang Tributary Plains and conducted farming and animal hunting for a living. Once contacts with external communities were made, technological advancements were brought in and adopted to build the moated Ancient Town of Si Thep. Religious beliefs of Theravada and Mahayana Buddhism and Hinduism from India were broadly accepted among Si Thep people, and had a significant impact on its art, which can be seen from the remaining architectural and sculptural evidence.

The Fine Arts Department has registered the Ancient Town of Si Thep as an ancient monument, and has determined the boundaries of the ancient town, with an approximate area of 464.45 hectares. The

¹ It is important to note that at the time the Dvaravati culture in Si Thep began to decline, during the 9th – 10th Century AD, the Dvaravati culture flourished in the upper North-eastern Thailand. This culture is known as the Isan Dvaravati. It has a specific style of using the Sema stones to demarcate the sacred boundaries, therefore it is called the Sema Culture. Its artistic form explicitly presents an influence of the Dvaravati culture. Sculptures on the Sema stones depict tales about the Buddhist Jataka, the previous births of the Buddha. The Isan Dvaravati culture also had an influence to the Lan Chang art in Laos PDR around the 12th – 13th Century AD.

registration was announced in the Royal Thai Government Gazette, Volume 80, Part 29, dated 26 March 1963.

The layout and town plan

Ancient towns in the Dvaravati culture are usually in a non-geometrical single layout and in various shapes, such as a circle, oval or almost rectangle, depending on its landscape. This is a unique characteristic shared among the 212 Dvaravati ancient towns discovered to date.^{2,3} The Dvaravati ancient towns are located along the key river plains, seaports or locations on the ancient trade routes that could easily connect with other communities. Therefore, their town plan generally lays along the river, with one side of the town usually laying and connecting with the watercourses. It has moats and embankments, usually in one layer, purportedly built for floods prevention, water supply and defence.

Unlike other Dvaravati ancient towns, the Ancient Town of Si Thep has a highly distinctive town plan displaying a layout of twin towns. It has surrounding moats and earthen walls in a non-geometrical shape. The original town, called the Inner Town (Muang Nai), is in an almost round shape. The town expanded later in the eastern direction to another layer in a rectangular shape with rounded corners. The expanded town is called the Outer Town (Muang Nok). Both towns shared moats in the adjacent area. This twin towns layout exhibits a unique identity of the Ancient Town of Si Thep. This layout from the Dvaravati culture in the 6th – 10th Century AD is only found at Si Thep, not elsewhere in Thailand.

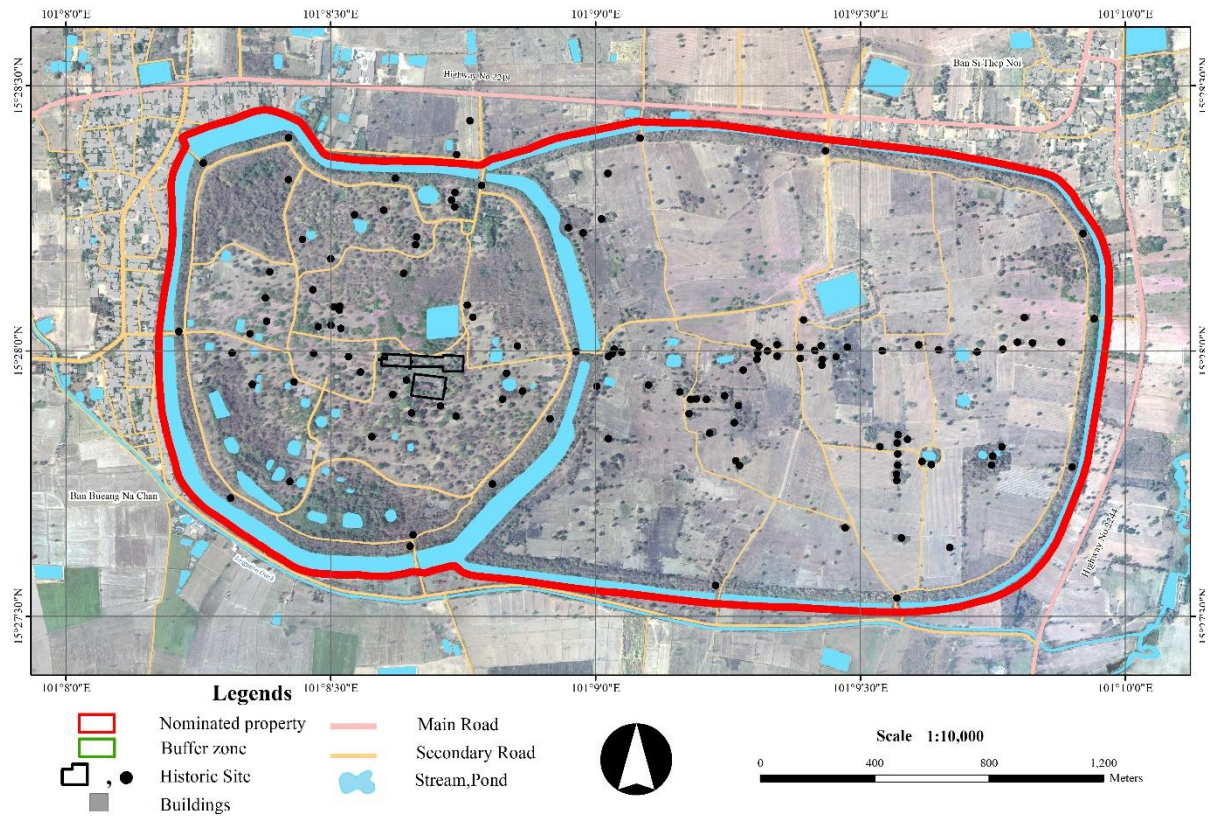
The remaining evidence at Si Thep is mostly the bases of pagodas or small buildings made of laterites and bricks. They have been found inside and outside of the town walls. No further evidence of dwelling buildings has been found. This indicates that the ancient communities were scattered, and were not situated only inside the town walls area.

Pagoda ruins are mostly located in the Inner Town (Muang Nai), with a large monastery, Khao Klang Nai, located at the town centre. Other smaller monasteries are located at various locations across both towns. The majority of ancient monuments found in the town centre area are monasteries in Theravada Buddhism and Hinduism. Artefacts such as the Buddha statues, Dharmachakras and Hindu sculptures from the 6th – 8th Century AD have also been found. Located west of the town is a large monastery called Khao Klang Nok, along with a large number of small monasteries and the Khao Thamorratt Cave monastery where much evidence related to Mahayana Buddhism has also been discovered. This can signify that the western areas of Si Thep could be the Mahayana Buddhist community that had Khao Klang Nok and Khao Thamorratt as the community centres.

² Include 106 Dvaravati ancient towns across the Central Plains along the Chao Phraya River, 70 towns in the Eastern Region, 30 towns in the North-eastern Region and six towns in the Northern Region.

³ The Fine Arts Department, **Khu Bua: The Relations to the Nearby Dvaravati Community**, (Bangkok: The Fine Arts Department, 1998), pp.117-120.

Figure 2-16 Map of the Ancient Town of Si Thép



The Ancient Town of Si Thép comprises two joining towns located in Si Thép Sub-district:

1.1 The Inner Town (or Muang Nai)

The town plan of the Inner Town (or Muang Nai) is in a relatively circular shape. Its diameter is approximately 1,230 metres, with an area of approximately 185.660 hectares. The moat is about 40 metres in width, and the town walls are 20 metres in width and six metres in height. It had six gates, namely: (1) San Ngorn Gate; (2) Nam Gate; (3) Ta Paniet Gate; (4) Nong Bon Gate; (5) Si Thép Gate; and, (6) Nong Krot Gate.

The survey and excavations by the Si Thép Historical Park, the Fine Arts Department, found archaeological evidence showing the existence of a community prior to the Ancient Town of Si Thép being constructed in the late prehistoric period, about 2,000 years ago. Evidence from burial sites found deep under the foundation of ancient monuments manifests significant findings about this community. The community performed agricultural and husbandry activities and knew how to make a range of potteries, for example, round shape potteries using with impression and incision techniques, and tray with pedestal potteries with clay slip decoration. They also knew how to make stone and metal tools, such as polished axes, iron and bronze tools. It is likely that they knew how to weave as terracotta spindle whorls have been found. People wore jewellery and accessories made of terracotta and stone beads made of Carnelian and Agate stones.

When more contacts were made with external communities, people were able to accept external civilisations involving in religious beliefs and construction technology, and adopted them into their daily

life. Architectural and sculptural construction was begun and continued to evolve to eventually create their own identity, widely known as the Dvaravati culture.

There are three large monasteries located in the Inner Town (Muang Nai) area, namely Khao Klang Nai, Prang Si Thep and Prang Song Phi Nong, 45 small ancient monuments, and approximately 70 reservoirs in various sizes scattered around the Inner Town area. These ancient monuments were built in two periods – during the Dvaravati culture in the 6th – 10th Century AD and the Khmer culture during the 10th – 12th Century AD. Khao Klang Nai is considered the most important monastery in the Dvaravati culture in the Inner Town.

Khao Klang Nai

Khao Klang Nai is a gigantic monastery, 44 metres in width and 88 metres in length. It is called Khao Klang Nai by local villagers. Khao refers to a huge mound like a mountain, Klang means treasury and Nai refers to its location in Muang Nai.

Figure 2-17 Khao Klang Nai monastery, Muang Si Thep, Phetchabun Province



Layout

Khao Klang Nai's layout is of the Dvaravati culture and in a rectangular shape. It has a Muk (a porch) at the front, which also serves as a set of stairs to the upper level. Its feature is similar to that of Wat Klong at Muang Khu Bua in Ratchaburi Province.

Khao Klang Nai's base was built on a unique Dvaravati style base, called "Bua Valai." It also consists of a Than Khiang base that is a base in a shape of big spheres like a ring or bangle, called "Valai." Above the "Valai" is the area decorated in the form of fake beams and Tong Mai. This decorative style creates small cavities for decorating unique stuccos called "Khon Krae Baek" (a carrying dwarf).

The next level of the base is called Na Kra Daan. It is decorated with stuccos in the round flower and rhombus or the "Kranok Pak Kud" pattern (Thai motif pattern derived from the appearance of a vegetal form). The round flower and rhombus pattern is an ancient stucco pattern found only in the Dvaravati culture and in Thailand. The "Kranok Pak Kud" pattern, however, is commonly found in the early

cultures influenced by Indian civilisation in Southeast Asia such as the Khmer and Champa art. The pattern is also similar to those found in India, particularly in Southern India, in the Gupta and Post-Gupta periods.

Figure 2-18 Khao Klang Nai monastery, Muang Si Thep, Phetchabun Province



Figure 2-19 The Bua Valai base and the indented corners system, Khao Klang Nai, Muang Si Thep, Phetchabun Province



Significant artworks of Khao Klang Nai

The Khon Krae Baek (a carrying dwarf) stucco is the most important artwork of Khao Klang Nai. Stuccos in this design were commonly used to decorate the building bases in the Dvaravati architecture in Central Thailand, found at for example the Nakhon Pathom Ancient Town, Muang Khu Bua and Wat Nakhon Kosa in Muang Lopburi. However, the Khon Krae Baek stuccos of Muang Si Thep are unique and have distinctive characteristics from those found at other sites, according to findings from the 1989 excavations. Si Thep's dwarf stuccos have a range of heads, including human and animals i.e., Singha, elephant, monkey and buffalo. The stuccos have various facial expressions and actions, for example in a flying action. This signifies that Si Thep craftsmen incorporated their own unique artistic style in creating these stuccos. It is unfortunate that some stuccos' heads have been unlawfully damaged.

Figure 2-20 Khao Klang Nai's base decorated with the Dvaravati stuccos



Figure 2-21 Carrying dwarf stucco



Figure 2-22 Flying dwarf stucco



Figure 2-23 Singha-head dwarf stucco



Figure 2-24 Elephant-Head dwarf stucco



Figure 2-25 Monkey-head dwarf stucco



Figure 2-26 Buffalo-Head dwarf stucco



Prang Si Thep

Prang Si Thep located in the Inner Town (Muang Nai), based on the layout and archaeological evidence found, Prang Si Thep is a monastery in the Dvaravati period around the 6th – 10th Century AD. It is located front of the main Prasat building, but is still part of the Gopura area. The areas at the front and back of the Gopura are the ruins of the building bases built with bricks.

The Fine Arts Department excavated the area five metres deep from the ground level and discovered evidence of continuous human habitation from various periods. The bottom deposit of approximately 2.10 metres underground discovered a building ruin that could be from the Dvaravati period. Also found are trace of several buildings constructed overlapping in several layers, for example: a rectangular base (No.1.1), 12 metres in width and 14.60 metres in length, located in front of the main Prasat; and a square pond made of laterites, six metres in width and five metres in depth.⁴

The excavations further discovered that this area was later renovated and repurposed at different periods, including the expansion of Prang Si Thep that occurred in the Bayon period around the 12th Century AD.

⁴ Sathaporn Thiangtham *et.al.*, **Si Thep Historical Park**, pp.112-115.

Figure 2-27 The layout of Prang Si Thep in the bird eye view

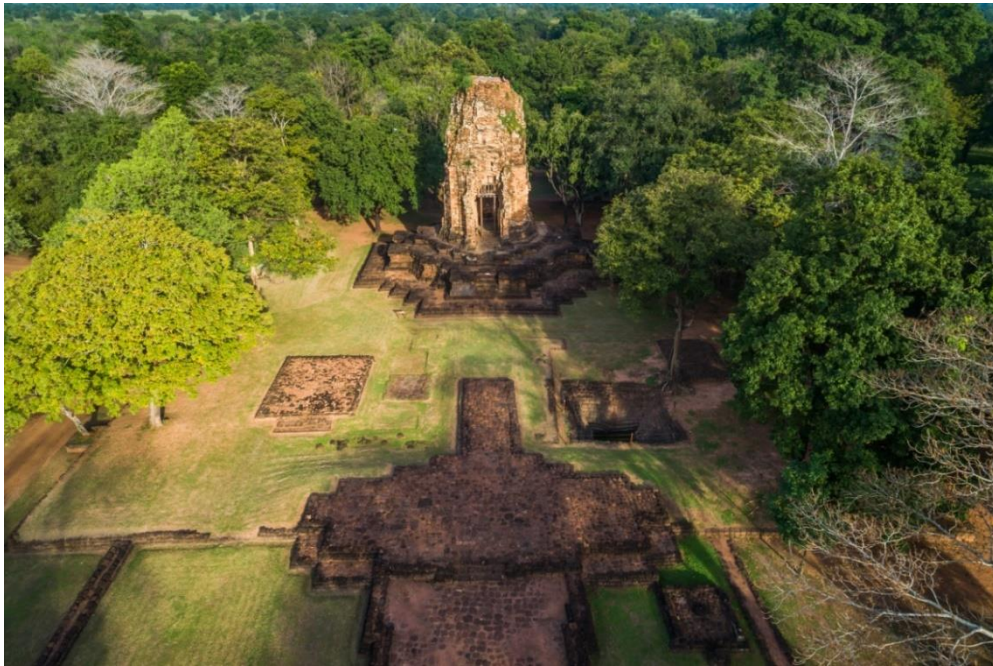


Some original buildings in this area were demolished to construct new monasteries in the Khmer culture, including Prang Si Thep, the wall and the Gopura. The Gopura was an important structure built over the previous building structures probably during the late 10th to the beginning of the 11th Century AD. Subsequently, the building base was raised for about 50 centimetres. The buildings in front of the main Prasat were also renovated. Front of Prang Si Thep found a small sandstone four-handed Shiva sculpture, 12 centimetres in height, buried at the same level as the main Prasat. This evidence could be from the Angkor art around the 11th Century AD, which is the same period of the main Prasat.

During the Bayon period (in the 12th Century AD), a major renovation was carried out to repurpose the buildings. The area was filled up with soil to raise the foundation about 30 centimetres in height. This was to cover all previous constructions, except the principal structures of the Khmer monastery, such as the main Prasat, the Gopura, the wall and the Bunnalai (the library). The pathway connecting the Gopura with the main Prasat was also constructed.⁵

⁵ Ibid, pp.116.

Figure 2-28 Prang Si Thep



Key significant evidence has been used to determine the age of Prang Si Thep, including the artistic patterns of the main Prasat, a large stone door guardian and lintels.

The laterite base of the main Prasat is found to have been built over the original brick base. It was built in the form of Than Bua Luk Fak, which is a popular structural base of the Bayon art in Thailand. This form of building presumably was constructed in the later period of Si Thep. Possibly created at the same time as the main Prasat being built, the stone door guardian discovered at Prang Si Thep is in the Khmer art from the Bayon period (the beginning of 12th Century AD). In addition, the two lintels discovered during Prang Si Thep excavations are from the late Baphuon to the Angor Wat periods 11th Century AD.

Figure 2-29 Prang Si Thep



Figure 2-30 The lintel found at Prang Si Thep, currently on display at the Chao Sam Phraya National Museum



Figure 2-31 The lintel found at Prang Si Thep, currently on display at the Ramkhamhaeng National Museum



Figure 2-32 The four-handed Shiva idol, the Information Centre, the Si Thep Historical Park



Prang Song Phi Nong

Prang Song Phi Nong is located at the centre of the Inner Town, in front of Prang Si Thep. These two monasteries face west⁶ and are on the same axis – this arrangement could be based on a belief in the sacred mountain because they align with and face Khao Thamorrat. Their facades are also in line with the west town gate. There is also a walkway, built with laterites, from the town gate towards the main Prasat building.

Prang Song Phi Nong or Prasat Song Phi Nong is a brick Prasat with the laterite base. It was built on a large base that supports the whole building structure of the large main Prasat and a smaller Prasat on the left of the main Prasat. This layout is not commonly found in the Khmer culture, which would normally have a symmetrical layout with the main Prasat building located in the centre and one smaller Prasat on each side. The excavated evidence and the non-symmetrical layout indicate that these two Prasat buildings were built at different times – the large Prasat was built first, and the additional smaller Prasat was built later. The main Prasat could be from the late Baphuon or the early Angor Wat periods (in the 10th – early 11th Century AD).

Figure 2-33 The layout of Prang Song Phi Nong in bird eye view

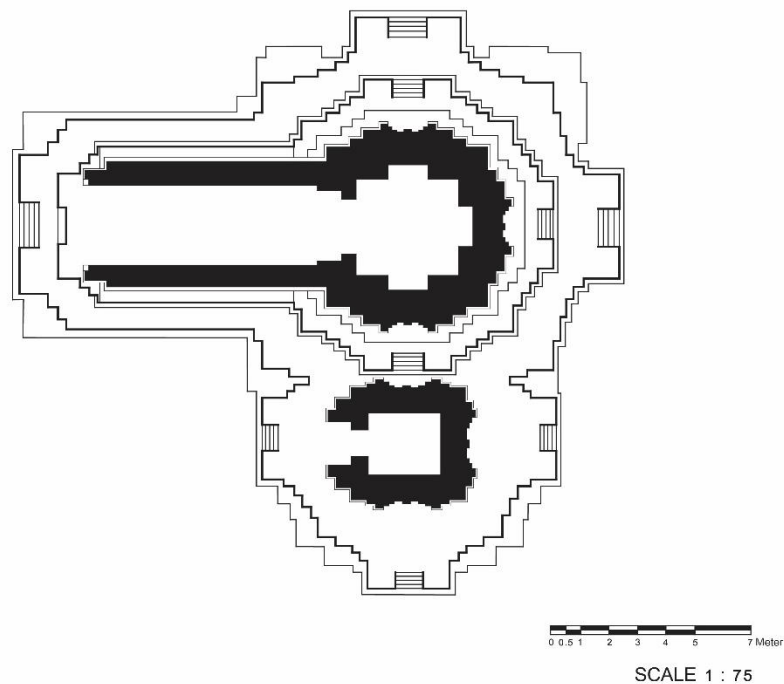


⁶ The monasteries influenced by the Khmer culture usually face west, which is different from the common building tradition that the buildings usually face east – the direction of birth and beginning. However, some ancient buildings were built based on particular beliefs. The Ancient Town of Si Thep faces west possibly because it aligns with Khao Thamorrat, which is the standalone mountain with some high rock formation that looks like a natural Shiva Lingam. This could lead to a belief in the sacred mountain, following the Mount Meru belief or the centre of the universe. In addition, there is a cave monastery at Khao Thamorrat where the Buddha and Bodhisattva statues from the Dvaravati period have been found. Khao Thamorrat could possibly be a sacred place prior to the Ancient Town of Si Thep being built because monasteries in the Ancient Town of Si Thep were built facing Khao Thamorrat.

Figure 2-34 Prang Song Phi Nong



Figure 2-35 Prang Song Phi Nong Plan



In the area where Prang Song Phi Nong monastery is located, buildings in front of Prang Song Phi Nong were built prior to the Khmer culture. One of the buildings was built on a rectangular Bua Valai base. This building could probably be a monastery from the Dvaravati period and repurposed to use in the Khmer culture. This can be seen from the additional buildings in a square shape and bases for enshrining the idols and the Shiva Lingams. They are assumed to be built at the same period as the main Prasat in the Khmer culture.

Figure 2-36 Prang Song Phi Nong



Figure 2-37 The Shiva Lingam on the enshrining base in situ



Figure 2-38 The Surya idol found at the cross-shaped embarkment excavation site, front of Prang Song Phi Nong



Figure 2-39 The Surya idol



Many sculptures in the Dvaravati culture have been found during the archaeological excavations. These include the most important Hindu sculptures of the Surya. Two Surya sculptures in very good condition have been found near the Prasat facade in the cross-shaped embarkment. It is assumed that they were buried after the Bayon period when Mahayana Buddhism became the main religion of Si Thep.⁷

⁷ Ibid, pp.103.

Figure 2-40 The lintel at the wing Prasat building



Prang Song Phi Nong could be a religious place in the Shaivism sect of Hinduism⁸ as a number of the significant Hindu idols have been found there, including the Uma Maheshavara lintel found at the wing Prasat, the Shiva Lingams, the Yoni bases (a base for enshrining a Shiva Lingam) and the Nandi, an idol of the Shiva's carrier.

Figure 2-41 The Shiva Lingam, currently on display at the Ramkhamhaeng National Museum



Figure 2-42 The Yoni base, at the information centre, the Si Thep Historical Park



1.2 The Outer Town (Muang Nok)

The Outer Town or Muang Nok is located east of the Inner Town, and has the town plan in a rectangular shape with rounded corners. It is about 1,500 metres in width and 1,840 metres in length, and has an

⁸ Ibid, pp.100-103.

area of approximately 288.350 hectares. It shares the moat on the west side with the Inner Town. Its moat and the moat size, and the town walls were very similar to those of the Inner Town. The Outer Town also had six gates, namely: (1) Lang Gate; (2) Ma Plub Gate; (3) Na Gate; (4) Kwie Gate; (5) Phi Gate; and, (6) Daeng Gate. In the Outer Town area, there are about 63 unexcavated ancient monuments and about 30 ponds or reservoirs. The largest reservoir situated in the town centre is known as the Sa Kwan pond and has been dredged and restored. The Outer Town should be the same age as the Inner Town in the Dvaravati culture around the 6th – 10th Century AD, and could be expanded to the east when the Inner Town became densely populated.

The Si Thep School of Art

As one of the most significant ancient towns in the Dvaravati period and one of the largest archaeological sites, a large number of sculptures specifically made for worshipping in Theravada and Mahayana Buddhism as well as Hinduism have been found at Si Thep. These sculptures are, for example, the Shiva Lingam, the four-handed Vishnu wearing a cylindrical hat, the Krishna (one of the incarnations of the Vishnu), the Surya, and other sculptures such as the Ardhanarishvara, the Ganesha, the bases of the Shiva Lingams and the Nandi. Some of these sculptures are abandoned artefacts found during the archaeological surveys at Si Thep, and some have been found from excavations conducted thereafter.

Si Thep sculptures in Hinduism can be categorised into two groups based on the periods of the cultural evidence – in the Dvaravati culture during the 6th – 9th Century AD and in the Khmer culture during the 10th – 11th Century AD. They were discovered in 1909 by a French archaeologist, Mr. Lunet de Lajonquière. At that time, Muang Si Thep was deserted. Some sculptures were unlawfully taken for private collection, and many were illegally sold to the international market. However, the remaining sculptures have provided significant academic information in relation to distinctive characteristics and sculptural forms, particularly in the Dvaravati Culture, and the craftsmanship defined as “the Si Thep School of Art.”

Si Thep’s Hindu sculptures’ artistic form in the Dvaravati culture presents a combination of the Indian art and features of the idols in the Dvaravati art from Southern and Eastern Thailand and the Khmer art in the Pre-Angkorian period. However, they have different features from those idols from Southern Thailand, such as the dressing style and posture.

Si Thep idols wear the clothing in the Khmer style but not in the Khmer art. They are in the standing Tribhanga posture, which is common to Si Thep’s Hindu sculptures – notably almost all Vishnu and Krishna idols are in this posture. This signifies popularity of this posture at Si Thep. The Tribhanga posture was also popular in the Indian art. Idols from Southern and Eastern Thailand, on the other hand, are in the straight standing posture.

The four-handed Vishnu idols and the two-handed Krishna sculptures found at Si Thep are round-relief sculptures displaying very distinctive sculptural features. The Vishnu’s gesture depicts that both lower hands are raised and not attached to the hip. The position of the upper hands and lower hands are symmetrical. All aspects of the overall sculptural form of the Krishna, including the facial features and dressing, are exactly the same as those of the Vishnu.

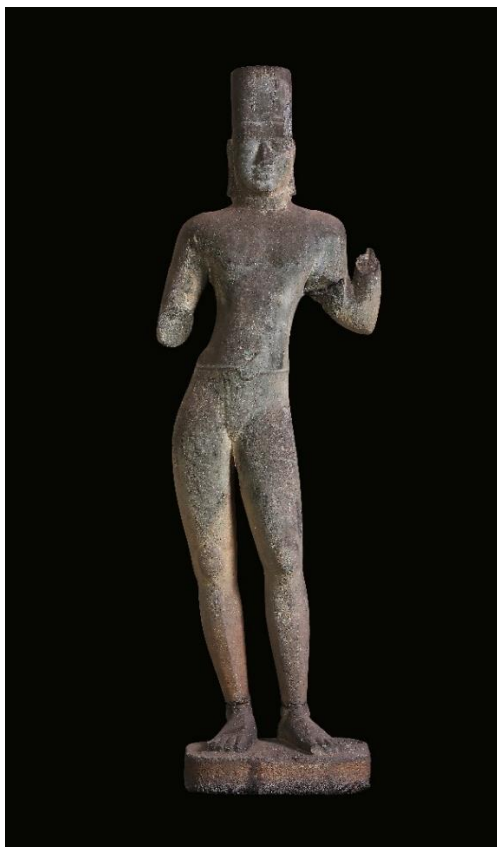
Different techniques were used to create Si Thep’s unique round-relief sculptures. Stones were delicately carved by highly skilled artisans, and the sculptures show the proportionally beautiful body structure. The sculptures do not have a curved back plate in a horseshoe shape to splice the hands and prevent breaking. They are mostly standing in the Tribhanga position or having one arm raised. This position

resembles the sculptures like body movement, which is different from sculptures from other sites in the same period.

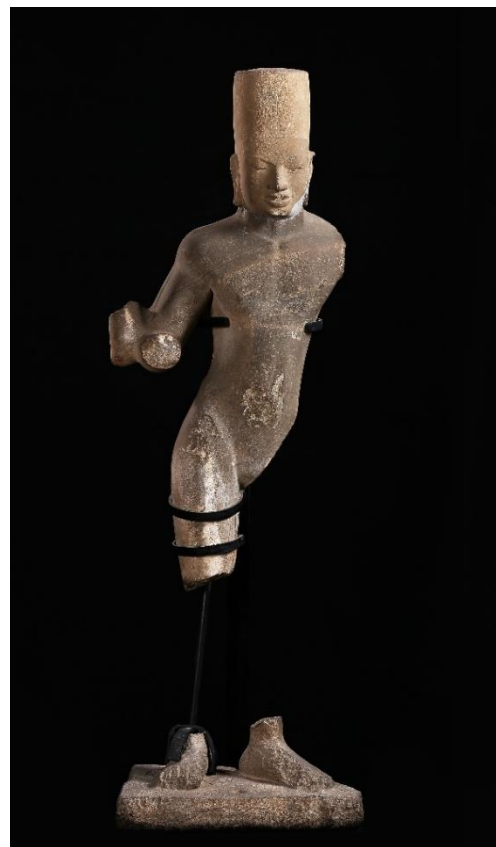
Therefore, this sculptural form with unique characteristics of the local craftsmanship from the 6th – 8th Century AD period is defined by Professor Boisselier as "**the Si Thep School of Art**".⁹ Professor Boisselier expressed his point of view that the sculptures show how brave and confident the artisans were to create such round-relief sculptures with one hand raised but are still balanced and not breaking. This demonstrates the exceptional capability of the artisans who created these idols.

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

Figures 2-43 The Vishnu idol from Muang Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



Figures 2-44 The Vishnu idol from Muang Si Thep, currently on display at Phra Nakhon National Museum in Bangkok



In addition, the large round-relief Krishna and Vishnu sculptures discovered at Muang Si Thep have not been found elsewhere in Thailand. This leads to an assumption that Si Thep could be the town of the Krishna. The name of Si Thep also corresponds to the name of the Dvaraka, which is the town of the

⁹ Jean Boisselier, **La Sculpture en Thaïlande**, (Fribourg: Office du Livre, 1975), p.104.

Krishna. Therefore, Si Thep is believed to be the Dvaravati.¹⁰ This assumption is interesting as there are no Krishna sculptures found at other archaeological sites in Thailand.

2. Khao Klang Nok ancient monument

Khao Klang Nok is located outside the Inner Town (Muang Nai), about one kilometre in a northern direction, in Moo 11, Ban Sa Prue, Si Thep Sub-district. It is a gigantic square Dvaravati Chedi (pagoda), 70 by 70 metres. Its height measuring from the base to the remaining top is approximately 20 metres. Khao Klang Nok has the most complete Dvaravati artistic features as shown from its base and Ruaen That building. As such, it is the most important discovery of the Dvaravati architecture.

Khao Klang Nok has been abandoned, deteriorated and collapsed. It currently resembles a ruin of bricks and laterites in a shape of a mountain, thus it is called “Khao Klang.” The excavations in 2008 – 2009 by the Fine Arts Department at this ancient monument discovered the most significant evidence demonstrating the Dvaravati architectural form. The base, the Ruaen That (the middle part of the Chedi) of the pagoda and their decoration are from the Dvaravati period, made of laterites and in a very good condition. These have provided archaeologists sufficient evidence to determine parts of Khao Klang Nok’s architectural form and artistic style.

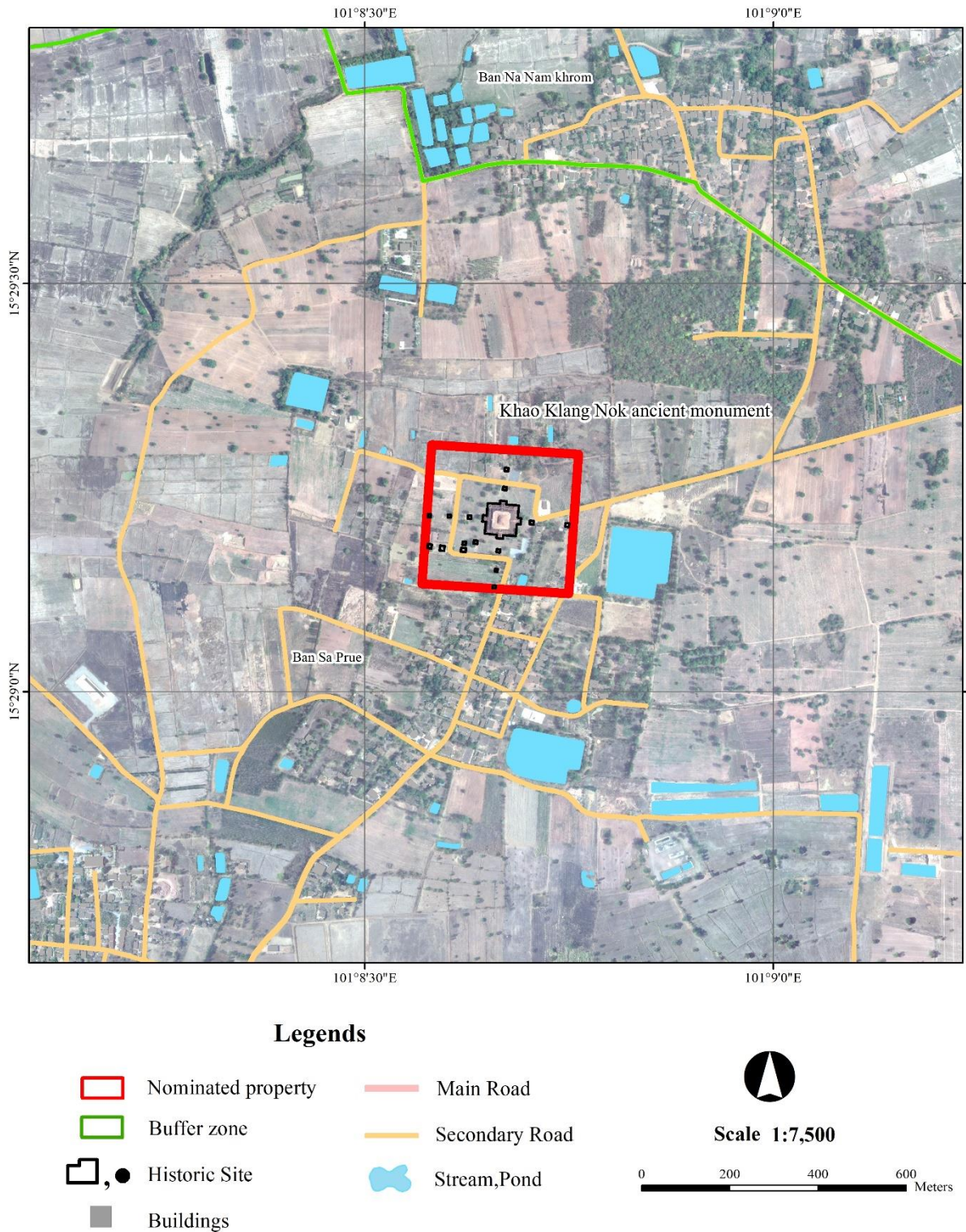
Unfortunately, the architectural form and style of the parts above of the pagoda cannot be studied further as these parts were made of bricks and have completely collapsed. All other pagodas from the Dvaravati period at Khao Klang Nok have completely collapsed, and only their bottom bases remain. As a result, it is not possible to determine their patterns and forms either.

Figure 2-45 Khao Klang Nok monastery, Si Thep District, Phetchabun Province



¹⁰ Piriya Krairiksh, *Dvaravati Si Thep*, (Bangkok: Piriya Krairiksh Foundation, 2019), pp.94.

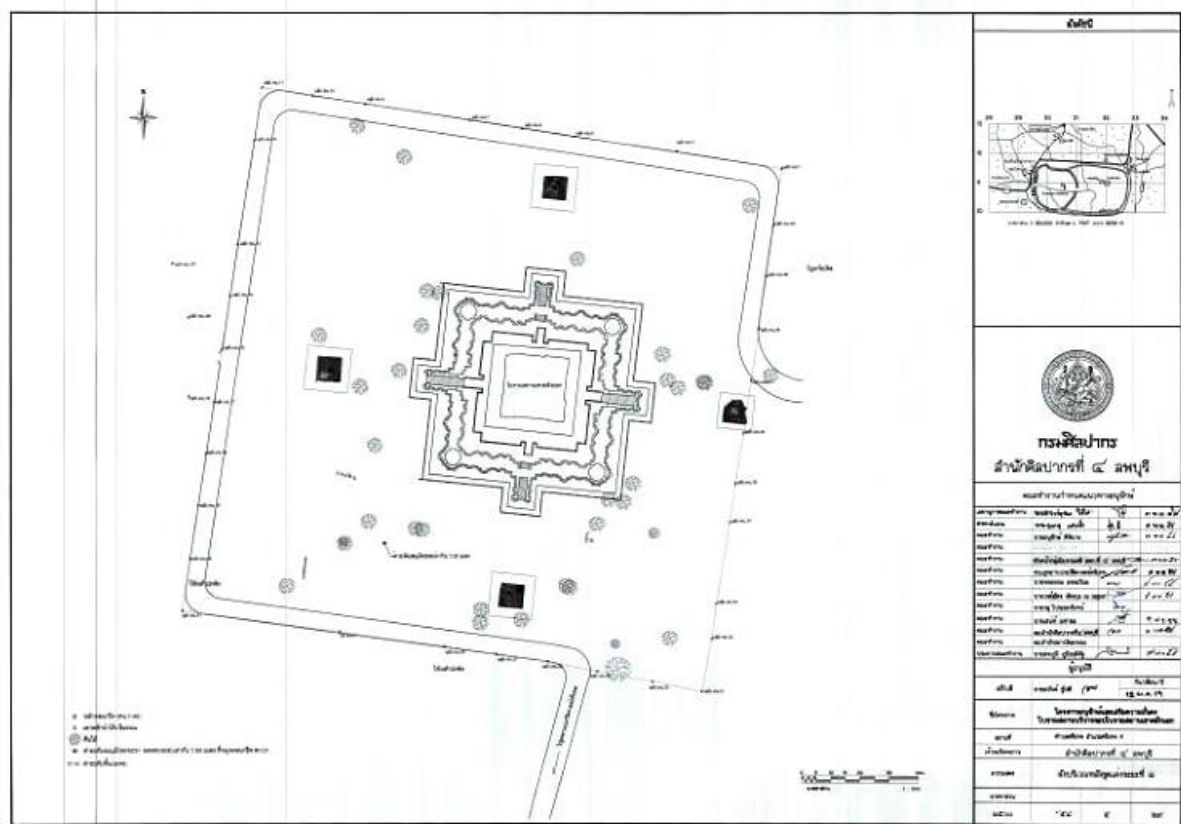
Figure 2-46 Map of Khao Klang Nok Ancient Monument



Layout of Khao Klang Nok

Khao Klang Nok is in a gigantic square base layout. It has a main pagoda in the centre, and each side of the main pagoda is surrounded by smaller subordinating pagodas in three layers. The subordinating pagodas are in various sizes in descending order. The inmost ones are the largest with eight metres in diameter, the middle ones are seven metres in diameter, and the outer ones are the smallest, six metres in diameter. This layout is commonly found in the Indian art and was influenced by the cosmological belief or the centre of the universe.¹¹ The large main pagoda could represent Mount Meru or the universe centre. The subordinating pagodas in different layers could possibly represent the Sattaboripan mountains (the seven concentric rings of mountain surround Mount Meru).

Figure 2-47 The layout of Khao Klang Nok monastery, Muang Si Thep, Phetchabun Province



¹¹ The layout found at Khao Klang Nok is also commonly found in the Indian art, particularly at Hindu and Mahayana Buddhist monasteries such as at the monasteries in Bangle in Southern India and the Borobudur Temple Compounds in Central Java, that has the main pagoda and subordinating pagodas in a circular layout. This layout is also used with the main Prasat building and smaller Prasat buildings in either a circular or rectangular shape, and found at, for example the Candi Plaosan, the Candi Kalasan and the Khmer Prasat buildings such as the Phnom Bakong Prasat that has the main Prasat building on the top of the mountain and surrounded by the systemic Prasat buildings in several layers.

Figure 2-48 Subordinating pagoda, Khao Klang Nok



Figure 2-49 A bell-shaped subordinating pagoda, Khao Klang Nok



Several smaller structures such as pagoda bases and the Dharmachakra (enshrined on the base) have been found in the area. Many ancient monuments have also been found scattered in the outer areas of Khao Klang Nok. This area could potentially be the residential areas outside the Ancient Town of Si Thep. These structures signify that Khao Klang Nok could be the centre of the community or another building depicting the concept of the centre of the universe. This community around Khao Klang Nok could be a Mahayana Buddhist community and related to Khao Thamorrat, which was seen as the centre of the universe in Mahayana Buddhism and a community centre.

Figure 2-50 Subordinating pagoda and Dharmachakra base, Khao Klang Nok



Figure 2-51 Dharmachakra, pillar and base, Khao Klang Nok



Khao Klang Nok's architectural style

The base

Khao Klang Nok was built with laterites and bricks in a square base with the indented corners layout system. It had two large Prataksin bases superimposing. These two bases have similar elements in the Dvaravati style. The Luad Bua was used as part of the base, as such, the base is called the “Bua Valai” base. The Bua Valai base is influenced by the building base in the Indian art, known as the Kumbha-Kalasha base. The Kumbha-Kalasha base consists of the Bua Kwam (the invented lotus base in the shape of Kumbha or a pot) and fake beams that support large spheres.

This style of the base can be compared with building bases from the early period of the Pala art. Khao Klang Nok's base is also decorated with replica Prasats, influenced by the Indian art. They are called the "Panjara", which is a model building adorned to the Ruaen That and made for decoration. This is a unique characteristic of the Southern Indian art.

However, some architectural elements depict the local craftsmanship. Replica Prasats, for example, are much larger and wider than those in the Indian art. The larger size allows more spaces to add more decorative details such as the Kudu arch.

All bases are in the indented corners base layout. There are staircases on four sides to the Prataksin base at the upper level. This Prataksin base supports the top part of building, which is presumably a brick block pagoda.

The upper level is the Lan Prataksin. At the centre is a brick pile that could presumably be a large stupa (pagoda).

Figure 2-52 The decorative wall with replica Prasats, Khao Klang Nok



The building

The building is joined with the Bua Valai base, which is also the wall of the Ruaen That. It has the Bua Cherng base, and the top part of the Bua Cherng base is Bua Rad Klao. There are large colonnettes in the centre attached vertically to the wall.

Decorative replica Prasats on each side

Importantly, Khao Klang Nok has every part of their base and building in the indention system that makes these parts look like a bulb. This decoration system is seen on each side and at all four corners.

Each corner is decorated with the largest replica Prasat. Other replica Prasats are on the side, with a staircase in the centre that divides the area into two sections. Each section has a large replica Prasat also in the centre and a smaller replica Prasat on each side.

The style of the replica Prasat is similar to the Charanam arch (an arch for establishing the buddha statue). About one tenth of the area from the base to the roof of the replica Prasat is extended from the main wall. Each replica Prasat has the Than Kiang base supporting the invented lotus base. It also has the Tong Mai and the lotus on the top characterising like fake beams. Above these bases is the Ruaen That (the body part of building) in the Ruaen Chan Son style displaying colonnettes attached to the wall and an arch. The arch appears in the Kudu style (i.e., a horseshoe-shaped circle in the gable style of the Indian art).

The upper base has the same decorative style as the bottom base but is in a smaller scale. This makes the upper part of the replica Prasat smaller.

Figure 2-53 The decorative wall with replica Prasats, Khao Klang Nok



The top structure

The Lan Prataksin on the upper level of Khao Klang Nok has the evidence of post holes in pairs. These signify the form of roof support assumably for the roof of the cloister. At the centre, only a pile of bricks remains. Several unlawful excavation events occurred at Khao Klang Nok leaving only the ruins that cannot be used for further study to determine its architectural form. It is initially assumed that it could be a part of the pagoda but it is presently impossible to determine the type of pagoda.

The shape of the Khao Klang Nok's pagoda and its layout have been studied by *Emeritus Professor Santi Leksukum*. He studied the pagoda's shape using the 3D digital system and conducted a comparative analysis with other existing evidence. He presumed that the top part could be a bell-shape pagoda. Khao Klang Nok's base was built with two stacked laterite bases superimposing. The base wall was decorated with replica Prasats in various sizes. It had a staircase on all four sides. The stacked base probably had a roof and could potentially have small pagodas adorned to the roof ridge. These small pagodas could

be the subordinating pagodas. The centre of Khao Klang Nok could be the large main pagoda, surrounded by the cloister.

Khao Klang Nok's architectural form could be of the Dvaravati culture in the 6th – 7th Century AD. This assumption is based on the evidence from archaeological excavations and artworks of the same culture from near and far archaeological sites. The contemporary craftsmanship in the region has also been considered to compare Prasats in the Khmer, Champa and Central Java art from the 6th – 7th Century AD.¹² In addition, the comparative studies of the base layout and the Dvaravati replica pagodas, along with the design and votive tablets found in Central, North-eastern and Southern Thailand, also help determine the form of the main pagoda and the top pagoda that could be in a pot shape.¹³

Figure 2-54 The upper level of Khao Klang Nok could be either a Prasat or pagoda

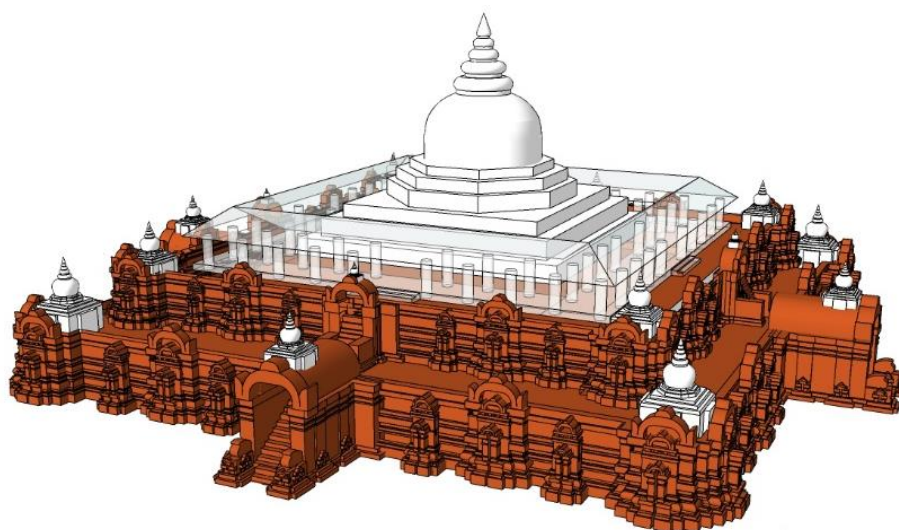


Several scholars, particularly Emeritus Professor Leksukum, further examined the data and evidence on several occasions during the excavations and confirmed that the main pagoda of Khao Klang Nok could possibly be a bell-shaped pagoda. This form is consistent with the evidence of subordinating pagodas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

¹² Santi Leksukhum, "Presumption the form of Khao Klang Nok, Si Thep Historical Park, Phetchabun", **Talk to the ancient Thai craftsmanship**, (Bangkok: Mueang Boran, 2012), pp.387.

¹³ Ibid, pp.186-187.

Figure 2-55 Khao Klang Nok pagodas, studied by Emeritus Professor Leksukum



3. Khao Thamorrat Cave ancient monument

Khao Thamorrat is a free-standing mountain surrounded with the foothill plains. It is situated in Khok Sa-Ard Sub-district, Si Thep District, Phetchabun Province, about 15 kilometres west of Muang Si Thep on the same axis as Khao Klang Nok.

It is found that Si Thep's main gate with the pathway on the west side made of laterites and several Prasats in the Khmer culture during the 10th – 12th Century AD were intention

ally built to face Khao Thamorrat. The layout of the ancient town was also on the western direction, which is also consistently in line with Khao Klang Nok. These geographical features create a highly outstanding identity for Khao Thamorrat, and all structural designs are connected and could be related to the sacred mountain.¹⁴

Survey and archaeological excavations around Khao Thamorrat found a range of artefacts from the late prehistorical Bronze Age, approximately 2,000 years ago, such as the tips of the spears, bronze axes, polished stone axes and shell bangles. This evidence well demonstrates the connection between local people and Khao Thamorrat area. A further survey at the top of Khao Thamorrat found evidence of laterites brought up to build a monastery. Unfortunately, the monastery building was significantly damaged by looting activities, and appears to be merely a ruin.

¹⁴ When Hinduism started, a belief in the sacred mountain of the Himalaya mountain range was formed. It was related to a religious scripture in cosmology and Mount Meru, the centre of the universe or a place of god, and later developed to the three worlds belief in Hinduism and Buddhism. The concept about the centre of the universe, along with Hinduism and Buddhism, was spread to other kingdoms or towns. It was believed that any kingdom or any town should have had the sacred centre for practising rituals symbolising the centre of the universe. This concept is evidenced in the Khmer culture at the Phnom Bakong mountain, recognised as the centre of universe of Angkor; and in the Mahayana Buddhist culture at Borobudur in Central Java.

Located at the top of Khao Thamorrat, 584 metres above sea level, Khao Thamorrat Cave is a natural limestone and rhyolite cave, with a single chamber facing the north. Its opening is 4.60 metres in width, 13 metres in height and 20 metres in depth. The chamber centre was modified and transformed to a large stone pillar, two metres in width and five metres in height. On the cave wall are low-relief sacred sculptures, 1.50 – 2.50 metres in height, of the Buddha and Bodhisattva in the Mahayana Buddhism style. They were created for religious rituals during the prosperous period of Mahayana Buddhism at Si Thep.

Khao Thamorrat could presumably be the sacred mountain of people in this area or a centre or hub for performing rituals. The sacred sculptures inside the cave also hold archaeological values from the Dvaravati period. In comparison with sculptures found at the Bodhisattva Cave in Saraburi Province and Khao Ngoo Cave in Ratchaburi Province, Khao Thamorrat Cave could, therefore, be recognised as an important cave monastery in the Dvaravati period that demonstrates Si Thep people's faith in building a monastery for worshipping.

Figure 2-56 Khao Thamorrat



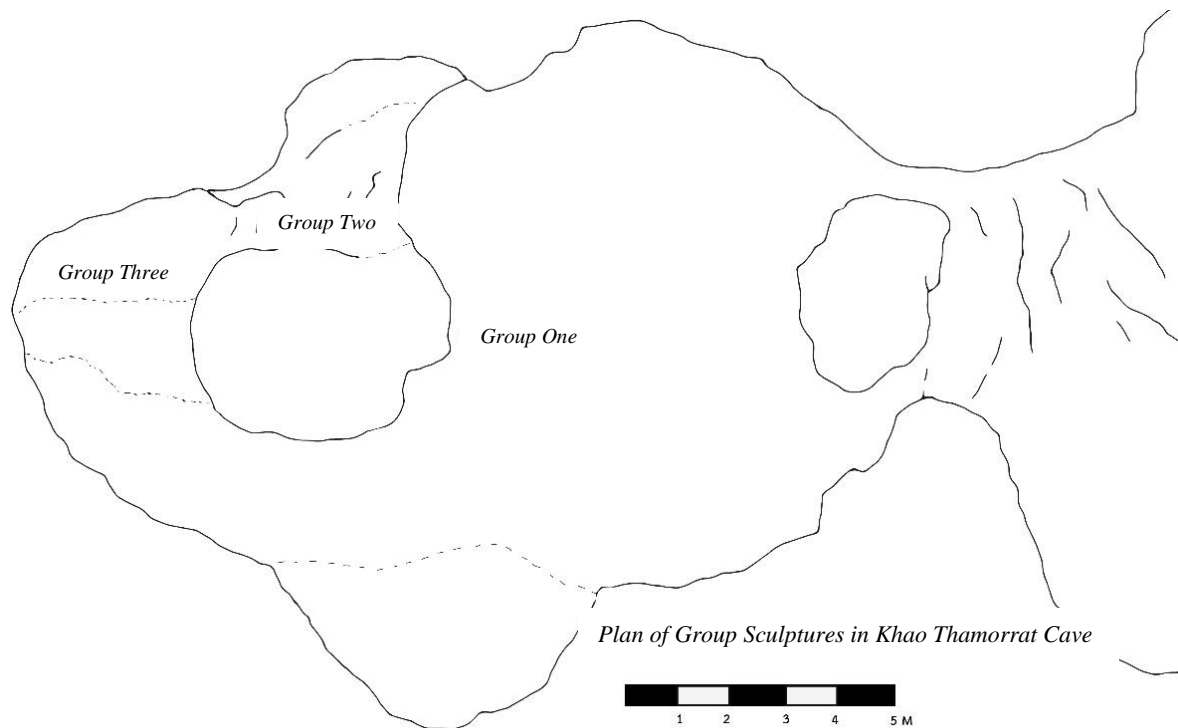
Figure 2-57 The area inside Khao Thamorrat Cave



Figure 2-58 The area inside Khao Thamorrat Cave



Figure 2-59 Khao Thamorrat Map

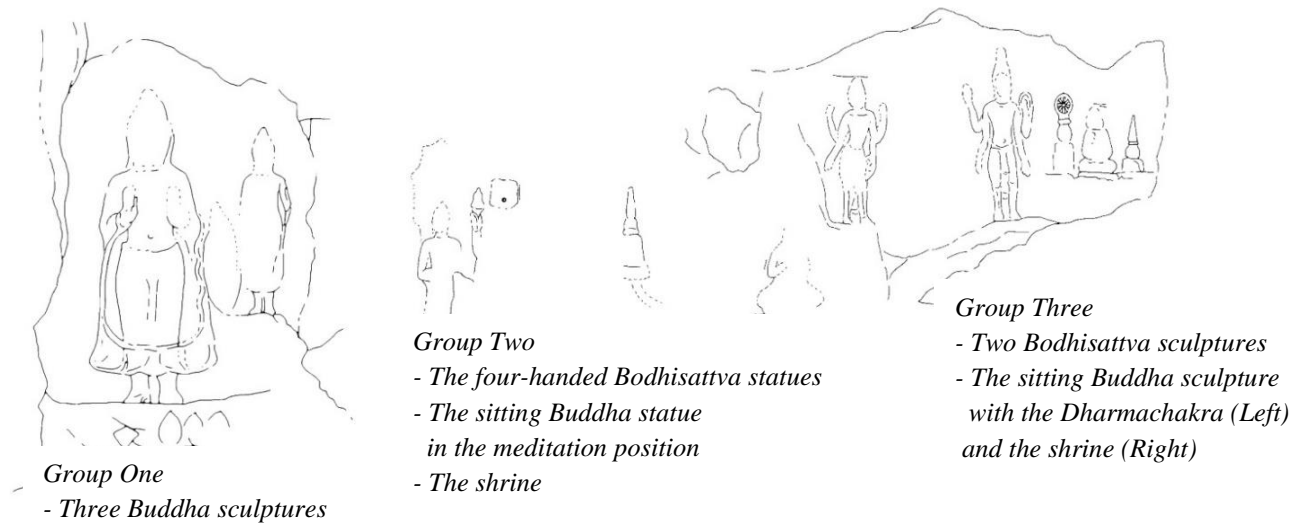


Source: The Si Thep Historical Park, the Fine Arts Department

The sculptures inside Khao Thamorrat Cave can be categorised into three groups as follows:

Group one includes the Buddha sculptures in various sizes on the stalactites in the centre of the chamber. Front of the chamber is a large standing principal Buddha sculpture, 2.50 metres in height, with both hands in the Dharmachakra Mudra (gesture of Dharma) position. Inside are two smaller standing but slightly inclining Buddha sculptures with both hands in the Vitarka Mudra (gesture of discussion) position. These two sculptures have been significantly damaged but the Buddha's shoulders and both hands in the Vitarka Mudra position could still be seen. The robes are worn in the U-shaped style, which is the distinctive Dvaravati style of the Buddha statues.

Figure 2-60 Layout of the group sculptures in Khao Thamorrat Cave



Source: The Si Thep Historical Park, the Fine Arts Department

Figure 2-61 Layout of Khao Thamorrat Cave

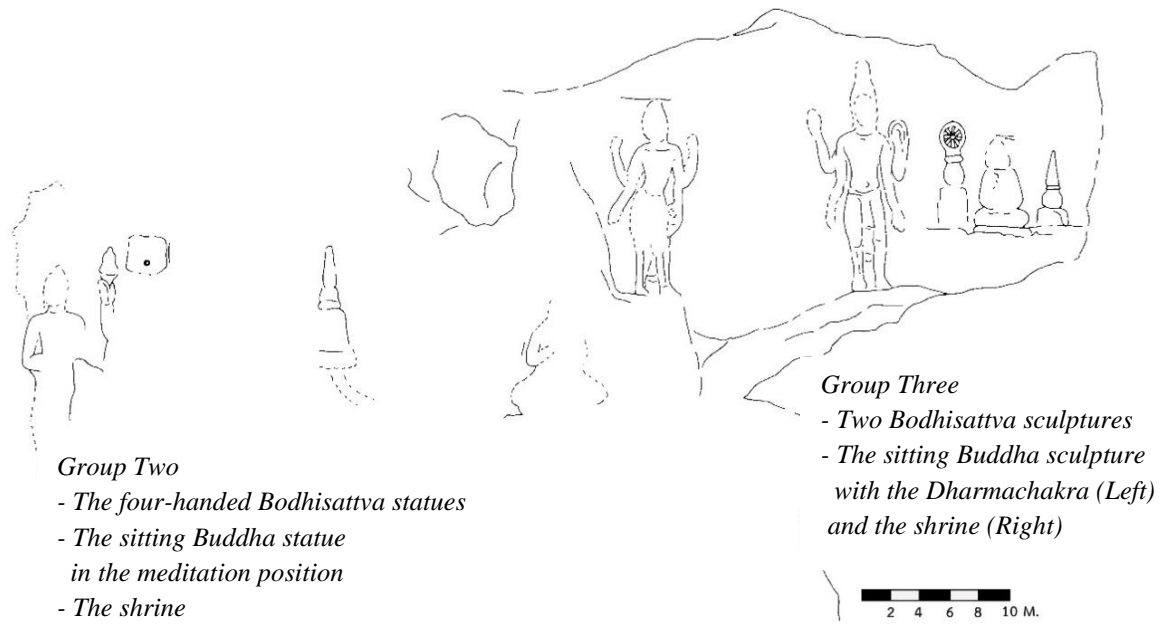


Figure 2-62 Group One, The standing principal Buddha sculpture in the Vitarka gesture, Khao Thamorrat Cave



Figure 2-63 The standing principle Buddha sculpture (Buddha statue No.1) in the Vitarka gesture position, 2.50 metres in height



Figure 2-64 The Buddha head assumably belonging to the standing principal Buddha sculpture, 32 centimetres in width and 48 centimetres in height, currently on display at the Phra Nakhon National Museum in Bangkok



Figure 2-65 The edited photograph of the standing principal Buddha sculpture



Figure 2-66 The standing Buddha statue No.2 in the Vitarka Mudra (gesture of discussion) position, 1.5 metres in height



Figure 2-67 The Buddha head assumably belonging to the smaller standing Buddha statue No.2, 14.50 centimetres in width and 30 centimetres in height, currently on display at the Phra Nakhon National Museum in Bangkok



Figure 2-68 The edited photograph of the standing Buddha statue No.2



Figure 2-69 The standing Buddha statue No.3 in the Vitarka Mudra (gesture of discussion) position, 1.5 metres in height



Figure 2-70 The Buddha head assumably belonging to the smaller standing Buddha statue No.3, currently on display at the Somdet Phra Narai National Museum in Lopburi Province

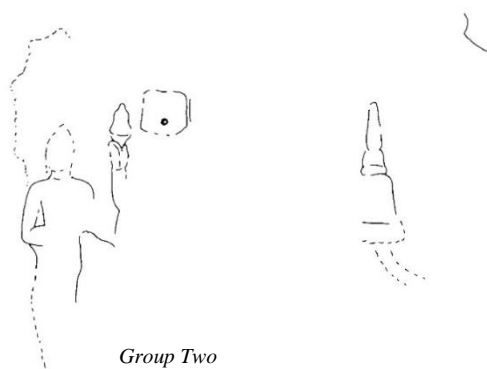


Figure 2-71 The edited photograph of the standing Buddha statue No.3



Group Two is located between Groups One and Three, and consists of the four-handed Bodhisattva statues, the sitting Buddha statue in the meditation position and a stupa beside the Buddha statue. The drawing from the survey earlier conducted by the Fine Arts Department shows sketches of these three sculptures. These sculptures have been demolished by unlawful activities. Three Bodhisattva heads have been recouped from smugglers. However, only two sculptural bodies have been found, so, this Buddha head is supposed to be the Bodhisattva in Group Two. The Bodhisattva heads are currently on display at the Phra Nakhon National Museum in Bangkok.

Figure 2-72 The drawing sketches of Group Two sculptures demonstrating the positions of the Bodhisattva statue, the sitting Buddha statue in the meditation position and the stupa



Group Two

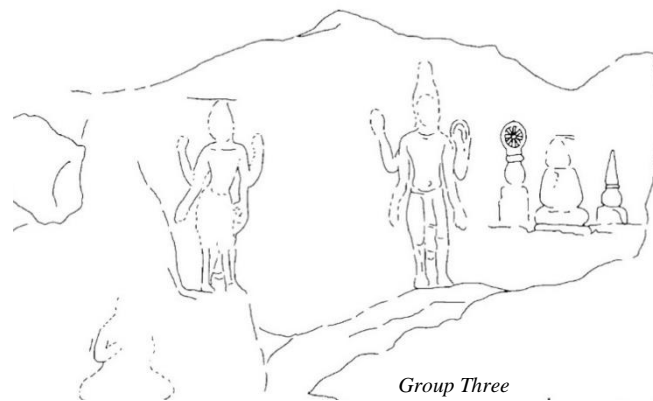
Source: The Si Thep Historical Park, the Fine Arts Department

Figure 2-73 The Bodhisattva head found at Khao Thamorrat, possibly in Group Two sculptures, 20 centimetres in width and 27 centimetres in height, currently on display at the Phra Nakhon National Museum in Bangkok



Group Three sculptures are located in the centre of the chamber wall, the same wall as the three Buddha sculptures of Group One, but located further inside of the chamber. Group Three can be categorised further into two sub-categories. The **Sub-category One** includes two four-handed Bodhisattva sculptures. When examining against the Bodhisattva head (currently on display at the National Museum in Bangkok), the Bodhisattva statue located further inside the chamber is the Maitreya Bodhisattva. This is identified by the stupa symbol on the sculpture's headdress. The other Bodhisattva sculpture is presumably the Avalokiteshvara Bodhisattva. However, the symbol on this sculptural head that can be used to identify is not clearly shown.

Figure 2-74 Group Three of the Bodhisattva and, Buddha statues, the Dharmachakra and a stupa



Group Three

Source: The Si Thep Historical Park, the Fine Arts Department

Figure 2-75 Group Three, Sub-category One, a group of two Bodhisattva sculptures



Source: The Si Thep Historical Park, the Fine Arts Department

Figure 2-76 The edited photograph of Group Three Buddha and Bodhisattva sculptures



Figure 2-77 The edited photograph of the presumed Avalokiteshvara Bodhisattva sculpture



Figure 2-78 The head of the presumed Avalokiteshvara Bodhisattva sculpture



Figure 2-79 The edited photograph of the Maitreya Bodhisattva sculpture

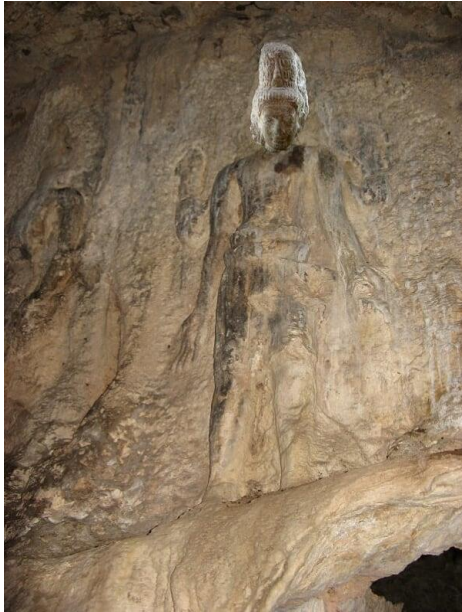


Figure 2-80 The Maitreya Bodhisattva head



Figure 2-81 The Sub-category Two sculptures including the sitting Buddha sculpture (centred), the Dharmacharak (right) and the stupa (left)



The **Sub-category Two** includes the Buddha sculpture in the meditation position. On the right of the Buddha sculpture is the pillar supporting the Dharmachakra. On the left is a bell-shaped stupa. The Buddha head has been stolen (the analysis of sculptural forms refers).

Figure 2-82 The edited photograph of the sitting Buddha sculpture (centre), the Dharmacharak (right) and the stupa (left)



Figure 2-83 The Buddha head in the Dvaravati period, currently on display at the Somdet Phra Narai National Museum, Lopburi Province)



Figure 2-84 Buddha sculpture at the centre of Khao Thamorrat Cave



Figure 2-85 Side sculpture of group of the Bodhisattva



2.b History and Development

The Ancient Town of Si Thep is a significant Dvaravati cultural site on the World Heritage Tentative List. Its significance has been verified by a large number of archaeologically and historically significant evidence discovered at the site. This evidence exhibits the cultural development from the prehistoric period to the outstanding Dvaravati culture, and are among the most comprehensive evidence found about the Dvaravati culture in Thailand.

This section of the Nomination Dossier presents key information about this significant Dvaravati cultural site, highlighting: history and importance of the Ancient Town of Si Thep – supported by archaeological and art evidence; archaeological research and studies as well as academic assumptions and hypotheses pertaining the Ancient Town of Si Thep, and records of conservation and research activities implemented by the Fine Arts Department.

2.b.1 Summary History

The Ancient Town of Si Thep has a long history of human settlements from the prehistorical period approximately 3,000 – 4,000 years ago. Archaeological evidence, such as stone tools and stone ornaments found at Si Thep, pinpoints that the prehistoric communities could have originally been a hunting and gathering society before evolving into a village farming society, and later developed into several small villages with own leaders. Technology was further developed at these communities to create metal tools and equipment, such as bronze axes. Si Thep continued to be settled by humans during the proto history period (the period between prehistory and history) about 2,000 years ago as manifested by numerous artefacts, such as pottery, beads, stone axes and bronze axes, found at burial sites in Vichianburi and Si Thep Districts.

Continual human presence in this area has confirmed that Si Thep's location is a key contributing factor to human settlement. The plains area on the bank of the Pa Sak River was strategically selected as the river was an excellent natural utility source and provided convenient transportation routes between communities, which in turn encouraged people from other communities to interact with Si Thep.

Initially, indigenous technology was used to dig a trench around Si Thep for defence purposes. Hence, Si Thep is a walled and moated town. It consists of two main parts: the Inner Town (Muang Nai) and the Outer Town (Muang Nok). During the 6th – 11th Century AD, Si Thep embraced the Dvaravati culture and developed into an early state. Extensive contacts were made with outside cultural influences, notably the Indian, along with other Dvaravati cultures from Central Thailand, such as Muang Khu Bua (Ratchaburi Province), Muang Phong Tuk (Kanchanaburi Province), Muang Nakhon Chai Si (Nakhon Pathom Province) and Muang Sri Mahosot (Prachinburi Province). Khao Klang Nai and Khao Klang Nok ancient monuments are the most outstanding evidence of the Dvaravati culture at Si Thep. These monuments were built to pay tribute to Theravada and Mahayana Buddhism, and later to Hinduism. Additionally, during the 7th – 8th Century AD, a natural cave on Khao Thamorratt, 15 kilometres east of the Ancient Town of Si Thep, was intentionally modified to become the only monastery in Mahayana Buddhism in the Dvaravati culture in Thailand and Southeast Asia.

The Dvaravati culture eventually deteriorated and ended during the 11th Century AD as a result of a growing influence of the ancient Khmer culture across the region at that time. Between the 7th and 13th Century AD, the Khmer culture was also adopted at Si Thep as evidenced in large Hindu monasteries built, notably Prang Si Thep and Prang Song Phi Nong. After this period, Si Thep lost all of its former glory due to the emergence of the Sukhothai Kingdom in the North of Thailand. Phetchabun town (which

is located in present Phetchabun Province) in the north became a new centre of the prosperity. This was historically documented and referenced in the written accounts from the Sukhothai period around the 13th Century AD – the King Ramkhamhaeng Inscription (formally known as Sukhothai Inscription No.1) and Wat Mahathat in Phetchabun Province.

The archaeological evidence mentioned above indicates that the Ancient Town of Si Thep has made contacts with outsiders since the prehistorical period. Si Thep people later developed their communities into an urban society and accepted religious cultures, written languages and political systems from external communities to form their own Dvaravati culture. Additional evidence from archaeological excavations at Si Thep and nearby Ban Nong Daeng Archaeological Site further supports that these prehistorical communities were developed into an important agricultural society and had contacts with nearby communities around Lopburi and further in the north-east. This society could be a commercial hub for trading forest and other produce with external communities. It further developed and became a significant community in the historical period.¹⁵

The community continued to be human settled over time. Through contacts with external communities, new religious cultures were brought in, including the Indian culture that was accepted during the 1st – 5th Century AD.¹⁶ Acceptance of the new cultures contributed to further development of this community into a large society. Around the 5th – 6th Century AD, Buddhist and Hindu religious cultures were widely accepted as can be seen from the archaeological evidence such as idols, the Shiva Lingams, the Naraya idols and Buddha statues. This period marks the beginning of the Dvaravati culture.

2.b.2 The Dvaravati Culture

The origin of the name "Dvaravati"

"Dvaravati" could be derived from "To-lo-po-ti," which first appeared in the travel account of the monk Hiuan Tsang, who travelled from China to India by land in 629AD and returning to China in 645AD. Tsang mentioned Tolopoti was located between the land called Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). "Tolopoti" is assumed to correspond to "Dvaravati" in Sanskrit language and could be related to the land in the Chao Phraya River basin of Central Thailand.

Dvaravati also appeared in the pilgrimage account of Monk I-Tsing, who travelled from China to India by sea in 671AD – 675AD. I-Tsing described the port towns and coastal kingdoms he travelled through, including Lin-I, Funan, and Dvaravati.

Moreover, "Tolopoti" or "Dvaravati" appeared in the Chinese archives of the Tang Dynasty. Mr Paul Pelliot, a French archaeologist, interpreted "Tolopoti" as the Sanskrit dialect for "Dvaravati." He believed that Dvaravati was located in the Chao Phraya River basin.¹⁷

Later, silver coins with the Sanskrit inscription, "Sri Dvaravati Shvarapunya" were discovered at many Dvaravati ancient towns in Central Thailand. Professor George Cœdès interpreted it as "The Merit of the King of Dvaravati"¹⁸ or "The merit of God Sri Dvaravati." Based on the form of the Pallava scripts,

¹⁵ Further analysis of Vichai Tankittikorn, **Communities Prior to Muang Si Thep**, in Thai (The Si Thep Historical Park, 1991), pp.124-124.

¹⁶ The Fine Arts Department, **The Si Thep Historical Park**, p.38.

¹⁷ Paul Pelliot, "Deux itinéraires de Chine en Inde", **Bulletin de l'Ecole Française d'Extrême-Orient**, Vol. IV, 1904.

¹⁸ George Cœdès, (Translator) see FAD, **Inscriptions in Thailand Vol.I** (in Thai), p.97

these coins could be dated in the 7th Century AD.¹⁹ These are, therefore, significant evidence to believe that the realm of the name "Dvaravati" was located in Central Thailand. It could probably be a town or a state ruled by a king. There could be several subordinating towns nearby with a shared civilisation.

How the Dvaravati culture was formed

Archaeological evidence shows human habitation in Si Thep since prehistoric times. The evidence also signifies that trade activities including goods exchanging and contacts with peoples in the region were prevalent. This area was on the ancient trade route between China and India,²⁰ possibly from the late Iron Age or during the Maurya – Sunga dynasty of India (the period when India began to trade with the West (Greco-Roman and Persia) and the Eastern world in Southeast Asia).

Through trade contacts, civilisation from India spread into this region, leading to an acceptance of the Indian culture and likely Indian traders being settled later.²¹ Around the 4th – 5th Century AD, beliefs in Buddhism and Hinduism began to spread into this area, and were accepted by indigenous peoples in Thailand. This is confirmed by evidence of idols in Hinduism and Buddhism, such as the Buddha statues in the Indian – Amaravati art, the Gupta and Post-Gupta art, found in the western and southern regions of Thailand. These idols were created in India and likely to be brought in or imported by Indian merchants or priests for worship or evangelism.

Evidence from the later period suggests that indigenous peoples began to build idols and places of worship in this area. This could indicate that religions were established in this region around the 3rd – 5th Century AD. This occasion marks the starting point for the community having developed into an urban community and entered into the Dvaravati culture from the 6th Century AD onwards.

The Ancient Town of Si Thep and the Dvaravati ancient towns in Thailand

The Dvaravati ancient towns are found throughout Central Thailand. The largest groups that first accepted a religious culture are located around the Mae Klong and Tha Chin River Basin, which are U Thong (Suphan Buri Province), Khu Bua (Ratchaburi Province), Muang Phong Tuk (Kanchanaburi Province), Nakhon Chai Si (Nakhon Pathom Province). The other large groups are found in the Chao Phraya, Lopburi and Pa Sak River Basin, including those located on the east bank of Chao Phraya River from Lopburi, Saraburi to Si Thep in Phetchabun Province. On the west bank of the river are ancient towns in provinces of Ang Thong, Singburi, Chai Nat and Nakhon Sawan. These important ancient towns are the Lopburi Ancient Town, Muang Khu Muang (Singburi Province), Muang U-Tapao, (Chainat Province) and Muang Chansen (Nakhon Sawan Province).

Many ancient towns are now found in a simple state with moats and earthen walls or town walls. Very little remains of the building structures and any further archaeological evidence, especially ancient monuments. The ancient towns where archaeological and artistic evidence has been found are mostly large towns such as Nakhon Chaisri, U Thong, Khu Bua, Lopburi, Sri Mahosot and Si Thep.

In comparison with other Dvaravati ancient towns in Thailand, archaeological and artworks evidence that highlights characteristics of an ancient town demonstrate that the Ancient Town of Si Thep has the

¹⁹ Kongkaew Weeraprajak, "Analysis the inscription on Dvaravati Coins, in Thai" **Silpakorn Journal**. 41, 2 (March - April) 1998, pp.90-95.

²⁰ Chinese Literature in the Western Han, around 2,000 years ago said that the area of Thailand the present is located on the trade route between China and India in that time. Referred in Piriya Krairiksh, **Art History and Archaeology in Thailand**, in Thai (Bangkok: Amarin Printing Group, 1990), p.117.

²¹ George Cœdès, **Les Peuples de la Peninsule Indonchinoise: Histoire Civilisation**, (Paris: Dunod, 1962), p.41-44.

most complete evidence reflecting its authenticity of the Dvaravati culture. Si Thep is a very large and significant ancient town and could be the hub of several ancient towns. Other ancient towns, such as U Thong, Nakhon Chaisi, Khu Bua and Lopburi have evidence of settlements in the later periods, and their town layouts have been found with a new town being built over the original ancient town. Such settlements have reduced their authenticity of the Dvaravati culture. Si Thep, on the other hand, has been abandoned and deserted since the end of the Khmer culture around mid-12th Century AD, and no new city was built there. A new city Vichianburi was built in another location. Therefore, the Ancient Town of Si Thep has maintained its integrity of the ancient town at the high level and is an excellent example of evidence representing the Dvaravati ancient town that still remains.

The Ancient Town of Si Thep after the Dvaravati Period

An influence of the Khmer culture began to spread into Central Thailand around the 11th Century AD. This was documented in the Khmer historical documents mentioning that King Suryavarman I ordered an invasion of the Dvaravati Kingdom in the 10th – 11th Century AD. This could be the period of the Baphuon – Angkor Wat art and when the Dvaravati art was seen to have deteriorated rapidly.

Si Thep artworks influenced by the Khmer culture are from the 10th – 11th Century AD as seen from Prang Si Thep and Prang Song Phi Nong in the Inner Town (Muang Nai) and Prang Rue Si located outside the town area in the northern direction. During this period, the Shaivism sect of Hinduism was also widely accepted at Si Thep. This is suggested by the important artefacts found at Si Thep, such as the Shiva Lingams, pieces of the Nandi, and the lintels carved in the Uma Maheshvara found at the small pagoda of Prang Song Phi Nong.

Cultural evidence from the last period of Si Thep is of the Khmer culture in the 13th Century AD. This is the Khmer Bayon period when King Jayavarman VII ruled the Empire and exercised his political power to spread an influence of the Khmer artworks to the area around Thailand's North-eastern, Central and Northern Regions up to Si Satchanalai. A large number of artworks from this Bayon period found at Si Thep depict religious conversion to Mahayana Buddhism. However, there is no evidence of Prasats being built in this particular period. Rather, restoration of the existing Prasats by building additional laterite bases over the original at Prang Si Thep and Prang Song Phi Nong is in evidence. The new bases built are of the Than Bua Luk Fak base style in the Bayon art.

Another significant evidence is the door guardian sculptures that demonstrate specific characteristics of the Bayon art. The sculptures have large thighs and wear very short clothing in the Sampot style. The door guardians characterise the demons wearing clothing and jewellery in the Bayon style, having bulging eyes, fangs and moustaches.

The Khmer Empire deteriorated around the 14th Century AD, which was simultaneously with the emergence of Sukhothai Kingdom. No further evidence about Si Thep from this period has been found.

Discovery of the Ancient Town of Si Thep in early 1900s

The name of Muang "Si Thep" is derived from the assumption of HRH Prince Damrong Rajanubhab after his visit to Phetchabun Province in 1904 to search for the Ancient Town of "Si Thep" that appeared in an old town registration indicating its location was between Chaibadan and Phetchabun.

HRH Prince Damrong Rajanubhab studied several archives containing information and records about Si Thep. He examined the Black Thai book that documented events and information from the reign of King Rama II of Rattanakosin. The book mentioned routes of various districts, including one route to

Saraburi, Chaibadan, Si Thep and Phetchabun. He initially presumed that Si Thep was near the Pa Sak River. During his trip to Vichianburi to inspect the city government, he surveyed the Si Thep ancient town and was advised that this town was called “Muang Apai Salee” after a pilgrimage monk. Through his dialogue with Phraya Prasert Songkhram, a former Provincial Governor of Vichianburi, it was revealed that Vichianburi originally had two names – “Muang Tha Rong” and “Muang Si Thep.” The Provincial Governor position was called Phraya Sri Thamorrat. Later, the town’s name was changed to Vichianburi, and the Provincial Governor title also changed to Phraya Si Songkhram. During his survey, HRH Prince Damrong Rajanubhab found evidence of ancient monument ruins and artefacts. He assumed that it was the town that correctly appeared in the documents. Therefore, he called this town “Muang Si Thep.”

HRH Prince Damrong Rajanubhab further examined the royal chronicle of Phra Maha Thamracha (in 1557AD) for the names of the town and the names of the Governor. Si Thep could have existed since the Ayutthaya period. The Governor title was known as Phra Sri Thamorrat and could probably be linked to the Governor of Si Thep, which appeared in documents from the later periods.

He also studied a document from the period in the reign of King Rama III about Si Thep and its Governor. The document stated that Phra Sri Thamorrat, the Governor of Si Thep, helped defeat the Vientiane rebellion. On this occasion, Si Thep was promoted to a third-tiered town, and the town name was changed to “Si Thep.”

According to the survey exploration of the Ancient Town of Si Thep and documentation analysis conducted by HRH Prince Damrong Rajanubhab, Si Thep was a very large ancient town with moats, town walls, pagodas, Prasats, ponds and earthen mounds with several ancient monuments outside and inside the town. A large number of stone sculptures were also found. He assumed that: first, Si Thep could have been called in various names by Hindu priests, however, those names could be the origin of the name Si Thep; and, second, during the period that the Khmer ruled the area in Thailand, Si Thep could be a metropolis or a large town, similar to Sri Maha Pho (Prachin Buri Province) and Sukhothai.

2.b.3 History of Archaeological research

Over several decades, a number of well-known Thai national and international archaeologists and scholars have conducted archaeological research about the Ancient Town of Si Thep, cultures and artworks. Examples of key archaeological research and studies are outlined as below:

In 1904, *HRH Prince Damrong Rajanubhab*, renowned as the "Father of Thai History and Archaeology", first studied about the history of Si Thep by determining the location of Si Thep based on the existing historical archives.

Later, *Mr. Lunet de Lajonquière*, a French scholar, explored Thai art and artefacts at several archaeological sites in Thailand. He categorised that the Vishnu sculptures found at Si Thep are in the Groupe Indo-Cambodgien.²²

Dr. Quaritch Wales, a British scholar, studied the Ancient Town of Si Thep in 1935 – 1937 and proposed a hypothesis that Si Thep was a town where Indian people lived under the influence of the Funan Kingdom. His hypothesis is based on the Inscription No.K978 and the analysis of the architectural forms. He assumed that Prang Si Thep and Prang Song Phi Nong were the oldest Hindu monasteries in

²² Lunet de Lajonquière, “Le Domain archéologique du Siam” **Bulletin de la Commission Archéologique de Indichine, Paris**, 1909, p.188-262.

Southeast Asia that depicted the Indian architectural forms, dated around the 6th Century AD. Other evidence could be from the 7th – 8th Century AD. Dr. Wales further suggested that Si Thep was deserted after the Funan Kingdom collapsed, and was revived in the 13th Century AD under the reign of Khmer King Jayavarman VII.²³

In 1967, *Professor M.C. Subhadradis Diskul* presented his view about the artworks found at the Ancient Town of Si Thep. He believed that Si Thep artworks were mostly of the Buddhist cultures. However, Therevada Buddhist artistic evidence (such as the Buddha statues, Dharmachakras and the Yethamma spells inscriptions) has been found with Mahayana Buddhist sculptures (such as the Buddha and Bodhisattva carvings at Khao Thamorrat Cave) and along with Hindu sculptures. These significant findings could infer that several religions flourished and simultaneously practised at Si Thep. Professor M.C. Diskul conjectured that this unique art style was a combination of indigenous Si Thep style blended with artistic styles from Southern Thailand. The style was not influenced by the Khmer art because techniques used to create sculptures were different from those used in the Khmer art in the Pre-Angkorian period. Sculptures in the Khmer art are not round-relief sculptures and usually have a back support band. Si Thep sculptures, on the other hand, are round-relief, similar to those found in Southern Thailand. Based on the available archaeological evidence, he assumed that Si Thep was a town on the route of the Central and North-eastern Regions to Cambodia. The history of Si Thep could be from the two distinct periods – the Dvaravati culture starting around the 5th – 6th Century AD; and the Khmer culture around the 11th Century AD. Si Thep was abandoned from mid-13th Century AD and eventually deserted.²⁴

Professor M.C. Diskul further analysed various Si Thep sculptures. The stone Buddha statues with the Yethamma inscriptions are from the Dvaravati period around the 6th – 7th Century AD. The Vishnu idols are of the Southern or Eastern Indian art. Sculptures influenced by the Khmer art could be from the Bayon period around the 13th Century AD. He speculated that King Bhavavarman gathered and expanded the power of the Chenla Kingdom to Si Thep, resulting the Dvaravati and Khmer cultures were collective.

Extensive research about Si Thep artworks was conducted by *Professor Jean Boisselier*. Professor Boisselier proposed that Si Thep art should be classified as the “Si Thep School of Art” (Lécole de Si Tep). He described that the sculptures found at Si Thep have a specific style depicting a combination of features of Hindu and Mahayana Buddhism that are similar. These sculptures appear to be from the Dvaravati, Srivijaya and Lopburi (the Khmer in Thailand) arts blending together.²⁵ It is believed that the style of architecture (Prasats) influenced by the Khmer culture, particularly construction techniques used and inscriptions in the Khmer scripts, could be in the Khmer art from the 11th – 13th Century AD in the Bayon period.²⁶

Professor Boisselier found that a large number of Hindu idols from Si Thep are the Vishnu sculptures. These sculptures display an exceptionally high level of craftsmanship. Si Thep artisans who carved these sculptures had high confidence in their abilities and skills in stone carving as some pieces of stone are very large in scale. These have made Si Thep sculptures more outstanding than sculptures found elsewhere in Southeast Asia. Furthermore, Si Thep sculptures have many more distinctive features than sculptures from the Sri Mahosot Ancient Town and those in the Khmer art in the Pre-Angkorian period.

²³ Quaritch Wales, “The Exploration of Sri Deva and Ancient City in Indochina 9,” **India Art and Letter Vol.X No.11**.

²⁴ M.C. Subhadradis Diskul, **Art in Thailand**, (Bangkok: Amarin Printing Group, 1991), p.12.

²⁵ Jean Boisselier, **La Sculpture en Thaïlande**, (Fribourg: Office du Livre, 1975), p.104.

²⁶ **Ibid**, p.105.

Si Thep artisans managed to convey a sense of movement in their creations, which was unique and not found in round-relief sculptures in other art.

He stated that there were less Buddhist sculptures found at Si Thep compared to Hindu sculptures. Although less Buddhist sculptures, this still confirms that there was a diversity of arts and religions practised at Si Thep as well as the practising of Mahayana Buddhism. The sitting Buddha statues in the meditation posture having an inscription in Pali language are classified as in the Dvaravati art and of Theravada Buddhism influence. Evidently, the three groups of sculptures on Khao Thamorrat Cave walls, the standing Buddha statues, Avalokiteshvara Bodhisattva and Maitreya Bodhisattva, are of the Mahayana Buddhism art. The robe styles and crown hairstyles of these sculptures are reminiscent of the bronze Bodhisattva statue found at Buriram Province, which was influenced by the Khmer art from the 8th – 9th Century AD. The unique standing posture of the bronze statue is used to determine the age of the sculpture at Khao Thamorrat Cave to be approximately in the 8th – 9th Century AD.²⁷

Professor Boisselier presented another academic article regarding Si Thep in 1988 titled “Si Thep et son originalité” at the first Franco-Thai symposium (Première Symposium Franco-Thaï: La Thaïlande des débuts de son histoire jusqu’au XVe siècle 18-24 juillet 1988). Highlights of his research are on the concept that Si Thep has its own artistic characteristics.²⁸

Professor Boisselier’s arguments regarding the Si Thep sculptures and art style were strongly supported by research findings of *Mr. Lunette de la Jonquière* and *Professor George Cœdès*. Both well-known French scholars concurred that Si Thep sculptures are unique and different from those of the Pre-Angkorian art. Their studies found that although some characteristics are common to both art styles, such as wearing a cylindrical crown, key features are completely different. The clothing in the Si Thep art is short (similar to the loincloth), thin and in the fastened form (resembling a tail). The sculptures have a range of facial expressions, which have not been found in other art. The exceptional skill of Si Thep artisans in stone carving is evidenced in their sculptural creation with no a back support arch being used to prevent breakages. This makes the stone sculptures of the Si Thep art very unique. The sculptures are generally standing in the Tribhanga position, which is typically found in the Indian art and mostly in bronze sculptures. Carving of the four-handed sculptures without a back support arch demonstrates the high confidence and skills of Si Thep artisans, as they did not need to carve a curved stone to help support the weight.²⁹

They also had a similar view as Professor Boisselier regarding Si Thep artisans’ confidence in their stone carving skills. Their study of the Vishnu sculptures wearing an octagonal hat in the Tribhanga posture indicated the sculptures showing more body movements, such as the movement of the arms (the Krishna sculptures), in comparison with those found in the Pallava and Chola school of arts from India. Unsurprisingly, this type of free arm sculptures is susceptible to breakages over time.³⁰

Associate Professor Thida Saraya undertook a research concerning “**Si Thep is Si Canasa**” and published the findings in a book titled “**Ancient States in the Mainland of Southeast Asia: Origin and Development**”.³¹ She argued that Si Thep could be part of Si Canasa during the 7th – 10th Century AD. Si Canasa covered a vast network area from the Mun River basin to the Pa Sak River basin.

²⁷ Jean Boisselier, *La Sculpture en Thaïlande*, p.106.

²⁸ Jean Boisselier, “Si Thep et son originalité” (Première Symposium Franco-Thaï : **La Thaïlande des débuts de son histoire jusqu’au XVe siècle 18-24 juillet 1988**)

²⁹ Jean Boisselier, *La Sculpture en Thaïlande*, p.104.

³⁰ *Ibid.*

³¹ Thida Saraya, “Si Thep is Si Canasa,” in **Ancient States in the Mainland of Southeast Asia: Origin and Development**, in Thai (Bangkok: Muang Boran, 1994), p.150.

Therefore, she believed that it is unlikely that the Khmer's expansion into the Northeast Region in the 10th Century AD would have a significantly impact on the Si Thep art styles. She also interpreted definition of the term “Outside of Kamputhet” that was used to refer to the land which included the two well-known watersheds of the Mun River basin and Pa Sak River basin, and determined geographic boundaries and relationship between two groups of the inscriptions – Si Thep and Si Canasa. She suggested that Si Thep was, in fact, Si Canasa.³²

The most recent hypothesis by *Adjunct Professor Piriya Krairiksh* (2017; revised 2019) suggested that Si Thep was Dvaravati. Published in his book titled "Si Thep, the Centre of Dvaravati" and the revised edition titled "Dvaravati Si Thep", he proposed that Si Thep was the capital of Dvaravati that flourished during the 7th – 8th Century AD, and Nakhon Pathom was not the centre of Dvaravati. His argument is supported by several inscriptions found at Si Thep indicating that Si Thep was the only city in Central Region located between Sri Ksetra and Ishanapura, and it was as large as the Chenla Kingdom. Additionally, Si Thep could be linked with Krishna's city or Dwarka as many Krishna sculptures have been found there. Regarding Si Thep's name being assumed its relevance to Ayutthaya, he believed that many people living in Ayutthaya migrated from Si Thep. His research, in addition, presents findings that support his hypothesis that Si Thep's artistic styles and religious beliefs were linked with the Khmer art and were influenced by Mahayana Buddhism from China.³³

In addition, there are a number of undergraduate and postgraduate research studies conducted by Thai archaeology students as chronologically outlined in Table 2-1 below:

Table 2-1 Undergraduate and postgraduate research studies on the Ancient Town of Si Thep

Year	Author, research title and brief research description
1981	Chitrapridi Unhasuwan, “ Hindu God from Si Thep Ancient Town ”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 1981. ³⁴ A study focuses on the six deities found at Si Thep (four Vishnu and two Surya sculptures), and classifies the deities by their form, pattern and age to be from the 6 th – 8 th Century AD.
1983	Kulawadi Sornsri, “ Analysis of the Plan of Si Thep Ancient Town ”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 1983. ³⁵ A comparative study of Si Thep and Lop Buri town plans argued that they were twin cities. Si Thep's town plan is similar to that of Lopburi, which originally had a town plan in a circular shape. As Lopburi expanded to a rectangular shape, traces of the original circular town can

³² *Ibid*, p.153.

³³ Piriya Krairiksh, **Dvaravati Si Thep**, in Thai (Bangkok: Piriya Krairiksh Foundation, 2019), see conclusion pp.94-96.

³⁴ Chitrapridi Unhasuwan, “**Hindu God from Si Thep Ancient Town**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 1981, pp.19-24.

³⁵ Kulawadi Sornsri, “**Analysis the Plan of Si Thep Ancient Town**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 1983.

Year	Author, research title and brief research description
	still be ascertained. ³⁶ Later, Lopburi adopted a square-shaped town plan. Moreover, the square town plan, which both towns shared, is synonymous with the Khmer culture's urban order. ³⁷
1983	<p>Ratchana Khitachit, “A study of the model of Prang Song Phi Nong, Si Thep District, Phetchabun Province”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 1983.³⁸</p> <p>The results of the study helped determine the age of Prang Song Phi Nong being approximately the 11th – 12th Century AD. This is based on the style of lintels and pillars adorning door frames, which are related to the Khmer art from the Baphuon and Angkor Wat periods.</p>
1998	<p>Kanokwalee Suriyatham, “Traces of Belief in Brahmanism prior to the 16th Buddhist Century Era, found the Ancient Town of Si Thep, Phetchabun Province”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 1998.³⁹</p> <p>The study concludes that the archaeological evidence found at Si Thep are different from the evidence discovered at the Sri Mahosot Ancient Town and the U Thong Ancient Town. Hence, it is not possible to summarise that the existence of Hinduism at these three Dvaravati ancient towns was related.⁴⁰</p>
2000	<p>Phikun Samakthai, “Belief in Surya God from the Sculptures of Si Thep Ancient Town”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 2000.⁴¹</p> <p>The study focuses on the five Suryas (the God of Sun) found at the Ancient Town of Si Thep. It is argued that during the 6th – 8th Century AD, the Surya was another important deity that was worshipped by the Si Thep community. It is conjectured that this belief originated from India either by Indians travelling directly to Si Thep or by Indians passing through on their way to the ancient Khmer Kingdom. Therefore, it is suggested that the motto of respect for the Surya at Si Thep is likely to have been influenced by the Gupta art of India rather than the Pre-Angkorian art.⁴²</p>
2009	<p>Ngamphan Theptha, “A Study of Brahmanism Belief during the 12th – 18th Buddhist Century at the Ancient Town of Si Thep”, Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University, 2009.⁴³</p>

³⁶ *Ibid*, p.43.

³⁷ *Ibid*, p.42.

³⁸ Ratchana Khitachit, “**A Study of the model of Prang Song Phi Nong, Si Thep District, Phetchabun Province**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 1983.

³⁹ Kanokwalee Suriyatham, “**Traces of Belief in Brahmanism prior to the 16th Buddhist Century Era, found the Ancient Town of Si Thep, Phetchabun province**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 1998.

⁴⁰ *Ibid*, p.48.

⁴¹ Phikun Samakthai, “**Belief in Surya God from the Sculpture of Si Thep Ancient Town**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 2000.

⁴² *Ibid*, p.51.

⁴³ Ngamphan Theptha, “**A Study of Brahmanism Belief during the 12th – 18th Buddhist Century at the Ancient Town of Si Thep**”, in Thai (Individual study submitted in partial fulfillment of the requirements for the degree in Bachelor of Arts (Archaeology), Silpakorn University), 2009.

Year	Author, research title and brief research description
	The study explores the development of Hinduism at the Ancient Town of Si Thep. It concludes that Hinduism at Si Thep was developed during two distinct time periods: the 7 th – 9 th Century AD; and, the 10 th – 13 th Century AD.
2010	<p>Sarun Makrudin, “The Worship of Surya in Southeast Asia Prior to the 19th Buddhist Century”, Thesis submitted in partial fulfillment of the requirements for the degree in Master of Arts (Historical Archaeology), Graduate School, Silpakorn University, 2010.⁴⁴</p> <p>The study reveals that respect for the Surya in Southeast Asia became evident from the 6th – 7th Century AD onwards. Surya deities found at Si Thep were similar to those in the Northern Indian art. However, Si Thep’s Surya deities are unique and different from those found in other areas in Southeast Asia, and only found in the Si Thep School of Art.</p>
2013	<p>Sivapong Sisiadngam, “Art in the ancient Khmer culture at Si Thep, Si Thep District, Phetchabun Province”, Thesis submitted in partial fulfillment of the requirements for the degree in Master of Arts (Art History), Graduate School, Silpakorn University, 2013.⁴⁵</p> <p>The study of art in the Khmer culture at Si Thep finds that all artistic evidence could be related to the Pre-Angkorian period. Furthermore, a relationship existed with the Dvaravati culture that developed in Central Thailand, including the ancient towns in the North-eastern Region, especially at the Korat Plateau.</p>

The Fine Arts Department’s Implementation of Conservation and Development Activities

The Fine Arts Department continues to undertake provision of archaeological works and research as well as conservation and development activities at the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat Cave ancient monuments. The works began with registration of the Ancient Town of Si Thep as a national ancient monument in 1935 – 1937. Other significant works previously achieved include: exploration, excavation and announcement of areas for some ancient monuments in 1962; survey of the ancient town and establishment of an exhibition displaying important antiques at the National Museum in 1966; and, an archaeological excavation at Khao Klang Nai in 1983 unearthing important evidence of human settlement around the 5th – 6th Century AD.⁴⁶

Archaeological excavations at the Ancient Town of Si Thep have periodically been implemented under the supervision of the Third Regional Office of Fine Arts, Sukhothai. In 1984, a project was initiated to establish a historical park as a unit organisation with a specific responsibility for managing the Ancient Town of Si Thep. Since 1984, the unit organisation has been active in archaeological and conservation works in the area in accordance with the master plan to develop the Si Thep Historical Park. Other works under the master plan include conducting numerous archaeological works and academic studies as well as establishing an information centre at the Ancient Town of Si Thep.⁴⁷

In 1984 – 2000, the Fine Arts Department also undertook a range of archaeological works under the master plan to develop the Si Thep Historical Park. Many archaeological sites have been explored and

⁴⁴ Sarun Makrudin, “**The Worship of Surya in Southeast Asia Prior to the 19th Buddhist Century**”, in Thai (Thesis submitted in partial fulfillment of the requirements for the degree in Master of Arts (Historical Archaeology), Graduate School, Silpakorn University), 2010.

⁴⁵ Sivapong Sisiadngam, “**Art in the Ancient Khmer Culture at Si Thep, Si Thep District, Phetchabun Province**”, in Thai (Thesis submitted in partial fulfillment of the requirements for the degree in Master of Arts (Art History), Graduate School, Silpakorn University), 2013.

⁴⁶ The Fine Arts Department, **The Si Thep Historical Park**, in Thai (Bangkok: FAD, 2007), p.32.

⁴⁷ **Ibid**, pp.33-37.

excavated. Archaeological excavations during 1988 – 1991 unearthed significant evidence from the late prehistoric period, dated around the 1st Century AD (approximately 2,000 years ago).⁴⁸

After the establishment of the Si Thep Historical Park, archaeological works and research extensively undertaken by the Fine Arts Department at Si Thep are under the Si Thep Historical Park Project. A list of examples is briefly provided in a chronological order as below:

Conservation and development of the Ancient Town of Si Thep

1988 – 1989

- Commenced in 1978, excavations and conservation research at the Khao Klang Nai ancient monument have discovered:⁴⁹
 - o A number of architectural artefacts have been found, for example: (1) stucco materials used to create architectural decorative patterns, such as flora, Kranok pattern, grille, geometrical and mixed patterns; (2) stucco figurines; (3) stucco decorations in the form of animals e.g. Singha (lion), Naga (serpent), elephant, swan, etc; (4) architectural components including stuccos, portraits, animal and flora patterns, roof tiles, garden tops of pagodas in different sizes, pieces of sculpture, terracotta slag, terracotta, clay pods, glass beads, grindstone pedestals, scythes, axes, iron chisels, iron spears, spears, silver bracelets, silver rings and silver earrings, etc.
 - o A temporary roof was constructed around the base of Khao Klang Nai ancient monument.⁵⁰
 - o Archaeological excavations at the Ancient Monument No.0971 have unearthed the first prehistoric human settlement:⁵¹

1991

- The Master Plan for Conservation and Development of the Ancient Town of Si Thep was developed in collaboration with relevant organisations.
- A bitumen road was built to provide a better access to the Si Thep Historical Park.
- Restoration and conservation of the main Prang of Si Thep was commenced.
- Archaeological works at the Ancient Monument No.0896 in the Inner Town discovered artefacts including carved stones, Buddha statues and the Khmer style ceramics. It is suggested that this archaeological site may have been a Buddhist monastery during the 9th – 11th Century AD.⁵²
- Archaeological excavations at the Ancient Monument No.0996 in the Inner Town found that this site consists of a group of buildings positioned stretching from the east to the west forming a T-shaped diagram. It resembles a walkway or a building connected to Prang Song Phi Nong. The main materials used were laterite (base), bricks (wall and floor) and stones (exact origin unknown). Artefacts found include the lower leg of a sculpture, approximately six centimetres in diameter. It is assumed to be the leg of the god Shiva due to the carving of a snake wrapped around the ankle. Another significant discovery was a fragment of a circular inscription with a hole drilled like that of the base of a sculpture. The top was made of green sandstone and has two lines of inscription.

⁴⁸ **Loc.cit.**

⁴⁹ The Fine Arts Department, **Report on the excavation of Khao Klang Nai monument, Si Thep ancient town, Si Thep district, Phetchabun province**, in Thai, The Si Thep Historical Park Project, Archaeology Division, FAD, 1988.

⁵⁰ **Loc.cit.**

⁵¹ **Ibid**, pp.43-45.

⁵² The Fine Arts Department, **Report on the archaeological operation of monument no. 0896, 0973, 0996, 1064/05 at the Si Thep Historical Park**, Historical Park Project – Archaeology Division – FAD., (1991), pp.8-17.

The bottom has no inscription. The scripts used were the Pallava in Pali language. The inscription is in Dhammachakkapavattana Sutta. The scripts can be dated around the 6th – 8th Century AD.⁵³

Figure 2-111 Fragment of the round shaped inscription in Dhammachakkapavattana Sutta, the Pallava scripts in Pali language



Source: The Fine Arts Department, Report on the archaeological operation of Ancient Monument No.0896, 0973, 0996, 1064/05 at the Si Thep Historical Park, Historical Park Project – Archaeology Division – FAD., (1991)

1992

- First conservation of sculptures at Khao Klang Nai ancient monument was implemented by the Si Thep Historical Park, in collaboration with the Art Conservation Group Bureau of Architecture and Crafts and the Science for Conservation to strengthen stucco sculpture.
- Permanent buildings to cover the excavation pits near the Ancient Monument No.0971 were constructed.⁵⁴
- Ancient reservoirs and ponds No.1, 2, 3, 4 and 5 and the western moat were dredged.⁵⁵
- A water supply system of the Si Thep Historical Park was installed.
- Warehouse and storage buildings were constructed.
- Additional archaeological excavations around Prang Si Thep and Prang Song Phi Nong found a number of important artefacts, including:
 - o the Surya (the God of Sun) round-relief sculpture carved from green stone with 35 centimetres in width and 85 centimetres in height. Its lower limbs and arms are missing. The idol wears: a cylindrical crown with the floral pattern on the front and sides; earrings on both sides; a long cloak that reaches to just below the knees. The carved design is probably of a lotus stem because traditionally the sun god holds lotus flowers in both hands. It was excavated near the entrance

⁵³ **Ibid**, pp.30-38.

⁵⁴ Jirasakyotha Part.,Ltd., **Report on the renovation of roof covered structure**, in Thai, the report submitted to the Si Thep Historical Park, 2002.

⁵⁵ Kraiwasin Part.,Ltd., **Report on the digging ponds no. 1, 2, 3, 4 and 5, including the west moat at Si Thep Historical Park**, in Thai, the report submitted to the Si Thep Historical Park, 1992.

of the Prasat.⁵⁶ In analysing the art style, this sculpture could be dated around the 12th Century AD. He wears plant-print ornaments around his neck, which is a popular decorative design of sculpture from this period. This sculpture has the same sculptural characteristics as the Surya sculpture from Si Thep currently on display at the National Museum Bangkok.⁵⁷

Figure 2-112 Surya idol, National Museum Bangkok



Figure 2-115 Bronze Bodhisattva statue



1995

- Archaeological excavations at the Ancient Monument No.0830 in the Inner Town – this archaeological site was illegally destroyed, making it impossible to define its origin or purpose. However, pillar holes of the building were discovered deep into the laterite floor. In addition, several important artefacts, such as the Bodhisattva statues and terracotta animal clay votive tablets have been found. Based on the evidence and materials used in construction, this ancient monument could be a Buddhist monastery from the Dvaravati period, around the 6th – 8th Century AD.⁵⁸
- Archaeological excavations at the Ancient Monument No.0923⁵⁹ in the Inner Town – the architectural features of this monument suggest that it could be a Mandapa with decorative arches on all three sides, and it faces east. The inside area of the Mandapa could be used to enshrine a Buddha statue. Many of the recovered stucco pieces are in an imperfect condition but have similar patterns and designs, in comparison with the stucco patterns from Khao Klang Nai. The stucco pattern used for decorating the windows indicates that this Mandapa is in the Dvaravati art style dated around the 8th – 9th Century AD. Furthermore, a black sandstone sculpture was a significant discovery. Its style is similar to a metal Bodhisattva found at Khao Klang Nai.

1996⁶⁰

- Archaeological excavations at the Ancient Monuments No.0396 and 1007 on the Inner Town's eastern wall – a long laterite wall and a soil sump were discovered. The collapsed wall was approximately a metre in width; only its base remains largely intact. Some parts of the base were

⁵⁶ The Fine Arts Department, **Report on the archaeological operation in 1992**, in Thai, The Si Thep Historical Park, p.11.

⁵⁷ **Loc.cit.**

⁵⁸ **Ibid**, pp.19 - 20.

⁵⁹ **Ibid**, pp.24 - 28.

⁶⁰ The Fine Arts Department, **Report on the archaeological operation in 1996**, in Thai, The Si Thep Historical Park - FAD, (1996).

reinforced with bricks. A number of significant artefacts were excavated, including the head of an octagonal pole made of rhyolite that was carved in the form of a Vanaspati. A four-letter Pallava inscription was found underneath the Vanaspati, and reads "Pasata" but its meaning is unknown. This artefact could be dated around the 8th – 9th Century AD. Also discovered was a sandstone Dharmachakra fragment with a wheel pattern common to the Dvaravati culture. On the top of the wheel is a pattern of Poonkata interspersed with flowers. The edge of Dharmachakra has a cloud pattern. Between the cloud and wheel patterns, there is a square pattern with an ellipse in the middle.

- The data centre building at the Si Thep Historical Park was constructed.

1998

- As part of the preliminary conservation in order to strengthen the stucco sculptures, the second restoration of the stucco decorating Khao Klang Nai's base was implemented by the Si Thep Historical Park in collaboration with the Art Conservation Group Bureau of Architecture and Crafts and the Science for Conservation.
- Strengthening Prang Song Phi Nong involved activities to:⁶¹
 - o strengthen the lotus base at Level 3
 - o complete masonry to reinforce the missing part of the pagoda
 - o reproduce and install architectural elements into the original positions.

1999 - 2000⁶²

- Dredging of the ancient inner and outer moats was completed. Key findings about the moats are:
 - o Archaeological excavations prior to commencing dredging activities discovered that moats were made in two types:
 - type 1 is quite narrow and deep. It was dug through natural laterite layers, and used the laterite walls attached to the moats. Type 1 moats are located at the north, east and south of the town.
 - type 2 is much wider and has no laterite edge. Soil excavated during the moat construction was reused to build the town wall. Type 2 moat was used at the Inner Town and the area between the Inner Town and the Outer Town.
 - o The moats could receive water from the Inner Town, the Outer Town and surrounding areas. The system was designed to prevent flooding inside the town and to retain water for utilisation and consumption.
 - o Overall, Si Thep moats do not have gates to discharge excess water. The moats slope down to its southwest side. This made it superfluous to find a way to drain the water from the town. When the water level was too high, it naturally drained from the ditch to lower agricultural area outside the town.

2011

- Renovation of the information centre building was complete.

⁶¹ The Fine Arts Department, **The operation on strengthen in Prang Song Phi Nong Monument**, The Si Thep Historical Park, in Thai (1998).

⁶² Damrong Engineering Construction Co.,Ltd., **Report of the operation on the digging of the inner - outer ancient moats at the Si Thep Historical Park**, in Thai (1999 - 2000), p.9.

2014

- Restoration of the Sa Kwan pond ancient monument was implemented.

Conservation and development of Khao Klang Nok ancient monument

2006

- Archaeological excavations, research and studies at Khao Klang Nok ancient monument were undertaken and found:⁶³
 - o A study focusing on Khao Klang Nok's main chedi revealed a schematic pattern similar to those of the Dvaravati chedis found in other regions of Thailand. Almost all Than Kiang bases are in a square-shaped layout. The layout of Khao Klang Nok ancient monument is commonly found in the Dvaravati layout at several places. However, the decorative pattern on the base has a distinctive feature of using replica Prasats for decoration, which is very unique to Khao Klang Nok only and not found elsewhere. These replica Prasats can be used to determine the pagoda's age. The decorative style found at the base of monasteries was popular in the region (e.g., the Khmer art in the Pre-Angkorian period) during the 7th – 8th Century AD.⁶⁴

2014

- Conservation and development of the Ancient Town of Si Thep involved an archaeological excavation study of a group of subordinating ancient monuments around Khao Klang Nok.⁶⁵
 - o A 2008 survey by the Si Thep Historical Park found 38 ancient mounds scattered within a two-kilometre radius of Khao Klang Nok. A repetitive survey conducted during the excavation found a group of ancient mounds at approximately 24 locations around Khao Klang Nok being distributed along the four axes and another group is on the east-west axis in the southwest direction of Khao Klang Nok. Unfortunately, all ancient mounds were looted and significantly damaged.⁶⁶
 - o Archaeological excavations at the Ancient Monument KN.1/7 found:
 - The Ancient Monument KN.1/7 is a square-shaped pagoda, commonly found in the Dvaravati culture, with each side measuring eight metres in length. The remaining is the base and parts of the Ruaen That, both were made of laterite. The base system is clearly observed with a Than Kiang at the bottom base, followed by a large Luad Bua and Tong Mai dividing the area into small cavities. Above Tong Mai is an invented lotus base decorated with a set of three indented corners.

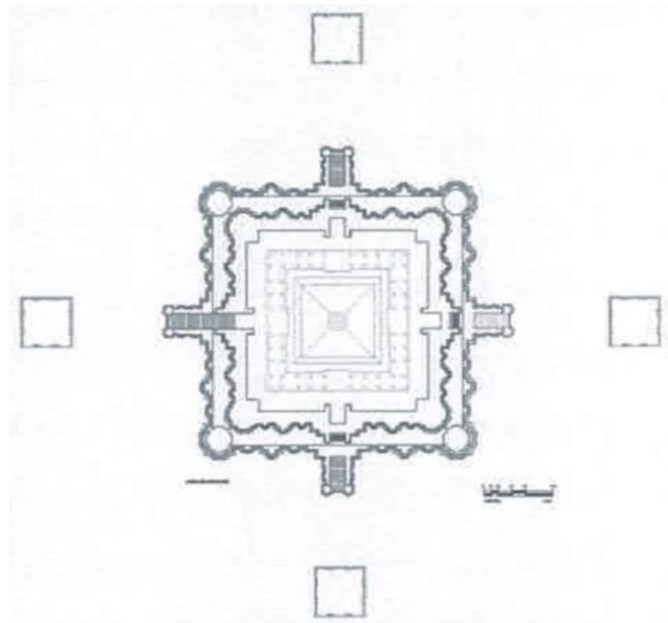
⁶³ Puranrak Part.,Ltd., **Report on the archaeological excavation of Khao Klang Nok Monument at the Si Thep Historical Park in 2008**, in Thai.

⁶⁴ **Ibid**, p.344.

⁶⁵ The Si Thep Historical Park, **Conclusion Report on the progress of the Si Thep Historical Park in archaeological work, 2nd quarter of 2014**, in Thai.

⁶⁶ **Ibid**, p.18.

Figure 2-118 Plan of Khao Klang Nok ancient monument



Source: Conclusion Report on the progress of the Si Thep Historical Park in archaeological work, 2nd quarter of 2014, p.24.

- Archaeological excavations at the Ancient Monument KN.1/5-1 found:
 - The Ancient Monument KN.1/5-1 is a pagoda in a round layout and has a diameter of six metres. The inside pagoda has an octagonal base. It is located 65 metres southwest of the main pagoda. It was made of clay bricks, with an approximate dimension of 10 by 10 by seven centimetres. It was built in two periods:
 - The first period's structure was built in the octagonal layout, each side is 1.90 metres in width and one metre in height or equivalent to 12 brick floors.
 - The second period's structure was built in the circular layout, four metres in diameter, extending from the inner octagonal building. The brick size is approximately 16 by 34 by seven centimetres (one full-sized brick was found).
 - In the vicinity, the rough-hewn laterite pagoda was found.

Figure 2-119 Ancient Monument KN.1/5-1



- Archaeological excavations at the Ancient Monument KN.1/5-2 found:
 - The Ancient Monument KN.1/5-2 is a round-shaped pagoda with a diameter of 3.30 metres. The remaining height is approximately 50 centimetres, equivalent to 5 – 6 brick floors. It is located approximately five metres southwest of the main pagoda. It is a single ancient monument made of clay bricks not in the full size. The brick size is approximately 10 by 10 by eight centimetres.

Figure 2-120 Ancient Monument KN.1/5-2



Source: Report on the archaeological excavation of Khao Klang Nok Ancient Monument.

Conservation of Khao Thamorrat Cave Ancient Monument

1997

- The Fine Arts Department, in collaboration with the Khok Kruad Subdistrict Administrative Organisation, explored and improved condition of a natural walking track route starting from the southern foothill to Khao Thamorrat Cave opening in the northern direction. As part of this exploration, Buddha and Bodhisattva sculptures inside the cave were also examined to ensure that they were in their original condition. A sign was erected at the beginning of the track to provide tourists key information regarding history and significance of sculptures inside Khao Thamorrat Cave.

3. JUSTIFICATION FOR INSCRIPTION

3.1.a Brief synthesis

The Ancient Town of Si Thep is the serial nominated property located in Si Thep District of Phetchabun Province in the upper Central Thailand. It lies between undulating plains and mountain ranges, with the Pa Sak River flowing from the northern to the southern direction of the town into the Chao Phraya River at Phra Nakhon Si Ayutthaya Province and further south to the Gulf of Thailand. The Ancient Town of Si Thep consists of three interconnected and related cultural heritage sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument.

The Ancient Town of Si Thep's location is deemed suitable for human settlement. Evidence from the prehistoric period has discovered human settlements from the late hunting and gathering societies to the agrarian societies. The burial sites are excellent evidence demonstrating the community development during this period. Excavated from the burial site within the Ancient Town of Si Thep, the Cuspid from the Skeleton No.1 is a significant archaeological evidence that manifests that this area has been human settled since the pre-historical period. The Cuspid was assessed through the Accelerator Mass Spectrometry (AMS) methodology and could be dated around 1730 ± 30 BP (B.E.783-933, 240-390AD). This evidence has confirmed human settlement in this area prior to the establishment of the Ancient Town of Si Thep. Other artefacts found in the area such as stone axes and stone bangles dated around 3,000 – 4,000 years old also confirm this community continued to develop to the turning points before the beginning of the Proto History Age.

From the pre-historical period onwards, the community developed and learned of new knowledge through contacts made with external societies. Stone tools and equipment found at the burial sites, such as stone axes and jewellery made of bronze and Carnelian and Agate stone beads were also brought into the community from outside. Around the 1st – 5th Century AD, it accepted new religious cultures from India. People learned to dig moats and build earthen embankments and town walls. This community continued to develop further and accepted new religions of Hinduism, Theravada and Mahayana Buddhism during the 5th – 6th Century AD as seen from significant evidence from this period such as the Hindu deities, the Buddha statues, the Narayana idols and monasteries. This crucial event marks the beginning of the Dvaravati culture at the Ancient Town of Si Thep.

The name Dvaravati first appeared in a travel account of a Chinese monk, Hiuan Tsang, who pilgrimaged by land from China to India in 629AD and returned to China in 645AD. Tsang stated about the “Tolopoti” Empire in his journal that the Tolopoti Empire was in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). The term “Tolopoti” is found corresponding to “Dvaravati” in Sanskrit language. Another Chinese monk, I-Tsing, also wrote a travel account about his pilgrimage journey from China to India by sea in 671AD – 675AD. I-Tsing mentioned the ports and empires along the coastlines he passed, including the Lin-I, the Fu-nan and the Dvaravati.

One of the important inscriptions from the 6th Century AD was discovered at Ban Wang Pai in Wichian Buri District bordering with Si Thep District in Phetchabun Province where the nominated property is located. This inscription is significant evidence that affirms the Ancient Town of Si Thep's form of government. The inscription using the Pallava scripts in Sanskrit language indicates an announcement regarding the coronation ceremony of one king. It can be said that the Ancient Town of Si Thep could be ruled by a king and potentially adopted an absolute monarchy system from the Indian culture.

The Ancient Town of Si Thep is undoubtedly an excellent representation of ancient towns in the Dvaravati culture in Central Thailand. It demonstrates a high level of authenticity and integrity of the

ancient town's layout. It also presents its own identity, which is totally different from other ancient towns and empires from the same period. Most Dvaravati ancient towns usually have a layout in a non-geometrical shape. The Ancient Town of Si Thep, however, has a distinctive double-layered or twin town layout indicating town expansion with the two towns connecting to each other. Its original town, known as the Inner Town or Muang Nai, has a layout in an almost circle shape. Later, the Outer Town or Muang Nok was expanded to another layer in a rectangular shape with rounded corners.

There are more than 112 significant monasteries, such as Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, having been discovered within the Ancient Town of Si Thep. Hindu sculptures from the 6th – 8th Century AD are another significant archaeological discovery at the Ancient Town of Si Thep. The sculptures have been widely complimented by well-known scholars of the craftsmanship techniques used to create a truly round-relief sculpture without a back support arch in the standing Tribhanga posture that depicts body movement. Furthermore, their artistic forms truly combined the Indian and Khmer art in the Pre-Angkorian Period forms and the idol styles from the Southern and Eastern Regions of Thailand. This exceptional artistic style is defined as “the Si Thep School of Art.” Professor Jean Boisselier, a well-known French scholar, commented that the Si Thep artwork has specific characteristics that represent a combination of the art in Hinduism and Mahayana Buddhism cultures. It is unique to the Ancient Town of Si Thep and is not found from sculptures of other Dvaravati sites and empires, including the Ishanapura Kingdom that existed at the same period as the Ancient Town of Si Thep.

Located outside the Ancient Town of Si Thep in the north is a gigantic monastery called Khao Klang Nok ancient monument. It is the largest ancient monument in the Dvaravati art in Thailand and has retained its completeness and integrity to date. It exhibits several outstanding features of the Dvaravati architecture that are not found elsewhere. Its base structure is in the indented corners system and consists of the Bua Valai base. The base is also decorated with replica Prasats made of laterite stacking in layers from the base to the upper Prataksin level. At the upper Prataksin level, there is a ruin of a building structure assuming to be a bell-shaped pagoda from the 7th – 8th Century AD.

Khao Klang Nok ancient monument also has a remarkable layout that symbolises the local belief in cosmology or the centre of the universe, and is recognised as the centre of the universe. Each side of the pagoda is surrounded by three tiers of subordinating pagodas in various sizes, from large to small, arranged in descending order. This cosmological belief at Khao Klang Nok ancient monument is of Mahayana Buddhism that could be adapted from the Southern Indian and Central Java arts and further developed to have its own identity. The cosmological belief at Khao Klang Nok is, therefore, completely different from the cosmological beliefs in India, Indonesia, Cambodia and Myanmar.

Khao Thamorrat Cave is an important monastery with sculptures holding great archaeological value from the Dvaravati period. It is the only cave monastery in Thailand and Southeast Asia that demonstrates beliefs in Mahayana Buddhism and a sacred mountain. It is located at the top of Khao Thamorrat, about 15 kilometres west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument. On the walls in the centre of the chamber are seven low-relief sculptures of the Buddha and Bodhisattva statues. The largest buddha statue as the principle Buddha statue is located at the front. Further inside on the wall, on the left of the principle Buddha statue are two standing Buddha statues and a few Bodhisattva statues. At the end of the chamber are the sitting Buddha statue, and on each side of the statue is either the Dharmachakra and the replica pagodas. The Buddha and Bodhisattva statues in the Dvaravati art from the 7th – 8th Century AD.

The Dvaravati culture at the Ancient Town of Si Thep possibly started to deteriorate in the 10th Century AD when the Khmer Empire became politically dominate and had more influence in the areas as they

further occupied the lower part of North-eastern and Central Regions of Thailand. The Ancient Town of Si Thep continued to exchange cultures and religions as well as accepted new development and transformation change. The Khmer culture flourished at the Ancient Town of Si Thep for a few hundred more years and vanished in the 12th Century AD when the new Sukhothai Kingdom was found in Northern Thailand. Thereafter, the Ancient Town of Si Thep has been abandoned and eventually has become deserted.

3.1.b Criteria under which inscription is proposed (and justification for inscription under these criteria)

Criteria (ii)

The Ancient Town of Si Thep is an excellent representation of communities exhibiting key attributes of authentic cultural interactions between communities in the Dvaravati and Indian cultures during the 6th – 10th Century AD. Through this significant cultural interchange event, the Ancient Town of Si Thep created and over time continued to develop its own identity, culture and arts that later significantly influenced arts and architecture of other cultures in Thailand. The Ancient Town of Si Thep's three cultural sites are also a remarkable example of communities with different religious beliefs of Theravada and Mahayana Buddhism and Hinduism co-habiting harmoniously and simultaneously. All three cultural sites are in the Dvaravati culture and culturally interconnected and related.

The layout and moats of the Ancient Town of Si Thep shows significant evidence demonstrating its uniqueness that is entirely different from layouts of other Dvaravati ancient towns in Thailand and Southeast Asia. The Ancient Town of Si Thep's layout characterises a twin town or an expanded town. Its original town is in an almost circular shape. It was later expanded on the eastern direction in a rectangular shape with rounded corners. There are 12 town gates located between the moats and town walls to help restore water. Front of each town gate are dykes in various height positioning from east to west. The moats have been utilised for centuries. Locals still use water stored in the moats for consumption and utilisation.

Within the Ancient Town of Si Thep, significant Hindu sculptures in the standing Tribhanga posture from the 6th – 8th Century AD have been discovered. Unlike sculptures from other Dvaravati ancient towns in the same period, these sculptures depict body movement. They have been complimented by well-known scholars of their exceptional craftsmanship in creating true round-relief sculptures without a back support band. This specific artistic style is defined as “the Si Thep School of Art” and only exhibits in Hindu sculptures found at the Ancient Town of Si Thep. The Si Thep School of Art is an outstanding demonstration of development in the Dvaravati culture that later, after the 8th Century AD, had a cultural influence in other arts in Thailand, particularly Lopburi and Ayutthaya.

Khao Klang Nok ancient monument is an outstanding proof of an architectural pagoda from the Dvaravati period. It is a monastery influenced by a combination of South Indian architecture and arts and Indonesian arts. This created its own artistic features, which are distinctive from other cultures from the same period. Built with laterite and bricks, it has a very complex design that incorporates several architectural components in the Dvaravati culture such as the Bua Valai base, the indented corners system and replica Prasats used for a decorative purpose. This makes Khao Klang Nok's architectural form unique to only the Dvaravati art in Thailand and Southeast Asia.

Located west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument is Khao Thamorrat Cave. The cave was modified to be utilised as a monastery. Seven low-relief sculptures of the Buddha and Bodhisattava found inside the cave chamber are of the Dvaravati art in the

7th – 8th Century AD. Khao Thamorrat Cave ancient monument is the only known cave monastery in Mahayana Buddhism in Thailand and Southeast Asia.

Criteria (iii)

The Ancient Town of Si Thep is a unique and exceptional testimony of the extinct Dvaravati culture and civilisation from the early historic period to the 10th Century AD. Its outstanding architectural and artistic forms in the Dvaravati culture are unique to the Ancient Town of Si Thep, and indeed manifest the completeness and integrity of the Ancient Town of Si Thep at the highest level.

The Ancient Town of Si Thep was also known as the Dvaravati Empire. Its name first appeared in the travel accounts of a Chinese monk, Hiuan Tsang, who travelled in land from China to India in 629AD. The Ancient Town of Si Thep was located in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). It was a trading hub in the area during the 3rd – 4th Century AD. As such, trade played a significant role in cultural exchange, societal change and development at the Ancient Town of Si Thep. Influenced by the Indian culture, the Ancient Town of Si Thep was developed from a simple structured community in the late pre-historical period to become an empire governed by an absolute monarchical system.

Evidence from one inscription reveals that the Ancient Town of Si Thep accepted the Dvaravati culture around the 6th Century AD. This is the same period that the Dvaravati culture was flourishing at over other 20 ancient towns in Central Thailand. Generally, Dvaravati ancient towns are moated and located along the river banks. Most of them usually have a layout in either a relatively circular or rectangular shape with rounded corners but a few are in an irregular shape. However, the Ancient Town of Si Thep is the only ancient town in the Dvaravati culture having a twin town or an expanded town layout. Its town layout is still intact.

Additionally, co-habitation of Theravada and Mahayana Buddhism and Hinduism is in evidence at the Ancient Town of Si Thep. This evidence appears in both architectural forms and sculptures related to the three religions. Building base of monasteries is in a square, rectangular or octagonal shape in the indented corners system. The base system also comprises the Bua Valai base, which is a unique Dvaravati architectural component. Furthermore, Si Thep sculptures were basically influenced by the Indian art but further developed to have their own characteristics. Therefore, their art forms are completely different from those of the Indian art. The sculptures found at the Ancient Town of Si Thep, particularly the Buddha statues, usually have a relatively round face, large hair knots, bulging eyes joining to each other like the wings of a crow, a flat nose and a broad mouth. These sculptural characteristics are not found in sculptures from other Dvaravati ancient towns.

The Dvaravati culture at the Ancient Town of Si Thep eventually deteriorated around the 10th Century AD but continued to influence other arts in Thailand in later periods, such as the Lopburi art in the 12th – 13th Century AD and the Ayutthaya art in the 14th Century AD.

3.1.c Statement of Integrity

The Ancient Town of Si Thep is the serial nominated property consisting of three cultural heritage sites, which are the Ancient Town of Si Thep or Muang Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument. There are more than 112 ancient monuments at the nominated property that are monasteries in Theravada and Mahayana Buddhism and Hinduism. At present, excavation and restoration of 45 ancient monuments, including Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, have completed by the Fine Arts Department. Further archaeological work for the remaining ancient monuments is in progress.

The nominated property manifests the Outstanding Universal Value and a high level of integrity displaying attributes of Dvaravati culture heritage and art as well as cultural connections among the three cultural sites. To retain its integrity at a high level, the nominated property has been protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). Its buffer area around the nominated property is also protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

The Ancient Town of Si Thep is the only Dvaravati ancient town with a unique layout featured with one town overlapping another. This layout form is not found elsewhere in Thailand. Its original town, known as the Inner Town or Muang Nai, is in an almost rounded shape with an approximate area of 185.660 hectares. Forty-four archaeological sites have been discovered and excavated within the Inner Town. Later, the Outer town or Muang Nok was further expanded on the eastern direction to another layer in a rectangular shape with rounded corners. In the Outer Town area, 63 ancient monuments have been discovered. The Outer Town covers the area of approximately 288.350 hectares. Both towns shared moats. The moats, town walls and gates of these two towns appear to be intact and in a complete state. Unlike other Dvaravati ancient towns in Thailand, the Ancient Town of Si Thep's physical appearance is not impacted by development in the area and remains unchanged.

Excavations at the nominated property also unearthed significant sculptural idols in Hinduism in the standing Tribhanga posture. These sculptures are an exceptionally outstanding example of a true round-relief sculptural form having no back support band. Created by unique sculptural techniques, the sculptures depict body movement, which differs from sculptures from other Dvaravati ancient towns in Thailand. This artistic style is unique characteristics of Si Thep craftsmanship, and is defined as "the Si Thep School of Art."

Khao Klang Nok ancient monument is the largest monastery within the nominated property. Its base and layout are in the most complete state in comparison with other monasteries in the Dvaravati culture. Built on a very large 70 by 70 metres square base, its base applies the indented corners system for decoration and consists of the Bua Valai base, one of the unique Dvaravati architectural components. The remarkable feature of Khao Klang Nok ancient monument is the Bua Valai base specifically decorated with replica Prasats. This building decorative style is unique to Khao Klang Nok and not found at other Dvaravati cultural sites in Thailand. In addition, its outstanding layout is based on a distinctive cosmological belief in Mahayana Buddhism that is totally different from the cosmological belief found in India, Indonesia and Cambodia.

Khao Thamorrat is a standalone mountain, with a height of 584 metres above sea level, surrounded with the foothill plains. It is located 15 kilometres west of the Ancient Town of Si Thep and on the same axis of Khao Klang Nok ancient monument. This geographical feature creates a highly outstanding identity for Khao Thamorrat as a sacred mountain or the centre of the universe for the nominated property. Khao Thamorrat Cave ancient monument is located at the top of the mountain and can be accessed via the original natural walking tracks that villagers have used for decades. Khao Thamorrat Cave is the only cave monastery in Mahayana Buddhism and in the Dvaravati culture in Thailand and Southeast Asia. The cave and the walking tracks are relatively intact. The cave is a natural limestone and rhyolite cave, with a single chamber facing the north. The chamber centre was modified and transformed to a large stone pillar where seven low-relief sculptures in the Mahayana Buddhist style categorised into three groups are discovered along with trace of damages, due to looting activities, to sculptural parts being sighted.

3.1.d Statement of Authenticity (for nominations made under criteria (i) to (iii))

The Ancient Town of Si Thep, the serial nominated property, has maintained its authenticity at a very high level. Its three cultural sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorratt Cave ancient monument, are relatively intact regardless of their location which is surrounded by residential areas, agricultural land and national reserved forest. The area where the cultural sites are located has clear boundaries established. As a result, it has been protected from development, land utilisation and agricultural activities. Only minimal disturbance has been affected the Ancient Town of Si Thep to date.

All three cultural sites exhibit genuine characteristics of an ancient town with moats, town walls, gates and monasteries, from the Dvaravati culture in the 6th – 12th Century AD, and continue to be utilised up to the present time in accordance with their original purpose. Their cultural connections and relations are substantially recognised through their locations and positions related to religious beliefs.

A focus on archaeological conservation at the nominated property over decades has helped the Ancient Town of Si Thep retains its authenticity of a unique double-layered town layout. Other remaining construction structures in the Ancient Town of Si Thep, such as moats, town walls, gates and ancient monuments, also show an exceptionally high level of authenticity in, and originality of, the Dvaravati culture. Some structures are still used by locals to date. The moats, for example, have been used to collect water for daily consumption and utilisation. Local people from a nearby Ban Bueng Na Chan community (west of the Ancient Town of Si Thep) still perform a worship ceremony at the sacred Si Thep Shrine within the Ancient Town of Si Thep on the third day of the third lunar month each year.

As a gigantic pagoda, Khao Klang Nok ancient monument holds a very high level of authenticity in relation to its layout based on the cosmology in Mahayana Buddhism. Khao Klang Nok is the only remaining cultural site displaying a cosmological belief in the Dvaravati culture. It also manifests unique Dvaravati architectural forms of the indented corners system, the Bua Valai base and replica Prasats for the building base decoration. Its main and subordinating pagodas are in their original positions. Remaining materials found are the original laterite and bricks that were used for constructing Khao Klang Nok. In addition, there is evidence that a cloister existed over the pathway around the main pagoda. Respectful circumambulation ceremonies could have potentially be practised there. This ritual is a recognised expression of respect for the monastery. Locals from Ban Nong Sa Prue community near Khao Klang Nok have performed Buddhist worshipping at Khao Klang Nok every year on key Buddhist days, such as the triple circumambulation ceremony on Visakabucha Day.

Khao Thamorratt Cave is the only Dvaravati cave monastery in Mahayana Buddhism in Thailand and Southeast Asia that is still intact and undisturbed by development and land utilisation. Although it has been impacted by previous looting incidents or natural deterioration, sculptures on the wall displaying the Buddha and Bodhisattava statues and other Buddhist symbols are still visibly in evidence. Their unique features include the Buddha statues with both hands in the Vitarka Mudra (gesture of discussion) posture and the robe wearing style depicting the front of the robes edge in a U shape. The sculptures truly display the distinctive characteristics of the Dvaravati art that are not found elsewhere. In March each year, local residents carry on a tradition to walk to Khao Thamorratt Cave and worship the statues inside this sacred cave.

3.1.e Protection and management requirements

Legislations have been utilised as an efficient and effective tool for protecting and managing the Ancient Town of Si Thep, the nominated property, and its buffer zone. The three cultural sites of the nominated

property have been protected by the Fine Arts Department under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). The buffer zone has been protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

Protection activities concerning the nominated property have been implemented at three levels, with the Fine Arts Department, Ministry of Culture overseeing overall protection and management of the property and enforcing the relevant legislations. First, the Si Thep Historical Park, on behalf of the Fine Arts Department, is responsible for implementing conservation activities to ensure the nominated property is protected; coordinating with stakeholders; and, providing conservation advisory. Second, the Royal Forestry Department and its locally-based officials have a shared responsibility for protecting the buffer zone. Last, the relevant local government agencies and Si Thep District Office are responsible for protecting the areas where each cultural site is located.

In the long term, protection and management of the Si Thep Historical Park will be implemented in accordance with the Master Plan involving holistic conservation and development that was co-designed and developed in consultation with communities, local residents and the general public. The Master Plan focuses on strategies and actions in conservation, improvement of surrounding environment, tourism management, environmental management at the community level and local legislation in conservation.

3.2 Comparative Analysis

This chapter focuses on a comparative study between the Ancient Town of Si Thep, the nominated serial property that consists of the Ancient Town of Si Thep and its vicinity cultural heritage sites of Khao Khang Nok ancient monument and Khao Thamorrat Cave ancient monument, and the other 13 cultural heritage sites, including: two continental cultural heritage sites; five regional cultural heritage sites; and, six national cultural heritage sites.

The cultural heritage sites selected for this comparative study are determined by the features of each site that are similar to the nominated serial property:

1. The cultural heritage site is either an ancient town, part of an ancient town, or is associated with any ancient towns from the early historical period during the 7th – 11th Century AD that is located in an area on an ancient trade or pilgrimage route between India and China.
2. It has physical features that are clearly influenced by Indian culture and has ancient monuments that are monasteries in Buddhism or Hinduism.
3. It is a representation of Dvaravati culture that is linked with the Suvarnabhumi area.
4. It relates to the beliefs in, and worship of, the natural sacred mountain.

This comparative study will also examine a number of shared similarities that the other cultural heritage sites have under the same Criteria (ii) and (iii) as the Ancient Town of Si Thep serial property in meeting the Outstanding Universal Values:

- Criteria (ii)
 - The cultural heritage site is an ancient town with remarkable Indian influenced evidence focusing on physical features concerning religious beliefs, art, technological advancement and the beliefs in the natural sacred mountain.
 - It displays an evolving influence of Indian culture or a blended culture with local attributes that becomes a distinctive culture.
 - It influences other cultural heritage sites.
- Criteria (iii)
 - The cultural heritage site is a testimony of Dvaravati culture which is the earliest culture of urban and trading communities that were developed from prehistorically agricultural villages in Suvarnabhumi area.
 - Its town plan and layout display a unique characteristic of Dvaravati culture.
 - It has a unique artistic style of Dvaravati culture that was formed by combining different co-existing beliefs and assimilating into their own unique characteristics.

In addition, the comparative study will focus on examination of the World Heritage Sites in relation to:

1. Age
2. Criteria for nomination
3. Unique evidence influenced by Indian culture
4. Evidence of an ancient town, town plan and completeness of evidence
5. Religious beliefs

6. Development of artistic forms that subsequently became an outstanding and unique characteristic
7. Beliefs in the natural sacred mountain
8. Influences to other cultures.

1. Table demonstrating key findings from the comparative study of World Heritage Sites in Southeast Asia

	The Ancient Town of Si Thep	Pyu Ancient Cities	Temple Zone of Sambor Prei Kuk, Archaeological Site of Ancient Ishanapura	Vat Phou	My Son Sanctuary	Borobudur Temple Compounds
Age	6 th – 13 th Century AD	6 th – 10 th Century AD	6 th – 9 th Century AD	7 th – 13 th Century AD	7 th – 11 th Century AD	8 th – 9 th Century AD
Criteria of nomination	(ii), (iii)	(ii), (iii), (iv)	(ii), (iii), (vi)	(iii), (iv), (vi)	(ii), (iii)	(i), (ii), (vi)
Unique evidence influenced by Indian culture	✓	✓	✓	✓ The evidence are not presented in the dossier.	✓	✓ The evidence are not presented in the dossier.
Evidence of an ancient town, town plan and completeness of evidence	✓ Its town plan exhibits the complete features of an ancient town with town walls and moats. Its town layout is in a non-geometric shape. System of town planning and design relied on surrounding natural environment.	✓ Its town plan exhibits the complete features of an ancient town with town walls. Its town layout is in a non-geometric shape and clearly appears to have a town gate system.	✗ The evidence of ancient town plan is unclear and located outside the cultural heritage site. Monasteries were used to designate the ancient town areas. The ancient town system is not presented in the dossier.	✗ Monasteries were used to designate the ancient town areas. The ancient town system is not presented in the dossier.	✗ Monasteries were used to designate the ancient town areas. The ancient town system is not presented in the dossier.	✗ Monasteries were used to designate the ancient town areas. The ancient town system is not presented in the dossier.

	The Ancient Town of Si Thep	Pyu Ancient Cities	Temple Zone of Sambor Prei Kuk, Archaeological Site of Ancient Ishanapura	Vat Phou	My Son Sanctuary	Borobudur Temple Compounds
Religious beliefs	Artistic evidence show religious beliefs of Theravada and Mahayana Buddhism and Hinduism co-existed at the same period. Most evidence are of Hinduism.	Theravada Buddhism	Hinduism	Hinduism	Hinduism	Mahayana Buddhism
Development of artistic forms subsequently becoming an outstanding and unique identity	✓ Dvaravati art Si Thep School of the Art	✓ Pyu art	✓ Pre-Angkorian Period art, including <ul style="list-style-type: none"> • Sambor Prei Kuk Style • Prei Khmeng Style • Kompong Preah Style 	✓ Non-specific art Evidence from the early period were contemporary with Pre-Angkorian Period art in Thalaboriwat Style. Majority of evidence are of Khmer Art in Angkor Wat Style.	✓ Champa art	✓ Central Java art
Beliefs in the natural sacred mountain	✓ Beliefs in the natural sacred mountain and the cosmology (the centre of the universe)	✗ There is no evidence of the sacred mountain beliefs because the main	✗ The beliefs in the natural sacred mountain are not addressed in the dossier However, it is	✓ Evidence involving the beliefs in the natural sacred mountain and the cosmological concept	— Evidence in Champa art unclearly show the beliefs in the natural sacred mountain.	— The beliefs in the natural sacred mountain existed but not addressed in the dossier. Monasteries

	The Ancient Town of Si Thep	Pyu Ancient Cities	Temple Zone of Sambor Prei Kuk, Archaeological Site of Ancient Ishanapura	Vat Phou	My Son Sanctuary	Borobudur Temple Compounds
	appear in architectural works.	belief is Theravada Buddhism.	believed that Prasats were the centre of the universe. Each Prasat presents the cosmological concept of gods.	of god clearly appear in natural environment and artistic work.	However, beliefs in the natural sacred mountain appear in the ideology of gods, nature and the cosmology.	were built based on the cosmological concept of Mahayana Buddhism.
Influences to other cultures	✓	✓	✓	– It is not mentioned in the dossier. Evidence are influenced by Khmer art.	– There are evidence that are influenced to other cultures but they are not mentioned in the dossier.	✓

2. Table demonstrating key findings from the comparative study of ancient towns in Thailand

Ancient Towns in Dvaravati Culture	Si Thep	U Thong	Nakhon Pathom	Khu Bua	Lopburi	Sri Mahosot	Sema
Age	6 th – 13 th Century AD	6 th – 11 th Century AD	6 th – 11 th Century AD	6 th – 11 th Century AD	6 th – 14 th Century AD	6 th – 13 th Century AD	6 th – 14 th Century AD
Unique evidence influenced by Indian Culture	✓	✓	✓	✓	✓	✓	✓
Evidence of an ancient town, ancient town plan and completeness of evidence	<p>Its town plan exhibits the complete features of an ancient town with town walls and moats.</p> <p>Its town layout is in a non-geometric shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and design is based on surrounding natural environment.</p> <p>Its town layout displays a connecting dual town with one</p>	<p>Its town layout is in a non-geometric shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>	<p>Its town layout is in an almost square shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>	<p>Its town layout is in a square shape with rounded corners.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>	<p>Its town layout is in a non-geometric shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>	<p>Its town layout is in a non-geometric shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>	<p>Its town layout is in a non-geometric shape.</p> <p>System of town planning and design is based on surrounding natural environment.</p> <p>Its town plan condition and evidence are incomplete due to disturbance by human settlement in present days.</p>

Ancient Towns in Dvaravati Culture	Si Thep	U Thong	Nakhon Pathom	Khu Bua	Lopburi	Sri Mahosot	Sema
	town overlapping with the other.						
Religious beliefs	A large number of artistic evidence show co-existing of three religious beliefs, namely Theravada Buddhism, Mahayana Buddhism and Hinduism.	Majority of the evidence are of Theravada Buddhism, followed by those of Hinduism. Very few evidence found are of Mahayana Buddhism.	Majority of the evidence are of Theravada Buddhism. Very few evidence found are of Hinduism.	Majority of the evidence are of Theravada Buddhism. A small number of evidence found are of Mahayana Buddhism and Hinduism.	Majority of the evidence are of Theravada Buddhism. Very few evidence found are of Hinduism.	Evidence found are of Theravada Buddhism and Hinduism.	Majority of the evidence are of Theravada Buddhism, followed by those of Hinduism. Very few evidence found are of Mahayana Buddhism.
Development of art to the unique characteristic	✓ Dvaravati Art Si Thep School of the Art	✓ Dvaravati Art (Local style)	✓ Dvaravati Art (Local style)	✓ Dvaravati Art (Local style)	✓ Dvaravati Art (Local style)	✓ Dvaravati Art (Local style)	✓ Dvaravati Art (Isan Dvaravati)
Indian art influences and the development of own identity	✓ Its art is greatly similar to the original Indian art. Its art was influenced by, and similar to, Indian art, and later developed to its own unique style	✓ Its art is similar to the original Indian art, and was influenced by Indian art. It was later developed to its own identity as a unique local style.	✓ Its art is similar to the original Indian art and was influenced by Indian art. It was later developed to its own identity as a unique local style.	✓ Its art is similar to the original Indian art and was influenced by Indian art. It was later developed to its own identity as a unique local style.	✓ Its art is similar to the original Indian art and was influenced by Indian art. It was later developed to its own identity as a unique local style.	✓ Its art is similar to the original Indian art and was influenced by Indian art. It was later developed to its own identity as a unique local style. Its art is related to Khmer art and	✓ Its art is similar to the original Indian art and was influenced by Indian art. It was later developed to its own identity as a unique local style. Its art highly signifies a local

Ancient Towns in Dvaravati Culture	Si Thep	U Thong	Nakhon Pathom	Khu Bua	Lopburi	Sri Mahosot	Sema
	called “Si Thep School of the Art”.				Its art highly signifies a local artistic style.	Southern Thailand art.	artistic style and is related to Isan Dvaravati.
Relevance to beliefs in the natural sacred mountain	✓ Beliefs in the natural sacred mountain and the cosmology appear in architectural works.	✗	✗	✗	✗	✗	✗
Influences to other cultures	✓	✓	✓	✓	✓	✓	✓

Comparison concerning Criteria (ii)

In identifying which ancient towns are suitable for this comparative study against the Ancient Town of Si Thep, consideration has been given to those demonstrating distinctive evidence of Indian influence. As significant cultural heritage sites in Southeast Asia, these ancient towns were influenced by Indian culture during the period of the 7th – 11th Century AD and located on an ancient trade route between India and China.

The focus of this analysis is to examine the Outstanding Universal Values that each cultural heritage site holds and compare with those of the Ancient Town of Si Thep. These cultural heritage sites include: Pyu Ancient Cities in Myanmar; Temple Zone of Sambor Prei Kuk, Archaeological Site of Ancient Ishanapura in Cambodia; Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape in Laos PDR; My Son Sanctuary in Vietnam; and, Borobudur Temple Compounds in Indonesia.

Figure 3-1 Ancient maritime trade routes and location of cultural heritage sites in Southeast Asia



The following outlines detailed points of discussion concerning the Outstanding Universal Values of this group of the cultural heritage sites in comparison with the Ancient Town of Si Thep.

Pyu Ancient Cities, Myanmar

Located in the Ayeyarwady (Irrawaddy) River Basin in Myanmar, Pyu Ancient Cities has been inscribed as a World Heritage Site since 2014. It is a representative of the Pyu Empire that flourished for over 1,000 years from 200 BC to the 9th Century AD. It consists of the remains of three brick, walled and moated cities of Helin, Beikthano and Sri Ksetra.

Pyu Ancient Cities provides the earliest testimony of an introduction of Buddhism into Southeast Asia and the economic, social, political and cultural transformations which resulted in the rise of the first, largest and longest human settlements until the 9th Century AD. Pyu Ancient Cities was recognised of its potential to accept, assimilate and adapt Indian influence that led to creating its own cultural heritage. Pyu people created a special form of urbanisation and town expansion. This was documented that Pyu urbanisation subsequently influenced urbanisation in other Southeast Asian towns. As the oldest Buddhist town, Pyu Ancient Cities played an important role in transmitting literature, architecture and ritual traditions of Pali-based Buddhism to other societies in the sub-region where they continue to be practised.

As a serial property, Halin, Beikthano and Sri Ksetra jointly testify several aspects of development of a new urban settlement model in the Southeast Asian region. Their ancient landscape provided evidence of Pyu urban transformation particularly the irrigation and water management systems, and has continued to impact the present communities and livelihood of local population. Ancient monuments in these cities that are religious monasteries continue to be presently used for worships and rituals by locals and Buddhist pilgrims across the region.

The Statement of Outstanding Universal Values under Criteria (ii) outlined in the Pyu Ancient Cities dossier describes about interactions between indigenous Pyu societies and the Indian culture from the 2nd Century BCE. This is seen through Buddhism's achievement in placing its first permanent foothold in Southeast Asia, and being embraced by all classes of the society from the ruling elite to labourers. The Pyu Ancient Cities provides the earliest evidence of emergence of these innovative architectural forms and prototypes in Southeast Asia. Examples are imposing memorial stupas and other sophisticated forms of brick ritual structures. Pyu's Buddhist and urban culture was strongly developed and widely spread its enduring impact throughout Southeast Asia. It influenced state formation in the later period after the 5th Century AD, and had an impact for transmitting Buddhism teaching and monastic practice to other parts of mainland Southeast Asia.

One important ancient document that mentioned about the Pyu Empire is the travel account of the Chinese monk, Hiuan Tsang, addressing his pilgrimage journey from China to India in the 7th Century AD. Tsang documented about the three significant empires that he travelled past. They were located in the south-eastern area and existed in the same period. These empires were: the Ishanapura Empire on the east; the Tolopoti (Dvaravati) in the centre; and the Sri Ksetra (Pyu Empire) on the west, noting Sri Ksetra is one of the three Pyu Ancient Cities. Tsang also noted that Dvaravati and Sri Ksetra had a similar Buddhist culture. As these empires were close to India, the origin of Buddhism, most evidence found at these empires could be claimed the oldest testimony of Buddhism transmission in this area.

Significant architectures of Pyu culture are pagodas. A majority of the existing pagodas are in Sri Ksetra whereas those in Halin and Beikthano are completely collapsed and destroyed. Pyu pagodas can be classified into two groups – first, pagodas in a bulbous dome or cylindrical shape for example, Payagyi, Payama and Bawbawagyi; and, second, the Gu Hpaya pagodas for example East Zegu Temple, Lemyethna Temple and Bebe Temple. The Gu Hpaya pagoda is a pagoda that is attached to a Vihara structure, and has an accessible shrine on the base for enshrining Buddha statues and a pagoda on the top.

Figure 3-2 Payagyi Stupa, Sri Ksetra



In comparison of ancient town features, Pyu Ancient Cities and the Ancient Town of Si Thep have similar town plan and layout. Pyu Ancient Cities is in an almost circular layout with rounded corners. However, its three cities' layouts are different. Sri Ksetra's layout is in a round shape, whilst Halin's and Beikthano's layout are in the rectangular shape with rounded corners. Pyu Ancient Cities' town walls were built with bricks whereas the Ancient Town of Si Thep's town walls were built with earth except an incomplete section of the eastern wall that was built with laterites on the original embankment.¹⁶²

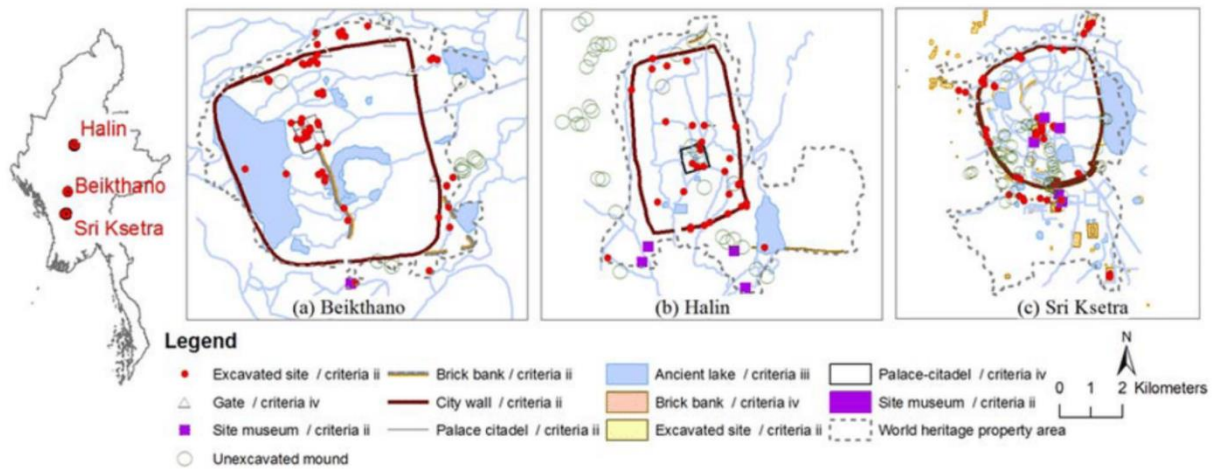
There is presently not enough detailed information about water management systems stated in the Pyu Ancient Cities dossier. More would be needed to conduct further comparative assessment with the Ancient Town of Si Thep.

By size, the Ancient Town of Si Thep is smaller than Pyu Ancient Cities. However, the Ancient Town of Si Thep's earthen embankments, town walls and moats appear to be in a more completed condition than those of Pyu Ancient Cities. The Ancient Town of Si Thep's town plan was more sophisticatedly designed. It well demonstrates interrelations between each of the ancient town features that could be clearly linked with the original pattern of the pre-historic community habitation in Si Thep area prior to the arrival of Indian influence.

Religious beliefs also had an influence in determining locational positions of significant structures, which could correspond with the position of the town centre. At the Ancient Town of Si Thep, these beliefs are reflected in town planning: for large, significant monasteries such as Khao Klang Nok ancient monument; and, for a religious place outside the town to be in the direction and on the identified axis such as Khao Thamorratt sacred mountain.

¹⁶² Fine Arts Department, **Report on the Archaeological Operation in 1997**, in Thai, The Si Thep Historical Park - FAD, (1997).

Figure 3-3 Town plans of Beikthano, Halin and Sri Ksetra



An influence of Indian culture is evidently appeared through various artistic evidence found at both Pyu Ancient Cities and the Ancient Town of Si Thep.

As previously specified, regarding the Pyu's statement of Outstanding Universal Value, the Pyu architecture was developed and subsequently created its own identity. This can be seen from, for example the bulbous shaped dome pagodas. The World Heritage Committee acknowledges that this form of pagodas rather meets the requirements under Criteria (iii). The Dvaravati architecture at the Ancient Town of Si Thep was considerably influenced and inspired by Indian art, for example, the pagoda's base layout in the indented corners system, the Bua Valai base (developed based on the Kumbha base in Indian art) and decoration with replica Prasats. Furthermore, the top of Dvaravati architectural structures could assumably be classified into two groups: (1) architectures with the Prasat top, which has a Ruaen Son Chan roof similar to a Thevalai (or Hindu temple) in Indian or Java art; and (2) architectures with the bell-shaped stupa top. Dvaravati architecture were usually decorated with unique stuccos such as Kon Krae Baek (carrying dwarf) stuccos and specific stuccos in India's Gupta art.

The Myanmar's official document indicates that in terms of transmitting its influence to other cultures, development of Pyu Ancient Cities had a long-term, tangible impact to other cultures across Southeast Asia. This is, however, not supported by the existing artistic evidence, scripts and languages used in Southeast Asia. Around the 4th – 5th Century AD, Southeast Asian arts were mostly influenced by Indian art through maritime trading, not transmitted from Pyu Ancient Cities. The early Dvaravati art in Central Thailand, in particular, was inspired by India's Amaravati and Gupta arts. The only architecture influenced by Pyu art is the Gu Chang Chedi from the much later Haripunchai period in the 12th – 13th Century AD, when connection with Bagan was emerged. Scripts used at the Ancient Town of Si Thep in the early period were Pallava scripts from Southern India, and later changed to use Post-Pallava and Mon scripts. These scripts were neither influenced nor related to Pyu Ancient Cities. On the other hand, Pyu art is likely to be inspired by that of Southern Mon in Myanmar.

Temple Zone of Sambor Prei Kuk, Archaeological Site of Ancient Ishanapura, Cambodia

Temple Zone of Sambor Prei Kuk Archaeological Site was a capital of the ancient Ishanapura or Chenla Empire that once flourished during the 6th – 7th Century AD. This site comprises over 100 monasteries. Not being found elsewhere in Southeast Asia, eight of these monasteries are unique, octagonal buildings built with bricks and decorated with sandstone sculptures in the Sambor Prei Kuk Style of the Pre-

Angkorian art. Each of their architectural components is a true artistic masterpiece. The art and architecture developed at Sambor Prei Kuk became prototype models for other towns in the region that were vital to subsequently create the unique Khmer style of the Angkorian art.

Referring to the travel account of Tsang that previously mentioned, Ishanapura was located in the far eastern direction of Tolopoti (Dvaravati). This crucial documentation demonstrates existence of other ancient towns from the same period as the Ancient Town of Si Thep. Ishanapura, as a capital of the Ishanapura Empire, had an area of approximately 25 square kilometres. The Sambor Prei Kuk dossier states that Ishanapura was the first town in Southeast Asia with a complex town plan surrounded with moats and earthen embankments, and included large monasteries, ports, roads, irrigation system, ritual places and residential area. The World Heritage Committee, however, believes that the information available in the dossier does not suffice to justify Ishanapura's Outstanding Universal Values as an ancient town with a complex town plan. As a result, the Committee agrees to reduce the nomination area size to only the temple zone, located in the centre of the town, that exhibits the cultural evidence of Ishanapura.

Furthermore, the dossier states that the period when Ishanapura was the centre hub of the Chenla Empire was the important era of cultural blending and transformation in the history of Southeast Asia. Hinduism was known as the main religion of the empire, and Ishanapura was acknowledged as the centre of Hinduism where the Harihara and Sakabrahmana gods were widely worshipped. The King of Gods ideological concept was applied in governance and administration of the Chenla Empire.

In addition to Sanskrit language, Khmer language was first used extensively across the empire and continues to be used to date. Water management technology was implemented through a tradition involving water management process in the fertile Mekong Delta area, and subsequently had a significant impact to Angkor's water management system. Architectural development started with using sandstones to decorate architectural structures built with only bricks, and later underwent a major transformation to use stones as the only material to construct the whole building. The latter construction method was popularly used during the Angkor period.

Figure 3-4 Harihara, Sambor Prei Kuk Style



In accordance with the World Heritage Committee's decision involving the boundary area of the World Heritage site to cover only the temple zone, the Committee further agrees that the only area of the Sambor Prei Kuk archaeological site that presents the Outstanding Universal Values under Criteria (ii), (iii) and

(vi) is the temple zone with an exclusion of trace of earthen embankments, town walls or ports from the World Heritage area.

Regarding Criteria (ii), it is widely accepted that the Sambor Prei Kuk Style reflects stages in development of Khmer art. It was initially influenced by Indian art, and further developed to Angkorian art which later was widely spread across the region. As seen from subordinating Prasats in an octagonal layout, its unique artistic form was, however, neither related to any originally architectural styles from India nor transmitted to Angkorian art. The only evidence that exhibits exchanging artistic influences could be the decorative design and pattern.

Figure 3-5 Map showing the boundaries of the World Heritage area and the buffer zone of Sambor Prei Kuk

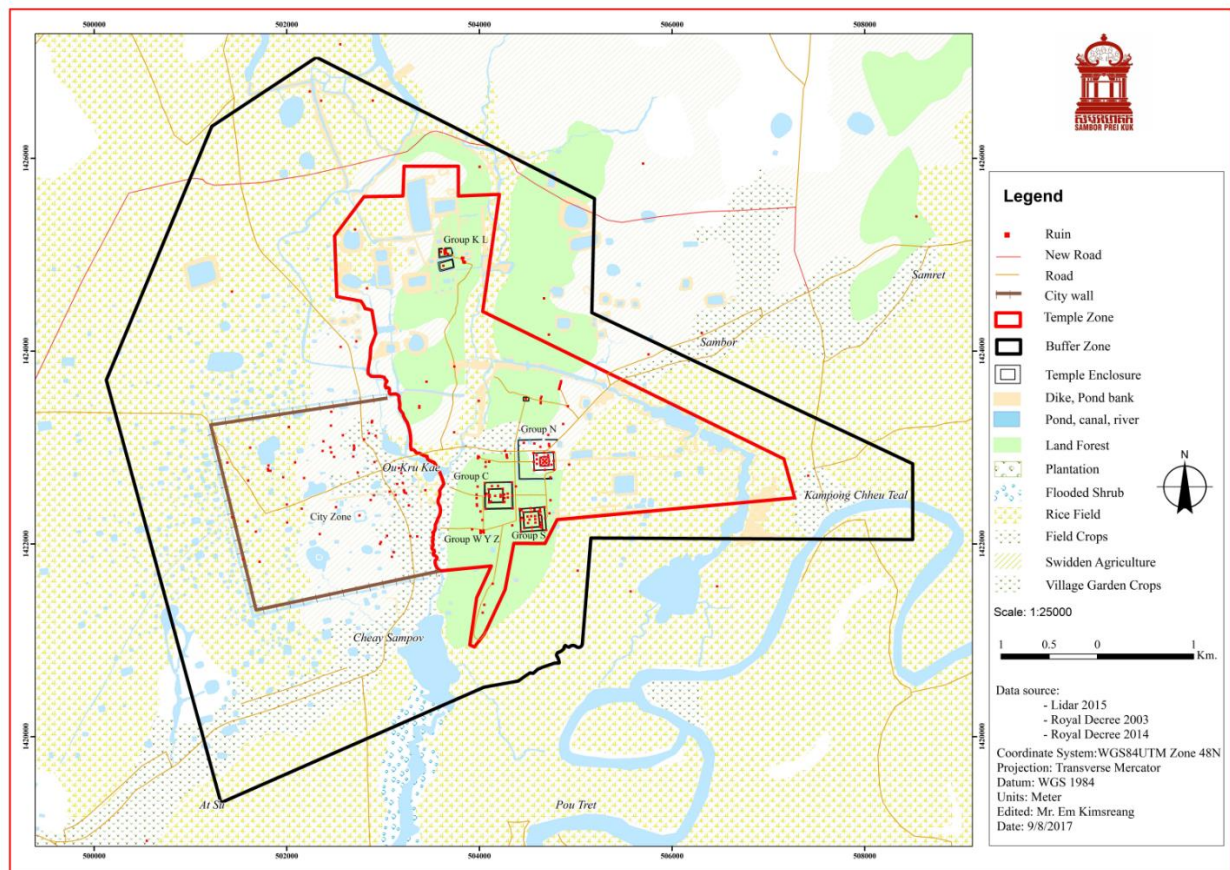


Figure 3-6 An octagonal Prasat

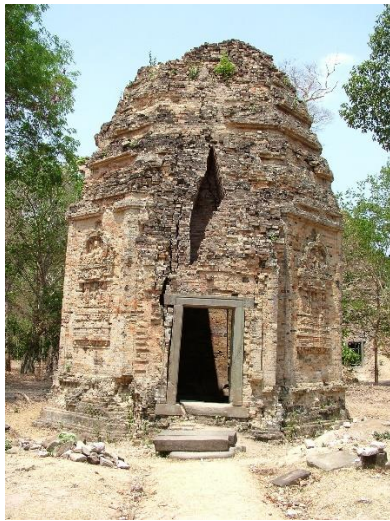


Figure 3-7 Inside an octagonal Prasat



Although Sambor Prei Kuk Archaeological Site is located in ancient Ishanapura, a very important ancient town, available information about ancient town features that display an Indian influence remains ambiguous and insufficient. In addition, there is also a lack of information around connection with the beliefs in the natural sacred mountain. This makes it challenging for comparative analysis with the Ancient Town of Si Thep whose ancient town features reflecting an influence of religious beliefs, including boundaries, town plan and layout as well as locational positions of monasteries on axis, are clearly in evident.

An influence of religious beliefs visibly reflects through art, and is the rationale behind different purposes of building utilisation at both ancient towns. Sambor Prei Kuk art appears at buildings used as a Thevalai (Hindu temple) or a palace of the Hindu gods whereas monasteries in Theravada and Mahayana Buddhism at the Ancient Town of Si Thep are in Dvaravati art. Building styles at both ancient towns are also different. Most buildings at Sambor Prei Kuk Archaeological Site are in the Prasat structure whilst buildings at the Ancient Town of Si Thep are stupas and pagodas on a large base. However, detailed decoration styles at both ancient towns are highly comparable – being influenced by Indian art from the same period and further developing or incorporating with local styles, and finally creating a unique, own artistic style.

As both ancient towns existed at the same period, construction technology and materials used are, therefore, quite similar. Bricks and laterites were main materials used for construction. Building bases were made of laterites and the upper structures were usually made of bricks. Differences are the building size and brickworks techniques. At the Ancient Town of Si Thep, buildings are in a much larger size with the bases evidently exhibiting trace of an influence of Indian art. The upper structures were usually made of bricks cementing with damped soil and externally coated with cladded lime to protect an external structure. These upper structures mostly collapsed. Bricks used in Khmer construction were usually ground to the right size and angle before being seamlessly laid.

Cultural transmission to other cultural heritage sites is undoubtedly a crucial contribution factor to the development of art and own identity. Sambor Prei Kuk culture, for example, adopted an Indian influence and further developed to become Khmer art in the Angkorian period. This art was transmitted to the Ancient Town of Si Thep at one point of time, and was depicted at several building structures at the Ancient Town of Si Thep in the later period. However, as the Khmer Empire began to lose its power and became weaker, Dvaravati culture in turn became dominant. Cultural transmission between Khmer and

Dvaravati cultures also has a significant impact on a living culture in Thailand. For example, Thai scripts being presently used have been influenced by both Dvaravati's Mon scripts and Khmer scripts.

Differences between Prasat buildings in the Sambor Prei Kuk art and pagodas (Chedis) in the Dvaravati period (Si Thep)

Monasteries in Sambor Prei Kuk art were built in Hinduism to purposefully serve as a Thevalai or a Hindu temple for enshrining Hindu idols and performing ritual practices. Their artistic form is similar to Indian art but exhibits combined features of Northern and Southern India arts. The building structure is in the Prasat form with a Ruen Son Chan roof and has a complex base system in Indian art style. It is usually in either a square, rectangular or octagonal layout. The buildings are decorated with replica Prasats on every wall, at every corner and on all levels, and were built with mainly bricks. Bricks were ground and carved to create decorative sculptures. Decorative stuccos were then placed on the sculptures on the bricks. Stones were also used in some particular areas of the building, such as door frame pillars and lintels, to support the structure's weight.

In the Dvaravati period, monasteries were mostly built in Buddhism, therefore, functionalities of each building for ritual practices are varied. Common structures found are Prasat-shaped and bell-shaped pagodas with an architectural form similar to Indian art from Bengal region and Central Java art. Pagodas in the Dvaravati period are found in various sizes ranging from gigantic, large, medium-sized to small. They are usually in either a square, rectangular, octagonal or circular layout, however, all having a complex base system. Dvaravati pagodas typically have a unique "Bua Valai base" and are in the indented corners system. They are decorated with replica Prasats, influenced by Indian art and related to Central Java art. Very large pagodas in particular have a few additional Prataksin bases. Above the Prataksin levels is a building structure that could be either a Prasat-shaped or bell-shaped pagoda.

It is apparent that monasteries from both Sambor Prei Kuk Archaeological Site and the Ancient Town of Si Thep were inspired by Indian and Central Java arts. This shared artistic inspiration originated similarities in arts at both sites, including conceptual construction and design that was based on beliefs. However, local artworks at both sites were further developed and became outstanding artworks of their own creating different forms of artworks, design and decoration being applied to monasteries. In addition, monasteries at both sites built for different religions also have different functionalities and purposes to suit each religion's needs.

Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape, Laos PDR

This heritage site includes the remarkable Champasak Cultural Landscape and an important monastery, the Vat Phou Temple complex. For over 1,000 years, relationships of all components that collectively present this cultural landscape have been well preserved. The relationship between nature and humanity in particular is still recognised through a combination of Hinduism with local beliefs that linked with the sacred nature. Mountainous area near Mekong River banks, Phou Khao Mountain, was considered the original sacred place. This sacred place could be well linked with Hinduism as the top of Phou Khao specifically looks similar to a large Shiva Lingam. A monastery dedicated to a new Hindu belief was established particularly for worshipping Lord Shiva. Within the Vat Phou area, there is also a natural spring pond. When connecting these important elements – Shiva Lingam-shaped Phou Khao Mountain top, stone-carved Shiva Lingam and the natural spring pond, Vat Phou could be considered the temple of the holy water.

One inscription describes more details about the layout of Vat Phou's associated components including the natural spring pond. The area where Vat Phou's associated components are located is in a geometrical shape and is measured about 10 kilometres in length to an ancient town on the Mekong River banks called Lingapura or Kuruksetra. More information related to this ancient town is provided by another important inscription of King Mahendravarman of the Chenla Empire from the 6th Century AD. King Mahendravarman was the first known king of the Khmer history. His inscription states that this ancient town was the capital of the Chenla Empire when it was first established, before relocating to Ishanapura.

Figure 3-8 Overall components of the Champasak Cultural Landscape, Laos PDR

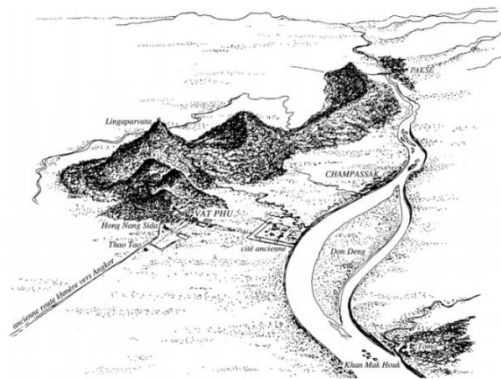
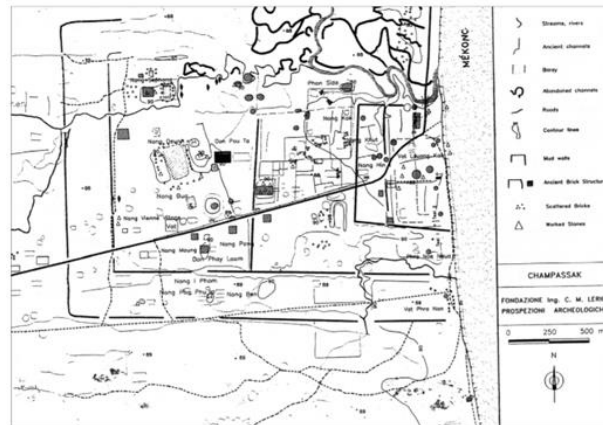


Figure 3-9 Map showing an ancient town near Vat Phou



Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape has been inscribed to the World Heritage List since 2001. Although the cultural landscape has demonstrated evidence in cultural exchanges, it does not suffice to conclude that this heritage site demonstrates the Outstanding Universal Values under the Criteria (ii). The Vat Phou dossier explains that under the Criteria (iii), this heritage site is a testimony of Southeast Asian culture, especially that of the Khmer Empire ruling over this region during the 10th – 14th Century AD. A focus of the Vat Phou dossier, however, is heavily given to construction timeline of the remaining Prasats. The history of the site in the early period in the Pre-Angkorian period is omitted. This could be because very few research involving the early period history has been conducted to date. Furthermore, the existing buildings from the Pre-Angkorian period are in a poor condition resulting a small number of structures remaining. The few remaining architectural components are lintels. These are significant archaeological artefacts displaying the artistic form from the Pre-Angkorian period.

Figure 3-10 The lintel from the Pre-Angkorian period (in Thala Borivat style) found in the area of Vat Phou World Heritage Site



An importance of, and relationships between, all related components, including nature, urban communities and significant monasteries are an overall highlight of this heritage site as considered by the World Heritage Committee. The same consideration would also be pertinent to the Ancient Town of Si Thep dossier.

Under the Criteria (ii) requirements, both Vat Phou and the Ancient Town of Si Thep are ancient towns from almost the same period. Therefore, they exhibit similar ancient town features with an Indian influence, including: religious beliefs combining with local beliefs; art; technological advancement; and, beliefs in the natural sacred mountain that are linked to the location of an important monastery.

Differences between both sites are local beliefs and town layout. Different local beliefs demonstrate diversity in beliefs originally from India being brought to this region. Unlike Vat Phou, the Ancient Town of Si Thep is a Buddhist heritage site connected with Dvaravati culture in Central Thailand.

It is challenging to determine the shape of Vat Phou's town layout with limited archaeological evidence. However, it can be simply said that Vat Phou's town layout is different from that of the Ancient Town of Si Thep. The Ancient Town of Si Thep's layout is found in a rather circular or rectangular shape with rounded corners. This layout was developed and expanded from an agrarian community in the pre-historic period.

Outstanding architectural structures of Vat Phou are in Angkor art in the 12th Century AD, which is the later period of the Ancient Town of Si Thep. During this time, a Khmer influence became dominant at the Ancient Town of Si Thep and replaced the Dvaravati culture. In addition, through Dvaravati culture and a Khmer influence, close connections with the original Indian culture is more recognised at the Ancient Town of Si Thep. Whilst Vat Phou's structures with decorative elements from the early period that were influenced by Indian culture are not in an acceptable condition to sufficiently present the Outstanding Universal Values under this Criteria (ii).

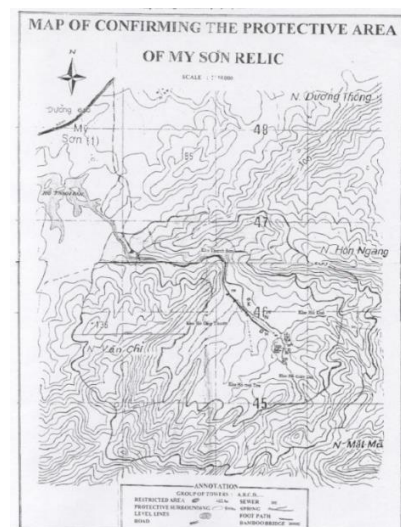
My Son Sanctuary, Vietnam

My Son Sanctuary is a World Heritage site where groups of monasteries in a Prasat structure, similar to a tower, built during the 4th – 13th Century AD, are located. My Son Sanctuary was the religious and political centre of the Champa Empire holding a unique culture from the coastal Vietnam, that was originated from India's Hindu culture.

Figure 3-11 My Son Sanctuary



Figure 3-12 Map showing the boundaries of My Son Sanctuary World Heritage area



My Son Sanctuary is situated within a basin surrounded with mountains in Central Vietnam. This area is the origin of the sacred Thu Bon River. From its source, the sacred Thu Bon River flows past the tower monasteries, out of the basin into the centre of an ancient town of the Champa Empire, and finally into the South China Sea near Hoi An ancient port town. This heritage site is considered the homeland of Dua people. Dua people together with Champa people established the Champapura Empire in 192 AD.

My Son Sanctuary is recognised as a representative of Champa culture, and the Champa Empire is a proven representative of culture from this region during the 4th – 13th Century AD. My Son Sanctuary is made up of: 71 tower monasteries in total categorised into eight groups; and, archaeological excavation pits presenting chronological events related to the history of the Champa Empire. The World Heritage Committee views that such evidence like the tower monastery ruins at My Son Sanctuary apparently suggest that the Champa Empire was an important phenomenon of the political and cultural history of Southeast Asia.

Around the 4th Century AD, Mahayana Buddhism arrived in the Champa Empire, broadly accepted and well established in the northern region of the empire. However, the Shaivism Sect of Hinduism remained the empire's main religion. Therefore, many monasteries at My Son Sanctuary were purposefully built for worshipping Hindu gods, for example Krishna, Vishnu and the Supreme deity Shiva. Architectural structures in Champa culture usually have the top stacked in multiple layers symbolising Mount Meru (the sacred mountain that is the centre of the spiritual universe where Hindu deities live). This architectural form that incorporates the replicated Mount Meru to a building structure displays the same belief in monastery construction as Thevalai buildings in Southern India. The tower monasteries were mostly built with bricks. Decorative door pillars and sculptures were made of carved stones. The sculptures mostly depict Hindu mythology in details. Construction techniques used were quite complex exemplifying engineering skills of ancient Champa people.

In comparison with the Ancient Town of Si Thép's Outstanding Universal Values under Criteria (ii), My Son Sanctuary is acknowledged by the World Heritage Committee that it is a testimony of cultural exchanges. Urban Champa society was very well adapted with an influence of external cultures, particularly art and Hindu architecture of the Indian sub-continent. This statement of claim is also faultlessly appropriate to describe the Ancient Town of Si Thép's capability in adapting Indian art to its architecture. Architecture of the Ancient Town of Si Thép exhibits much greater similarity to the original

Figure 3-13 My Son Sanctuary monasteries



Indian art than that of My Son Sanctuary. This can be seen from, for example pagoda bases in the indented corners system, the Bua Valai bases and building decoration with replica Prasats. A main difference is the co-existence of three religions at the same period that occurred at the Ancient Town of Si Thép. Champa art was predominantly dominated by Hinduism, combined with a small influence of Mahayana Buddhism. There are no evidence of involvement with Theravada Buddhism at My Son Sanctuary.

It is notable that boundary area of My Son Sanctuary World Heritage Site covers only the sacred area where the tower monasteries are located and the source of the holy river. Excluded are the area of the ancient town, that was the centre of Champa politics and the empire, and the surrounding mountains.

Considering an Indian influence in art, Champa's outstanding architecture is the buildings in the Prasat form. Almost all of them were built for enshrining Hindu idols, and only a few were Buddhist monasteries. Similar to Prasats in Khmer art during the Sambor Prei Kuk period, this architectural form is influenced by Southern India's architecture.

The principal Prasat is usually a brick building sitting on a short base. It has only one access on one side and fake doors on all other sides decorated specifically with carved stone pillars featuring shallow grooves, and stone bas-relief sculptures. Also influenced by Thevalai structures in Southern India are other architectural components, such as Bunnalai, a Gopura arch and Mandapa. The Mandapas in Champa art are always positioned outside the wall, which is different from the Mandapas in Khmer art that are usually connected to the principal Prasat. Therefore, it can be said that similar evolution of an Indian influence blending with a local artistic style is seen in both Champa and Khmer arts.

A lack of further explanation in My Son Sanctuary dossier regarding an influence of Champa art to other cultures makes it not possible to compare this aspect with the Ancient Town of Si Thép.

On the other hand, an Indian influence to Dvaravati art and Si Thép School of the Art is distinctive and appears in different forms. This is due to differences in religious beliefs. At the Ancient Town of Si Thép, for example, Khao Klang Nai ancient monument was built with an influence of Theravada Buddhism, and Khao Klang Nok ancient monument was a monastery in Mahayana Buddhism.

Most Dvaravati monasteries were built to serve various Buddhist ritual purposes, therefore, having varied functionalities. Dvaravati pagodas are found in many sizes. Common architectural forms are pagodas in either a Prasat or bell shape. Primarily related to Buddhism, the Prasat architectural system of the Dvaravati pagodas relatively corresponds with Indian art from Bengal and Central Java art. Pagodas are in either a square, rectangular, octagonal and circular layout and have shared features, including a complex base system involving Bua Valai base and the indented corners system, and decoration with replica Prasats inspired by Indian art and related to Central Java art. Pagodas in a large size usually have additional architectural components including a few additional levels of Prataksin base and a structure in either a Prasat or a bell-shaped pagoda situated above the Prataksin level.

In sum, both heritage sites were inspired by India and Java, therefore concepts and principles applied to construction are very similar. However, beliefs in different religions make monasteries at each site have different functionalities. Furthermore, local art style at each site was further developed to create their own art. This obviously differentiates their artistic forms, decoration styles and techniques used to create art.

Borobudur Temple Compounds, Indonesia

The Borobudur Temple Compounds is one of the greatest and most known Buddhist monasteries in the world and is an important representative of the ancient monuments. Borobudur was built by the monarchs of the Syailendra Dynasty that ruled Java during the 5th – 10th Century AD. Built during the 8th – 9th Century AD, it is located close to the centre of the island of Java, which is on an ancient maritime route between India and Southern China.

Borobudur is a large single monument on the top of a mountain surrounded by several hilltops. The main temple is a stupa built with long-lasting volcanic stones in a pyramidal shape in three tiers. The first tier includes five levels of a concentric square base with terraces, followed by the second tier that consists of three levels of a circular platform where subordinating pagodas are located. The last tier is the top that is

a large bell-shaped stupa, which is the principal stupa in a very simple, geometrical shape. Its lowest base has a flat surface. Evidence shows that this base was built in the later period in order to cover the original, sculptural base. The square bases at the upper levels have aesthetic carved shrines decorated with fine low-relief sculptures depicting the Buddha's life stories. The sculptures cover a total surface area of 2,520 square metres. The shrines around the upper bases were utilised to enshrine Buddha statues. Around the circular platforms are 72 openwork stupas in total, each enshrining a Buddha statue inside. On the external walls of circular platforms to the top level displays low-relief sculptures in fewer details.

Physical appearance of the Borobudur Temple Compounds reflects the Buddhist cosmology concepts that were applied in the structure and layout design process. It is believed that the spiritual universe is divided into three spheres, including: sphere of desires; sphere of forms; and, sphere of formlessness. Overall, the whole structure including the shape of terraced mountain suggests a unique blending of beliefs in ancestor worshipping and Buddhism's concept of attaining Nirvana.

Figure 3-14 Borobudur Temple Compounds



Figure 3-15 Borobudur Temple Compounds

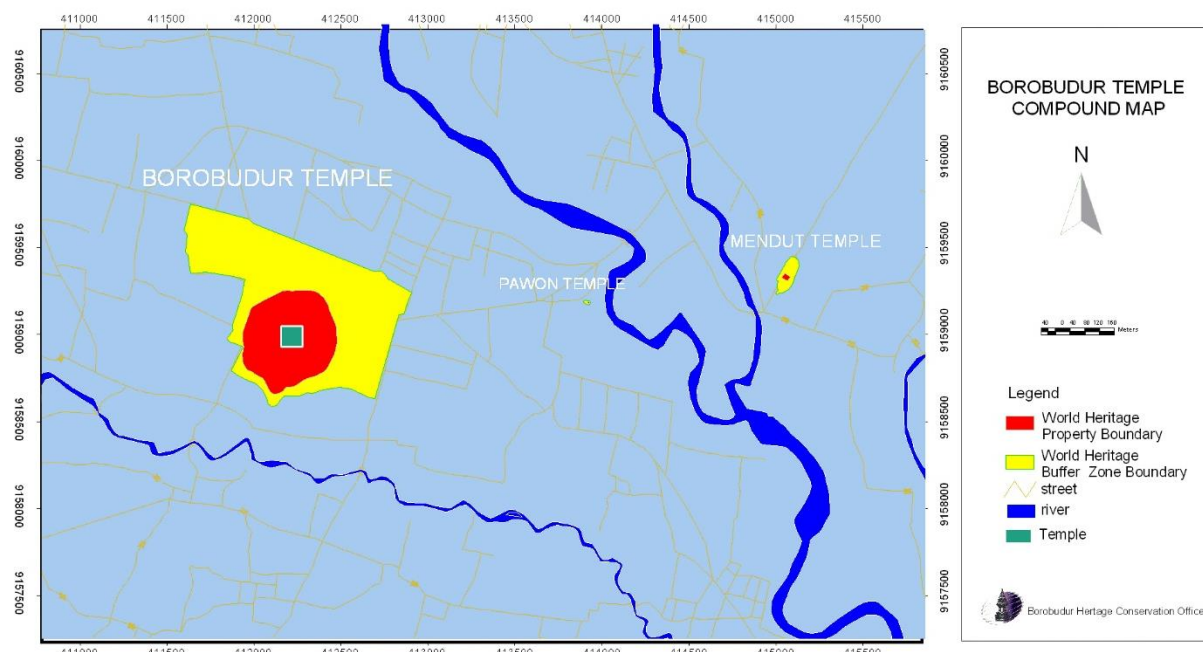


This World Heritage Site has been inscribed as a serial property that includes the gigantic Borobudur and two smaller monasteries situated on an axis to Borobudur, which are Mendut Temple and Pawon Temple. Mendut Temple is a monastery in Mahayana Buddhism where one Buddha and two Bodhisattva statues have been enshrined. Pawon Temple, however, could presumably be a Vihara for worshipping a Buddha statue or deity idol, however, there is no evidence found to support this assumption. It can be said that these three monuments represent phases in the attainment of Nirvana.¹⁶³

It is undeniable that only the Borobudur stupa is sufficient to justify meeting the World Heritage inscription requirements. Due to its gigantic size, all components satisfactorily exhibit overall completeness and values in art, architecture, history and beliefs that were transformed into manipulating objects. Under Criteria (i), Borobudur is recognised as a creative masterpiece of mankind.

¹⁶³ <https://whc.unesco.org/en/list/592/>

Figure 3-16 Map showing the boundaries of the World Heritage Site and the buffer areas of the Borobudur Temple Compounds



Borobudur is not nominated under Criteria (ii) in its dossier. However, the World Heritage Committee agrees that Borobudur also meets requirements and presents the Outstanding Universal Values under Criteria (ii). The Committee acknowledges that Borobudur is a remarkable testimony of art and architecture in Indonesia during the early 8th Century AD to late 9th Century AD. The art and architecture from this period are a great inspiration in transforming architectural forms in the later period from mid-13th Century AD to early 16th Century AD. However, there are no further references about accepting an influence of the original Indian art or Khmer art inspired by Indian art provided. Although this has been widely accepted among scholars that Java art from this period was culturally influenced by India, particularly in religions, beliefs and art. As such, it has shared features with arts from other ancient states in the region, namely: Pyu Empire (200 BC – the 9th Century AD); Funan Empire (the 1st – 7th Century AD); Chenla or Ishanapura Empire (the 6th – 9th Century AD); Champa Empire (the 2nd – 15th Century AD); Dvaravati Empire / culture (the 7th – 11th Century AD); and Sri Vijaya Empire (the 8th – 13th Century AD).

It can be said that Java art at Borobudur, Mendut and Pawon can be categorised as one of artistic styles with an Indian influence, and is comparable with the art style of the Ancient Town of Si Thep. Key difference between these two heritage sites is materials used for construction and decoration. Stones were the main construction material used at Borobudur and were carved to create decorative components in Java art. On the other hands, at the Ancient Town of Si Thep, laterites were mainly used, and main building structures were decorated with more delicate stuccos. Hence, condition of the Dvaravati buildings at the Ancient Town of Si Thep is in a more compromised stage than Borobudur.

When considering an overview for the World Heritage nomination, the Ancient Town of Si Thep is nominated as a boundary ancient town with a specific shape of town layout and town plan that displays interrelations between key components located within and outside the town. These are exceptional characteristics of the Ancient Town of Si Thep reflecting an influence and inspiration of diverse religious beliefs that combined with traditional beliefs and local artistic forms.

The Borobudur dossier provides specific information highlighting only the three monasteries being linked together on the east-west axis. Their interrelations begin with Mendut Temple located in the eastern direction of the axis, followed by Pawon Temple located in the centre. Accessing through its eastern access, Borobudur is located in the western direction of the axis. The dossier states that the interrelations of these three sites could suggest how to attain Nirvana. However, it is apparent that the layout of each monastery is not aligned with the axis arrangements. Moreover, no further clarification is provided in the dossier to enable a clear understanding whether Pawon Temple in the centre was a Buddhist monastery like the other two sites. Information regarding connections between the monasteries with surrounding communities and human settlements is also lacking. These result in comparison regarding town development aspect is not feasible.

Beliefs in the natural sacred mountain are observed. At Borobudur, beliefs in the natural sacred mountain are symbolised through the pyramidal shape of Borobudur that could likely be an integral part of the Buddhist cosmology. Surrounded by several volcanic mountains, however, there is no particular mountain claimed to be related to Borobudur construction, according to its dossier.

The art form and the cosmological belief being incorporated into construction design of monasteries are also found similar between Central Java and Dvaravati arts.

In Central Java art, the construction design that incorporates the cosmological belief is generally found in Mahayana Buddhist monasteries. These monasteries normally have the principal stupa in the centre encircled by subordinating stupas in multiple layers. This layout is also seen in many Mahayana Buddhist monasteries in Bengal, India.

Khao Klang Nok monastery of the Ancient Town of Si Thep is the only Dvaravati ancient monument with the design involving the cosmological belief. Therefore, it is the most comparable with Borobudur. In Dvaravati art, the cosmological belief could be applied to large monasteries, particularly large pagodas with the Prataksin base, and the Prasat or stupa top. Khao Klang Nok is a gigantic pagoda built on the double layers of the Prataksin base in the indented corners system. It is decorated with replica Prasats. Its top that completely collapsed could be a large bell-shaped stupa. However, it is slightly different from Borobudur and Mahayana Buddhist monasteries in Bengal and Java. Khao Klang Nok's principal pagoda is surrounded by three layers of subordinating pagodas on all four sides. Nevertheless, it can be said that Khao Klang Nok yet applies, and truly presents, the cosmological belief in its design.

Beliefs in the natural sacred mountain

Beliefs in the natural sacred mountain are originally of Indian concepts and beliefs that believe the Himalayas is supposedly Mount Meru. Mount Meru is the highest mountain in the centre of spiritual universe according to Hindu belief, and is where the supreme gods reside. Lord Shiva, in particular, is recognised as the god of mountains and the horizontal axis of the universe, and Mount Kailash is known as his abode. Hindu devotees in India identified three remarkable mountains that are sacred by nature as the sacred Mount Kailash. These mountains are Manasarovar Kailash (currently in Tibet), Kinnaur Kailash, and Manimahesh Kailash. These three mountains are a standalone mountain with a shape similar to Shiva Lingam. A Thevalai (Hindu temple) or a sacred place for worshipping Hindu deities could be established at foreside of the mountain as can be seen from, for example Baidyanath Temple near Dharamshala in Himachal Pradesh, established near the Himalayas.

Figure 3-17 Baidyanath Temple, Dharamshala, Himachal Pradesh, India



Developed in India, beliefs in the natural sacred mountain and the centre of the universe in Hinduism were transmitted to Mahayana Buddhism. These beliefs have been adapted in many countries where Mahayana Buddhism has spread to, for example Mount Wutai in China.

Mount Wutai has been inscribed as the World Cultural Heritage Site since 2009 under Criteria (ii), (iii), (iv) and (vi). Five peak tops of Mount Wutai are considered the sacred mountains in accordance with beliefs in Mahayana Buddhism. More than 40 temples were constructed at Mount Wutai from the 1st Century AD to the early 20th Century AD. It is believed that Mount Wutai was the world's centre for worshipping Masusri Buddhist. One of the Chinese inscriptions states that for over 1,000 years from the Northern Wei period (471 AD to 499 AD), nine Chinese Emperors made 18 pilgrimages to pay tribute to Masusri Buddhist Bodhisattva. The tradition of pilgrimage to Mount Wutai has still been active.

Beliefs in the natural sacred mountain have been passed on for generations through Mahayana Buddhism. At the Ancient Town of Si Thep, Khao Thamorrat Cave ancient monument was created corresponding to these beliefs by modifying the natural cave located at the top of Khao Thamorrat Mountain to become a Mahayana Buddhist monastery. On the stone wall inside the cave are sculptures of Buddha, Bodhisattva Avalokitesvara and Bodhisattva Maitreya. They have continuously been worshipped to date.

Figure 3-18 Mount Wutai, <https://whc.unesco.org/>



Comparison concerning Criteria (iii)

The Ancient Town of Si Thep is a remarkable testimony of Dvaravati culture, which is highly regarded as one of the significant cultures in the world. The Ancient Town of Si Thep manifests significant evidence of community development from a pre-historic agrarian community to an urbanised society or a state. In the early period, the Ancient Town of Si Thep could be influenced by external communities, and subsequently became a home to multicultural environment where diverse cultures were harmoniously adopted.

In this section, similarities and differences between the Ancient Town of Si Thep and other significant Dvaravati ancient towns/archaeological sites in Thailand will be examined with an emphasis on the size, town layout, town plan and significant remaining evidence that can be representation of Dvaravati culture.

These ancient towns are: U Thong in Suphan Buri Province; Nakhon Pathom in Nakhon Pathom Province; Khu Bua in Ratchaburi Province; Lopburi in Lopburi Province; Sri Mahosot in Prachin Buri Province and Sema in Nakhon Ratchasima Province.

U Thong ancient town, Suphan Buri province

U Thong is an ancient town surrounded by double earthen embankments and a moat in the centre. The town layout is in an oval shape, with the size of approximately 750 metres wide and 1,650 metres long. It has an area of approximately 156 hectares.¹⁶⁴ Its original town layout from the period prior to the 6th Century AD was assumably in a different shape with inconsistent size of the moat and embankments. Around the 6th – 8th Century AD, the town was expanded to a more proportionally oval shape, and the moat was also expanded to approximately 20 metres in width.¹⁶⁵

Figure 3-19 U Thong ancient town



Archaeological excavations at several sites around U Thong ancient town suggest that U Thong was inhabited during the Iron Age (approximately 1,500 – 2,500 years ago). Contacts with external communities could be one of the key contributing factors to the town's growth that made U Thong become

¹⁶⁴ Saritpong Khunsong, **The U Thong Ancient Town: Historical and Archaeological Bibliography** (Bangkok: Faculty of Archaeology, Silpakorn University, 2015), p.1.

¹⁶⁵ **Ibid**, p.27.

a port town during the 1st – 4th Century AD. There have been discoveries of trade-related evidence, such as Indian beads and Roman coins. These evidence are of significance demonstrating continual community development of U Thong from the pre-historic period to the late Dvaravati period.¹⁶⁶

Examples of key archaeological evidence and ancient monuments discovered at U Thong are as follows:

- Three silver coins with inscription of “Sri Dvaravati Svarapunya” using Pallava scripts in Sanskrit language. This inscription could mean either “the merit of the King of Dvaravati” or “the merit made by the prosperous King of Dvaravati”. Found in 1997 through an archaeological excavation, this event is the first discovery of the Dvaravati’s inscribed silver coins.

Figure 3-20 Silver coins with inscription of “Sri Dvaravati Svarapunya” on display at U Thong National Museum



- Inscription on a copper plate using Pallava scripts in Sanskrit language from the 8th – 9th Century AD. The inscription states about King Hassavarman, a grandson of King Isanavarman, devoting the dancing procession and music to worship the Shiva Lingam. Professor Jean Boisselier assumes that Hassavarman could be the name of the first known Dvaravati King, as such he believes that U Thong could once be a capital of Dvaravati for a certain period.¹⁶⁷
- Earthen embankments were made in double layers with a moat in the centre. The moat is about 20 metres wide.
- Located outside the northern moat, Pagoda No.13 is made of brick, and has a laterite internal base. It is in a square layout with the indented corners. Each side measures 28.35 metres long. There is a replica stupa established at all four corners. Surrounded the Pagoda is a five-metre-wide Lan Prataksin. Interesting artefacts unearthed from archaeological excavations are the head and feet of a Buddha statue made of gold, stone standing Buddha statue, terracotta votive tablets, stone Dhammachakra pieces and terracotta Kinnari pieces.¹⁶⁸

Being in an octagonal layout, Pagoda No.13 could potentially be related to Wat Kukut’s Rattana Chedi from Haripunchai period (circa the 13th Century AD). The Rattana Chedi is a small Prasat pagoda whose base and Ruaen That structure both are in an octagonal layout. Its Ruaen That structure has a Charanum arch for enshrining standing Buddha statues on all eight sides. Its top is a bell-shaped dome. The Rattana Chedi’s form could, therefore, be influenced by Dvaravati octagonal-based pagodas. Additional evidence relevant to the octagonal-based pagodas are small replica stupa made

¹⁶⁶ *Ibid*, p.26.

¹⁶⁷ Jean Boisselier, “Ū-Thòng et son importance pour l’histoire de Thaïlande”, p.8 and M.C. Subhadradis Diskul, “The Archaeological Study of U Thong, (Bangkok: The Fine Arts Department, 1966), pp.11-20.

¹⁶⁸ **The U Thong Ancient Town: Historical and Archaeological Bibliography**, p.30.

of bronze found in Suphan Buri, Sanburi and Lopburi. They were influenced by India's Pala art (from the 9th Century AD).¹⁶⁹

Figure 3-21 Pagoda No.13



Inhabitancy at U Thong has continued since the pre-historic period, and is also seen in the areas where ancient monuments are located. This has significantly disturbed the ancient monuments and makes it difficult to conserve all evidence that exhibit features of a Dvaravati ancient town, including moat and embankments. Of the 28 ancient monuments located inside and outside U Thong, the only remaining ancient monument located behind the town wall is the Ancient Monument No.3.

Considering the town layout and archaeological evidence from the pre-historic to Dvaravati period, U Thong could be recognised as representation of Dvaravati ancient towns. However, it is significantly much smaller than the Ancient Town of Si Thep – only a third in size. There are fewer number of remaining ancient monuments and all in the incomplete condition. Also, current habitation in the ancient monument areas makes it challenging for U Thong to evidently present the Outstanding Universal Values that it holds.

Nakhon Pathom ancient town, Nakhon Pathom Province

Nakhon Pathom ancient town or Nakhon Chaisri was discovered in 1965 by Professor Jean Boisselier during his archaeological survey in Thailand conducting on 28 July – 28 November 1965. From aerial photographs, Professor Boisselier found a trace of an ancient town with Phra Prathon Chedi located in the centre. Nakhon Pathom is approximately 2,000 metres in width and 3,700 metres in length.¹⁷⁰ It is considered the largest Dvaravati ancient town. It has several large ancient monuments and many significant pieces of artwork. This makes many scholars believe that Nakhon Pathom was the centre of the Dvaravati Empire and a crucial hub for Dvaravati cultural transmission to other towns.¹⁷¹

¹⁶⁹ Sakchai Saisingha, *Dvaravati Art: Early Buddhist Culture in Thailand*, pp.203-206.

¹⁷⁰ *The Archaeological study of the ancient city of Nakhon Pathom: The Centre of Dvaravati Culture*, pp.21-23.

¹⁷¹ Sakchai Saisingha, *Dvaravati Art: Early Buddhist Culture in Thailand*, pp.99-100.

Figure 3-22 Nakhon Pathom ancient town layout



Important archaeological evidence found at Nakhon Pathom ancient town are as follows:

- The moat has a total length of approximately 10 kilometres and a width of 50-60 metres. The large moat at this site is believed to be beneficial for maritime navigation into Nakhon Pathom. Nakhon Pathom does not have embankments, unlike other Dvaravati ancient towns that usually have a high embankment in single or double layers.
- Phra Prathon Chedi is an ancient monument located in the centre of Nakhon Pathom ancient town. This pagoda is in a square layout with the indented corners system incorporated. Each side of the base is 37 metres long.

The base applies the Dvaravati base system. It consists of one Than Kiang, which could be a Bua Valai base. The Bua Valai base supports two Prataksin layers, which are the Bua Valai bases in the indented corners system. Above the Prataksin layers is Tong Mai that creates cavities like rooms. Each room has columns attached to the wall and probably decorated with stuccos. Above Tong Mai is a fake beam that supports additional cavities created by another Tong Mai on the upper level. The cavities on the upper level are usually smaller than the ones below.

The top of Phra Prathon Chedi was destroyed and completely collapsed, therefore it is not possible to determine the type of the pagoda's top. A new Prang Pagoda in Ayutthaya art was constructed above the Ruaen That structure to replace the pagoda's top. It is assumed that the pagoda's top could be a Prasat, similar to Indian castles in Central Java, Khmer and Champa arts. The Prasat could have had a Ruaen That structure decorated with a Ruaen Son Chan roof and replica Prasats. Another type of the pagoda's top could probably be a bell-shaped pagoda, similar to the Candi in Central Java art, for example Borobudur, Candi Kalasan and Candi Sevu.¹⁷²

¹⁷² Sakchai Saisingha, **Dvaravati Art: Early Buddhist Culture in Thailand**, pp.186-190.

Figure 3-23 Wat Phra Prathon



Due to its gigantic size, which is much larger than the Ancient Town of Si Thep, Nakhon Pathom could be recognised as the most significant Dvaravati ancient town. However, unlike the Ancient Town of Si Thep where a large number of Iron Age artefacts were discovered from surveys and archaeological excavations inside and outside the ancient town, there is no evidence of the late pre-historic period (the Iron Age) found at Nakhon Pathom and surrounding area. In addition, Nakhon Pathom has been inhabited to date. It is now a large province close to Bangkok and is highly populated. This makes it challenges to fully establish protection areas for conservation of ancient monuments. Altogether, these are limitations for Nakhon Pathom to present its Outstanding Universal Values.

Khu Bua ancient town, Ratchaburi province

Khu Bua ancient town is located in the southern direction of Ratchaburi Province. Its layout is in a rectangular shape with a moat around all four sides.¹⁷³ The moat is approximately 50 metres in width and the earthen embankment is approximately 53 metres in width and three metres in height.¹⁷⁴

Significant archaeological evidence found in Khu Bua are as follows:

- All 59 brick ancient monuments scattered both inside and outside the town are various monasteries in Theravada and Mahayana Buddhism.¹⁷⁵ Bricks used to construct these ancient monuments are very large and display unique Dvaravati brick features.
- The moat and embankments measuring around the whole town are approximately 5,600 metres in length. The moat is in the centre between the two embankments.¹⁷⁶

¹⁷³ Fine Arts Department, **Khu Bua Ancient Town**, (Bangkok: Fine Arts Department, 1992), p.22.

¹⁷⁴ The 1st Regional Office of Fine Arts, Ratchaburi, **Report on the Registration of Ancient Monument No.24 and 25 of Khu Bua Ancient Town**.

¹⁷⁵ **Ibid.**

¹⁷⁶ **Ibid**, p.9.

Wat Klong Suwan Khiri is one of the most important architectures from the Dvaravati period. It is a large building with a rectangular layout, about 22.2 metres in width and 43.5 metres in length. Similar structures have been found only in a few Dvaravati ancient towns.

Figure 3-24 Khu Bua ancient town layout



The upper level of the building can be divided into two sections – front and back. The front of the building could be part of a Vihara probably made of wood and used for ritual practices. There could be Lan Prataksin around a stupa. This design is found at one Vihara in Nalanda, India. The design and building layout are also similar to that of Khao Klang Nai ancient monument at the Ancient Town of Si Thep. The back of the building faces west. There are traces of a building assuming to be parts of a stupa.

Wat Klong Suwan Khiri's main pagoda also has a rectangular layout. It has a porch extended from the wall only on the front side to create stairs for accessing the upper level. The pagoda base is in the indented corners system. The base consists of Than Khiang that supports the Bua Valai base. Above is Tong Mai that creates small cavities like rooms supporting the upper base that looks like an upturned lotus. This base supports a raised wall structure. Above the raised walls is a structure that completely collapsed and destroyed. The raised walls are decorated with columns in various sizes attached to the walls. Large columns are used to divide the rooms whilst small columns are part of the Charanum arches used for enshrining stuccos depicting celestial beings and Bodhisattvas. A large number of these stuccos have been discovered during several archaeological excavation occasions.

Due to a limited number of large monasteries in Khu Bua which would normally be used for age determination of an ancient monument, the stuccos presenting local artistic styles are utilised instead to determine the age of Wat Klong Suwan Khiri. Wat Klong Suwan Khiri is assumed to be built when Dvaravati culture flourished and reached its peak around the 9th Century AD.¹⁷⁷

¹⁷⁷ Sakchai Saisingha, **Dvaravati Art: Early Buddhist Culture in Thailand**, pp.206-207.

Figure 3-25 Wat Klong Suwan Khiri



In comparison with the Ancient Town of Si Thep, Khu Bua is a small ancient town with a small number of existing important ancient monuments. The size of Khu Bua ancient monuments is also relatively small, which makes it less likely to present the Outstanding Universal Values. In addition, the area where Khu Bua ancient town is located has become residential area and agricultural land. This has been challenging to have a dialogue with locals about significance and conservation of this Dvaravati ancient town.

Sri Mahosot ancient town, Sri Mahosot District, Prachin Buri Province

Sri Mahosot ancient town is located in Sri Mahosot District, Prachin Buri Province. It is an ancient town with a layout in a rectangular shape with rounded corners. Its size is 700 metres in width and 1,500 metres in length. Evidence of monasteries in Hinduism have been found in the ancient town area, and evidence related to Buddhism have been found scattering outside the town area. The most significant evidence from Sri Mahosot ancient town that show art of the early Dvaravati period are double footprints of the Buddha and carvings around Sa Kaeo ancient pond. These evidence indeed signify an early acceptance and adoption of Buddhism at this ancient town.

Figure 3-26 Sri Mahosot ancient town layout



In addition to being the ancient town that accepted civilisation from outside in the early period, Sri Mahosot is a significant ancient town that appeared to be a cultural conduit having relationships with other ancient towns from various regions. This could be seen from, for example, several artworks that exhibit the artistic style from southern Thailand and blending cultures between Dvaravati art from Central Thailand and Pre-Angkorian art.

Figure 3-27 Vishnu idol found at Sri Mahosot ancient town



Also found in Prachin Buri Province, a group of Hindu sculptures, including Shiva Lingam, Vishnu, especially the Vishnu idol wearing a cylindrical hat demonstrates relationships with those sculptures found in southern Thailand and are also associated with those found at the Ancient Town of Si Thep in Phetchabun Province.

Figure 3-28 Ancient monument in Sri Mahosot ancient town

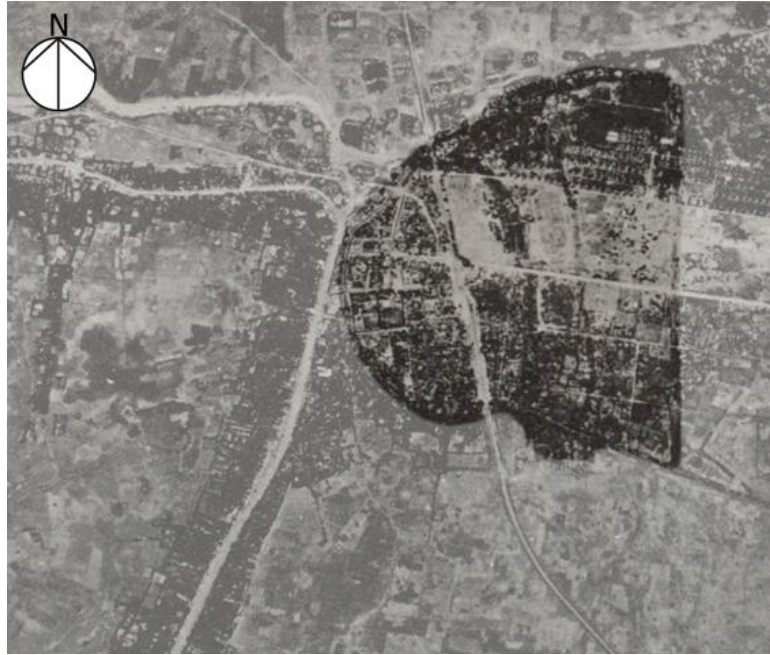


Sri Mahosot has become more urbanised with relatively dense population living in the area and performing cultivation activities.

Lopburi ancient town, Muang District, Lopburi Province

Lopburi ancient town is located along the Lopburi River. Its town layout is in an oval shape surrounded with moats and town walls. Lopburi's town layout and town plan are of Dvaravati ancient town features exhibiting the town plan that usually depends on local landscape and positions along the waterway with one side being close to the waterway. Lopburi and its town walls were expanded several times. The same town area continues to be constantly active for several centuries from the Dvaravati period to the Khmer culture and the Ayutthaya period. During the Ayutthaya period, town walls were built with bricks on the same line as the former town walls. Additional gates and fortresses were also built.

Figure 3-29 Lopburi ancient town plan



Town position is one of the key components that supports an argument that Lopburi is an ancient town from the Dvaravati period. Another supporting component is archaeological and artistic evidence, including several inscriptions inscribed with Pallava scripts in Pali and Mon languages, parts of Dhammachakra pieces (such as the wheels, spokes, poles and foundation) and Buddha statue bases. These inscriptions are key evidence common to the Dvaravati period. One significant evidence is “Lavapura” inscription on a silver coin from the 7th Century AD. The inscription can be used to assume that Lopburi was a kingdom or a state that existed at the same time as Dvaravati because Lopburi had a town name and used coins as a form of currency in their town.

As Lopburi has been active and utilised over centuries, very few architectural structures that show the town was in the Dvaravati period remain. Examples include Wat Nakhon Kosa and Prang Khaek. At Wat Nakhon Kosa, a stupa base and artistic evidence from the Dvaravati period have been found at the innermost layer inside the lower base of the principal stupa. Prang Khaek is the oldest Khmer Prasat in Lopburi. It existed during the Dvaravati period and could also be part of Dvaravati culture. Another ancient monument ruin and more artefacts were unearthed during the Lopburi Post Office construction. These are many significant evidence of Dvaravati at Lopburi.

Lopburi ancient town is the current location of Lopburi Province. The area is densely populated, as such it continues to experience a high volume of residential dwellings construction.

Figure 3-30 Wat Nakhonkosa



Sema ancient town, Sung Noen District, Nakhon Ratchasima Province

Sema ancient town is located in Sung Noen District, Nakhon Ratchasima Province. Its town layout is in a non-geometrical shape, which is common to Dvaravati ancient towns. It has an area around 396 hectares. Sema is situated near two main waterways – Lam Huay Pai Brook in the west and Lamtakong Brook in the south. It was surrounded by a moat and earthen embankments, and was divided into two towns that joined together.

Buddhism was the main religion at Sema around the 8th Century AD. This is confirmed by findings of archaeological excavations within and outside Sema that discovered a number of sandstone Buddha statues and Dhammachakras and 40 ancient monuments that served as monasteries in Theravada Buddhism. In addition, an influence of Indian culture is apparent in evidence and can be seen from important inscriptions in Sanskrit and Pre-Angkorian Khmer languages. One of the inscriptions states about the Sri Chanasa Kingdom in 868 AD. Professor George Cœdès assumes that the Sri Chanasa Kingdom could be located in the Korat Plateau, where the inscriptions have been discovered. Additionally, this kingdom in the early period could believe in Buddhism. Until the 10th Century AD, dominant Khmer culture became key influence in this area. Hinduism was widely accepted and adopted among Sri Chanasa people.¹⁷⁸

Professor Cœdès' view has been strongly supported by Professor Boisselier. Professor Boisselier believes that the Sri Chanasa Kingdom could exist around the 8th – 9th Century AD, which was the same time that Dvaravati culture flourished. At the early period, Buddhism could be the main religion of Sri Chanasa. Around the early 11th Century AD, belief in the Shaivism sect of Hinduism became dominant over Buddhism. This assumption was supported by the bronze Bodhisattva statue sculptures found at Ban Tanot, Sung Noen District, Nakhon Ratchasima Province, that were created in Dvaravati culture but were specifically influenced by Pre-Angkorian art.¹⁷⁹

¹⁷⁸ G. Cœdès, “Stèle de Bô Ika K. 400”, *Inscriptions du Cambodge V. VI*, Paris: Bulletin de l'Ecole Française d'Extrême-Orient, 1954, pp.83-85.

¹⁷⁹ Jean Boisselier, *La Sculpture en Thaïlande*, p.111.

Figure 3-31 Sema ancient town layout



Figure 3-32 An ancient monument and Sandstone Reclining Buddha



Figure 3-33 Dhammachakra at Sema ancient town



At present, ancient monument ruins are scattered around Sema ancient town, and have been found in incomplete conditions. However, an influence of Indian art can still be seen.

3.3 Proposed Statement of Outstanding Universal Value

a) Brief synthesis

The Ancient Town of Si Thep is the serial nominated property located in Si Thep District of Phetchabun Province in the upper Central Thailand. It lies between undulating plains and mountain ranges, with the Pa Sak River flowing from the northern to the southern direction of the town. It consists of three interconnected and related cultural heritage sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorratt Cave ancient monument.

The Ancient Town of Si Thep's location is deemed suitable for human settlement. Archaeological evidence, the Cuspoid from the Skeleton No.1 excavated from the burial site within the Ancient Town of Si Thep, manifests that this area has been human settled since the pre-historical period. The Cuspoid was assessed through the Accelerator Mass Spectrometry (AMS) methodology and could be dated around 1730±30 BP (B.E.783-933, 240-390AD). This evidence has confirmed human settlement in this area prior to the establishment of the Ancient Town of Si Thep.

From the pre-historical period onwards, the community developed and learned of new knowledge through contacts made with external societies. Around the 1st – 5th Century AD, it accepted new religious cultures from India. People learned to dig moats and build earthen embankments and town walls. This community continued to develop further and accepted new religions of Hinduism, Theravada and Mahayana Buddhism during the 5th – 6th Century AD as seen from significant evidence from this period such as the Hindu deities, the Buddha statues, the Narayana idols and monasteries. This crucial event marks the beginning of the Dvaravati culture at the Ancient Town of Si Thep.

The name Dvaravati first appeared in a travel account of a Chinese monk, Hiuan Tsang, who pilgrimaged by land from China to India in 629AD and returned to China in 645AD. Tsang stated about the “Tolopoti” Empire in his journal that the Tolopoti Empire was in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). The term “Tolopoti” is found corresponding to “Dvaravati” in Sanskrit language. Another Chinese monk, I-Tsing, also wrote a travel account about his pilgrimage journey from China to India by sea in 671AD – 675AD. I-Tsing mentioned the ports and empires along the coastlines he passed, including the Lin-I, the Fu-nan and the Dvaravati.

One of the important inscriptions from the 6th Century AD was discovered at Ban Wang Pai in Wichian Buri District bordering with Si Thep District in Phetchabun Province where the nominated property is located. This inscription is significant evidence that affirms the Ancient Town of Si Thep's form of government. The inscription using the Pallava scripts in Sanskrit language indicates an announcement regarding the coronation ceremony of one king. It can be said that the Ancient Town of Si Thep could be ruled by a king and potentially adopted an absolute monarchy system from the Indian culture.

The Ancient Town of Si Thep is undoubtedly an excellent representation of ancient towns in the Dvaravati culture in Central Thailand. It demonstrates a high level of authenticity and integrity of the ancient town's layout. It also presents its own identity, which is totally different from other ancient towns and empires from the same period. Most Dvaravati ancient towns usually have a layout in a non-geometrical shape. The Ancient Town of Si Thep, however, has a distinctive double-layered or twin town layout indicating town expansion with the two towns connecting to each other. Its original town, known as the Inner Town or Muang Nai, has a layout in an almost circle shape. Later, the Outer Town or Muang Nok was expanded to another layer in a rectangular shape with rounded corners.

There are more than 112 significant monasteries, such as Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, having been discovered within the Ancient Town of Si Thep. Hindu sculptures from the 6th – 8th Century AD are another significant archaeological discovery at the Ancient Town of Si Thep. The sculptures have been widely complimented by well-known scholars of the

craftmanship techniques used to create a truly round-relief sculpture without a back support arch in the standing Tribhanga posture that depicts body movement. This exceptional artistic style is defined as “the Si Thep School of Art.” It is unique to the Ancient Town of Si Thep and are not found from sculptures of other sites and empires, including the Ishanapura Kingdom that existed at the same period as the Ancient Town of Si Thep.

Located outside the Ancient Town of Si Thep in the north is a gigantic monastery called Khao Klang Nok ancient monument. It is the largest ancient monument in the Dvaravati art in Thailand and has retained its completeness and integrity to date. It exhibits several outstanding features of the Dvaravati architecture that are not found elsewhere. Its base structure is in the indented corners system and consists of the Bua Valai base. The base is also decorated with replica Prasats made of laterite stacking in layers from the base to the upper Prataksin level. At the upper Prataksin level, there is a ruin of a building structure assuming to be a bell-shaped pagoda from the 7th – 8th Century AD.

Khao Klang Nok ancient monument also has a remarkable layout that symbolises the local belief in cosmology or the centre of the universe, and is recognised as the centre of the universe. Each side of the pagoda is surrounded by three tiers of subordinating pagodas in various sizes, from large to small, arranged in descending order. This cosmological belief at Khao Klang Nok ancient monument is of Mahayana Buddhism that could be adapted from the Southern Indian and Central Java arts and further developed to have its own identity. The cosmological belief at Khao Klang Nok is, therefore, completely different from the cosmological beliefs in India, Indonesia, Cambodia and Myanmar.

Khao Thamorrat Cave is an important monastery with sculptures holding great archaeological value from the Dvaravati period. It is the only cave monastery in Thailand and Southeast Asia that demonstrates beliefs in Mahayana Buddhism and a sacred mountain. It is located at the top of Khao Thamorrat, about 15 kilometres west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument. On the walls in the centre of the chamber are seven low-relief sculptures of the Buddha and Bodhisattva statues in the Dvaravati art from the 7th – 8th Century AD.

The Dvaravati culture at the Ancient Town of Si Thep possibly started to deteriorate in the 10th Century AD when the Khmer Empire became politically dominate and had more influence in the areas as they further occupied the lower part of North-eastern and Central Regions of Thailand. The Ancient Town of Si Thep continued to exchange cultures and religions as well as accepted new development and transformation change. The Khmer culture flourished at the Ancient Town of Si Thep for a few hundred more years and vanished in the 12th Century AD when the new Sukhothai Kingdom was found in Northern Thailand. Thereafter, the Ancient Town of Si Thep has been abandoned and eventually has become deserted.

b) Justification for Criteria

Criteria (ii)

The Ancient Town of Si Thep is an excellent representation of communities exhibiting key attributes of authentic cultural interactions between communities in the Dvaravati and Indian cultures during the 6th – 10th Century AD. Through this significant cultural interchange event, the Ancient Town of Si Thep created and over time continued to develop its own identity, culture and arts that later significantly influenced arts and architecture of other cultures in Thailand. The Ancient Town of Si Thep’s three cultural sites are also a remarkable example of communities with different religious beliefs of Theravada and Mahayana Buddhism and Hinduism co-habiting harmoniously and simultaneously. All three cultural sites are in the Dvaravati culture and culturally interconnected and related.

The layout and moats of the Ancient Town of Si Thep shows significant evidence demonstrating its uniqueness that is entirely different from layouts of other Dvaravati ancient towns in Thailand and

Southeast Asia. The Ancient Town of Si Thep's layout characterises a twin town or an expanded town. Its original town is in an almost circular shape. It was later expanded on the eastern direction in a rectangular shape with rounded corners. There are 12 town gates located between the moats and town walls to help restore water. Front of each town gate are dykes in various height positioning from east to west. The moats have been utilised for centuries. Locals still use water stored in the moats for consumption and utilisation.

Within the Ancient Town of Si Thep, significant Hindu sculptures in the standing Tribhanga posture from the 6th – 8th Century AD have been discovered. Unlike sculptures from other Dvaravati ancient towns in the same period, these sculptures depict body movement. They have been complimented by well-known scholars of their exceptional craftsmanship in creating true round-relief sculptures without a back support band. This specific artistic style is defined as “the Si Thep School of Art” and only exhibits in Hindu sculptures found at the Ancient Town of Si Thep. The Si Thep School of Art is an outstanding demonstration of development in the Dvaravati culture that later, after the 8th Century AD, had a cultural influence in other arts in Thailand, particularly Lopburi and Ayutthaya.

Khao Klang Nok ancient monument is an outstanding proof of an architectural pagoda from the Dvaravati period. It is a monastery influenced by a combination of South Indian architecture and arts and Indonesian arts. This created its own artistic features, which are distinctive from other cultures from the same period. Built with laterite and bricks, it has a very complex design that incorporates several architectural components in the Dvaravati culture such as the Bua Valai base, the indented corners system and replica Prasats used for a decorative purpose. This makes Khao Klang Nok's architectural form unique to only the Dvaravati art in Thailand and Southeast Asia.

Located west of the Ancient Town of Si Thep on the same axis as Khao Klang Nok ancient monument is Khao Thamorratt Cave. The cave was modified to be utilised as a monastery. Seven low-relief sculptures of the Buddha and Bodhisattava found inside the cave chamber are of the Dvaravati art in the 7th – 8th Century AD. Khao Thamorratt Cave ancient monument is the only known cave monastery in Mahayana Buddhism in Thailand and Southeast Asia.

Criteria (iii)

The Ancient Town of Si Thep is a unique and exceptional testimony of the extinct Dvaravati culture and civilisation from the early historic period to the 10th Century AD. Its outstanding architectural and artistic forms in the Dvaravati culture are unique to the Ancient Town of Si Thep, and indeed manifest the completeness and integrity of the Ancient Town of Si Thep at the highest level.

The Ancient Town of Si Thep was also known as the Dvaravati Empire. Its name first appeared in the travel accounts of a Chinese monk, Hiuan Tsang, who travelled in land from China to India in 629AD. The Ancient Town of Si Thep was located in the areas between the Ishanapura Kingdom (in Cambodia) and the Sri Ksetra Kingdom (in Myanmar). It was a trading hub in the area during the 3rd – 4th Century AD. As such, trade played a significant role in cultural exchange, societal change and development at the Ancient Town of Si Thep. Influenced by the Indian culture, the Ancient Town of Si Thep was developed from a simple structured community in the late pre-historical period to become an empire governed by an absolute monarchical system.

Evidence from one inscription reveals that the Ancient Town of Si Thep accepted the Dvaravati culture around the 6th Century AD. This is the same period that the Dvaravati culture was flourishing at over other 20 ancient towns in Central Thailand. Generally, Dvaravati ancient towns are moated and located along the river banks. Most of them usually have a layout in either a relatively circular or rectangular shape with rounded corners but a few are in an irregular shape. However, the Ancient Town of Si Thep is the only ancient town in the Dvaravati culture having a twin town or an expanded town layout. Its town layout is still intact.

Additionally, co-habitation of Theravada and Mahayana Buddhism and Hinduism is in evidence at the Ancient Town of Si Thep. This evidence appears in both architectural forms and sculptures related to the three religions. Building base of monasteries is in a square, rectangular or octagonal shape in the indented corners system. The base system also comprises the Bua Valai base, which is a unique Dvaravati architectural component. Furthermore, Si Thep sculptures were basically influenced by the Indian art but further developed to have their own characteristics. Therefore, their art forms are completely different from those of the Indian art. The sculptures found at the Ancient Town of Si Thep, particularly the Buddha statues, usually have a relatively round face, large hair knots, bulging eyes joining to each other like the wings of a crow, a flat nose and a broad mouth. These sculptural characteristics are not found in sculptures from other Dvaravati ancient towns.

The Dvaravati culture at the Ancient Town of Si Thep eventually deteriorated around the 10th Century AD but continued to influence other arts in Thailand in later periods, such as the Lopburi art in the 12th – 13th Century AD and the Ayutthaya art in the 14th Century AD.

c) Statement of Integrity

The Ancient Town of Si Thep is the serial nominated property consisting of three cultural heritage sites, which are the Ancient Town of Si Thep or Muang Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument. There are more than 112 ancient monuments at the nominated property that are monasteries in Theravada and Mahayana Buddhism and Hinduism. At present, excavation and restoration of 45 ancient monuments, including Khao Klang Nai ancient monument, Prang Si Thep and Prang Song Phi Nong, have completed by the Fine Arts Department. Further archaeological work for the remaining ancient monuments is in progress.

The nominated property manifests the Outstanding Universal Value and a high level of integrity displaying attributes of Dvaravati culture heritage and art as well as cultural connections among the three cultural sites. To retain its integrity at a high level, the nominated property has been protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). Its buffer area around the nominated property is also protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

The Ancient Town of Si Thep is the only Dvaravati ancient town with a unique layout featured with one town overlapping another. This layout form is not found elsewhere in Thailand. Its original town, known as the Inner Town or Muang Nai, is in an almost rounded shape. The Outer town or Muang Nok was further expanded on the eastern direction to another layer in a rectangular shape with rounded corners. The moats, town walls and gates of these two towns appear to be intact and in a complete state. Unlike other Dvaravati ancient towns in Thailand, the Ancient Town of Si Thep's physical appearance is not impacted by development in the area and remains unchanged.

Excavations at the nominated property also unearthed significant sculptural idols in Hinduism in the standing Tribhanga posture. These sculptures are an exceptionally outstanding example of a true round-relief sculptural form having no back support band. Created by unique sculptural techniques, the sculptures depict body movement, which differs from sculptures from other Dvaravati ancient towns in Thailand. This artistic style is unique characteristics of Si Thep craftsmanship, and is defined as “the Si Thep School of Art.”

Khao Klang Nok ancient monument is the largest monastery within the nominated property. Its base and layout are in the most complete state in comparison with other monasteries in the Dvaravati culture. Built on a square base, its base system applies the indented corners system for decoration and consists of the Bua Valai base, one of the unique Dvaravati architectural components. The Bua Valai base is also

decorated with replica Prasats. This building decorative style is unique to Khao Klang Nok and not found at other Dvaravati cultural sites in Thailand. In addition, its outstanding layout is based on a distinctive cosmological belief in Mahayana Buddhism that is totally different from the cosmological belief found in India, Indonesia and Cambodia.

Khao Thamorrat is a standalone mountain, with a height of 584 metres above sea level, surrounded with the foothill plains. It is located 15 kilometres west of the Ancient Town of Si Thep and on the same axis of Khao Klang Nok ancient monument. This geographical feature creates a highly outstanding identity for Khao Thamorrat as a sacred mountain or the centre of the universe for the nominated property. Khao Thamorrat Cave ancient monument is located at the top of the mountain and can be accessed via the original natural walking tracks that villagers have used for decades. Khao Thamorrat Cave is the only cave monastery in Mahayana Buddhism and in the Dvaravati culture in Thailand and Southeast Asia. The cave and the walking tracks are relatively intact. The cave is a natural limestone and rhyolite cave, with a single chamber facing the north. The chamber centre was modified and transformed to a large stone pillar where seven low-relief sculptures in the Mahayana Buddhist style categorised into three groups are discovered along with trace of damages, due to looting activities, to sculptural parts being sighted.

d) Statement of authenticity for properties nominated under criteria (i) to (iii)

The Ancient Town of Si Thep, the serial nominated property, has maintained its authenticity at a very high level. Its three cultural sites, namely the Ancient Town of Si Thep, Khao Klang Nok ancient monument and Khao Thamorrat Cave ancient monument, are relatively intact regardless of their location which is surrounded by residential areas, agricultural land and national reserved forest. The area where the cultural sites are located has clear boundaries established. As a result, it has been protected from development, land utilisation and agricultural activities. Only minimal disturbance has been affected the Ancient Town of Si Thep to date.

All three cultural sites exhibit genuine characteristics of an ancient town with moats, town walls, gates and monasteries, from the Dvaravati culture in the 6th – 12th Century AD, and continue to be utilised up to the present time in accordance with their original purpose. Their cultural connections and relations are substantially recognised through their locations and positions related to religious beliefs.

A focus on archaeological conservation at the nominated property over decades has helped the Ancient Town of Si Thep retains its authenticity of a unique double-layered town layout. Other remaining construction structures in the Ancient Town of Si Thep, such as moats, town walls, gates and ancient monuments, also show an exceptionally high level of authenticity in, and originality of, the Dvaravati culture. Some structures are still used by locals to date. The moats, for example, have been used to collect water for daily consumption and utilisation. Local people from a nearby Ban Bueng Na Chan community (west of the Ancient Town of Si Thep) still perform a worship ceremony at the sacred Si Thep Shrine within the Ancient Town of Si Thep on the third day of the third lunar month each year.

As a gigantic pagoda, Khao Klang Nok ancient monument holds a very high level of authenticity in relation to its layout based on the cosmology in Mahayana Buddhism. Khao Klang Nok is the only remaining cultural site displaying a cosmological belief in the Dvaravati culture. It also manifests unique Dvaravati architectural forms of the indented corners system, the Bua Valai base and replica Prasats for the building base decoration. Its main and subordinating pagodas are in their original positions. Remaining materials found are the original laterite and bricks that were used for constructing Khao Klang Nok. Locals from Ban Nong Sa Prue community near Khao Klang Nok have performed Buddhist worshipping at Khao Klang Nok every year on key Buddhist days, such as the triple circumambulation ceremony on Visakabucha Day.

Figure 3-34 Worship ceremony at the sacred Si Thep Shrine (Left)

Figure 3-35 Visakabucha Day at Khao Klang Nok ancient monument (Right)



Khao Thamorrat Cave is the only Dvaravati cave monastery in Mahayana Buddhism in Thailand and Southeast Asia that is still intact and undisturbed by development and land utilisation. Although it has been impacted by previous looting incidents or natural deterioration, sculptures on the wall displaying the Buddha and Bodhisattava statues and other Buddhist symbols are still visibly in evidence. In March each year, local residents carry on a tradition to walk to Khao Thamorrat Cave and worship the statues inside this sacred cave.

e) Requirements for protection and management

Legislations have been utilised as an efficient and effective tool for protecting and managing the Ancient Town of Si Thep, the nominated property, and its buffer zone. The three cultural sites of the nominated property have been protected by the Fine Arts Department under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act (No.2), B.E.2535 (1992). The buffer zone has been protected under the National Reserved Forest Act, B.E.2507 (1964), the Agricultural Land Reform Act, B.E.2518 (1975), and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017).

Protection activities concerning the nominated property have been implemented at three levels, with the Fine Arts Department, Ministry of Culture overseeing overall protection and management of the property and enforcing the relevant legislations. First, the Si Thep Historical Park, on behalf of the Fine Arts Department, is responsible for implementing conservation activities to ensure the nominated property is protected; coordinating with stakeholders; and, providing conservation advisory. Second, the Royal Forestry Department and its locally-based officials have a shared responsibility for protecting the buffer zone. Last, the relevant local government agencies and Si Thep District Office are responsible for protecting the areas where each cultural site is located.

In the long term, protection and management of the Si Thep Historical Park will be implemented in accordance with the Master Plan involving holistic conservation and development that was co-designed and developed in consultation with communities, local residents and the general public. The Master Plan focuses on strategies and actions in conservation, improvement of surrounding environment, tourism management, environmental management at the community level and local legislation in conservation.

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

This chapter presents the current conditions of, and potential factors that may impact, the Ancient Town of Si Thep components. It also outlines measures, stated in the Conservation Master Plan, that are currently implemented and will be enforced in order to sustainably conserve the Outstanding Universal Value of the Ancient Town of Si Thep.

4.a Present state of conservation

4.a.1 Physical conditions of the proposed property that present the Outstanding Universal Value

Considering all the physical components that present the universal value, the Ancient Town of Si Thep is located on the Phetchabun toeslope, which is situated between the Lower North and the Northeast Plateaus, and is connected to the Upper Central Plains. It is surrounded by Heang Tributary on the east, one of the tributaries of the Pa Sak River, and the Pa Sak River on the west. Nowadays the Ancient Town of Si Thep, now incorporated in a tentative list of World Heritage Sites, is located in conservation, agricultural and low population density areas.

Figure 4-1 Cultural landscape of the Ancient Town of Si Thep



The Ancient Town of Si Thep was discovered in 1904 by HRH Prince Damrong Rajanubhab. During 1935-1937, the ancient town has been registered as a national historic site, with the majority of the ancient town being located in the Si Thep Historical Park.

The Ancient Town of Si Thep (see Figure 4-1) is protected under the *Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961)*, and the *Amended Act on Ancient Monuments, Antiques, Objects of Art and National Museum (Issue No.2), B.E.2535 (1992)*.

As a responsible agency, in 1984-1986 the Fine Arts Department established the Si Thep Historical Park, covering the enclosed areas within the moats of the Inner Town (or Muang Nai) and the Outer

Town (or Muang Nok). Some visibly above ground components have been registered as ancient monuments, and other components have been characterised as ancient monuments due to their nature.

Scattering outside the Si Thep Historical Park, several components found in privately owned land or agricultural areas are protected under the *Agricultural Land Reform Act, B.E.2518 (1975)*. Some component groups are located at Khao Thamorrat in the national reserved forest. These components are protected under the *National Reserved Forest Act, B.E.2507 (1964)*.

Overall conditions of the Ancient Town of Si Thep

Adding to the importance of the Ancient Town of Si Thep, archaeological evidence found at Si Thep reveals that the area had been a prehistorical human settlement, and later became an important Dvaravati community in the Pa Sak River Valley of Thailand's Central Plains.

The Ancient Town of Si Thep was influenced by several cultures over time. Its Inner Town was built during the Dvaravati period and expanded to the Outer Town during the Khmer Empire. The evidence of expansion can be seen from the Khao Klang Nok ancient monument, a religious place built during the period of the Dvaravati culture, located in the Outer Town. The monument is presumably associated with the groups of components at Khao Thamorrat, an enormous limestone mountain, where Buddha sculptures from the Dvaravati period have also been found in a limestone cave.

In order to sustain its Outstanding Universal Value, conservation of the Ancient Town of Si Thep should not only focus on the main ancient city itself but should also include two additional key components, namely:

- (1) archaeological evidence buried in surrounding areas that have not yet been excavated by the Fine Arts Department
- (2) the landscape and visual amenity values connecting the Inner Town, Khao Klang Nok and Khao Thamorrat.

A large number of archaeological evidences remain underground and have not been significantly disturbed. They are mostly in the nominated World Heritage Site, surrounded by the agricultural and low population density areas. Part of the Si Thep Historical Park in the west is bordering with private properties in Ban Bueng Na Chan village (see Figure 4.2). In addition, land development activities in these areas are very limited due to restrictions under the *Agricultural Land Reform Act, B.E.2518 (1975)*.

Figure 4-2 Areas around Ban Bueng Na Chan community



To date, there have been no incident reports of destruction or disturbance of the archaeological remains as a result of farming. However, a number of unlawful activities have been reported to the Fine Arts Department, including unlawful excavation for the highly sought after and collectable Dvaravati beads. This has resulted in several archaeological evidence and sites being damaged. Unlawful excavation is reported problematic at many archaeological sites in Thailand.

Areas around the proposed property are in the rural and remote localities with low population density. Living dwellings are mostly built at the ground level although some are double storied. However, present housing designs and the paint colours used are inconsistent with the surrounding environment and the ancient town. These modern buildings are disturbing scenic values around the components of the Ancient Town of Si Thep.

Re-roofing buildings and the use of coordinated colours are possible strategies to overcome this issue. Both local and central authorities need to work together to ensure that building and earth work near the Ancient Town of Si Thep comply with relevant regulations. This will not only minimise the obstruction of the scenery around the Ancient Town of Si Thep and beyond, but will also help to preserve underground archaeological evidence that excessive earth works can potentially damage (see Figure 4-3).

Figure 4-3 Inner Town Moat



Moats and town walls

a. The Inner Town (or Muang Nai)

The Inner Town is round in shape and surrounded with a moat, about 40 metres in width. The town walls are about 20 metres in width and six metres in height. The Inner Town had six gates, which were: (1) San Ngon Gate; (2) Nam Gate; (3) Ta Paniet Gate; (4) Nong Bon Gate; (5) Si Thep Gate; and (6) Nong Krot Gate. There are approximately 70 reservoirs found in the Inner Town.

b. The Outer Town (or Muang Nok)

The Outer Town is rectangular in shape with rounded corners. However, its moat and wall's design and size are similar to those of the Inner Town, and the Outer Town shared its moat in the west with the Inner Town. The Outer Town also had six gates, which were: (1) Lang Gate; (2) Ma Plub Gate; (3) Na Gate; (4) Kwien Gate; (5) Phi Gate; and (6) Daeng Gate. There are about 30 medium-sized reservoirs in the Outer Town. The largest reservoir, known as Sa Kwan pond, is situated in the town centre. An ancient weir is also found near the south gate, Phi Gate. It was built with laterite stones, and was one of the Outer Town's water supply sources (see Figure 4-4).

Figure 4-4 The Outer Town's water supply sources



Figure 4-5 An ancient weir near the south gate, Phi Gate



Moats and water circulation systems for the Inner and Outer Towns were built at different periods, and were then connected together. When the Ancient Town of Si Thep was first discovered, moats were shallow and left ignored, and waterlogging was found in some areas. In 1991-2001, moat dredging was undertaken by the Fine Arts Department in order to restore these moats. This work has also created another source of water supply for four neighbouring villages near the west moat and the Si Thep Historical Park. However, the water supply system is still not fully functional. This is because the Ancient Town of Si Thep and its moats were built on sloping terrain, inclining from the east to the west. This results in water usually flowing into the west moat. In addition, the National Highway No.2244 is blocking water flowing into moats.

The Inner and Outer Towns' walls have been restored improving their conditions (see Figure 4-6).

Figure 4-6 The Inner and Outer Towns' walls



Ancient monuments in the nominated property

a. The Inner Town (or Muang Nai)

1) Khao Klang Nai

The only existing structure at Khao Klang Nai is the rectangular building base, measuring 28 metres in width, 44 metres in length and 12 metres in height. It was built mainly with laterite. The base displays a large sphere, similar to a ring or a bangle. This pattern is known as “Bua Valai.” The Bua Valai base is influenced by the building base in the Indian art, known as the Kumbha-Kalasha base. Both Kumbha-Kalasha are the kind of pots refer to the sphere-shape of the base. The base was also decorated with the Khon Krae Baek and Kranok Pak Kud stuccos. The Kranok Pak Kud stuccos are one of the ancient Dvaravati art patterns found in Thailand and are similar to those of Indian art in the Gupta and Post-Gupta period, especially, in South India. There is a staircase leading to the upper level. The floor was coated with plaster, and some plaster can still be seen.

The laterite base was also coated with plaster and was decorated with stuccos. The stucco patterns were dwarfs and animals in the posture of carrying a load. The base, coating plaster and decorative stuccos have become dilapidated over time (see Figure 4-7). The remaining stuccos are mostly on the south and west sides of the low-level base. The Si Thep Historical Park built a steel-framed shelter using cement corrugated roof tiles to cover the base in order to delay more degradation from the weather (see Figure 4-8). However, this shelter has done some damage to other parts of the ancient monument where its roof was attached.

A restoration plan is being considered to ensure that restoration activities at Khao Klang Nai will not further damage the ancient monument.

Figure 4-7 The stucco decorate at Khao Klang Nai



Khao Klang Nai also comprises several small ancient monuments including laterite walls, assembly halls, pagodas and religious buildings. East of the main building is a large courtyard for practising religious ceremonies. On the right of the courtyard, there is a ruin that was built with bricks. This ruin is believed to be either a stupa or a small assembly hall. There is no evidence of buildings on the left of this courtyard. These small ancient monuments have been restored.

Figure 4-8 The roof tiles for protecting the stuccos, Khao Klang Nai



2) Prang Song Phi Nong

Prang Song Phi Nong was a large religious place located in the town centre. It consists of two Prasat buildings – one large and one small built side by side. Prang Song Phi Nong was named after its layout. The large Prasat building faces west. It was built with bricks with no lime bonding agent used and was coated with plaster. It was also built on a laterite base. At present, it has no roof as its roof and upper walls have collapsed. The building appears to have been seven metres in height.

Figure 4-9 Prang Song Phi Nong



South of the large Prasat building is where the small Prasat building is located. Previously, only a few of Ruaen That of the small Prasat building remained. Restoration of Prang Song Phi Nong took place in 1984 (see Figure 4-9). This included restoring the area, using laterite, for displaying a lintel found in the area. This slightly increases the height of the small Prasat building.

3) Prang Si Thep

Prang Si Thep was influenced by the Khmer architectural form. Its position was lined on the same axis with Prang Song Phi Nong. The base of Prang Si Thep was built with laterite, and had the double-level of Than Bua Luk Fak and four-sided porch. The Ruaen That and the roof were built with polished bricks with no lime bonding agent used. The remaining Prang Si Thep is about 13 metres in height. There are five large holes for round pillars lining up at the lowest level of the building's front entrance. Wood debris was found hanging over the front of the building. A large number of roof tiles were also found near the building.

At the front of Prang Si Thep there were two small, Khmer art inspired buildings built with laterite. They are believed to be Bunnalai. The buildings' base appears to have post holes presumably for a wooden roof frame and roof tiles. In addition, there is a square pond fully tiled with laterite, located in the southwest of the main building.

Prang Si Thep was first restored in 1962. The restoration continued during 1991-2001 to complete the east and south sides of the main building and the two small buildings (see Figure 4-10).

Figure 4-10 Prang Sri Thep



4) Sa Prang pond

Sa Prang pond is an ancient square reservoir, 70 metres in width and 70 metres in length, located in the Inner Town. Pond dredging was completed, according to the 1991-2001 Si Thep Historical Park Restoration Master Plan (see Figure 4-11).

Figure 4-11 Sa Prang pond







5) Small ancient monuments





In addition to the above ancient monuments, there are 45 small ancient monuments discovered in the Inner Town (see Figure 4-12). These monuments were built in two periods – during the Dvaravati culture in the 6th – 10th Century AD and the Khmer culture during the 10th – 12th Century AD. (see Table 4-1).





Figure 4-12 Small ancient monuments in the Inner Town












Table 4-1 outlining conservation status of small ancient monuments in the Inner Town (Muang Nai) areas



Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
1	Ancient monument No.4		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
2	Ancient monument No.5	 	Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
3	Ancient monument No.6/1		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-




Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
4	Ancient monument No.6/2		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
5	Ancient monument No.6/3		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
6	Ancient monument No.7/1		Strictly maintain the area all year round, including ancient monument preserving, rubbish collecting, weed removal and tree pruning.	None	-	-
7	Ancient monument No.7/2		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-





Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
8	Ancient monument No.8		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
9	Ancient monument No.9		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
10	Ancient monument No.10		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
11	Ancient monument No.11		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-






Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
12	Ancient monument No.12		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
13	Ancient monument No.13		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
14	Ancient monument No.14		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-





Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
15	Ancient monument No.15		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
16	Ancient monument No.16	 	Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
17	Ancient monument No.17		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
18	Ancient monument No.18	 	Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-






Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
19	Ancient monument No.19		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
20	Ancient monument No.20	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
21	Ancient monument No.21		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-



Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
22	Ancient monument No.22		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
23	Ancient monument No.23		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
24	Ancient monument No.24		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
25	Ancient monument No.25		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
26	Ancient monument No.26		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
27	Ancient monument No.27		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
28	Ancient monument No.28		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
29	Ancient monument No.29		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
30	Ancient monument No.30		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
31	Ancient monument No.31		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
32	Ancient monument No.32		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
33	Ancient monument No.33		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish	None	-	-

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
			collecting, weed removal and tree pruning.			
34	Ancient monument No.0283		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
35	Ancient monument No.0352/1		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
36	Ancient monument No.0352/2		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
37	Ancient monument No.0857		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
38	Ancient monument No.0953/1		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
39	Ancient monument No.0953/2		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
40	Ancient monument No.0953/3		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
41	Ancient monument No.0972		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
42	Ancient monument No.0995		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
43	Ancient monument No.1602		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-
44	Ancient monument No.1726		Strictly maintain the area all year round, including ancient monument preserving, cleaning, rubbish collecting, weed removal and tree pruning.	None	-	-

b. The Outer Town (or Muang Nok)

1) Sa Kwan pond and smaller ponds

The Outer Town had about 30 reservoirs in various sizes scattering within the town area. Sa Kwan pond was the biggest and located in the town centre. It was built around the 10th – 12th Century AD (see Figure 4-13). At present, Sa Kwan pond is 70 metres in width and 120 metres in length. It has been restored, according to the 1991-2001 Si Thep Historical Park Restoration Master Plan.

Figure 4-13 Sa Kwan pond







2) Small ancient monuments





There are 64 small ancient monuments found in the Outer Town, mostly are building ruins (See Table 4-2).







Figure 4-14 Generality of the small ancient monuments found in the Outer Town
















Table 4-2 outlining conservation status of small ancient monuments located in the Inner Town (Muang Nai) areas




Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
Sa Kwan pond – town centre ancient monuments cluster						
1	Ancient monument No.1200	Excavated but not yet restored 	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
2	Ancient monument No.1275	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
3	Ancient monument No.1291/20		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
4	Ancient monument No.1291/80	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
5	Ancient monument No.1291/99	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
6	Ancient monument No.1292					



Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
7	Ancient monument No.1293		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
8	Ancient monument No.1294		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
9	Ancient monument No.1295	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
10	Ancient monument No.1296		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
11	Ancient monument No.1298	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
12	Ancient monument No.1389		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low




Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
13	Ancient monument No.1390	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
14	Ancient monument No.1392		Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
15	Ancient monument No.1394		Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
16	Ancient monument No.1396	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low





Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
17	Ancient monument No.1398	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
18	Ancient monument No.1399	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
19	Ancient monument No.1492	  	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low





Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
20	Ancient monument No.1810		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
21	Ancient monument No.1492	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	1. Construction activities as a result of community expansion 2. Agricultural activities	1. Raise community awareness and understanding, and enhance collaboration with community.	Low
22	Ancient monument No.1902					
23	Ancient monument No.1903	 	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
24	Ancient monument No.1904	 	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
25	Ancient monument No.1906/22		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low




Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
26	Ancient monument No.1906/42 (situated in the same areas as No.1906/22 – 1906/42)		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
27	Ancient monument No.1907 (excavated but not yet restored)		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
28	Ancient monument No.2082		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
29	Ancient monument No.2082/25	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	1. Construction activities as a result of community expansion 2. Agricultural activities	1. Raise community awareness and understanding, and enhance collaboration with community.	Low
Si Thep Gate ancient monuments cluster						
30	Ancient monument No.0472	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
31	Ancient monument No.1010	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
32	Ancient monument No.1020	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
33	Ancient monument No.1101	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
34	Ancient monument No.1191	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form.	Low








Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
					2. Regularly monitor its state.	
35	Ancient monument No.1192	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
36	Ancient monument No.1193	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
37	Ancient monument No.1194	Excavated but not yet restored.	Restore to improve its stability.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
38	Ancient monument No.1811	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	1. Construction activities as a result of community expansion 2. Agricultural activities	1. Raise community awareness and understanding, and enhance collaboration with community.	Low
39	Ancient monument No.1814		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
40	Ancient monument No.1826		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
41	Ancient monument No.1827/62		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
42	Ancient monument No.1827/64		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
43	Ancient monument No.1828		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
44	Ancient monument No.1829		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
45	Ancient monument No.1837		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
46	Ancient monument No.1840		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
47	Ancient monument No.1850		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
48	Ancient monument No.1851	Unable to access / unable to view the ancient monument clearly due to	Re-survey and record findings.	1. Construction activities as a result of	1. Raise community awareness and	Low

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
49	Ancient monument No.1859	overgrown weeds and vegetation. However, already surveyed and information recorded.		community expansion 2. Agricultural activities	understanding, and enhance collaboration with community.	
50	Ancient monument No.1880/20					
51	Ancient monument No.1880/62					
Nong Song Hong ancient monuments cluster						
52	Ancient monument No.1979		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
53	Ancient monument No.2051/02		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
54	Ancient monument No.2051/19		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
55	Ancient monument No.2051/95		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
56	Ancient monument No.2061		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
57	Ancient monument No.2069	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	1. Construction activities as a result of community expansion 2. Agricultural activities	1. Raise community awareness and understanding, and enhance collaboration with community.	Low
58	Ancient monument No.2069/25					
59	Ancient monument No.2071		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
60	Ancient monument No.2079		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
61	Ancient monument No.2081	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	1. Construction activities as a result of community expansion 2. Agricultural activities	1. Raise community awareness and understanding, and enhance collaboration with community.	Low

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
62	Ancient monument No.2081/02		Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
63	Ancient monument No.2627	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
64	Ancient monument No.2731	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low
65	Ancient monument No.2735	 	Clean the area. Clear overgrown weeds and vegetation on an average once a month.	1. Deterioration by age 2. Humidity	1. Survey and record its form. 2. Regularly monitor its state.	Low

c. Outskirt areas (outside town walls)

1) Khao Klang Nok

Khao Klang Nok is an ancient monument complex built with laterite and bricks in a square shape. It had the indented corner layout and a large double-layered Prataksin base. The Lan Prataksin was located at upper level of the monument. The centre of the monument has collapsed, with only brick debris remaining (see Figure 4-15). Although the design of Khao Klang Nok has been speculated, restoration has been completed for only the main pagoda's base having been reinforced, and some small surrounded pagodas. The rest of the Khao Klang Nok complex is not yet restored as it is located in privately owned residential land (see Figure 4-16).

Figure 4-15 Khao Klang Nok after the restoration



Figure 4-16 The aerial photograph of Khao Klang Nok



2) Prang Rue Si

Prang Rue Si consists of two Prasat buildings with parapet walls situated between. Both buildings were built with bricks on laterite bases. Previous restoration shows the design of the Ruaen That has been changed and the main building was masoned with polished bricks. Prang Rue Si's base and Ruaen That were constructed in the indented corner form. The decorative arch was in the Khmer art form. The Ruaen That and the door frames were decorated with Luad Bua stuccos. It can be said that Prang Rue Si was built at about the same period as Prang Si Thep and Prang Song Phi Nong, and is contemporary with Angkor Wat (in the 11th Century AD). It has been assumed that Prang Rue Si was enlarge for using in Bayon Period (in the 12th Century AD) such as the extension structure using laterite (see Figure 4-17).

Figure 4-17 Prang Rue Si



3) Khao Thamorrat Cave Ancient Monument

Khao Thamorrat Cave is located at the hilltop of Khao Thamorrat Mountain (see Figure 4-18). The cave has one chamber facing north. The chamber is 4.60 metres in width, 13 metres in height, and 20 metres in depth. It is speculated that the cave was modified, having a large pillar, two metres in width and five metres in length, erected in the centre of the chamber. In this area, the Mahayana Buddhist sculptures, 1.50 – 2.50 metres in height, including a Buddha and Bodhisattva sculptures, have also been found. Khao Thamorrat Cave is, therefore, considered a cave religious place in the Dvaravati culture.

Figure 4-18 Khao Thamorrat Mountain



Figure 4-19 The Buddha Sculptures



Sculptures found in Khao Thamorrat Cave can be categorised into three groups, including:

Group One includes the large standing principle Buddha sculpture, 2.5 metres in height, with both hands in the Dharmachakra Mudra (gesture of Dharma) position. At both left and right side have smaller Buddha sculptures in the standing position on each side. However, most of the Buddha sculptures have been damaged, and only the robes partially remain. Some green moss and animal feces have been found in the area (see Figure 4-19).

Group Two is located on the left of the Group One. The two sculptures include the four-hand Bodhisattva in the standing position and a sitting Buddha sculpture and a bell-shaped pagoda nearby. Black stains have been found on the wall. The cave walls are rough, and assumedly were drilled with metal tools (see Figure 4-20).

Figure 4-20 black stains on the wall



Figure 4-21 Group Two sculptures





Group Three contain two sub-categories of sculptures. The Sub-category One consists of a Buddha sculpture in the meditation position, a Dharmachakra stumbha on the right and a bell-shaped pagoda on the left. The Sub-category Two is located on the right of the Buddha sculpture, consists of a standing four-hand Bodhisattva in the Tribhanga posture. Black stains can be seen clearly on the relief sculptures.



Although the low-relief on Khao Thamorrat is difficult to access, there are evidence of damage from visitors, such as engraving or crashing on the cave wall. It also does not include smuggling, chiselling the low-reliefs off in the past. Now, there are discovered and returned to the Phra Nakhon National Museum. Therefore, surveillance measures should be taken in the area from the uphill area, and security installations around the cave on Khao Thamorrat and record details of the sculptures for future conservation.


4) Small ancient monuments outside the ancient town



As the Ancient Town of Si Thep is a large archaeological site, it is anticipated that there are numerous archaeological artefacts still underground and not yet discovered. Several small monuments, however, have been found outside the ancient city itself. These ancient monuments, mostly now building ruins, were built in many periods, including the Dvaravati and Khmer cultures. They can be categorised into two clusters, the Khao Klang Nok ancient monuments cluster; and, the Khao Klang Sa Kaew ancient monuments cluster. (see Table 4-3)

Table 4-3 outlining conservation status of small ancient monuments located in the Outer Town (Muang Nok) areas

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
Khao Klang Nok ancient monuments cluster (excluding Khao Klang Nok)						
1	Ancient monument KN2	Excavated but not yet restored. 	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
2	Ancient monument KN3	Excavated but not yet restored. 	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
3	Ancient monument KN4	Excavated but not yet restored.	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
4	Ancient monument KN5	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 	<ol style="list-style-type: none"> 1. Raise community awareness and understanding, and enhance collaboration with community. 	Medium

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
5	Ancient monument KN6		Monitor, maintain and keep the area in natural state.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
6	Ancient monument KN7	Excavated but not yet restored.	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
7	Ancient monument KN8		Monitor, maintain and keep the area in natural state.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
8	Ancient monument KN9	Excavated but not yet restored.	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
9	Ancient monument KN10		Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
10	Ancient monument KN11	Excavated but not yet restored.	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
11	Ancient monument KN12	Excavated but not yet restored.	Restore to improve its stability.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
12	Ancient monument KN13	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 	<ol style="list-style-type: none"> 1. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
13	Ancient monument KN14	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However,	Re-survey and record findings.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 	<ol style="list-style-type: none"> 1. Raise community awareness and understanding, and enhance collaboration 	Medium

Site components		Conservation status				
No.	Name / Identified No.	Current state	Conservation plan	Threats	Mitigation strategies	Impact level
		already surveyed and information recorded.			with community.	
14	Ancient monument KN15		Monitor, maintain and keep the area in natural state.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
15	Ancient monument KN16	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Monitor, maintain and keep the area in natural state.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 3. Deterioration by age 4. Humidity 	<ol style="list-style-type: none"> 1. Survey and record its form. 2. Regularly monitor its state. 3. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
16 – 26	Ancient monument KN17 – Ancient monument KN27, 121 sites in total	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 	<ol style="list-style-type: none"> 1. Raise community awareness and understanding, and enhance collaboration with community. 	Medium
27	Sa Kaeo pond		Monitor, maintain and keep the area in natural state.			
Khao Klang Sa Kaeo ancient monuments cluster						
28 – 35	Ancient monument SK1 – Ancient monument SK8	Unable to access / unable to view the ancient monument clearly due to overgrown weeds and vegetation. However, already surveyed and information recorded.	Re-survey and record findings.	<ol style="list-style-type: none"> 1. Construction activities as a result of community expansion 2. Agricultural activities 	<ol style="list-style-type: none"> 1. Raise community awareness and understanding, and enhance collaboration with community. 	Medium

Artefacts and inscriptions

A large stone Dharmachakra was donated to the Si Thep Historical Park by the Si Thep District Authority, but cannot be confirmed the discovered place (see Figure 4-22). A stone Dhammachakka was usually mounted to the top of a pillar, located at the front of a Dvaravati religious place. According to an anecdote stated in the Si Thep Restoration Master Plan, it is believed that this stone Dharmachakra was from Khao Klang Nok. Nevertheless, it can be assumed that similarly, the front of Khao Klang Nai could also have had a stone Dharmachakra.

In addition, about 10 inscriptions have been discovered at the Ancient Town of Si Thep. They have been inscribed in the Pallava scripts using the Pali and Sanskrit languages and also in the Khmer scripts. Artefacts, such as the Buddha statues in the Mahayana Buddhism, have also been found.

These artefacts and inscriptions have been conserved and kept on display at relevant museums, including the national museums in Bangkok and Lopburi, and the Si Thep Historical Park.

Figure 4-22 The Stone Dharmachakra



Figure 4-23 The ancient objects from The Ancient Town of Si Thep



4.a.2 Recent threats to the Ancient Town of Si Thep

The Ancient Town of Si Thep has faced a small number of threats with unestablished low and potential dangers affecting the property. This is because the Ancient Town of Si Thep locates in a small province that is neither on the national main route nor in a key development zone where large development projects usually commence. The threats are similar to the threats found at other archaeological sites in Thailand. Unlawful excavation for ancient Dvaravati beads has been identified as a key recent threat for the Ancient Town of Si Thep. The Dvaravati beads are popular among collectors.

Nonetheless, this project was suspended in 2019 after the Ancient Town of Si Thep was nominated to the Tentative List of the World Heritage Committee.

Artefact and relic theft from several monuments in the Ancient Town of Si Thep was a major threat reported in the past. Decorative stuccos and Buddha's heads, for example, were removed, stolen and sold illegally to the international antique market abroad. Such criminal activities result in several headless Buddha sculptures being commonly seen among other ruins in the Ancient Town of Si Thep. However, in recent years, the threat of artefact theft has been greatly mitigated by the serious cooperation of countries, between Southeast Asian countries experiencing similar issues and destination countries of looted artefacts, for strict suppress and control the international market of looted antiquities, as well as more co-operation with information sharing in order to fight and prevent widespread illicit trafficking of artefacts.

Economic, social, environmental and weather are other identified threats that are likely to impact the Ancient Town of Si Thep. However, their impacts are not yet noticed evidently, because at present, the Si Thep Historical Park is not well known with tourists. Whilst, a list of threats, current situations and mitigation strategies are presented in Table 4.4 below.

Table 4-4 *Recent threats to the Ancient Town of Si Thep*

Type of threats	Threats	Current situation	Mitigation strategies
Construction and development projects	Residential houses (lower than two stories)	Communities are moderately expanded but continue to characterise as an agricultural community.	<ul style="list-style-type: none"> Establish building controls and regulations.
	Large residential buildings	A small number of large residential buildings were built.	<ul style="list-style-type: none"> Establish building controls and regulations.
	Hotels and tourist accommodations	There are not many tourist accommodations built. Buildings are mostly with the horizontal or bungalow design. This industry is likely to grow once the Ancient Town of Si Thep is further promoted as a tourist destination.	<ul style="list-style-type: none"> Establish an integrated plan for with relevant authorities and engaging community. Establish building controls and regulations.
	Utilities	More concrete roads were built. Moats provide water for consumption. There is no plan to further expand the current utilities system.	<ul style="list-style-type: none"> Establish an integrated plan for with relevant authorities and community engagement.
Natural environment	Deterioration of the ancient monuments	Majority of the ancient monuments are naturally deteriorating over time.	<ul style="list-style-type: none"> Establish a monitoring program to regularly measure the ancient monuments' conditions.
	Rainwater	There are no threats from rainwater identified.	
	Riverbank erosion	There are no threats for riverbank erosion around moats. However, during the flood season, Pa Sak River flow appears to be more powerful and can cause bank erosion.	

Type of threats	Threats	Current situation	Mitigation strategies
	Weeds	A lot of weeds and vegetation grow on the ancient monuments, particularly those located outside the Si Thep Historical Park.	<ul style="list-style-type: none"> • Regularly undertake weeding and clearing. • Establish a monitoring program to regularly measure the ancient monuments' conditions.
	Industrial waste management	The expansion of industrial factories (sugar mills) produces a range of waste during the production process.	<ul style="list-style-type: none"> • Enforce factories to implement measures to effectively manage and treat wastewater and industrial waste.
	Air pollution	As a result of the expansion of industrial factories, untreated wastewater from sugar mills is disposed into local rivers and other water sources causing them to become contaminated and polluted, and produce odours leading to being harmful to the environment and a serious health hazard.	<ul style="list-style-type: none"> • Control factories expansion. • Enforce factories to implement measures to effectively manage and treat wastewater and industrial waste.
Natural disasters	Floods	During the wet season, areas can experience flooding.	<ul style="list-style-type: none"> • Establish a natural disaster mitigation, response and recovery plan. • Develop a register and a database of all ancient monuments, including models of architectural forms of all ancient monuments. • Implement disaster preparedness and response annually.
	Earthquakes	An active fault lines near the Ancient Town of Si Thep.	<ul style="list-style-type: none"> • Establish a natural disaster mitigation, response and recovery plan. • Develop a register and a database of all ancient

Type of threats	Threats	Current situation	Mitigation strategies
			<p>monuments, including models of architectural forms of all ancient monuments.</p> <ul style="list-style-type: none"> • Monitor movement of an active fault.
	Bushfires	The northern part of the Phetchabun Province is a fire-prone area. The Ancient Town of Si Thep can potentially be affected by smoke and ash from major bushfires.	<ul style="list-style-type: none"> • Establish a natural disaster mitigation, response and recovery plan. • Monitor bushfires and implement a bushfire response program as needed.
	Landslide	There are no threats from landslide identified as the Ancient Town of Si Thep is situated on the highland, and there is the only one limestone mountain nearby.	
Human threats	Land invasion	Settlement of communities near the Ancient Town of Si Thep is not considered as land invasion but recognised as living communities residing within the archaeological sites' boundary.	<ul style="list-style-type: none"> • Implement a program with communities focusing on a collaborative approach for ancient monuments conservation. • Offer appropriate compensation for expropriation.
	Unlawful excavation	A number of unlawful excavation events have been reported. However, the Ancient Town of Si Thep is not greatly disturbed, and it can be assumed that many archaeological artefacts are underground. These would	<ul style="list-style-type: none"> • Implement a program with communities focusing on a collaborative approach for ancient monuments conservation. • Raise awareness and understanding of local communities for sustainable conservation

Type of threats	Threats	Current situation	Mitigation strategies
		include ancient beads, and remain untouched.	of the ancient monuments.
	Artefact and relic theft	At present, this threat becomes non-significant.	<ul style="list-style-type: none"> • Implement a program with communities focusing on a collaborative approach for ancient monuments conservation. • Raise awareness and understanding of local communities for sustainable conservation of the ancient monuments.
	Fires	Open agricultural burning at adjacent farms may slightly impact the conditions of ancient monuments as materials used to build the ancient monuments were mostly refractory.	<ul style="list-style-type: none"> • Implement a program with communities focusing on a collaborative approach for ancient monuments conservation. • Raise awareness and understanding of local communities for sustainable conservation of the ancient monuments.
Agriculture	Cultivation	Cultivating and tiling land for farming can unearth archaeological evidence that were buried underground.	<ul style="list-style-type: none"> • Implement a program with communities focusing on a collaborative approach for ancient monuments conservation. • Raise awareness and understanding of local communities for sustainable conservation of the ancient monuments.

Type of threats	Threats	Current situation	Mitigation strategies
Tourism	Tourist behaviours	Tourist behaviours are not yet impacting the Ancient Town of Si Thep. This is because not many tourists visit, and most tourists are Thai nationals.	
	Traffic	Traffic congestion around the Ancient Town of Si Thep occurs during the high season.	<ul style="list-style-type: none"> Co-plan traffic management with relevant authorities prior to the high season.
	Facilities	Tourist facilities are provided by the Si Thep Historical Park.	<ul style="list-style-type: none"> Conduct an impact assessment appraisal of a proposed facility prior to progression.
	Shops	A number of existing shops nearby do not have an impact on the archaeological sites.	
Staff's capacity and capability building for conservation	Lack of sufficient staff training	Staff training to build capacity and capability in conservation is inadequate.	<ul style="list-style-type: none"> Increase access to training opportunities for staff.
Budgetary issue	Limited budget for conservation activities	Allocated budget for promoting tourism can lead to an increase in tourists' number to the Ancient Town of Si Thep. More visitors can disturb archaeological sites.	<ul style="list-style-type: none"> Consider increase the levy charging to businesses that cause environmental damage such as sugar mills.

4.a.3 Conservation plan for the Ancient Town of Si Thep

The current conservation areas of the Ancient Town of Si Thep are within moats and city walls. According to the 2018-2022 Conservation and Development Master Plan of the Ancient Town of Si Thep ("the Master Plan"), based on the 20-year Strategic Framework on Culture under the 20-year National Strategy, new conservation areas are proposed to extend beyond the Si Thep Historical Park. The new areas will be defined into three zones, including:

- 1) *Ancient monuments zone*, requiring the most comprehensive conservation, covers the areas where registered ancient monuments are located. This includes the Ancient Town of Si Thep, Khao Klang Nok, Prang Rue Si and Khao Klang Sa Kaew ancient monuments. In this zone, construction of temporary or permanent buildings, and agricultural, commercial and industrial activities are not permitted. Land occupying and ownership is prohibited. Modifying and changing of the natural landscape is not allowed.
- 2) *Art conservation zone* is the buffer areas around the ancient monuments. In this zone, land use is controlled, adjusting the natural landscape can be done but transforming the landscape is prohibited. Construction of temporary buildings or small buildings, not exceeding 46 square metres of land and not exceeding 12 metres of structure height, is allowed. Agriculture and land ownership is also permitted but not related to commercial and industrial activities.
- 3) *Residential zone* consisting of four villages, is the areas near ancient monuments and situates within the art conservation zone. The four villages are located in the three communities of: (1) Ban Bueng Na Chan-Ban Lak Muang; (2) Ban Si Thep Noi; and (3) Ban Sa Prue. All activities are allowed to undertake in this zone, excluding those associated with commercial and industrial activities and construction of large buildings, larger than 400 square metre of land and over 15 metres of structure height.

Nonetheless, the Si Thep Historical Park, the Fine Arts Division 4 Lopburi, the Fine Arts Department, is the key authority implementing the following conservation measures and strategies, according to the Master Plan:

Archaeological program

- 1) Collecting and developing a database of archaeological works from the past to the present.
- 2) Excavating new areas that have not yet been explored.
- 3) Studying and conducting research in history and archaeology of the areas.

Conservation program

- 1) Conservation and development of the Si Thep Historical Park program. Extending the areas of the Si Thep Historical Park to ensure maximised protection and safeguarding, and the best possible utilisation of the ancient monuments, and enhancing local communities' understanding about conservation in current circumstances.
- 2) Conservation and development of Khao Klang Nok ancient monument program. Investigating and calculating the compensation for expropriation of lands of Khao Klang Nok ancient monuments.
- 3) Conservation and restoration of Khao Klang Nok's subordinating pagodas and development of Khao Klang Nok monastery's integrity of cosmological components program. Evaluating each ancient monument in order to determine the future conservation and development plan.
- 4) Creation and installation of the Buddha and Bodhisattva statue replicas to their original state at Khao Thamorrat Cave ancient monument program
- 5) Conservation and development of archaeological sites around Khao Thamorrat program
- 6) Conservation and development of archaeological sites in the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program
- 7) Conservation, development and restoration of original irrigation system of the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat program

Routine maintenance

The Si Thep Historical Park is responsible for daily maintenance of the ancient monuments and surrounding areas, totalling 465.12 hectares (2,907 rais). The areas are divided into several designated areas, including:

- The areas where 45 restored ancient monuments are located
- The Inner Town areas, approximately 208 hectares (1,300 rais)
- The Outer Town areas, approximately 254.24 hectares (1,589 rais)
- Prang Rue Si ancient monument areas, approximately 0.64 hectares (4 rais)
- Khao Klang Nok ancient monument areas, approximately 2.24 hectares (14 rais).

Routine maintenance is scheduled and conducted as follows:

- 1) Comprehensive maintenance areas, 158.4 hectares (990 rais), requires cleaning, rubbish collection, weeding and tree pruning all year round.
- 2) Moderate maintenance areas, 15.68 hectares (98 rais), requires cleaning and maintenance once a month.
- 3) Conservation areas, 291.04 hectares (1,819 rais), requires regular monitoring, however, these areas are to be kept in their natural state.

4.b Factors Affecting the property

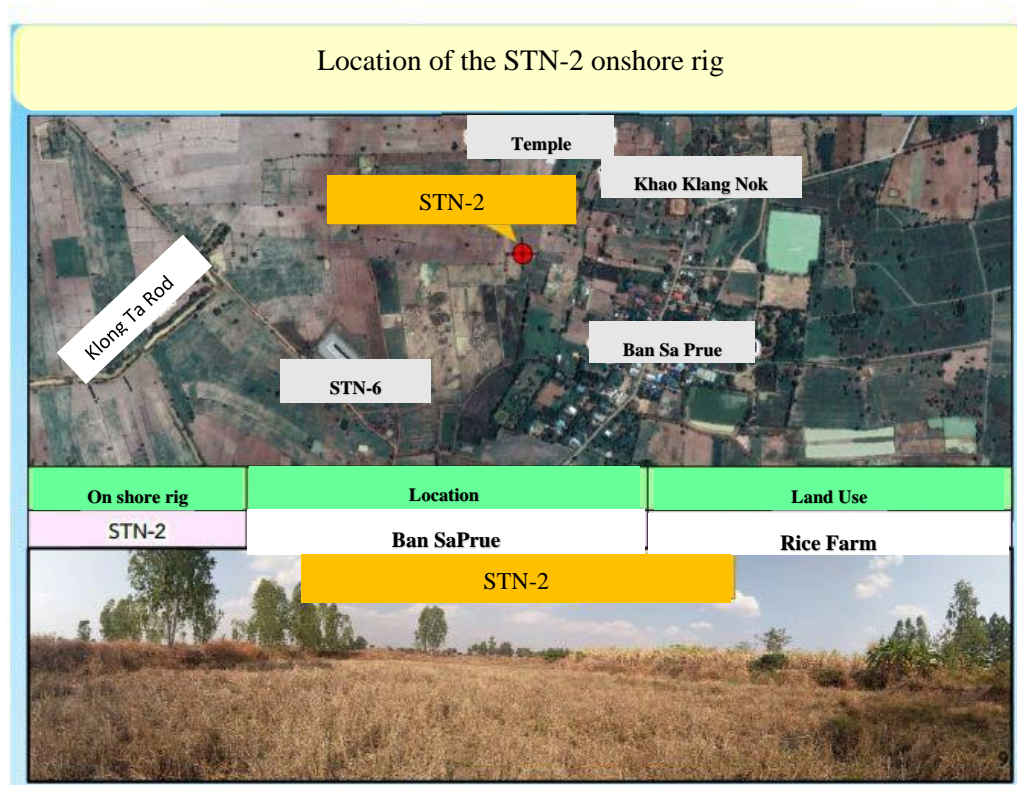
(i) Development Pressures

Oil drilling

The area south of Phetchabun Province, which includes the areas in Si Thep, Vichienburi and Lom Sak Districts, was geologically explored, which oil reserves were found. Oil concessions have been awarded since 1995.

In 2017, ECO Orient Resources Thailand Limited and ECO Orient Energy Thailand Limited were awarded the Oil Concession no. 3/2456/60 from the Department of Mineral Fuels for the Onshore Exploration Concession Block no. L44/43 to drill exploration wells and produce crude oil in the concession area. The companies plan to expand its production to the STN-2 onshore rig, which is located north of the Ancient Town of Si Thep (see Figure 4-24).

Figure 4-24 the STN-2 onshore rig



Source: Patcharaporn Phanomwan Na Ayutthaya (2560)
<https://thaipublica.org/2019/02/econoarchaeology9/>

However, this production plan ceased in 2019 after the Ancient Town of Si Thep was accepted to the tentative list of the World Heritage.

The location of the STN-2 onshore rig is in the areas where the landscape and visual amenity values connecting Khao Klang Nok ancient monument and sacred Khao Thamorratt Cave is recognised. Having a structure obvious in the scenery will lessen universal value of the Ancient Town of Si Thep, particularly its authenticity and integrity. In addition, drilling will probably damage archaeological artefacts that are underground in the areas. Although mining or oil drilling undoubtedly benefits local and national economy, it is acknowledged that having such activities operate in the areas could be a significant threat to the Ancient Town of Si Thep. It could lead to rejection from the World Heritage list. This can be seen in the case of Oman's heritage site that was rejected from the list because oil drilling was allowed in the World Heritage site. Consequently, oil drilling and operation in the Ancient Town of Si Thep and the buffer areas must be carefully considered on the potential impacts on universal values of this site.

Nonetheless, this project was suspended in 2019 after the Ancient Town of Si Thep was nominated to the Tentative List of the World Heritage Committee.

High-speed rail construction

The environmental impact assessment of the high-speed rail construction has currently been undertaken across Thailand in order to study both positive and negative impacts to the areas where the high-speed rail would be built. Phetchabun Province, however, is not in the scope of this project. As a result, the Ancient Town of Si Thep will not have direct impacts from the high-speed rail construction.

Pa Sak River Valley Development Project

In 1994-2005, as part of the Pa Sak River Valley Development Project implemented by the Royal Irrigation Department, a dam was built for storing water from Pa Sak River, and water continues to be pumped along river stretches for distributing to agricultural areas in the Pa Sak River Valley. These activities have altered Pa Sak River's aquatic ecology and hydrology upstream and downstream. Water volume is reduced in some areas whereas in other areas, water is impounded and cannot be freed downstream.

The water management system of the Ancient Town of Si Thep is connected with Pa Sak River and Heang Tributary. It is undeniably affected by the dam and irrigation activities. The Ancient Town of Si Thep is situated in the flood area, but can also be affected by drought. This can lead to a change in underground water levels affecting ground stability to cause ground collapsing in the ancient monument areas.

(ii) Environmental pressures

Pollutions – Environment, soil, water, air and flora

Thai Rung Reung Sugar Mill, a large sugar manufacturer in Si Thep District, has periodically expanded its size. The mill is situated between the Si Thep Historical Park and Pa Sak River. West of Pa Sak River is connected to the sacred Khao Thamorrat. The architectural form of the expanded factory in a horizontal configuration, is invisible and does not affect the visible settings. Sugar production, however, produces industrial waste, wastewater and odours. Besides, sugarcane supplies are predominantly from sugarcane farms around Khao Thamorrat foothills. In the case of Myanmar's Pyu World Heritage Site, sugarcane farming is not permitted in the World Heritage Site and buffer areas because sugarcane farming is claimed to cause damage to the archaeological sites. However, there are not yet evidence or testimonials confirming the impacts of sugarcane farming on archaeological sites in Thailand.

Considerations to alleviate pollutions around the Ancient Town of Si Thep should focus on:

- (1) addressing impacts of monoculture plantations in Khao Thamorrat National Forest area
- (2) controlling industrial works expansion in the buffer areas
- (3) enforcing implementation of measures to effectively manage and treat wastewater and industrial waste
- (4) assessing impacts on the landscape and visual amenity values.

(iii) Natural disasters and risk preparedness

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

The flooding events around the Ancient Town of Si Thep are river floods, water from the North overflowing into the Central Plains. Flooding events usually occur in August – September each year with a shorter flooding period than those occurring in the lower Central Plains. The powerful overflow can seriously damage and cause destruction to unstable buildings and structures. Flood preparedness

should emphasise the development of the ancient monuments and archaeological sites' database, which will assist for restoration of ancient monuments after flooding.

An integration approach between flood warning and monitoring system should be established with relevant authorities in all catchments along Pa Sak River to record river height and rainfall in each locality. Additionally, activities to respond to emergency events, including flooding and its aftermath, should be practised annually to ensure operational readiness.

Drought

Data from the Water Crisis Prevention Centre, the Department of Water Resource shows that the areas in south of Phetchabun Province, including Si Thep and some parts of Vichienburi Districts, has a medium probability of drought risk with three to four droughts occurred every five years; and had a high drought risk with five droughts occurred every five years. It can be said that these areas are likely to be impacted by drought every year. A study is needed to monitor underground water levels and water movement, as well as to examine its impacts on soil capacity to hold the weight of ancient monuments or archaeological sites. Then, this study can be utilised to prevent all damaged causes of ancient monuments, such as leaning, sinking and collapsing, along with to control the humidity. Nonetheless, a study of drought impacts on the Ancient Town of Si Thep have not been undertaken.

Earthquakes

North of Phetchabun Province is Khao Kho Ridge where occurred the Phetchabun active fault lines. A study by the Department of Mineral Resources reveals that areas around the Phetchabun active fault are at high risk of being affected by future earthquakes. The level of earthquake damage may vary. High intensity earthquakes can cause buildings to collapse, and heavy objects to displace. Other damages include wall cracking and ceiling falling.

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

Bushfires

According to data from the Forest Fire Control Office, the Forest Protection and Fire Control Division, the Department of National Parks, Wildlife and Plant Conservation, the north of Phetchabun Province, where Khao Kho Ridge is located, has been identified as a bushfire high-risk area. The Ancient Town of Si Thep, which is situated in the southern part of the province, however, is less impacted by bushfires. It is more likely to be affected by smoke and ash hazard causing blackening on the ancient monuments. Removing smoke stains from the ancient monuments is possible although it is time-consuming and costly. There are no reports of bushfire impacts to the Ancient Town of Si Thep, however, the possibility of bushfires has not been decreased. Therefore, preparedness planning for bushfire response and recovery should be achieved.

(iv) Responsible visitation at World Heritage Sites

In February 2019, Phetchabun Tourism and Sports Centre reported that 2,335,204 tourists visited Phetchabun Province in 2018. This marked a 2.63 per cent increase from 2017 when 2,275,426 tourists visited the province. A slight increase of international tourists (1.69 per cent) was also seen in 2018, when 25,999 international tourists visited the province, compared to 25,567 international tourists in 2017. The majority of international tourists were from Europe, particularly the United Kingdom. Small growth in the number of tourists to Phetchabun Province was observed, but this statistic may not truly reflect the number of tourists visiting the Ancient Town of Si Thep. This is because the Ancient Town of Si Thep is en route to Khao Kho National Park, the most well-known and popular tourist destination of Phetchabun Province.

Nevertheless, Phetchabun Province has planned to promote the Ancient Town of Si Thep as a tourism destination by connecting the Ancient Town of Si Thep with the other three World Heritage Sites, including (1) Ayutthaya Heritage City; (2) the Historic Town of Sukhothai and its associated historic towns; and (3) Luang Prabang in Laos PDR. It is expected that tourists who visit Phetchabun Province will visit the Ancient Town of Si Thep once it is classified as a World Heritage Site. Therefore, there is a need to examine appropriate planning mechanisms to support the growing number of visitors to the Ancient Town of Si Thep.

(v) Number of inhabitants within the property and the buffer zone

No.	Village	Subdistrict Administrative Organisation	No. of households	Population	Proposed World Heritage areas / Buffer zone (hectare)
1	Ban Si Thep Noi	Si Thep	316	908	2,775.452 ha
2	Ban Bueng Na Chan	Si Thep	270	804	
3	Ban Lak Maung	Si Thep	376	1,155	
4	Ban Sa Prue	Si Thep	106	406	
5	Ban Kok Sa-Ard	Kok Sa-Ard Municipality	2,113	6,608	1,048.696 ha

Estimated population located within :

Area of nominated property: _____ - _____

Buffer zone : 9,881

Total : 9,881

Year : 2020

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

The nomination dossier of the Ancient Town of Si Thep includes the three key sites, which are: Muang Si Thep, consisting of the Inner Town (Muang Nai) and the Outer Town (Muang Nok); Khao Klang Nok ancient monument; and Khao Thamorrat Cave ancient monument. Surrounding archaeological sites and those situated between Muang Si Thep, Khao Klang Nok and Khao Thamorrat will also be subsequently considered to ensure their values and significance have retained. These sites of the Ancient Town of Si Thep are protected under the following law:

5.a OWNERSHIP

The Ancient Town of Si Thep was announced in the Royal Thai Government Gazette as a registered ancient monument, in accordance with the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and the Amended Act on Ancient Monuments, Antiques, Objects of Art and National Museum (No.2), B.E.2535 (1992). The following national and local government agencies have ownership over, and responsibilities for protecting and managing of, the Ancient Town of Si Thep:

- ***The Fine Arts Department, Ministry of Culture*** is responsible for protection of Muang Si Thep, including the Inner Town (Muang Nai) and the Outer Town (Muang Nok), Khao Klang Nok ancient monument, Khao Thamorrat Cave ancient monument and the surrounding archaeological sites.
- ***The Treasury Department, Ministry of Finance*** owns the Ratchaphatsadu land (or the State properties) in the areas.
- Khao Thamorrat and surrounding areas in Khok Sa-ard Sub-district, Si Thep District are in the areas of the national reserved forest (protected under the Ministerial Regulation No.894, B.E.2523 (1980), under the National Reserved Forest Act, B.E.2507 (1964)):
 - ***The Royal Forest Department, Ministry of National Resources and Environment*** is responsible for Khao Thamorrat Cave ancient monument
 - ***The Agricultural Land Reform Office, Ministry of Agriculture and Cooperatives*** is responsible for the areas around Khao Thamorrat Cave ancient monument
 - ***Local residents*** own the land titles outside the main conservation areas.

Responsible agencies

Managing the areas of the Ancient Town Si Thep and surrounding areas involve a number of government agencies at all levels, including:

1. Central, regional and local government agencies with policies, operations and supporting responsibilities, as follows:
 - Ministry of Culture i.e. the Fine Arts Department and the Si Thep Historical Park Office
 - Ministry of Natural Resources and Environment i.e. the Office of Natural Resources and Environmental Policy and Planning and the Royal Forest Department responsible for Khao Thamorrat areas and surrounding agricultural areas
 - Ministry of Agriculture and Cooperatives i.e. the Agricultural Land Reform Office
 - Ministry of Interior i.e. Phetchabun Province, Si Thep District Local Administration in Phetchabun Province, and Khok Sa-ard Municipality in Si Thep District, Phetchabun Province

2. Non-government organisations responsible for promoting and supporting activities to raise awareness and knowledge about conservation e.g. the ICOMOS Thailand
3. Established local networks involving groups of local people, the private sector and communities that support and drive conservation and development activities.

5.b Protective designation

1. The World Heritage Convention

The Royal Thai Government has ratified the World Heritage Convention. As such, Thailand has obligations and duties under the Convention to preserve, protect, conserve and nominate cultural and natural heritage properties. Thailand is liable to develop policies and establish an agency responsible for undertaking appropriate protection and conservation, including establishing procedures, appropriate practices and other relevant measures in order to meeting its obligations and duties.

Provisions of laws for managing the nominated property

1. The Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) as last amended by the Act on Ancient Monuments, Antiques, Objects of Art and National Museum (No.2), B.E.2535 (1992)

Under this Act and its amendment, have been determined to include ancient monuments, archaeological sites and related areas within communities, including Khao Thamorrat, which is in the cultural landscape conservation area. Refer to Section 7.b.1 of this nomination dossier.

The Section 7 prescribes that the Director-General of the Fine Arts Department, for the purpose of protecting ancient monuments, has an authority to determine such the area of land being deemed appropriate to be registered as the ancient monument compound. The Section 7 bis also prescribes specific regulations for controlling building construction in ancient monument compounds registered by the Fine Arts Department, in accordance with the Building Control Act.

The Section 10 prohibits any activities to repair, modify, alter, demolish, add to, destroy, remove ancient monuments or their parts or excavate for anything within the compounds of ancient monument, except by order of the Director-General or a permit in writing has been obtained.

“Building under the Building Control Act” refers to the “building” defined in the Section 4 of the Building Control Act, B.E.2522 (1979). As such, “building” means a town house, house, home, hall, ship, raft, warehouse, office or other construction, which people may live or utilise.

Any person violates the Section 7 bis or Section 10 of the Act by doing any activities causing damage, destruct or depreciation in value to, or making useless, any ancient monument will be liable to punishment in accordance with the Section 32 and Section 35 of the Act.

2. The National Reserved Forest Act, B.E.2507 (1964)

This Act has been enacted in order to protect and preserve the national reserved forests. For this nomination, the area includes the land of Khao Thamorrat Cave, which is situated in the Khao Thamorrat National Reserved Forest, Khok Sa-ard Sub-district, Si Thep District, Phetchabun Province. Khao Thamorrat forest has been deemed appropriate to be determined as the national reserved forest. The notification was published in the Royal Thai Government Gazette Volume 103, Part 61, Special Issue, dated 16 April 1986.

The Act outlines restrictions and prohibitions regarding occupancy, possession, utilisation, construction and clearing of the forest land, forestry activities and collecting forest products, that could lead to any damage of the national reserved forests. Refer to Section 7.b.2 of this nomination dossier.

The Section 14(2) prohibits any person to occupy, possess, exploit or inhabit the land, develop, clear, burn the forest, collect the forest products or perform any activities within the national reserved forests that can cause any damage to the nature of the national reserved forests.

3. The Town Planning Act, B.E.2518 (1975)

This Act prescribes “town planning” to be enforced in accordance with a comprehensive plan and a specific plan in town and relevant areas or countryside areas, utilisation of property in order to promote the economy, the society and surrounding environment; to preserve or restore a place or an object of artistic, architectural, historical or archaeological use or value; or, to maintain natural resources and landscape of beauty or natural interest. Refer to the 7.b.3 section of this nomination dossier.

The Section 4 of this Act defines “town planning” as planning, designing and implementing, in accordance with general town planning and specific town planning in town, relevant or countryside areas, in order to build or develop a town or a new part of a town, or to replace a town or damaged part of a town to allow existence or betterment of hygiene, comfort, orderliness, beauty, property utilisation, public safety and social wellbeing to enhance economy, society and environment, in order to maintain or restore a place or item of utility or value in the field of art, architecture, history or archaeology or to maintain natural resources, beautiful scenery or those with natural value.

4. The Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017)

This Ministerial Regulation takes effect in the areas of Si Thep Sub-district. It prescribes utilisation of land within 2,000 metres of the Si Thep Historical Park. It also determines building heights in order to protect values of the Ancient Town Si Thep. Refer to Section 7.b.4 of this nomination dossier.

This Ministerial Regulation has been promulgated by the Ministry of Interior and published in the Royal Thai Government Gazette Volume 134, Part 8 Kor, dated 18 January 2017. The provisions of this Ministerial Regulation enforce the unitary town plan in Phetchabun Province, especially in Si Thep District where the Ancient Town of Si Thep is located.

Provisions of laws for managing the buffer zone

1. The Agricultural Land Reform Act, B.E.2518 (1975)

This Act contains provisions in relation to land management by the government for agricultural purposes. The Act outlines the rights to occupy and utilise land for agricultural activities only. Most of the areas around Khao Thamorrat is classified as agricultural land under the Act. As a result, the areas stretching from Khao Thamorrat with over one kilometre are protected under the Act. Refer to the 7.b.5 section of this nomination dossier.

This Act outlines the rights to agricultural land ownership and utilisation. The lands purchased or acquired by the government are allocated to farmers or those farmers who do not own land, to hire-purchase, lease or utilise such lands for solely operating agricultural activities.

In the case that any farmer violates or fails to comply with regulations issued by the Agricultural Land Reform Office (ALRO), the Provincial Agricultural Land Reform Committee on behalf of the ALRO has authority to withdraw their permit.

2. The Building Control Act, B.E.2522 (1979)

Under this Act, the local administration responsible for the areas around the Ancient Town of Si Thep has authority to issue by-laws pertaining local regulations and to determine the areas prohibited construction or modification of buildings. The by-laws aim at controlling development and promoting conservation within the community areas around the Ancient Town of Si Thep. Refer to Section 7.b.6 of this nomination dossier.

This Act has been enacted with the purpose to enhance efficiency in building control in relation to strength, durability, security, fire prevention, public health, environmental quality preservation, town planning, architecture and rendering traffic convenience. The scope of enforcement under this Act is aligned with the Town Planning Act, B.E.2518 (1975).

Under the Section 13, the Minister of Interior and the local administrations have authority to issue the Ministerial Regulation and by-laws respectively to prohibit the construction, modification, demolition, move, use or change the use of any kind or category of building.

3. The Ratchaphatsadu Land Act, B.E.2562 (2019) and the Ministerial Regulation Pertaining Utilisation of the Ratchaphatsadu Land, B.E.2563 (2020)

Part of the boundary areas, identified under the Master Plan on Conservation and Development of the Si Thep Historical Park, is the Ratchaphatsadu land owned by the Treasury Department, Ministry of Finance. Under this Act and associated Ministerial Regulation, the procedures for applying a permit and approval for demolishing any building on the Ratchaphatsadu land that contains historical, artistic or architectural values, have been prescribed. This procedural process aims to prevent dismantling of such historically significant buildings. Refer to Section 7.b.7 of this nomination dossier.

This Act and this Ministerial Regulation specify the procedures to acquire permission and consideration for demolition of immovable properties holding historical, artistic or architectural values located on the Ratchaphatsadu land. These procedures support protection, preservation and prevention of historical properties.

5.c Means of implementing protective measures

The implementation plan for protection and conservation of the Ancient Town of Si Thep is to be implemented by responsible agencies as outlined in Sections 5.a and 5.b above.

5.c.1 Muang Si Thep and Khao Klang Nok ancient monument

The main components of the Nominated Property consist of Muang Si Thep and Khao Klang Nok ancient monument. Muang Si Thep includes the areas of the Si Thep Historical Park, the Inner Town (Muang Nai) and the Outer Town (Muang Nok). They have been registered as an ancient monument, published in the Royal Thai Government Gazette Volume 80, No.29, dated 26 March 1963. Muang Si Thep has the area size of 474.001 hectares. Khao Klang Nok ancient monument has the area size of 10.144 hectares.

The Nominated Property has been protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and the Amended Act on Ancient Monuments, Antiques, Objects of Art and National Museum (No.2), B.E.2535 (1992). The Act and its amendment determine rules for protecting and conserving registered ancient monuments. In accordance with the Section 7, the Director-General of the Fine Arts Department has authority to register ancient monuments and determine the areas of the ancient monument compounds.

The Section 7 bis and Section 10 state the key points are focusing on protection, conservation and management of the ancient monument areas.

The Section 7 bis prohibits any person to construct building within the ancient monument compound, in accordance with the Building Control Act, except where permission in writing is granted by the Director-General of the Fine Arts Department. In the case of any building constructed without permission from the Director-General, the Director-General has the authority to suspend construction and demolish such construction within 60 days.

The Section 10 prohibits any person to repair, modify, alter, demolish, add to, destroy or remove ancient monuments or their parts or to excavate for any purpose or construct a building within the ancient monument compound, except by permission of the Director-General of the Fine Arts Department.

The Act also specifies penalties to any person who damages, destroys or causes depreciation in value to, or make useless, any ancient monument. Persons found will be liable to punishment in imprisonment or with fine, or both, in accordance with the Section 32. Under the Section 33, in addition, any person who undertake any of the above activities to a registered ancient monument will be punished in imprisonment or with fine, or both.

The buffer zone of the Si Thep Historical Park and Khao Klang Nok ancient monument has been determined by the landscape boundaries. It is less than two kilometres, and is measured from the Nominated Property following the waterways and roads, as shown in Figure 2-1.

The buffer zone is managed under the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017), issued by the Ministry of Interior. The key focus of this Ministerial Regulation is to enforce a unitary town plan in the area of Phetchabun Province.

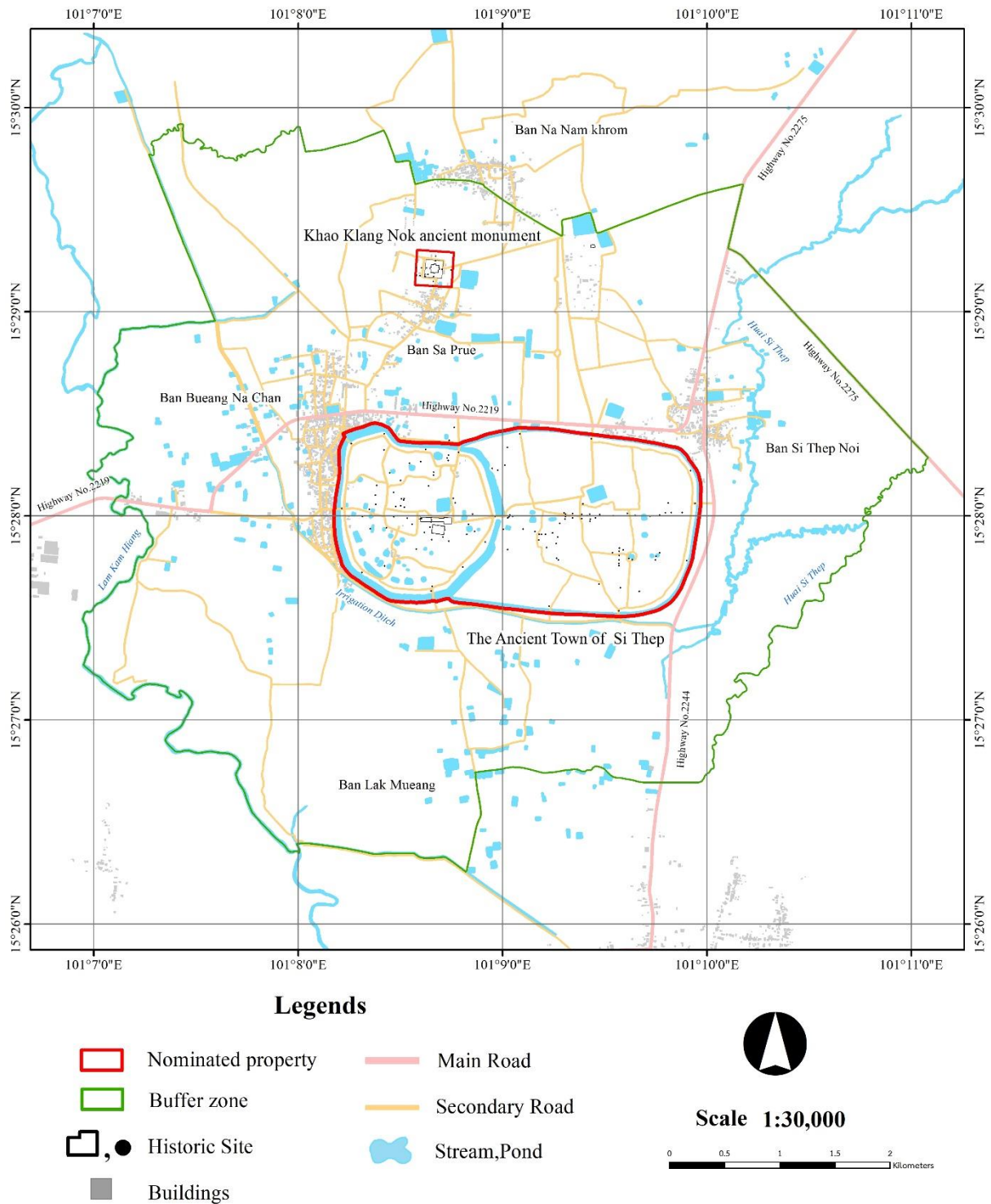
The Article 7 of this Ministerial Regulation states that the rural and agricultural land can only be used for agriculture or other activities related to agriculture, housing, educational institutions, religious institutions, government institutions, public utilities and amenities. The land, except the land in the area numbers 2.16, 2.17 and 2.19, which are the areas surrounding the Si Thep Historical Park within 2,000 metres in distance, is prohibited to use for the following activities:

1. factories
2. oil depots
3. liquid petroleum gas storage depots
4. allocated land for industrial operation
5. allocated land for commercial use
6. allocated land for residence, except for the land in the area numbers 2.4 and 2.7.

Permission for land use activities in the area numbers 2.16, 2.17 and 2.19 that are within 2,000 metres from the boundary lines of the Si Thep Historical Park is limited to operating any business in a building with the height not exceeding 10 metres. The Ministerial Regulation was specifically designed to protect the areas surrounding the Ancient Town of Si Thep by restricting business operations and building construction that may potentially impact the Ancient Town of Si Thep directly and indirectly.

The areas where the surveyed archaeological sites are located that are in the buffer zone, for example Prang Rue Si, moats and earthen wall, are classified as key components of Muang Si Thep and are part of the Ancient Town of Si Thep. These areas, including the area where archaeological sites are not yet surveyed, will, therefore, be protected and managed under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act.

Figure 5-1 demonstrating the Nominated Property and buffer zone of the Ancient Town of Si Thep and Khao Klang Nok



5.c.2 Khao Thamorrat Cave ancient monument

Khao Thamorrat is determined as one of the components of the Nominated Property. It has an area of 382.320 hectares. The surrounding areas, within two kilometres of Khao Thamorrat, encompass 1,048.696 hectares. These areas are determined as the buffer zone with the boundaries lining along the roads and waterways, as shown in Figure 2-2.

The property area around Khao Thamorrat consists of Khao Thamorrat Cave ancient monument, the archaeological sites around the mountain and Khao Thamorrat. Khao Thamorrat Cave ancient monument and the archaeological sites around this mountain are managed and protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and the Amended Act on Ancient Monuments, Antiques, Objects of Art and National Museum (No.2), B.E.2535 (1992), similar to the property area of the Ancient Town of Si Thep.

Methods to protect, conserve and manage the areas around Khao Thamorrat Cave ancient monument are specified in the Section 7 bis and Section 10. The Section 7 bis states that any person is prohibited to construct a building in accordance with the Building Control Act pertaining construction of a building within the ancient monument compound, except a permit in writing is granted by the Director-General of the Fine Arts Department. In a case that building is constructed without a permission, the Director-General has authority to suspend the construction and demolish such building within 60 days.

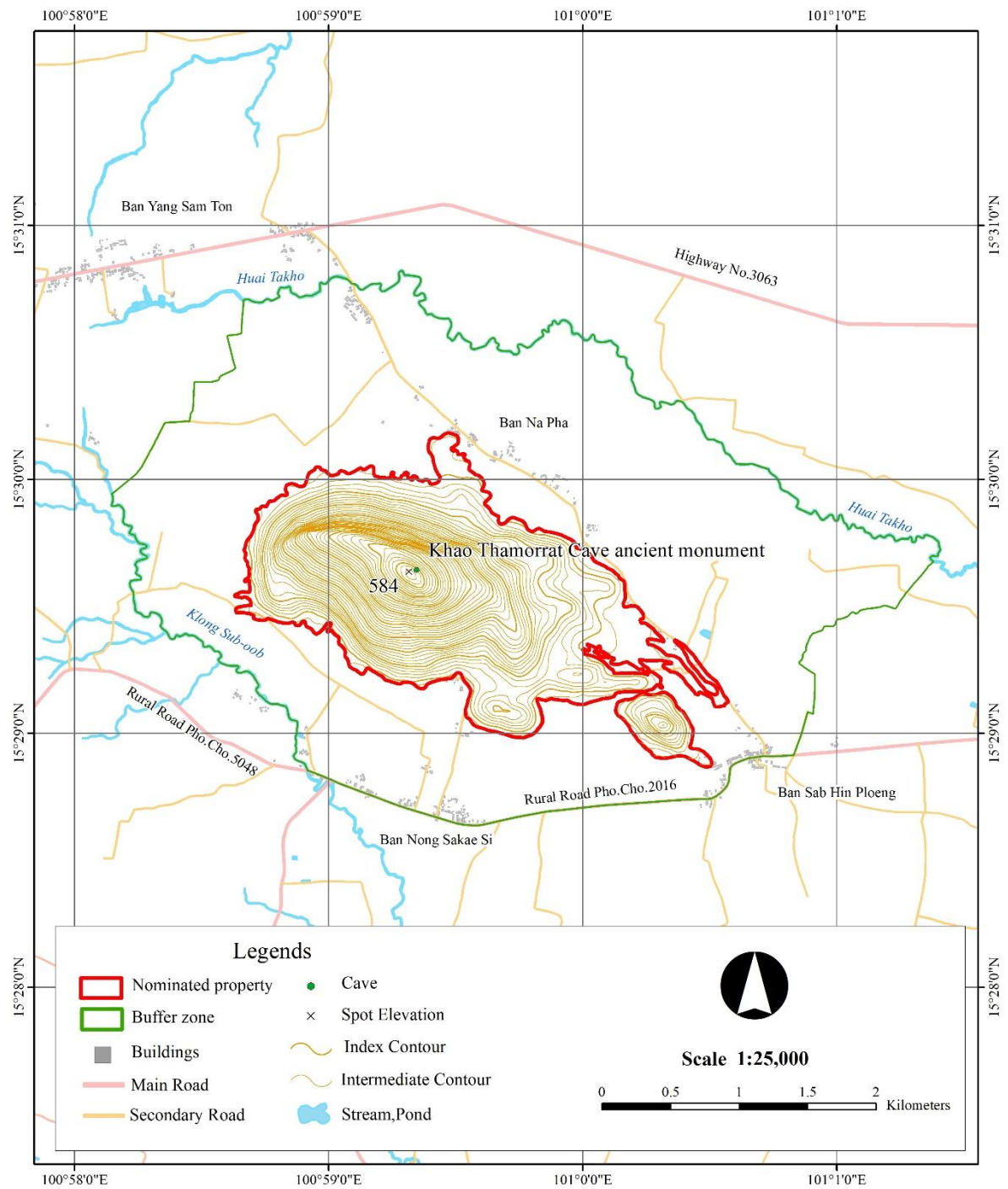
It is prohibited to repair, modify, alter, demolish, add to, destroy and remove ancient monument or its parts or excavate for anything or construct a building within the ancient monument compound, and is enforced under Section 10. However, an exemption can be granted if permission from the Director-General of the Fine Arts Department is provided. Any offender who damages, destroys, depreciates in value, or makes useless ancient monument will be liable to punishment in accordance with the Section 32.

The areas around Khao Thamorrat are in Khok Sa-ard Sub-district, Si Thep District, Phetchabun Province, and are in the national reserved forest. As a result, they are protected under the National Reserved Forest Act, B.E.2507 (1964). This Act enforces protection and conservation of the national reserved forests. The Section 14 prohibits any person to hold or possess land, or make dwelling or construction, destruct or burn forest, do logging, collect forest product, or do any matter to deteriorate national reserved forests. Additionally, Section 25 prescribes that when any forest has been determined as national reserved forest and the Minister has appointed a competent officer for control and maintain thereof, the competent office has authority to: order any person to be evicted from the national reserved forests or refrain from carrying out any activity therein when the evidence appears to show or there are reasonable grounds to suspect that an offence under this Act has been committed; order in writing the person committing an offence against this Act to remove, alter or do anything that causes damage or deterioration to the nature of the national reserved forests within a specified timeframe; and seize, demolish, remove, alter or deal otherwise with such things when the offender fails to comply with the order to remove and the offender is unknown or not found.

The buffer zone around Khao Thamorrat area is determined as the area not exceeding two kilometres (2,000 metres) of the landscape lining along the roads and waterways around the mountain. It has been the designating agricultural land where local people have long undertaken agricultural activities. As such, this area is protected under the Agricultural Land Reform, B.E.2518 (1975). Provisions under this Act focus on the rights and land occupancy for agricultural purpose as well as dwelling in the designated agricultural land. Purchased or acquired by the government, allocation of the agricultural land is prioritised to farmers having no land to hire-purchase, lease or utilise the land for the agricultural purpose only. Any farmer who fails to comply with the ALRO rules and conditions, the Provincial Agricultural Land Reform Committee can withdraw their rights to utilise such land.

Archaeological sites that are being surveyed and those in the buffer zone anticipating to be discovered are to be protected and managed under the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its amendment.

Figure 5-2 demonstrating the Nominated Property and buffer zone of Khao Thamorrat



5.c.3 Linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat

The linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat is the area that demonstrates the provision of cultural landscape that presents natural connections between:

1. the waterway network of the Pa Sak River and the Heang Tributary (or the Kam Ngeang Canal) that provides fertile and physical lands suitable for human settlement, and is utilised as a transportation route.
2. Khao Thamorrat is the sacred landscape recognised as an outstanding area for human settlement. This belief developed from naturalism to spiritualism, Hinduism and Buddhism, and finally formed into cultural belief. Other outstanding human settlement areas include Muang Si Thep and Khao Klang Nok.

The linkage area mentioned above is determined by the landscape boundaries lining along the waterways and roads, about two kilometres in width. The distance measured between Muang Si Thep and Khao Thamorrat is approximately 10 kilometres. The linkage area covers the municipal area of Khok Sa-ard Sub-district, which is located on the hill near the Pa Sak River bank between Muang Si Thep and Khao Thamorrat. It also includes the highland area and rolling hills scattering along the waterway lines. This area is being archaeologically surveyed and explored. Parts of the area have been determined as the buffer zone in accordance with the Ministry of Interior's Ministerial Regulation enforcing Comprehensive Town Planning of Phetchabun Province, B.E.2560 (2017).

Management of the areas is also undertaken in accordance with the Agricultural Land Reform, B.E.2518 (1975). The areas located in Khok Sa-ard Sub-district, the Municipality is to issue specific by-laws and measures to control building designs and height of buildings and construction. In the case that more archaeological sites are discovered, the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amended Act will be enforced in order to protect and manage the areas.

5.c.4 Structure of managing organisation

The Ancient Town of Si Thep and related compounds consist of the three cultural heritage sites and the linkage area, which are the areas owned by various entities and individuals. The current arrangement for managing the area does not cover the whole area but only the Si Thep Historical Park.

Therefore, it is crucial to design a structure of a new entity responsible for managing the cultural heritage site, the Ancient Town of Si Thep. Integrated management controlling aspects of the areas, laws and skilled human resources required to support the Ancient Town of Si Thep are currently formed by “a cultural heritage of communities” and “the world heritage” in the future.

5.d Existing plans related to municipality and region in which the proposed property is located

The Office of Natural Resources and Environmental Policy and Planning and the Fine Arts Department organised three one-day public consultation forums in October 2020 to seek opinions from the general public and the government agencies within the impacted areas regarding the World Heritage nomination of the Ancient Town of Si Thep.

A survey was undertaken with the general public, communities, the private sector, cultural networks within the areas, local administration, Si Thep Sub-district Administration Office, Khok Sa-ard Sub-district Municipality and other relevant government agencies. Participation at the public consultation has contributed to further collaboration in conservation, development and adding values of the Ancient Town of Si Thep.

This participatory process has reflected engagement, involvement and collaboration with stakeholders, including government agencies at all levels, local administration, the private sector, experts and locals. Through strength-based approach, participants applied their knowledge and understanding of value of the cultural heritage site, and co-designed operational plans at the local level. The plans outline strategies and actions for managing the Ancient Town of Si Thep as well as potential benefits to locals and the general public. Topic that have been discussed in these forums are,

- raising awareness and knowledge of the value and significance of the cultural heritage site; and promoting collaboration with the relevant agencies that own the areas, the government, the private sector and the general public to guide the integrated management of the site; and determining the area boundaries, the Nominated Property area and the buffer zone of the sites by the interested or affected stakeholders
- developing a framework and draft plan to promote and support learning about the value of the site; collaboration with communities on conservation and development of the Ancient Town of Si Thep
- Drafting a plan that outlines the local needs and a framework for stakeholders in the areas of Khao Thamorratt and the Ancient Town of Si Thep. The framework will reflect potential collaboration, for example awareness and understanding of the cultural heritages in the local context, habitation in the World Heritage areas, income earning and occupations, and establishing a learning centre for local communities

Figure 5-3 The public consultation forums, 3 – 4 October 2020



Figure 5-4 The public consultation forums, 3 – 4 October 2020



Figure 5-5 The public consultation forums, 3 – 4 October 2020



Figure 5-6 The public consultation forums, 3 – 4 October 2020



Figure 5-7 The public consultation forums, 3 – 4 October 2020



Figure 5-8 The public consultation forum, 7 October 2020



A suite of short survey questionnaires were developed and distributed at the consultation forums on 3 – 4 October 2020 as part of the public consultation exercise to obtain the views of the general public and stakeholders and their concerns about the nomination of the Cultural Heritage Site of the Ancient Town of Si Thep.

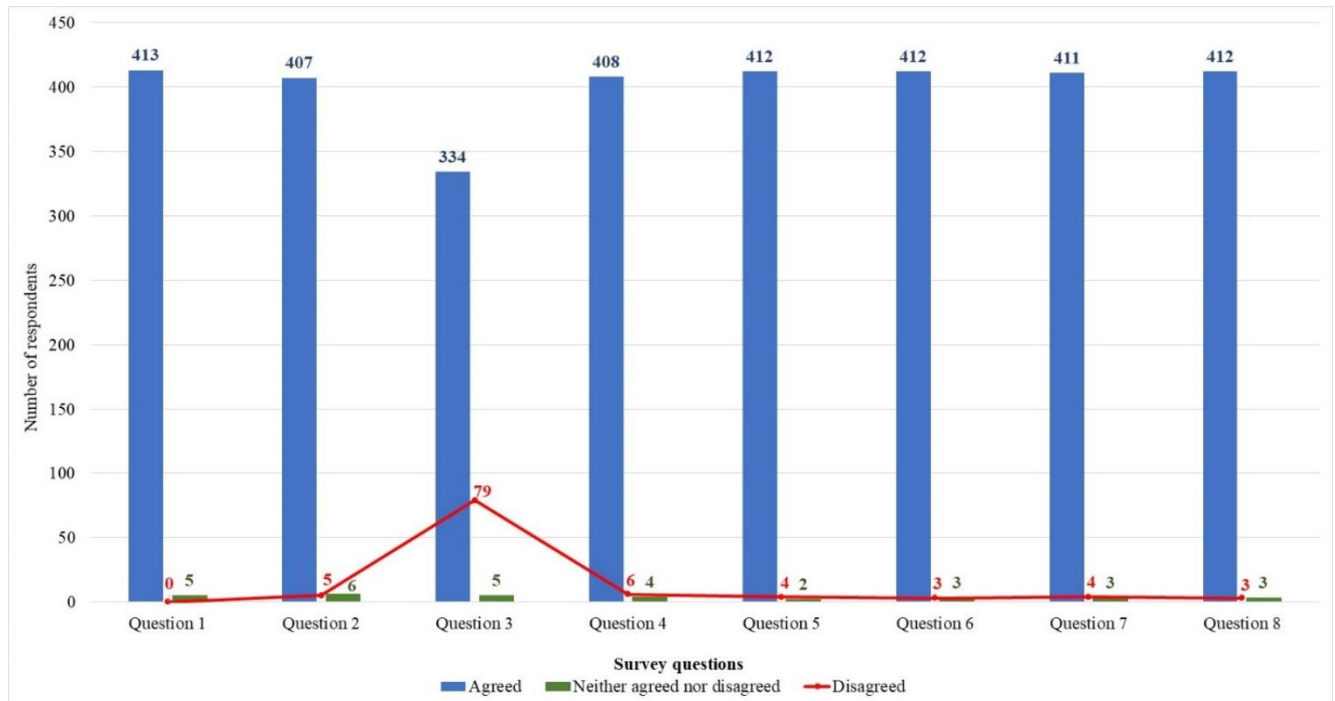
The 3 – 4 October 2020 forums targeted the general public and stakeholders who are the local residents residing within the impacted areas of Si Thep District, Khao Klang Nok and Khao Thamorrat, and representatives from the local government authorities (including the Si Thep Sub-district Administration Organisation and the Khok Sa-ard Sub-district Municipality Office). The Provincial Cultural Office also supported the delivery of these forums.

The participants were also encouraged to respond to the short survey at the end of the forums. Not all participants responded to the survey. A total of 440 participants attended the forums on both days (175 participants on 3 October 2020, and 265 participants on 4 October 2020). There are 418 respondents in total responded to the survey (163 respondents on 3 October 2020, and 252 respondents on 4 October 2020). The survey response rate for both days was 95 per cent.

Table 5-1 The public consultation survey findings, 3 – 4 October 2020

No.	Questions	Agreed	Disagreed	Neither agreed nor disagreed
1.	Do you agree to a proposal to include Si Thep District, Khao Klang Nok, Khao Thamorrat as part of the Ancient Town of Si Thep nomination to the World Heritage List?	413 (98.8%)	0 (0%)	5 (1.2%)
2.	Do you agree that the boundary areas around Si Thep District, Khao Klang Nok, Khao Thamorrat are identified as the Nominated Property ?	407 (97.37%)	5 (1.2%)	6 (1.44%)
3.	Do you agree that the areas around Si Thep District, Khao Klang Nok, Khao Thamorrat will be expanded for additional 1 kilometre to be the buffer zone?	334 (79.9%)	79 (18.9%)	5 (1.2%)
4.	Do you agree with the proposed Si Thep District, Khao Klang Nok, Khao Thamorrat areas development plan?	408 (97.61%)	6 (1.44%)	4 (0.96%)
5.	Do you agree with the proposed plan to enhance values of Si Thep District, Khao Klang Nok, Khao Thamorrat?	412 (98.56%)	4 (0.96%)	2 (0.48%)
6.	Do you agree with the proposed Si Thep District, Khao Klang Nok, Khao Thamorrat conservation plan?	412 (98.56%)	3 (0.72%)	3 (0.72%)
7.	Do you agree with the proposed tourism management plan for Si Thep District, Khao Klang Nok, Khao Thamorrat areas?	411 (98.33%)	4 (0.96%)	3 (0.72%)
8.	Do you agree with the proposed plan to involve communities around Si Thep District, Khao Klang Nok, Khao Thamorrat?	412 (98.56%)	3 (0.72%)	3 (0.72%)

Figure 5-9 A graph presenting the survey responses, 3 – 4 October 2020



According to Table 5-1 and Figure 5-9, of the 418 respondents, the majority (98.8 per cent) have supported the World Heritage nomination of Si Thep District, Khao Klang Nok and Khao Thamorratt, and only 1.2 per cent of the respondents have neither agreed nor disagreed.

Over 97 per cent of the respondents have agreed that the Nominated Property and the buffer zone will need to be identified. However, a smaller number of respondents (79.9 per cent) have agreed with an expansion of the buffer zone to be two kilometres around the site. About 18.9 per cent of the respondents have disagreed, and only 1.2 per cent of the respondents have been unsure about the proposal to expand the buffer zone.

On 7 October 2020, the relevant government stakeholders in Si Thep District have been consulted in relation to the World Heritage nomination of the Ancient Town of Si Thep. The consulted agencies provided clear feedback and discussed their concerns on the nomination as well as the proposed plans for conservation and management of the Ancient Town of Si Thep, the expectations and their roles. Full agreement has been reached, and all government agencies participated in the consultation have supported the nomination and the proposed plans.

The proposed management plan for the conservation, development and promotion of the value of the area, in the cultural heritage site of the Ancient Town of Si Thep 2020 - 2022, have been developed from the master plan on conservation and development of the Si Thep Historical Park 2018 – 2022 with public participation and community engagement to ensure community support and collaboration in preserving the Outstanding Universal Value of the site. This includes meeting the World Heritage criteria, maintaining authenticity and integrity, and appropriate management of the site, in accordance with the World Heritage Convention and the Operational Guidelines for the Implementation of the World Heritage Convention.

Successful management of the cultural heritage site can be achieved through effective protection and preservation of the Nominated Property and the buffer zone. It will involve collaboration of all relevant

stakeholders, communities and the general public through support by the government at all levels, including local administration.

Seven programs for conservation and promotion of the value of the area have been developed in line with the directions, conservation, and development of the ancient town of Si Thep 2020 – 2022. Refer to Table 5-2.

In addition, a Memorandum of Understanding (MoU) has been developed to strengthen collaboration and partnerships between the Office of Natural Resources and Environmental Policy and Planning, the Fine Arts Department, the Khok Sa-ard Sub-district Municipality and the Si Thep Sub-district Administration Office in the cultural heritage conservation of the Ancient Town of Si Thep. Refer to Appendix I of this nomination dossier for detailed of the Memorandum of Understanding (MoU).

The conservation approaches, as a result of the MoU, will be aligned with the Operational Guidelines for the Implementation of the World Heritage Convention, Chapter II.F, Paragraph 98 concerning legislative, regulatory and contractual protection measures. These legislative and regulatory measures will be implemented at both national and local levels. As a State Party, the Royal Thai Government is committed to, and will fully support, implementation and efficient enforcement of these measures.

Involvement of the local administration in the area through the MoU is one of the approaches to make the local administration aware of their roles and authority for the implementation of initiatives under the legislations. Their involvement in conservation and management of the Ancient Town of Si Thep will support this nomination for the Ancient Town of Si Thep to become the World Cultural Heritage Site.

5.e Property management plan or other management system

The management plan for the conservation and development of the Ancient Town of Si Thep 2020 – 2022. Refer to Section 7.b.9 of this nomination dossier for the detailed summary.

Principles and rationales

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

Vision

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

Mission

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

Strategic priorities

Strategic priorities under this management plan include:

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

Objectives

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

Locational areas for conservation under this management plan

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

1. The Si Thep Historical Park
2. Khao Klang Nok ancient monument
3. Khao Thamorratt Cave ancient monument

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

1. **Academic studies and research support programs** focusing on archaeology, history and other relevant fields of studies, for example conservation, curation and historical landscape.
2. **Archaeology and conservation of ancient monuments programs** to be implemented in accordance with the Fine Arts Department's criteria for conservation of ancient monuments. This is to ensure academic accuracy; maintain ancient monuments' integrity and authenticity; and hold their values as art and cultural learning sites. The implementation will be undertaken following the guidelines stated in the Act on Ancient Monuments, Antiques, Objects of Art and

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

3. **Land utilisation programs** involving determination of the main conservation areas and land management within the Si Thep Historical Park in accordance with the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amendment (No.2) B.E.2535 (1992) and the Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017) being effective in the areas of Si Thep District. Land utilisation around the Si Thep Historical Park within 2,000 metres (two kilometres) and the height of buildings have been regulated under the laws in order to protect the value of the Ancient Town of Si Thep.
4. **Public utility and public facilities development programs** emphasising conservation and development activities that support the development of area linkage between the Inner Town (Muang Nai) and the Outer Town (Muang Nok) within the Si Thep Historical Park and its surrounding areas. The activities should focus on maintaining the ancient town's values in archaeology, history, scenery and environment. Examples are development of utilities and facilities that will be utilised to support conservation and community activities in each area.
5. **Promotion of learning, tourism and public relations programs** highlighting and establishing the learning centre focusing on the art and cultural heritage of the Ancient Town of Si Thep, sharing knowledge and promoting learning about locally-based art and cultural heritage, traditional knowledge and local wisdom. Cultural investment will benefit local populations and continue efforts to sustainably develop and strengthen local economy, society and communities.
6. **Community engagement programs** to engage local people to participate in appropriate conservation and development activities; raise awareness and understanding in conservation and development of art and cultural heritage of local communities; and create community pride in protecting and continuing to maintain and develop their communities.
7. **Natural disaster risk management programs** outlining directions and strategies to respond to natural disaster events that may occur in the areas of the Ancient Town of Si Thep as well as to assess, manage and mitigate risks.

Seven programs for conservation and promotion of the value of the area have been developed in line with the directions, conservation, and development of the ancient town of Si Thep 2020 – 2022. Refer to Table 5-2 below.

Table 5-2 The management plan for the conservation and development of the Ancient Town of Si Thep 2020 - 2022

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
1. Academic studies and research support programs 1.1 Human settlement and archaeological and historical development study of the Ancient Town of Si Thep program 1.2 Development of the cultural heritage database of the Si Thep Historical Park program 1.3 Archaeological and historical study of Khao Klang Nok program 1.4 Archaeological and historical study of archaeological sites around Khao Thamorrat program 1.5 Archaeological and historical study of archaeological sites within the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department
2. Archaeology and conservation of ancient monuments programs 2.1 Conservation and development of the Si Thep Historical Park program 2.2 Conservation and development of Khao Klang Nok ancient monument program 2.3 Conservation and restoration of Khao Klang Nok's subordinating pagodas and development of Khao Klang Nok monastery's integrity of cosmological components program 2.4 Creation and installation of the Buddha and Bodhisattva statue replicas to their original state at Khao Thamorrat Cave ancient monument program 2.5 Conservation and development of archaeological sites around Khao Thamorrat program 2.6 Conservation and development of archaeological sites in the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
2.7 Conservation, development and restoration of original irrigation system of the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat program				
3. Land utilisation programs 3.1 Revision of the Master Plan, management plan and conservation measures of the Ancient Town of Si Thep program 3.2 Land exploration, compulsory land acquisition of Khao Klang Nok ancient monument areas and compensation for financial loss program 3.3 Development of Dvaravati Si Thep organic agriculture within the Si Thep Historical Park program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
4. Public utilities and public facilities development programs 4.1 Development of basic infrastructure and facilities within the Si Thep Historical Park program 4.2 Removal and construction of the Si Thep Historical Park office (outside the park areas) program 4.3 Restoration of the irrigation system and catchment area around the Ancient Town of Si Thep moats program 4.4 Expansion of the power and emergency power systems within the Si Thep Historical Park program 4.5 Road construction and development of bicycle paths within the Si Thep Historical Park program 4.6 Construction of service area for a cafeteria and a souvenir shop (outside the park areas) program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
5. Support to learning, tourism and public relations programs 5.1 Establishment of a visitors information centre program 5.2 Establishment of permanent exhibition and media on knowledge and information of the Ancient Town of Si Thep program 5.3 Improvement of historical landscape of the Ancient Town of Si Thep areas program 5.4 Meeting and training program: <ul style="list-style-type: none"> • Development of public relations signages and media • Co-design of sub-programs at the sub-district and village levels 				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
6. Community engagement programs 6.1 Program for the progression of the (Draft) plan for the development of a framework and plan to: (1) raise the awareness of the value of the site; and (2) engagement of communities and local residents in the conservation and development of the site leading to best conservation practices 6.2 The Visakhapurana Me Bucha program including the Visakha triple circumambulation ritual at the 1,000 years stupa, Khao Klang Nok ancient monument 6.3 Training and increasing knowledge for local communities program 6.4 The Ancient Town of Si Thep volunteering program 6.5 Development of cultural tourism site at Khao Thamorratt program 6.6 Establishment of entity or organisation or collaborative volunteer group program, in accordance with the (Draft) management plan of the Ancient Town of Si Thep				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

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

In the management plan for the conservation and development of the Ancient Town of Si Thep 2020 – 2022, local residents in the area have opportunities to co-design the plan for community engagement, involvement and collaboration. The plan emphasises conservation in the following areas:

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

The development of plans for the conservation and development of the community areas requires good planning and engagement with local people in the area when undertaking activities such as co-designing, decision making and implementing of the plans. To achieve this, it is crucial for the locals to be aware of, and understand, the rationale and significance of determining the extents of the conservation area. This will minimise any impact to communities. It will also increase an understanding by the locals of the benefits and opportunities in managing the area such as tourism related services to tourists and cultural product manufacturing. In consequence, the central government and local administration agencies have agreed to include the MoU signing activity in the conservation plan. The MoU signing defining the collaboration in conservation of the cultural world heritage site, the Ancient Town of Si Thep is a significant next step for communities in the areas that will contribute to implementation of conservation practices by local people and communities.

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

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

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

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

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

- The Office of Natural Resources and Environmental Policy and Planning
- The Fine Arts Department
- Si Thép Sub-district Administration Office
- Khok Sa-ard Sub-district Municipality.

3. Community participation plan in monitoring, assessment and evaluation

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

Table 5-3 the management plan on conservation and increasing the area value through community engagement

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

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

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
				Provincial and District Cultural Offices Provincial Public Works and Town Planning Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office
(2) Co-designing with communities a conservation and historical cultural restoration plan, as part of the overall local conservation plan				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Provincial and District Cultural Offices Local District Office Provincial Public Works and Town Planning Office
(3) Collaboratively improving the environment in accordance with area management directions in the service, learning and facilities extents				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(4) Establishing area or information service centres in the districts				Khok Sa-ard Sub-district Administration Office

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
				Si Thep Sub-district Administration Office The Si Thep Historical Park Temples Locally-based educational institutes
(5) Improving footpaths, walking tracks and road signs around the Khao Thamorratt area				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(6) Providing training for local tour guides, volunteers and resource persons in local communities				The Fine Arts Department The Si Thep Historical Park Provincial Tourism and Sports Office District Cultural Office Educational institutes in the province and districts
(7) Developing community based and local plans for waste management systems and conserving the environment within the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Provincial Office of National Resources and Environment
(8) Developing community statues and local by-laws concerning conservation and collaborative environmental management of the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
				Civil society networks Community organisations
(9) Establishing a learning centre to provide training about local artwork and the Si Thep School of Art, which presents the value of the site				Khok Sa-ard Sub-district Municipality Si Thep Sub-district Administration Office The Si Thep Historical Park Silpakorn University
(10) Supporting creative thinking in designing activities and communications of activities and venues as well as the development of souvenirs, handicrafts and creative design work in the site areas				Silpakorn University Province and locally-based educational institutes The Fine Arts Department Community networks The private sector network
(11) Promoting the local economy through bicycle tourism				Provincial Tourism and Sports Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office District Cultural Office District Community Development Office

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

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
cultural heritage site. The council representatives will be involved in monitoring and assessments.				<p>The Si Thep Historical Park</p> <p>Local District Office</p> <p>Provincial and District Local Administration Offices</p> <p>District Cultural Office</p> <p>Khok Sa-ard Sub-district Administration Office</p> <p>Si Thep Sub-district Administration Office</p> <p>Educational institutes in the area</p> <p>Community organisations</p> <p>Provincial Natural Resources and Environment Office</p> <p>Provincial Agricultural Land Reform Office</p>

5.f Sources and levels of finance

The budget for the management of the Ancient Town of Si Thep is allocated mostly from the national budget, through allocated budget of the relevant government agencies. Funding sources include the Fine Arts Department, Phetchabun Province and local administration.

Table 5-4 Budget allocation in the budgetary years 2017-2020

Projects	Responsible agencies	Annual budget (million Baht)				
		2017	2018	2019	2020	2021
1. Archaeology and ancient monuments conservation	The Fine Arts Department	12,082,600	12,851,200	12,082,600	10,260,720	11,757,600
2. Utilities and facilities improvement in Khao Thamorrat	The Khok Sa-ard Sub-district Municipality	2,000,000	2,000,000	2,000,000	2,000,000	2,000,000
3. Utilities and facilities improvement for tourism and promotion	The Phetchabun Highway District 2				40,000,000	
4. The Si Thep Historical Park roads improvement program	The Phetchabun Highway District 2, The Highway Office 6 Phetchabun		25,000,000			
Total		14,082,600	39,850,200	14,082,600	52,260,720	13,757,600

5.g Sources of expertise and training in conservation and management techniques

Each year, staff from the Fine Arts Department have opportunities to access a range of training and professional development to upskill and learn about conservation methodologies and techniques. The training and professional development is provided by the Fine Arts Department in collaboration with domestic and international universities as well as international institutes, such as the Southeast Asian Regional Centre for Archaeology and Fine Arts (SPAFA), the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and UNESCO.

Previous training and professional development opportunities provided include, for example:

1. 2016: The Fine Arts Department co-hosted the ICOMOS' international conference and ASEAN forum on local architecture and cultural tourism. A large number of Thai national and international scholars and conservation practitioners attended this event.
2. 2016: The Fine Arts Department held a workshop on “problems related to bio-growth on historic buildings”. At this workshop, conservation practitioners had opportunities to learn and share their experiences in managing issues involving small vegetations grown and disturbed ancient monuments.
3. 2016: The Fine Arts Department organised a workshop on “conservation of brick ancient monuments and application of lime water to conserve cladding, stuccos and wall murals”. Scholars and conservationists of the Fine Arts Department across Thailand had opportunities to practise and exchange their experience.
4. 2016: The Fine Arts Department hosted an international symposium on the conservation of brick monuments at World Heritage Sites. Speakers from the Fine Arts Development, in collaboration with UNESCO Bangkok and the Netherlands Government, presented the process to develop the Master Plan to manage the World Heritage Sites. Participants discussed and shared their experience in conservation of brick heritage sites with experts from the ICOMOS and ICCROM, academics and international conservation practitioners.
5. 2017: The Fine Arts Department delivered a professional development program to enhance capability and capacity of its staff working in the fields of architecture, engineering and decorative art. The program focused on architectural and artistic forms and the Royal-initiated Ancient Monuments Conservation Projects.
6. 2017: A workshop for development of monument conservation curriculum for conservation practitioners was organised. Conservation practitioners learned and shared their knowledge about value-added approach to heritage conservation.
7. 2019: The Fine Arts Department hosted a meeting to develop a guideline for criteria and standards involving conservation control.

5.h Visitor facilities and infrastructure

The following are facilities at the Si Thep Historical Park provided to visitors with all abilities, including:

1. Visitors Information Centre
2. Toilets and disabled toilets
3. The Si Thep Historical Park office and meeting rooms
4. Visitor and disabled carparks
5. Electric vehicles for transportation within the Si Thep Historical Park
6. Souvenir shop and cafeteria
7. Other services for visitors, for example, information and direction signs, accessible footpaths, books, publications and pamphlets.

8. Official website and the virtual reality website of the Si Thep Historical park
<http://virtualhistoricalpark.finearts.go.th/sithep>

Table 5.5 below presents number of Thai and international tourists visited the Ancient Town Si Thep in the budgetary years 2012-2020.

Table 5-5 Number of tourists visited the Ancient Town of Si Thep, 2012 – 2020

Budgetary Year	Thai national visitors	International visitors	Total
2012	86,223	593	86,816
2013	84,326	513	84,839
2014	74,808	437	75,245
2015	78,161	554	78,715
2016	84,162	752	84,914
2017	84,199	386	84,585
2018	125,159	624	125,783
2019	91,188	881	92,069
2020	129,249	522	129,771
2021 January – June	42,299	94	42,393

The majority of tourists visited the Ancient Town of Si Thep are Thais, with less than one per cent of tourists are from overseas. On average about 93,000 Thai people visited the Ancient Town of Si Thep in 2012-2020. However, in 2020 sees a significant increase in number of Thai tourists to the Ancient Town of Si Thep, but a decline in number of overseas tourists. This reflects an impact of the COVID-19 pandemic to tourism at the Ancient Town of Si Thep. Although physical visits to the Ancient Town of Si Thep are not feasible for overseas tourists during the pandemic, visitors can access the Si Thep Historical Park through its dedicated virtual historical park website, <http://virtualhistoricalpark.finearts.go.th/sithep/index.php/en/>. The website was developed, and has recently been launched by the Fine Arts Department. As at December 2020, over 52,000 people have accessed the Si Thep Virtual Historical Park.

Figure 5-10 Visitors Information Centre of the Si Thep Historical Park



Figure 5-11 Visitors Information Centre of the Si Thep Historical Park



Figure 5-12 Electric vehicle for transportation within the Si Thep Historical Park



Figure 5-13 Electric vehicle for transportation within the Si Thep Historical Park



Figure 5-14 Toilets including disabled toilets



Figure 5-15 Visitor and disabled carpark



5.i Policies and programmes related to the presentation and promotion of the property

The Ancient Town of Si Thep is a key cultural tourism destination of Phetchabun Province. The private sector in the province has promoted Si Thep to be part of the four World Heritage Sites travel route that includes: the Ancient Town of Si Thep; the Historic Town of Sukhothai and its associated historic towns; Ayutthaya Heritage City; and, Luang Prabang in Laos PDR.

Promotion of the significance of the Ancient Town of Si Thep can also be further achieved through additional channels of recognition. This will significantly promote the tourism sector and adding value to this existing cultural heritage site. In addition, it will provide economic benefits to communities and enhance understanding about the value of cultural heritage which will contribute to aspiration for conserving the property in the future.

5.i.1 The Royal Thai Government policies

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

The 2nd National Tourism Development Plan 2017 – 2021 identifies Phetchabun Province as one of the 12 provinces with travel destinations that must not be missed. The plan determines directions to develop and improve quality of tourism destinations in the province. The plan also outlines key strategies in: (1) developing basic infrastructure and facilities to support the growing tourism industry; (2) tourism human resource development; (3) supporting community engagement in tourism development; (4) balancing tourism growth through niche market tourism sectors; (5) promoting Thai ways of life; and (6) building tourist confidence in tourism in Thailand. Integrated tourism management and promoting international collaboration in tourism are also a key focus. Refer to Section 7.b.8 of this nomination dossier.

Following the Cabinet's decision, on 10 January 2020 the Minister of Culture signed the Order, through the World Heritage Sub-Committee, to establish a working group to drive the nomination of the cultural heritage site, the Ancient Town of Si Thep, to become the World Heritage site. The working group is responsible for identifying and developing directions and an implementation plan to drive the Ancient Town of Si Thep nomination, in accordance with the Convention concerning the Protection of World Cultural and Natural Heritage. The working group is also to liaise with relevant government agencies, collaborate, implement and support the World Heritage nomination of the cultural heritage site, the Ancient Town of Si Thep. Refer to Section 7.b.10 of this nomination dossier.

5.i.2 Phetchabun Province policies

The provincial development plan for the Phetchabun Province has identified strategies in relation to tourism, history and culture as follows:

Vision: Phetchabun Province is the land of happiness for both its residents and visitors. "Phetchabun Province promotes safe agriculture and ecotourism focusing on its natural and cultural potential, and to

sustainably improve the quality of life of its people and society in order to become a city of happiness for its residents and visitors.”

The following are part of the plan for promoting and developing value-added tourism relevant to the Ancient Town of Si Thep:

1. Improvement of roads to the Si Thep Historical Park program, implemented by Phetchabun Highway District 2, The Highway Office 6 Phetchabun in 2018
2. Intersection development program at Mor Din Daeng intersection, implemented by Phetchabun Highway District 2 in 2020. The intersection is near the entrance to the Si Thep Historical Park, and once completed it will promote tourism in the area
3. Development and production of Si Thep School of Art products, to be implemented by the Phetchabun Provincial Cultural Office in 2022. The products will present connections with the cultural heritage site, the Ancient Town of Si Thep when it becomes a World Heritage
4. Public relations program on “the cultural heritage site, the Ancient Town of Si Thep to become a World Heritage registered site,” to be implemented by the Phetchabun Provincial Cultural Office in 2022.

5.i.3 The Master Plan on Conservation and Development of the Si Thep Historical Park 2018 - 2022

The Master Plan on Conservation and Development of the Si Thep Historical Park 2018 – 2022 (“the Master Plan”) outlines directions and management of the Si Thep Historical Park and relevant areas. Refer to Appendix II of this nomination dossier for detailed summary of the Master Plan.

The Master Plan focuses on seven key areas, including:

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

In addition, the Master Plan identifies and outlines directions and key activities for increasing awareness and information as well as public relations concerning the Ancient Town of Si Thep. The Si Thep Historical Park is a responsible agency to implement these following activities:

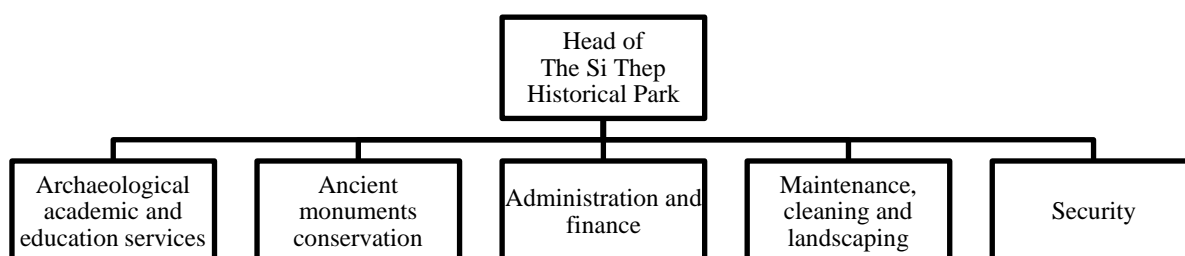
- publishing publications, including books, journals and pamphlets, to provide knowledge and tourism information
- constructing a building to display archaeological excavation sites and exhibitions
- establishing a permanent exhibition and media to display information about significance of the Ancient Town of Si Thep
- disseminating information via several electronic media
- promoting tourism by organising one-day trip program at the Si Thep Historical Park and local communities
- organising community activities on key Buddhist days, such as Visakha Bucha Day, in collaboration with a community near Khao Klang Nok
- providing training to tour guide volunteers

- providing training in conservation of ancient monuments and artefacts, and history to volunteers of the Si Thep Historical Park and community members; and delivering information sessions on history and archaeology to future volunteers in order to help conserve and develop the Ancient Town of Si Thep.

5.j Staffing levels and expertise

The Si Thep Historical Park is managed by the Head of The Si Thep Historical Park, and has five core functions (see the functional structure below), including:

- Archaeological academic and education services
- Ancient monuments conservation
- Administration and finance
- Maintenance, cleaning and landscaping
- Security.



The Si Thep Historical Park currently employs a total of 82 employees in three streams, including: professional and academic staff; technical staff; and maintenance, as outlined below. Staff in the professional and academic stream, excluding the Director, are classified at either the experienced or operational level.

5.j.1 Professional and academic staff

Positions	Allocation
Head of the Si Thep Historical Park, (Archaeologist - Senior Professional Level)	1
Archaeologist – Senior Professional or Operational levels	1
Archaeologist - Assistant	1
Total	3

5.j.2 Technical staff

Positions	Allocation
Civil Works Technician – Experienced and Operational levels	1
General Service Officer – Experienced and Operational levels	1
Finance and Accounting Officer	1
Total	3

5.j.3 Maintenance staff

There are 76 maintenance staff in the Si Thép Historical Park such as driver, cleaner, gardener, ticket office assistant etc.

6. MONITORING

Monitoring of conservation and management of ancient monuments

A longitudinal survey of the Ancient Town of Si Thep that was conducted in 1987-2014 revealed that there were a total of 134 ancient monuments discovered in the areas. Of these, 59 ancient monuments were restored by the Fine Arts Department, in accordance with the 1991-2011 restoration plan of the Si Thep Historical Park. Seventy-five ancient monuments have remained unrestored.

The Si Thep Historical Park has implemented the ongoing monitoring program for both restored and unrestored ancient monuments to examine the impact on the ancient monuments at the Ancient Town of Si Thep as a result of restoration.

Monitoring the restored ancient monuments is underpinned by the Fine Arts Department's Cultural Heritage Monitoring Standards. The process utilises the Fine Arts Department's Historical Tourism Destinations Quality Monitoring Guidelines to measure the state of conservation of the restored ancient monuments.

1. The guidelines are applicable for monitoring both state of conservation and management, and are utilised to monitor all historical parks in Thailand. As part of the monitoring process, the weighting scores are used to measure groups of contributing factors, as can be seen in Table 6-2 in Section 6.a.2 demonstrating the weighting scorecard for monitoring the Historical Tourism Site Quality Standards Criteria. This weighting scorecard is adapted from the scorecard of the Tourism Department, Ministry of Tourism and Sports.
2. Unlike the restored ancient monuments, monitoring the unrestored ancient monuments is undertaken at a smaller scale, and examines contributing factors that impact the ancient monuments. For example, many of these unrestored ancient monuments are located in the agricultural areas, as a result the expansion of agricultural and residential areas will need to be looked at.

6.a Key indicators for measuring state of conservation

6.a.1 Proposed monitoring plan

The proposed monitoring plan (see Table 6-1 below) is developed for future monitoring program of the restored and unrestored ancient monuments at the Ancient Town of Si Thep. The proposed plan outlines key indicators and timeframe for monitoring the state of conservation and management and the locations where records will be kept.

Table 6-1: Proposed monitoring plan

Indicators	Periodicity	Location of records
<i>State of conservation</i>		
Condition of key restored ancient monuments: <ul style="list-style-type: none"> • Prang Si Thep • Prang Song Phi Nong • Khao Klang Nai ancient monument • Khao Klang Nok ancient monument • Khao Thamorrat 	Annually	The Si Thep Historical Park The Fine Arts Department
Number of ancient monuments additionally restored, according to the Master Plan: <ul style="list-style-type: none"> • Ancient monuments in the Inner Town (Muang Nai) • Ancient monuments in the Outer Town (Muang Nok) 	Annually	The Si Thep Historical Park The Fine Arts Department
Number of ancient monuments impacted by surrounding environment or other activities: <ul style="list-style-type: none"> • Ancient monuments in the Inner Town (Muang Nai) • Ancient monuments in the Outer Town (Muang Nok) • Khao Thamorrat • Khao Klang Nok 	Annually	The Si Thep Historical Park The Fine Arts Department
Surrounding areas <ul style="list-style-type: none"> • Expansion of the agricultural areas • Expansion of the residential areas 	Annually	
Threats <ul style="list-style-type: none"> • Unlawful excavation of artefacts • Artefact and relic theft 	Annually	
<i>Management</i>		
Number of visitors: <ul style="list-style-type: none"> • The Si Thep Historical Park • Khao Klang Nok ancient monuments 	Annually	The Fine Arts Department
Number of accesses to the Virtual Historical Park website, Virtualhistoricalpark.finearts.go.th	Annually	The Fine Arts Department

6.a.2 Current monitoring scorecard

The current monitoring activities utilise the Historical Tourism Site Quality Monitoring Standards weighting scorecard, developed by the Fine Arts Department, to measure quality of the ancient monuments. This scorecard is adapted from the Historical Tourism Site Quality Monitoring Criteria that was developed by the Tourism Department, Ministry of Tourism and Sports.

The weighting scorecard measures 15 key criteria as shown in Table 6-2 below.

Table 6-2: Weighting scorecard utilised for monitoring activities

Criteria	Scores 0-1	Weighting 1-3	Total scores
<i>Location of the tourism site</i>			
1. Land utilisation is managed.			
2. The site has no impact to the conservation areas.			
3. The site does not disturb neighbouring communities.			
4. The site promotes rehabilitation or local cultures.			
5. The site is acknowledged by locals.			
<i>Richness and reputation of the tourism site</i>			
6. The site has richness of state of nature and/or original state			
7. The site has tourism values or unique identity.			
8. The site has educational values.			
9. The site is consistent with surrounding nature and cultures.			
10. The site is well-known and popular among tourists.			
<i>Access to the tourism site</i>			
11. The site is accessible all year round.			
12. Tourists feel safe when travelling to the site.			
13. The site has clear direction signs.			
14. The site is located near transportation hubs e.g. train station, bus terminal and jetty.			
15. Public transport to the site is always accessible.			
<i>Safety</i>			
16. There are enough number of securities at the site.			
17. Tools and equipment are in a good condition and sufficiently available for utilising as required for disaster mitigation response.			
18. First aid kits are available and accessible.			
19. An emergency and response plan is in place.			
20. Signs are available to inform tourists of appropriate practice and cautions at the site.			
<i>Collaboration in tourism development between local authorities, the private sector and the government agencies</i>			
21. Collaboration between the government agencies, the private sector and local authorities is acknowledged.			

Criteria	Scores 0-1	Weighting 1-3	Total scores
22. Local authorities have been engaged in developing tourism development policies with the government agencies.			
23. The site development activities are funded by the government agencies and the private sector.			
24. The site has potentials for future tourism growth.			
25. Staffing in-kind support has been provided by the government agencies and the private sector in order to develop the site.			
<i>Utilisation management and management of the tourism site's landscape</i>			
26. Boundaries are established to reflect land utilisation e.g. the reserved areas, the recreation areas and the residential areas.			
27. Buildings and landscaping are consistent with the surrounding nature.			
28. Appropriate operating time is allocated for each day and/or season.			
29. Number of tourists accessing the site is consistent with the site's capability and available services.			
30. Locations of facilities are consistent with the areas and activities.			
<i>Management of monitoring and evaluation of the area changes as a result of tourism</i>			
31. The monitoring and evaluation plan to measure changes to the areas as a result of tourism is in place.			
32. Activities to improve and overcome challenges as a result of tourism are undertaken.			
33. Monitoring and evaluation activities are conducted annually.			
34. Data in relation to changes to the areas is collated.			
35. Tourism impact is analysed.			
<i>Management of appropriate tourism activities</i>			
36. Tourism activities do not have an impact to the fragile areas.			
37. Tourism activities are accepted by local citizens, do not disturb their peaceful living, and are not against the law, morals or national cultures.			
38. Tourism activities do not diminish the site e.g. no littering polluting the scenery.			
39. Studies to examine the site's condition are conducted, and analysed data is used to plan for tourism activities that do not impact the areas.			
40. Studies to explore local and traditional cultures are conducted, and analysed data is used to plan for tourism activities that do not change ways of life and tradition of local citizens.			

Criteria	Scores 0-1	Weighting 1-3	Total scores
<i>Waste management and cleaning</i>			
41. Rubbish bins are clean, in a good condition and sufficiently provided.			
42. Effective daily rubbish collection is in place.			
43. Cleaners are allocated for cleaning the areas e.g. toilets or seating areas.			
44. Waste separation system is in place.			
45. Wastewater is treated before releasing to waters nearby or is disposed through pipes into a sewerage treatment plant in the areas.			
<i>Knowledge enhancement and awareness raising in environmental conservation</i>			
46. Information about the site is disseminated broadly at the local or national level.			
47. An awareness raising campaign to keep the site clean is in place.			
48. Information about water and energy saving is provided to tourists and site officers.			
49. A promotional campaign with tourists is in place by promoting not to litter and taking their rubbish with them rather than leaving it in the site.			
50. Training in relation to values of natural resources and environmental conservation is provided to the private sector and communities.			
<i>Management of facilities for tourists</i>			
51. Number of toilets available at the site meet the tourists' needs. Toilets are in good condition, clean, and have separate male and female facilities.			
52. Alarm and security systems are installed for the safety of life and belongings of tourists.			
53. Access to basic utilities e.g. electricity, water and public phones is available and sufficient for tourists to use.			
54. Cafés are available at the site to sell clean and hygienic food and drinks.			
55. Appropriate seating areas are available for tourists e.g., benches and awning areas, and consistent with the surrounding environment.			
<i>Customer services</i>			
56. There is a customer service centre, kiosk or a designated area with customer service attendant(s) attending.			
57. Communications officers are friendly, have customer services mind and can communicate in other languages besides Thai language.			

Criteria	Scores 0-1	Weighting 1-3	Total scores
58. Customer services systems are continuously improved.			
59. A range of media are used to provide information to tourists e.g. pamphlets, posters and exhibitions.			
60. There are enough staff to provide customer services to tourists.			
<i>Engaging communities in tourism management</i>			
61. Local communities are engaged in delivering tourism activities e.g. tour guiding and providing other services.			
62. Local communities are informed and have their voice about tourism management in their communities.			
63. Local communities are involved in planning or managing the site.			
64. Local communities are involved in a decision-making process for planning or managing the site.			
65. An agency or a conservation project at a local level is established with a responsibility for tourism management.			
<i>Economic benefits to local communities</i>			
66. Communities can earn money directly from providing specialised services e.g. traditional and cultural shows and local handicraft manufacturing.			
67. Communities can earn money from being employed in the tourism industry.			
68. Communities can earn money directly from providing guided tours or other tourism services.			
69. Communities can earn money directly from selling food and operating local handicraft businesses.			
70. Communities can earn money directly from services required investment and systemic management e.g. homestays, resorts or hotels.			
<i>Factors contributing to monitoring of a historical tourism site</i>			
71. The site has significance in the national history.			
72. Archaeological features found at the site are in very good condition and can be very well utilised as archaeological evidence.			
73. The site is very architecturally complete and beautiful.			
74. The site has a very complete and beautiful art.			
75. The site is well-known and recognised as a historical site at the national level. Thai national and international tourists desire to visit the site.			
76. The site has a strong association with communities by allowing communities to arrange an annual activity or ceremony, which is well-known at the national level.			

Criteria	Scores 0-1	Weighting 1-3	Total scores
77. The site is a unique representation of their period, and can be found only at one place in Thailand.			
78. The site has a physical identity of a historical site at the national level.			
<i>The weighting scorecard results</i>			

6.b Administrative arrangements for monitoring property

The Si Thep Historical Park, the Fine Arts Department, is a responsible agency for conducting ongoing monitoring of the Ancient Town of Si Thep on a yearly basis.

In addition, local authorities also monitor, on a regular basis, the expansion of the agricultural and residential areas.

6.c Results of previous reporting exercise

The table below shows a list of the reports previously produced by the Si Thep Historical Park during 1987-2014. These reports highlight achievements and outcomes of the archaeological and conservation studies and activities implemented at the Si Thep Historical Park.

Reports	Number of reports produced
Survey of the Ancient Town of Si Thep, 1987-2004	8
Archaeological research	3
Archaeological operations, 1988-2014	9
Excavation of ancient monuments, 1992-2009	9
Restoration of ancient monuments, 1987-2007	5
Conservation and development of ancient monuments	4
Landscape improvement plan, 2001-2007	8
Analysis of significant artefacts, 2002	1
Environmental impacts on Si Thep, 2009	1

The Si Thep Historical Park has been regularly monitored through the weighted scorecard of the Fine Arts Department's Art and Cultural Quality Monitoring Standards, which are adapted from the Historical Tourism Site Quality Standards Criteria. It is reported that in 2014, the Si Thep Historical Park had total monitoring scores of 83.86 per cent. In 2020, its monitoring scores have increased to 93.79 per cent. A significant increase in the monitoring scores has reflected achievements in providing better access to tourism facilities, including:

- providing transport services within the Si Thep Historical Park
- having tools and equipment for responding to and mitigating disaster sufficiently available and in a good condition

- establishing warning or security systems to protect the lives and belongings of tourists
- having first aid kits available and in a good condition
- installing signages to display information to inform tourists about appropriate and customary practices at the ancient monuments
- undertaking research and studies about the sites and local culture, and using the findings to inform and plan for tourism management activities that will not have any impact on the area, ways of life of local people, and local tradition.

These achievements have been reported to the Fine Arts Department, and will be reported to the Tourism Department, Ministry of Tourism and Sports for approval, and for progression with the Office of the Public Sector Development Commission for noting.

7. DOCUMENTATION

7.a Photographs and audiovisual image inventory and authorization form

Id. No	Format (slide/ print/ video)	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner	Contact details	Non exclusive cession of right
1	Photo, Digital file	SiThep001 – SiThep006 The aerial photograph of Muang Si Thep	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
2	Photo, Digital file	SiThep007 – SiThep010 Muang Nai archaeological site (the Inner Town)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
3	Photo, Digital File	SiThep011 – SiThep012 The aerial photograph of Khao Klang Nai	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
4	Photo, Digital File	SiThep013 – SiThep016 Khao Klang Nai Ancient Monument	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
5	Photo, Digital File	SiThep017 – SiThep018 The roof tiles for protecting the stuccos, Khao Klang Nai	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
6	Photo, Digital file	SiThep019 – SiThep052 Decorative artistic forms, Khao Klang Nai ancient monument	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
7	Photo, Digital file	SiThep053 – SiThep054 The Dharmachakra	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
8	Photo, Digital file	SiThep055 – SiThep070 The aerial photograph of Prang Si Thep	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
9	Photo, Digital file	SiThep071 – SiThep072 Ancient reservoir at Prang Si Thep	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
10	Photo, Digital file	SiThep073 – SiThep074 People practising the Dharma at Prang Si Thep	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
11	Photo, Digital file	SiThep075 – SiThep076 The architectural components, Prang Si Thep	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes

Id. No	Format (slide/ print/ video)	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner	Contact details	Non exclusive cession of right
12	Photo, Digital file	SiThep077 – SiThep097 Prang Song Phi Nong	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
13	Photo, Digital file	SiThep098 – SiThep100 The architectural components, Prang Song Phi Nong	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
14	Photo, Digital file	SiThep101 – SiThep104 Small ancient monuments within the Inner Town (Muang Nai)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
15	Photo, Digital file	SiThep105 – SiThep106 Sa Prang reservoir	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
16	Photo, Digital file	SiThep107 – SiThep108 Reservoir ancient monument within the Inner Town (Muang Nai)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
17	Photo, Digital file	SiThep109 – SiThep110 Laterite sidewalk within the Inner Town (Muang Nai)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
18	Photo, Digital file	SiThep111 – SiThep114 Moats and earthen walls around the Inner Town (Muang Nai)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
19	Photo, Digital file	SiThep115 – SiThep116 The aerial photograph of moats and earthen walls around the Outer Town (Muang Nok)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
20	Photo, Digital file	SiThep117 Moats and earthen walls around the Outer Town (Muang Nok)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
21	Photo, Digital file	SiThep118 The natural laterite stone floor	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
22	Photo, Digital file	SiThep119 – SiThep120	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner	Contact details	Non exclusive cession of right
		Sra Kwan reservoir ancient monument within the Outer Town (Muang Nok)					
23	Photo, Digital file	SiThep121 – SiThep122 Small ancient monuments within the Outer Town (Muang Nok)	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
24	Photo, Digital file	SiThep123 – SiThep134 The aerial photograph of Khao Klang Nok ancient monument	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
25	Photo, Digital file	SiThep135 – SiThep148 Detailed Khao Klang Nok ancient monument	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
26	Photo, Digital file	SiThep149 – SiThep151 Khao Klang Nok ancient monument's top structure, assumingly to be a bell-shaped stupa	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
27	Photo, Digital file	SiThep152 Khao Thamorratt view from Khao Klang Nok ancient monument	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
28	Photo, Digital file	SiThep153 The top structure of Khao Klang Nok ancient monument, assumingly to be a bell-shaped stupa, showing brick laying details	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
29	Photo, Digital file	SiThep154 View from the upper level of the Lan Prataksin	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
30	Photo, Digital file	SiThep155 – SiThep156 The aerial photograph of Khao Klang Nok	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
31	Photo, Digital file	SiThep157 – SiThep158 The subordinating pagodas at Khao Klang Nok	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes

Id. No	Format (slide/ print/ video)	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner	Contact details	Non exclusive cession of right
32	Photo, Digital file	SiThep159 Details of the indented corners at subordinating pagodas	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
33	Photo, Digital file	SiThep160 The Luad Bua brick laying method applied at the base of subordinating pagodas	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
34	Photo, Digital file	SiThep161 - SiThep164 The bases of subordinating pagodas around Khao Klang Nok	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
35	Photo, Digital file	SiThep165 A graphic depicting an assumed form of Khao Klang Nok	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
36	Photo, Digital file	SiThep166 Khao Klang Nok ancient monument signage	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
37	Photo, Digital file	SiThep167 – SiThep168 The aerial photograph of Khao Thamorratt	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
38	Photo, Digital file	SiThep169 – SiThep170 Natural richness of Khao Thamorratt	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
39	Photo, Digital file	SiThep171 – SiThep173 Khao Thamorratt and its surrounding areas	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
40	Photo, Digital file	SiThep174 View of Khao Thamorratt from the National Highway No.21 Saraburi – Lom Sak, heading to Si Thep District	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
41	Photo, Digital file	SiThep175 – SiThep176 Khao Thamorratt after sunset	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
42	Photo, Digital file	SiThep177	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes

Id. No	Format (slide/ print/ video)	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner	Contact details	Non exclusive cession of right
		Foothills area around the road to Khao Thamorrat Cave					
43	Photo, Digital file	SiThep178 Ridge at the top of Khao Thamorrat	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
44	Photo, Digital file	SiThep179 – SiThep186 Scenery en route to Khao Thamorrat Cave	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
45	Photo, Digital file	SiThep187 View at Khao Thamorrat Cave's entrance	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
46	Photo, Digital file	SiThep188 Inside Khao Thamorrat Cave	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
47	Photo, Digital file	SiThep189 – SiThep190 Low-relief sculptural idols in Khao Thamorrat Cave	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
48	Photo, Digital file	SiThep191 – SiThep195 Low-relief sculptural idols in Khao Thamorrat Cave	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
50	Video file	The reconstruction of Khao Klang Nok 3D Model	Edited 08/2020	Emeritus Professor Santi Leksukhum, Ph.D.	Emeritus Professor Santi Leksukhum, Ph.D.	The Fine Arts Department	Yes
51	Video file	3D Model Presentation of Khao Thamorrat Cave	08/2020	The Fine Arts Department	The Fine Arts Department	The Fine Arts Department	Yes
52	File	Map 001 – Map 006 Map of Si Thep	08/2020	The Office of National Resources and Environmental Policy and Planning	The Office of National Resources and Environmental Policy and Planning	The Office of National Resources and Environmental Policy and Planning	Yes

SiThep001 The aerial photograph of Muang Si Thep



SiThep002 The aerial photograph of Muang Si Thep



SiThep003 The aerial photograph of Muang Si Thep



SiThep004 The aerial photograph of Muang Si Thep



SiThep005 The aerial photograph of Muang Si Thep



SiThep006 The aerial photograph of Muang Si Thep



SiThep007 Muang Nai archaeological site (the Inner Town)



SiThep008 Muang Nai archaeological site (the Inner Town)



SiThep009 Muang Nai archaeological site (the Inner Town)



SiThep010 Muang Nai archaeological site (the Inner Town)



SiThep011 The aerial photograph of Khao Klang Nai



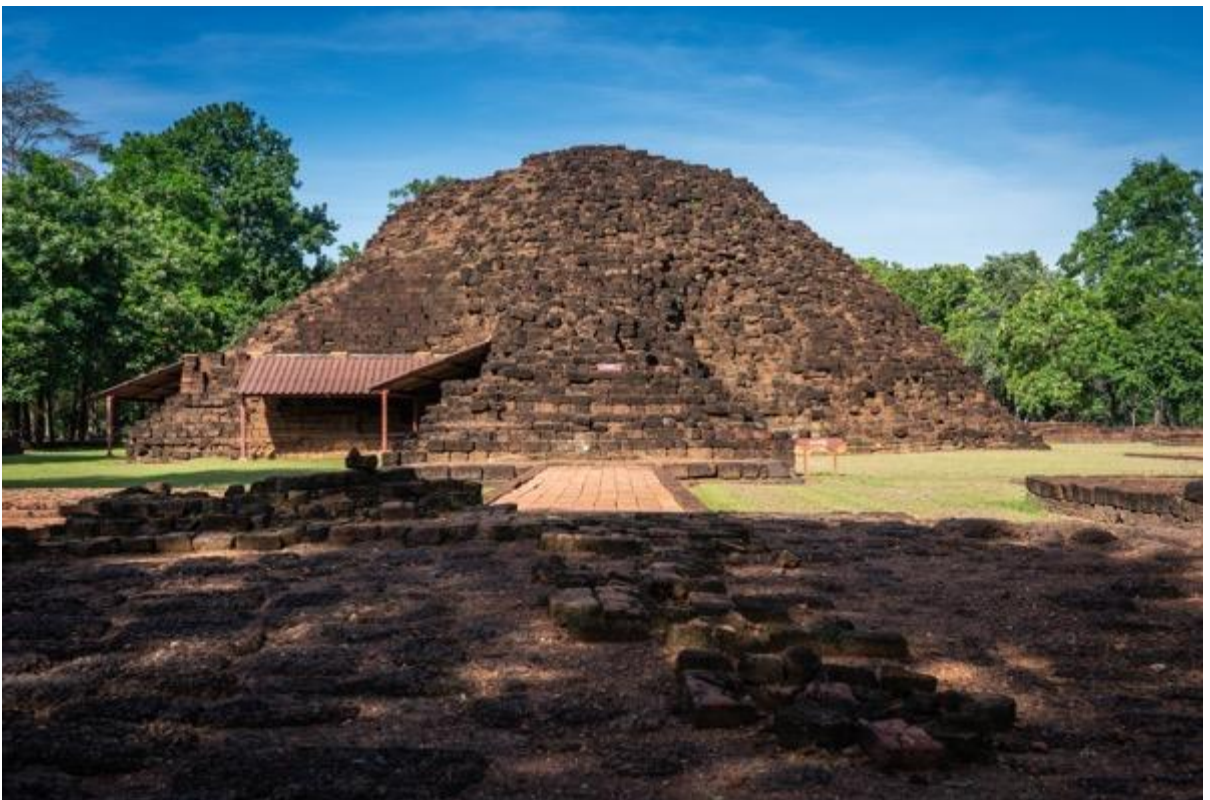
SiThep012 The aerial photograph of Khao Klang Nai



SiThep013 Khao Klang Nai Ancient Monument



SiThep014 Khao Klang Nai Ancient Monument



SiThep015 Khao Klang Nai Ancient Monument



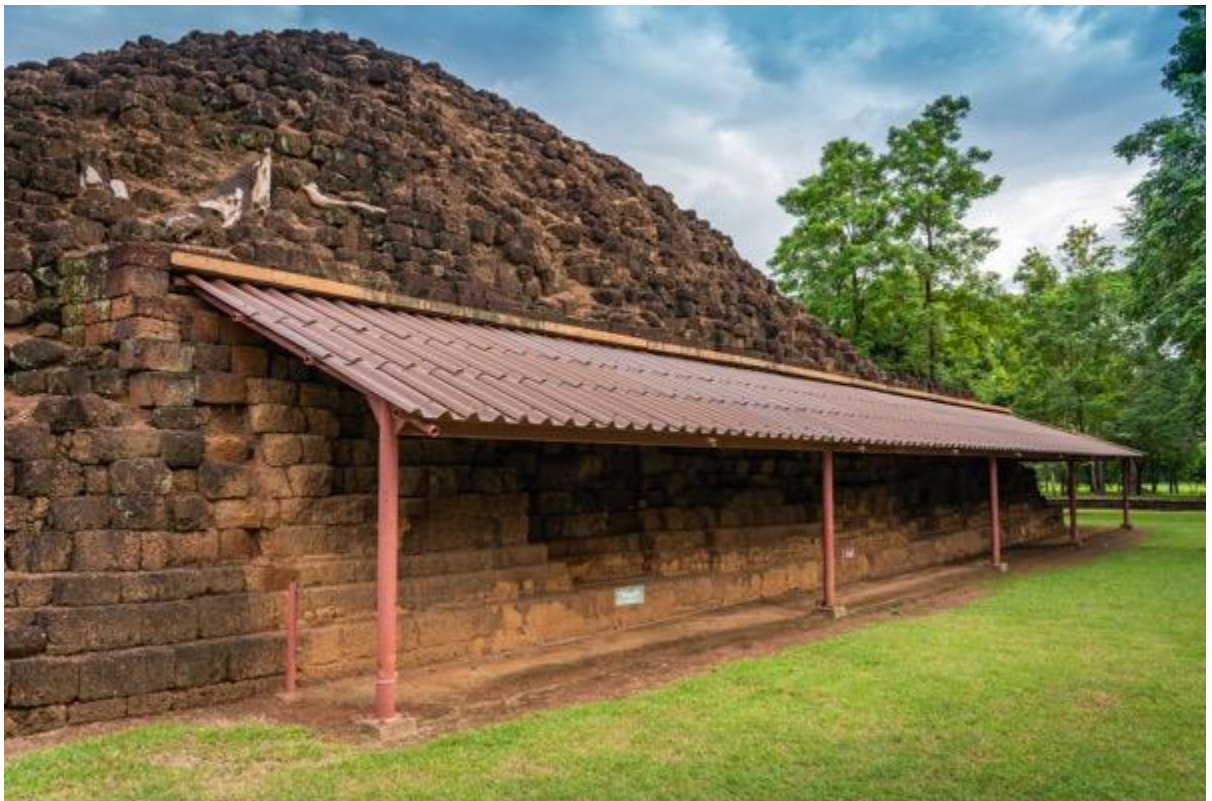
SiThep016 Khao Klang Nai Ancient Monument



SiThep017 The roof tiles for protecting the stuccos, Khao Klang Nai



SiThep018 The roof tiles for protecting the stuccos, Khao Klang Nai



SiThep019 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep020 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep021 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep022 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep023 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep024 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep025 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep026 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep027 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep028 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep029 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep030 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep031 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep032 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep033 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep034 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep035 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep036 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep037 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep038 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep039 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep040 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep041 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep042 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep043 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep044 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep045 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep046 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep047 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep048 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep049 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep050 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep051 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep052 Decorative artistic forms, Khao Klang Nai ancient monument



SiThep053 The Dharmachakra



SiThep054 An enlarged image showing the pattern of flower and rhombus, The Dharmachakra



SiThep055 The aerial photograph of Prang Si Thep



SiThep056 The aerial photograph of Prang Si Thep



SiThep057 The aerial photograph of Prang Si Thep



SiThep058 The aerial photograph of Prang Si Thep



SiThep059 Prang Si Thep



SiThep060 Prang Si Thep



SiThep061 Prang Si Thep



SiThep062 Prang Si Thep



SiThep063 Prang Si Thep



SiThep064 Prang Si Thep



SiThep065 Prang Si Thep



SiThep066 Prang Si Thep



SiThep067 Prang Si Thep



SiThep068 Prang Si Thep



SiThep069 Prang Si Thep



SiThep070 Prang Si Thep



SiThep071 Ancient reservoir at Prang Si Thep



SiThep072 Ancient reservoir at Prang Si Thep



SiThep073 People practising the Dharma at Prang Si Thep



SiThep074 People practising the Dharma at Prang Si Thep



SiThep075 The architectural components, Prang Si Thep



SiThep076 The architectural components, Prang Si Thep



SiThep077 Prang Song Phi Nong



SiThep078 Prang Song Phi Nong



SiThep079 Prang Song Phi Nong



SiThep080 Prang Song Phi Nong



SiThep081 Prang Song Phi Nong



SiThep082 Prang Song Phi Nong



SiThep083 Prang Song Phi Nong



SiThep084 Prang Song Phi Nong



SiThep085 Prang Song Phi Nong



SiThep086 Prang Song Phi Nong



SiThep087 Prang Song Phi Nong



SiThep088 Prang Song Phi Nong



SiThep089 Prang Song Phi Nong



SiThep090 Prang Song Phi Nong



SiThep091 Prang Song Phi Nong



SiThep092 Prang Song Phi Nong



SiThep093 Prang Song Phi Nong



SiThep094 Prang Song Phi Nong



SiThep095 Prang Song Phi Nong



SiThep096 Prang Song Phi Nong



SiThep097 Prang Song Phi Nong



SiThep098 The architectural components, Prang Song Phi Nong



SiThep099 The architectural components, Prang Song Phi Nong



SiThep100 The architectural components, Prang Song Phi Nong



SiThep101 Small ancient monuments within the Inner Town (Muang Nai)



SiThep102 Small ancient monuments within the Inner Town (Muang Nai)



SiThep103 Small ancient monuments within the Inner Town (Muang Nai)



SiThep104 Small ancient monuments within the Inner Town (Muang Nai)



SiThep105 Sa Prang reservoir



SiThep106 Sa Prang reservoir



SiThep107 Reservoir ancient monument within the Inner Town (Muang Nai)



SiThep108 Reservoir ancient monument within the Inner Town (Muang Nai)



SiThep109 Laterite sidewalk within the Inner Town (Muang Nai)



SiThep110 Laterite sidewalk within the Inner Town (Muang Nai)



SiThep111 Moats and earthen walls around the Inner Town (Muang Nai)



SiThep112 Moats and earthen walls around the Inner Town (Muang Nai)



SiThep113 Moats and earthen walls around the Inner Town (Muang Nai)



SiThep114 Moats and earthen walls around the Inner Town (Muang Nai)



SiThep115 The aerial photograph of moats and earthen walls around the Outer Town (Muang Nok)



SiThep116 The aerial photograph of moats and earthen walls around the Outer Town (Muang Nok)



SiThep117 Moats and earthen walls around the Outer Town (Muang Nok)



SiThep118 The natural laterite stone floor



SiThep119 Sra Kwan reservoir ancient monument within the Outer Town (Muang Nok)



SiThep120 Sra Kwan reservoir ancient monument within the Outer Town (Muang Nok)



SiThep121 Small ancient monuments within the Outer Town (Muang Nok)



SiThep122 Small ancient monuments within the Outer Town (Muang Nok)



SiThep123 The aerial photograph of Khao Klang Nok ancient monument



SiThep124 The aerial photograph of Khao Klang Nok ancient monument



SiThep125 The aerial photograph of Khao Klang Nok ancient monument



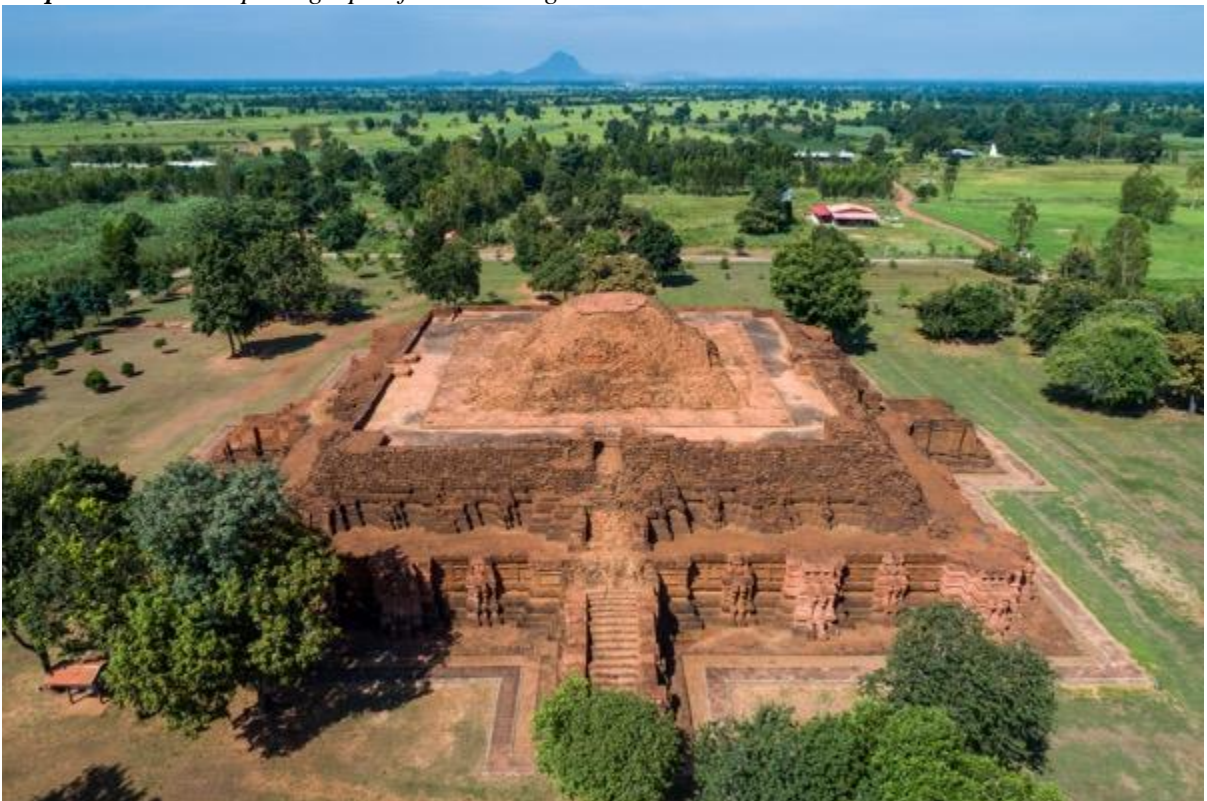
SiThep126 The aerial photograph of Khao Klang Nok ancient monument



SiThep127 The aerial photograph of Khao Klang Nok ancient monument



SiThep128 The aerial photograph of Khao Klang Nok ancient monument



SiThep129 The aerial photograph of Khao Klang Nok ancient monument



SiThep130 The aerial photograph of Khao Klang Nok ancient monument



SiThep131 The aerial photograph of Khao Klang Nok ancient monument



SiThep132 The aerial photograph of Khao Klang Nok ancient monument



SiThep133 The aerial photograph of Khao Klang Nok ancient monument



SiThep134 The aerial photograph of Khao Klang Nok ancient monument



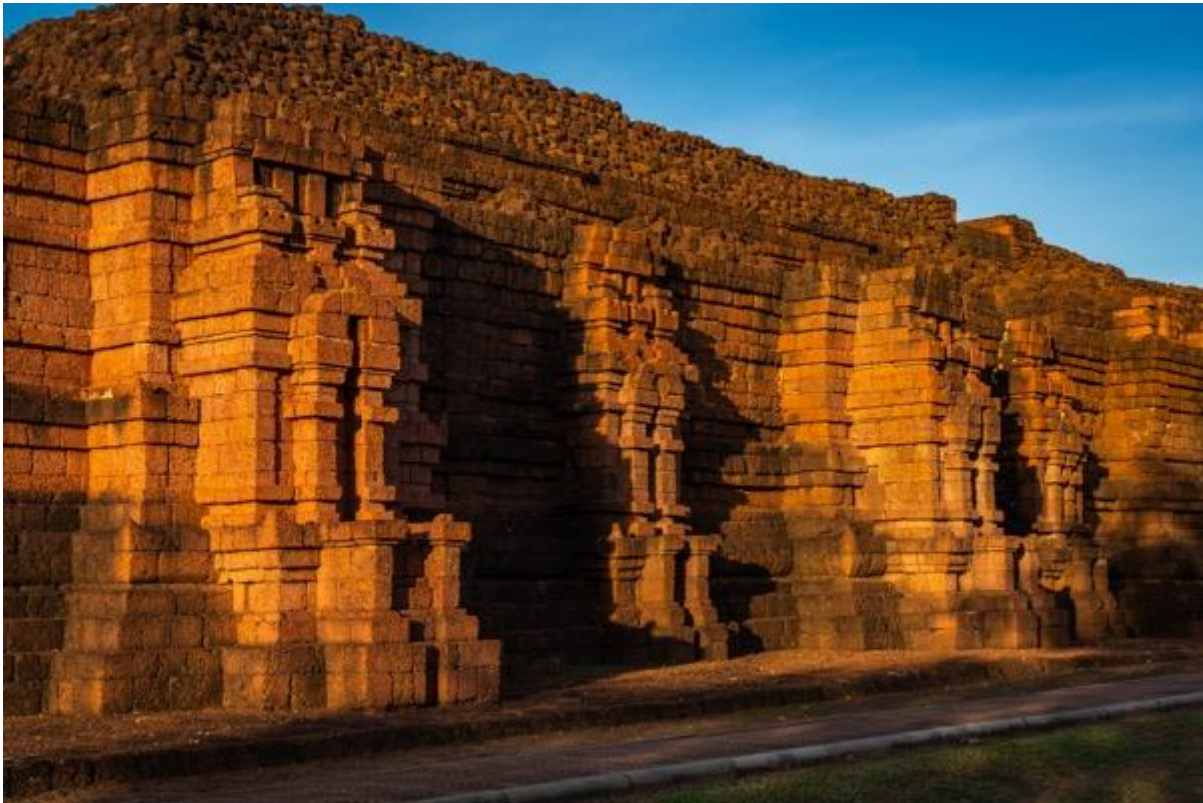
SiThep135 Detailed Khao Klang Nok ancient monument



SiThep136 Detailed Khao Klang Nok ancient monument



SiThep137 Detailed Khao Klang Nok ancient monument



SiThep138 Detailed Khao Klang Nok ancient monument



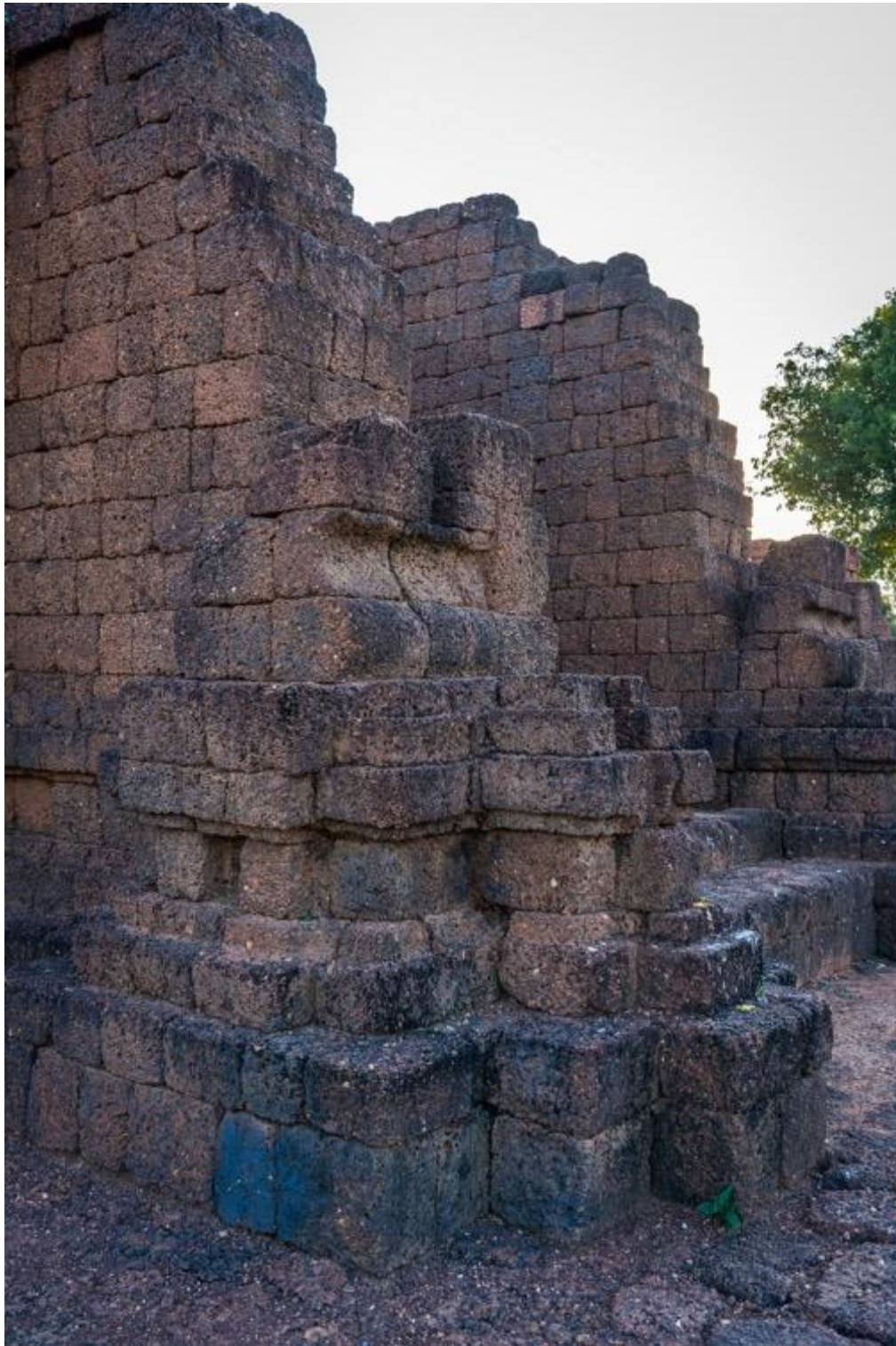
SiThep139 Detailed Khao Klang Nok ancient monument



SiThep140 Detailed Khao Klang Nok ancient monument



SiThep141 Detailed Khao Klang Nok ancient monument



SiThep142 Detailed Khao Klang Nok ancient monument



SiThep143 Detailed Khao Klang Nok ancient monument



SiThep144 Detailed Khao Klang Nok ancient monument



SiThep145 – 146 Detailed Khao Klang Nok ancient monument



SiThep147 Detailed Khao Klang Nok ancient monument



SiThep148 Detailed Khao Klang Nok ancient monument



SiThep149 Khao Klang Nok ancient monument's top structure, assumingly to be a bell-shaped stupa



SiThep150 Khao Klang Nok ancient monument's top structure, assumingly to be a bell-shaped stupa



SiThep151 Khao Klang Nok ancient monument's top structure, assumingly to be a bell-shaped stupa



SiThep152 Khao Thamorrat view from Khao Klang Nok ancient monument



***SiThep153** The top structure of Khao Klang Nok ancient monument, assumingly to be a bell-shaped stupa, showing brick laying details*



***SiThep154** View from the upper level of the Lan Prataksin*



SiThep155 The aerial photograph of Khao Klang Nok



SiThep156 The aerial photograph of The bases of subordinating pagodas around Khao Klang Nok



SiThep157 The subordinating pagodas at Khao Klang Nok



SiThep158 The subordinating pagodas at Khao Klang Nok



SiThep159 Details of the indented corners at subordinating pagodas



SiThep160 The Luad Bua brick laying method applied at the base of subordinating pagodas



SiThep161 The bases of subordinating pagodas around Khao Klang Nok



SiThep162 The bases of subordinating pagodas around Khao Klang Nok



SiThep163 The bases of subordinating pagodas around Khao Klang Nok



SiThep164 The bases of subordinating pagodas around Khao Klang Nok



SiThep165 A graphic depicting an assumed form of Khao Klang Nok



SiThep166 Khao Klang Nok ancient monument signage



SiThep167 The aerial photograph of Khao Thamorrat



SiThep168 The aerial photograph of Khao Thamorrat



SiThep169 Natural richness of Khao Thamorrat



SiThep170 Natural richness of Khao Thamorrat



SiThep171 Khao Thamorrat and its surrounding areas



SiThep172 Khao Thamorrat and its surrounding areas



SiThep173 Khao Thamorratt and its surrounding areas



SiThep174 View of Khao Thamorratt from the National Highway No.21 Saraburi – Lom Sak, heading to Si Thep District



SiThep175 Khao Thamorrat after sunset



SiThep176 Khao Thamorrat after sunset



SiThep177 Foothills area around the road to Khao Thamorrat Cave



SiThep178 Ridge at the top of Khao Thamorrat



SiThep179 Scenery en route to Khao Thamorrat Cave



SiThep180 Scenery en route to Khao Thamorrat Cave



SiThep181 Scenery en route to Khao Thamorrat Cave



SiThep182 Scenery en route to Khao Thamorrat Cave



SiThep183 Scenery en route to Khao Thamorrat Cave



SiThep184 Scenery en route to Khao Thamorrat Cave



SiThep185 Scenery en route to Khao Thamorrat Cave



SiThep186 Scenery en route to Khao Thamorrat Cave



SiThep187 View at Khao Thamorrat Cave's entrance



SiThep188 Inside Khao Thamorrat Cave



SiThep189 Low-relief sculptural idols in Khao Thamorrat Cave



SiThep190 Low-relief sculptural idols in Khao Thamorrat Cave



SiThep191 Low-relief sculptural idols in Khao Thamorrat Cave



SiThep192 Low-relief sculptural idols in Khao Thamorrat Cave



SiThep193 Low-relief sculptural idols in Khao Thamorrat Cave



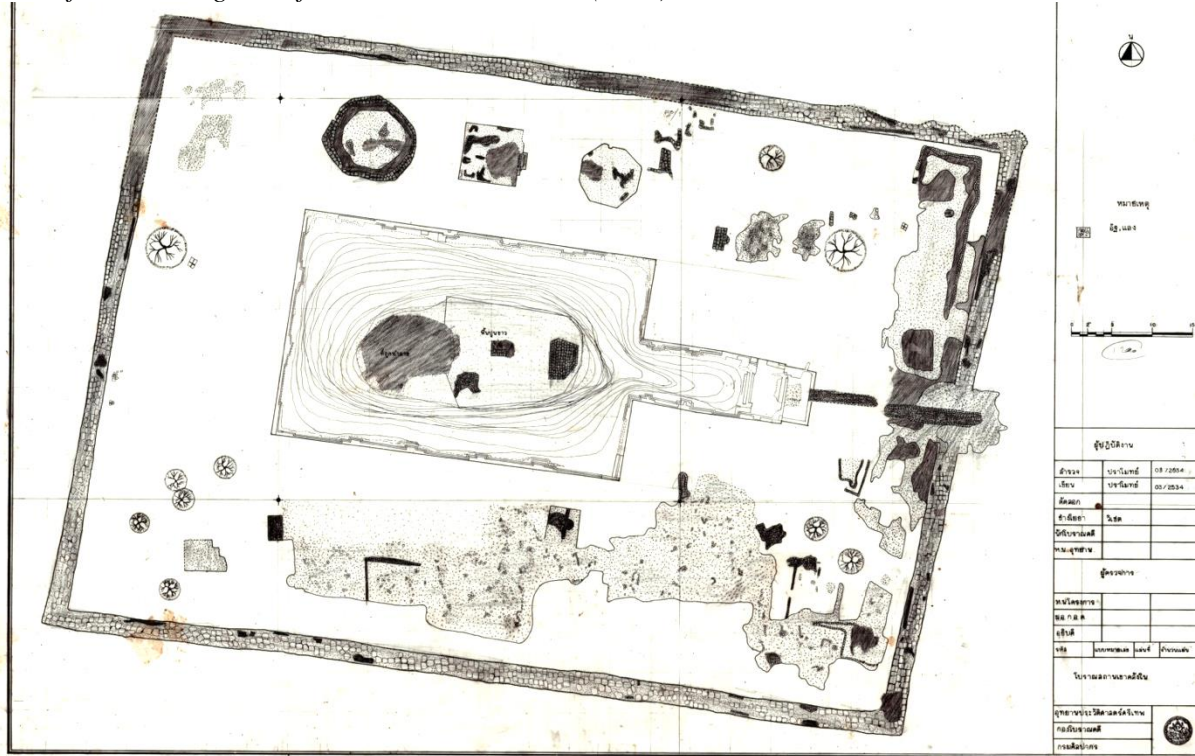
SiThep194 Low-relief sculptural idols in Khao Thamorrat Cave



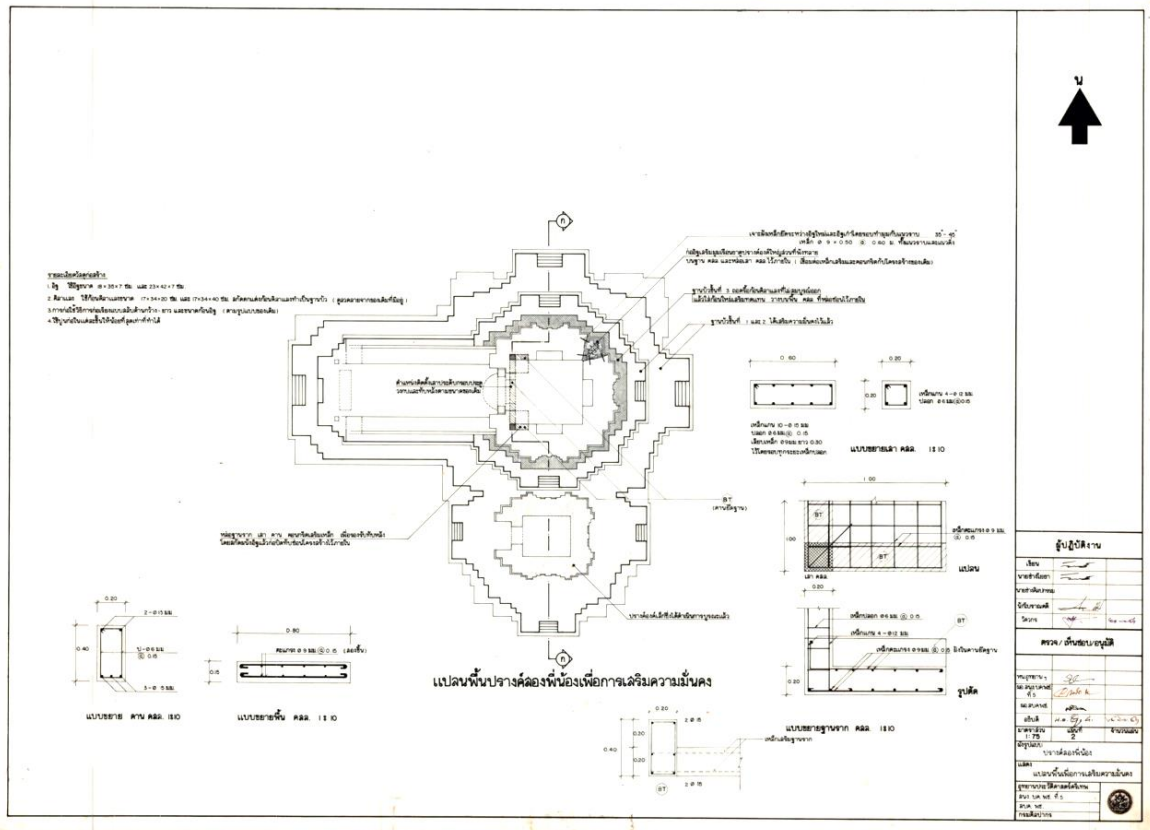
SiThep195 Low-relief sculptural idols in Khao Thamorrat Cave



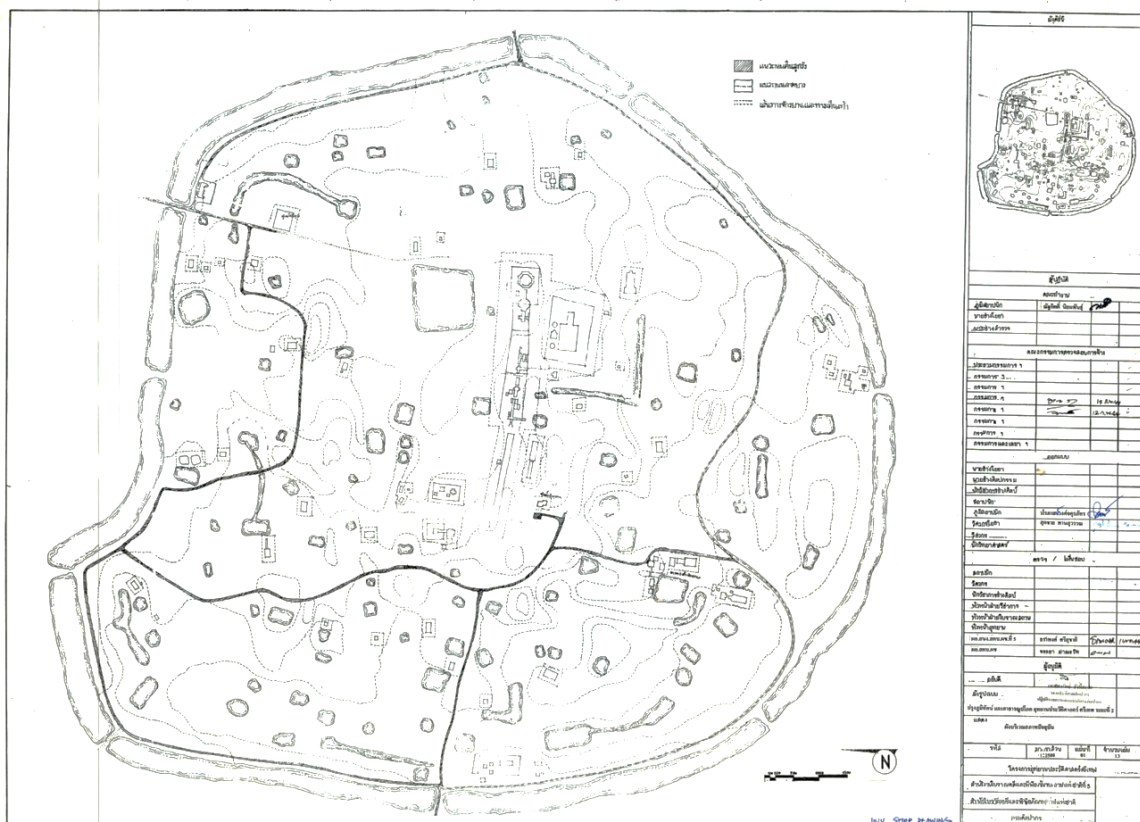
Plan of Khao Klang Nai after the excavation 2534 (1991)



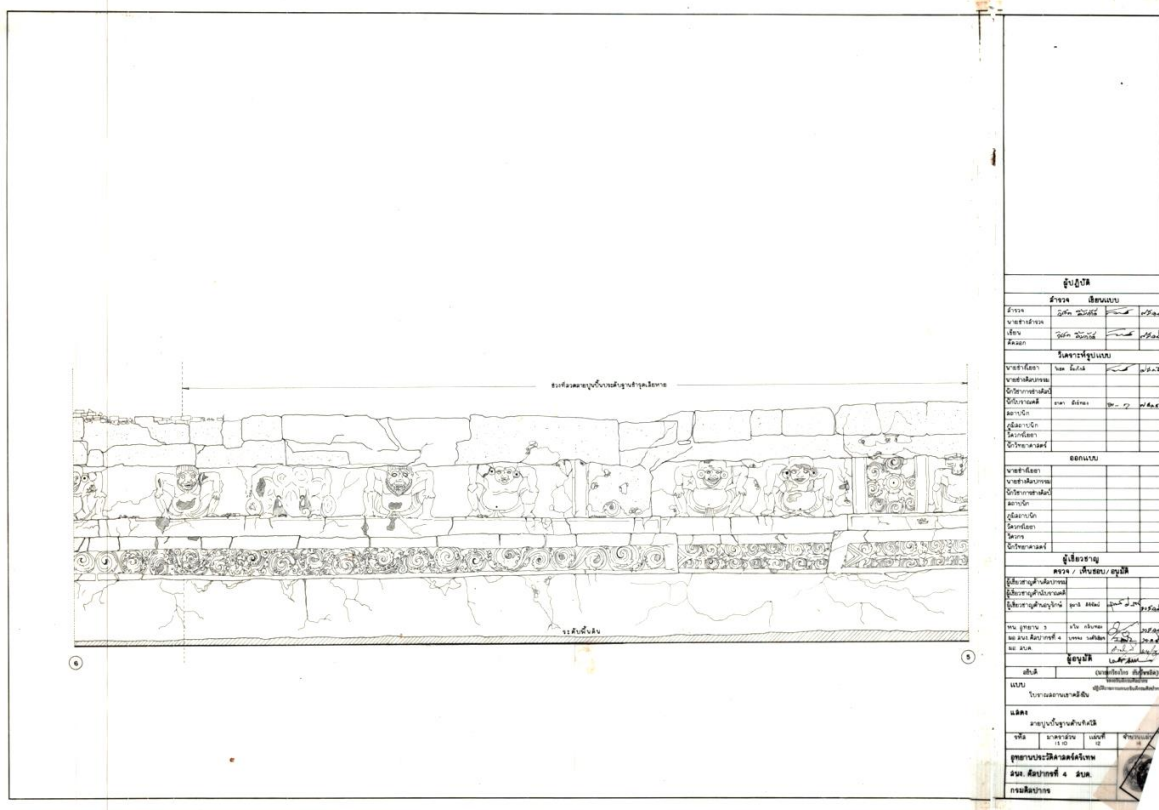
Prang Song Phi Nong after the strengthening 2541 (1998)



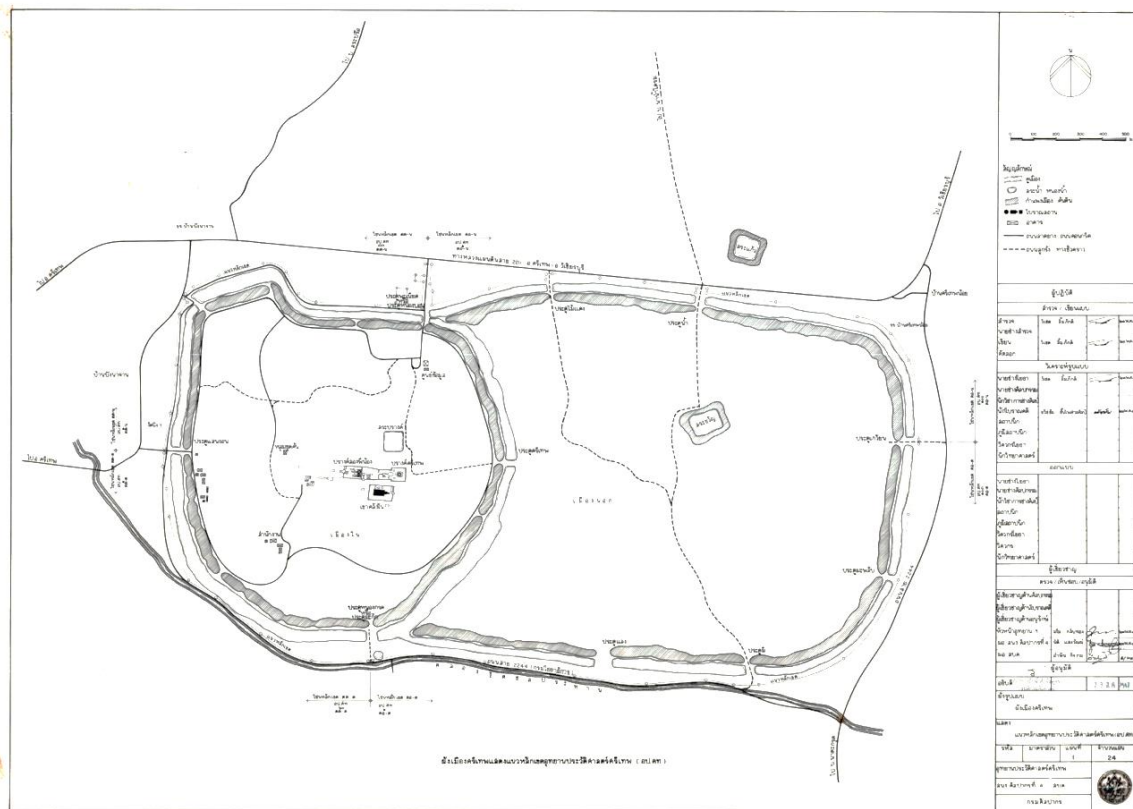
Plan of the Inner Town 2544 (2001)



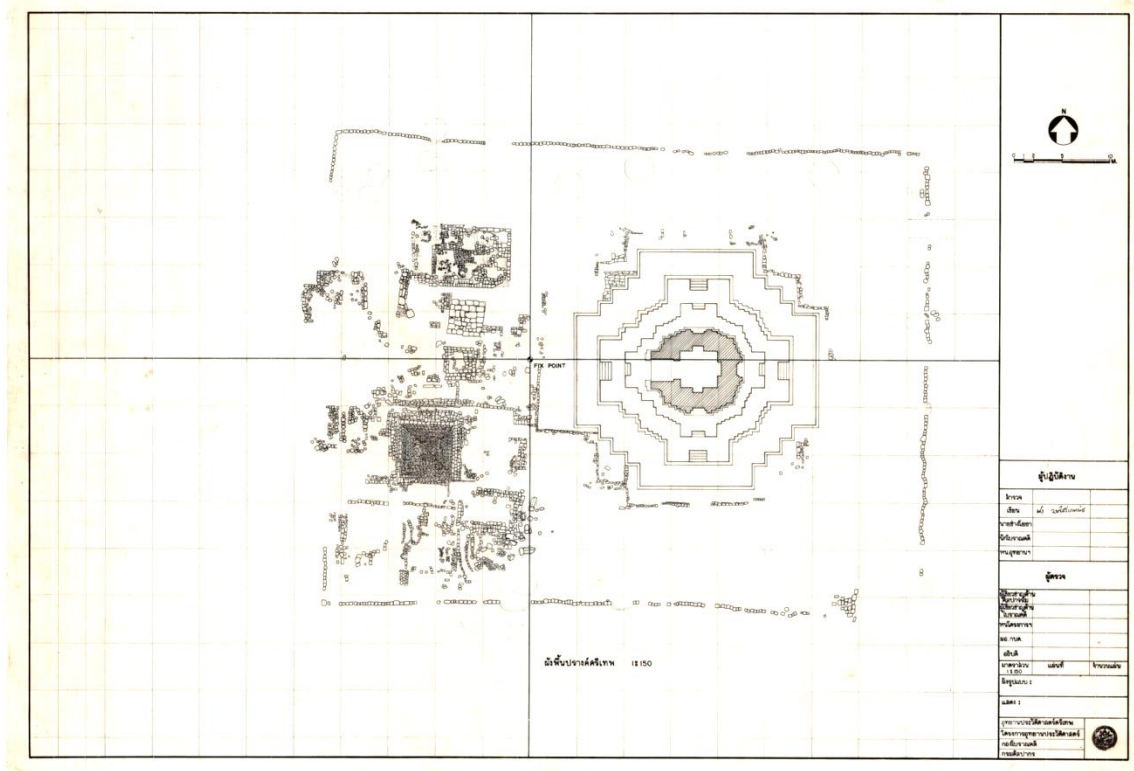
Drawing of stuccos at Khao Klang Nai 2546 (2003)



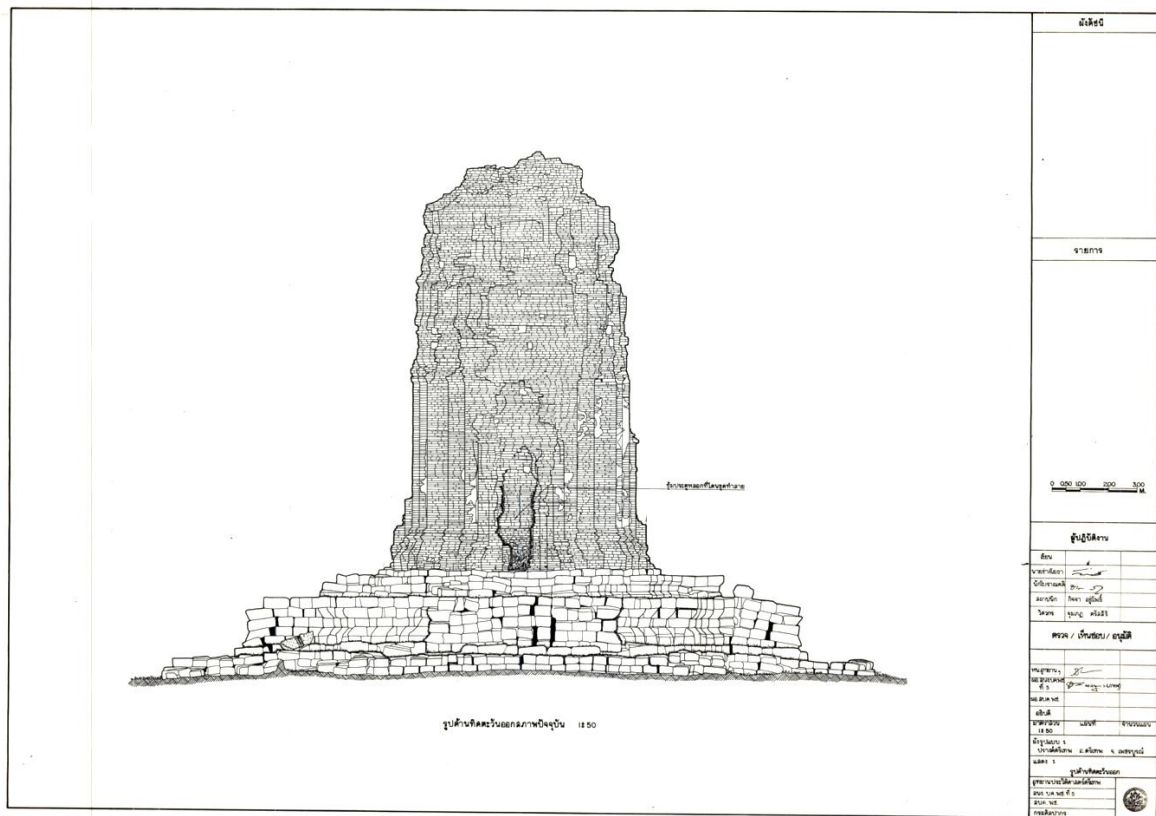
Si Thep Twon plan 2547 (2004)



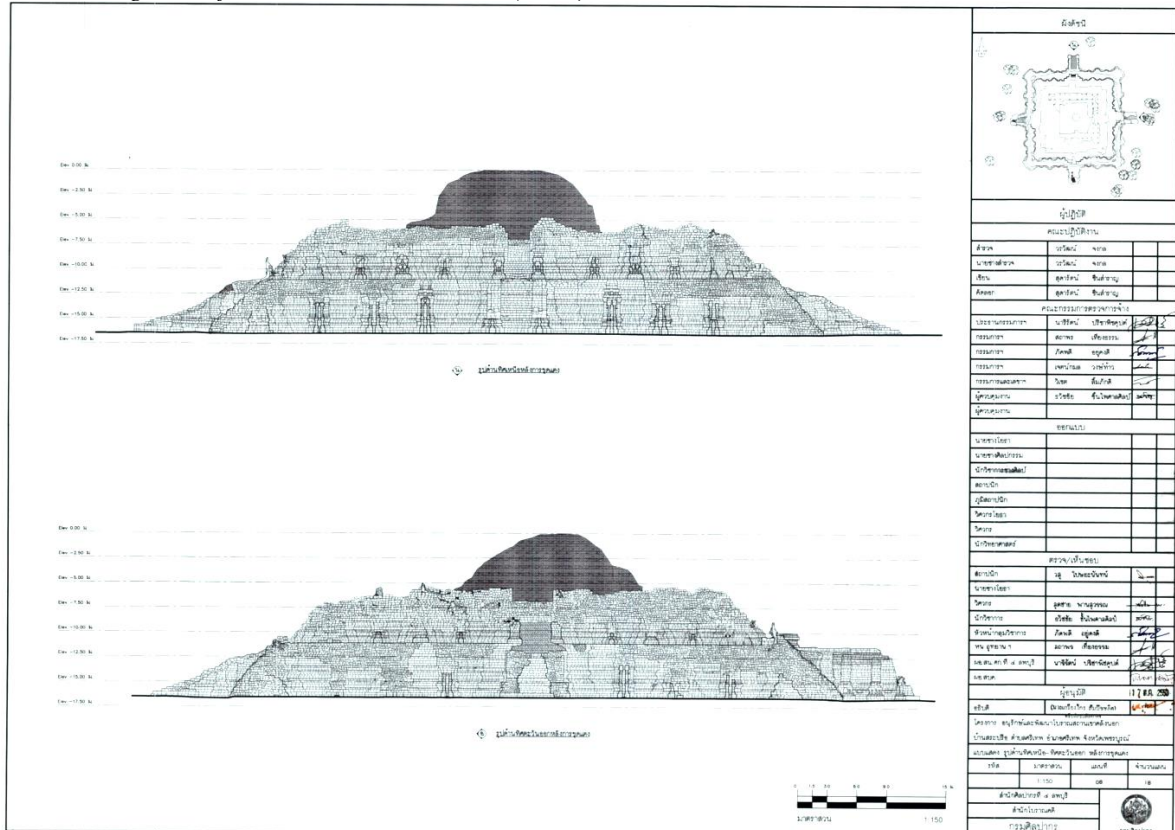
Plan of Prang Si Thep after the excavation 2547 (2004)



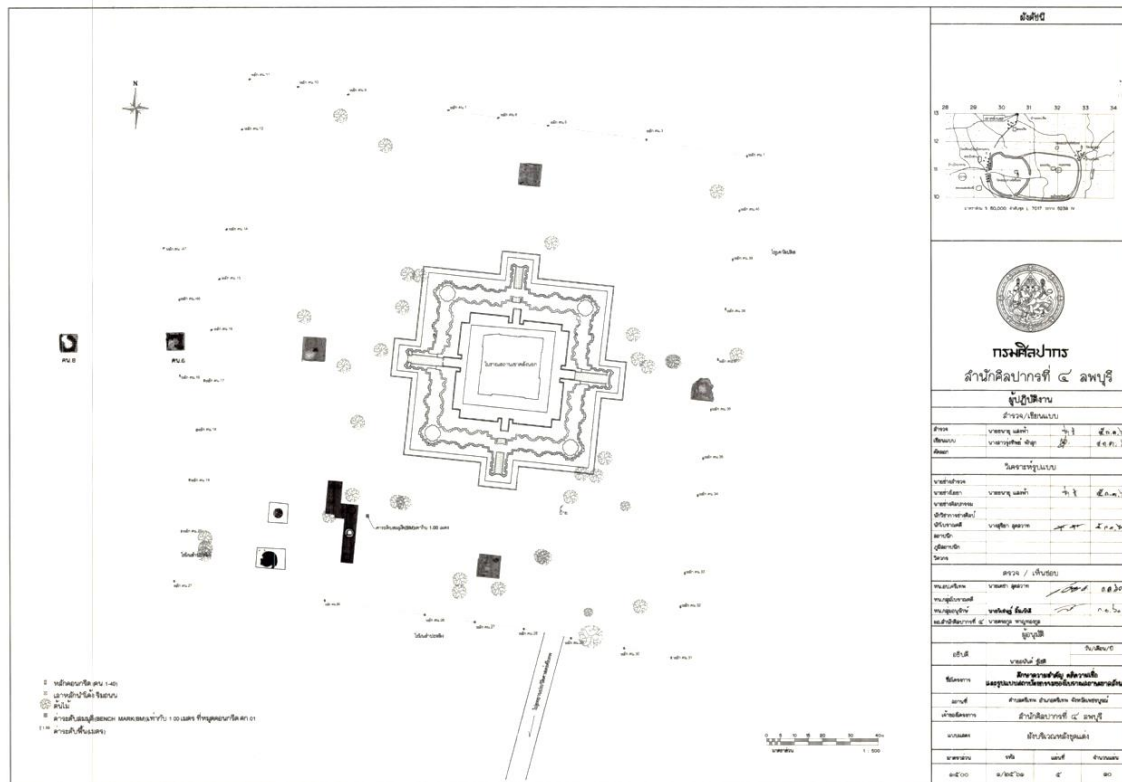
Plan of Prang Si Thep after the excavation 2547 (2004)



Khao Klang Nok after the excavation 2553 (2010)



Plan of Khao Klang Nok after the excavation 2560 (2017)



7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

7.b.1 The Act on Ancient Monuments, Antiques, Objects of Art and National Museums, B.E.2504 (1961)

(Excerpts)

...

Section 4 In this Act:

“Ancient monument” means an immovable property which, by its age or architectural characteristics or historical evidence, is useful in the field of art, history or archaeology and shall include places which are archaeological sites, historic sites and historic parks.

“Antique” means an archaic movable property, whether produced by man or by nature, or being any part of ancient monument or of human skeleton or animal carcass which, by its age or characteristics of production or historical evidence, is useful in the field of art, history or archaeology.

“Director-General” means the Director-General of the Fine Arts Department.

Section 7 The Director-General shall, for the purpose of keeping, maintaining and controlling ancient monuments under this Act, have the power to cause, by means of notification in the Royal Thai Government Gazette, any ancient monument as he thinks suitable to be registered, and to determine such area of land as he thinks fitting to be its compound, which area shall also be considered as ancient monument. Cancellation and modification of the same may likewise be made.

Section 7 bis No person shall construct any building according to the law on the control of building construction within the compound of ancient monument registered by the Director-General, except a permit has been obtained from the Director-General. In the case where the building being constructed without a permission, the Director-General shall have the power to stop the construction and to demolish the building or a part of the building within 60 days from the date of the receipt of the order. Any person who refuses to stop the construction or to demolish the building or a part of building according to the order of the Director-General shall be liable to the offence of refusing the order of the official. The Director-General shall demolish the building or a part of that building, though the owner, the occupier or the constructor shall have no rights to claim damages or to proceed litigation against the persons executing that demolition.

Section 10 No person shall repair, modify, alter, demolish, add to, destroy, remove any ancient monument or its parts or excavate for anything or construct any building within the compound of ancient monument, except by order of the Director-General, or permit has been obtained from the Director-General. If the permit contains any conditions, they shall be complied with.

Section 32 Any person who intrudes ancient monument or damages, destroys, causes depreciation in value to or makes useless of any ancient monument shall be liable to imprisonment for a term not exceeding seven years, or a fine not exceeding seven hundred thousand Baht, or both. If the offence under paragraph one is committed against the registered ancient monuments, the offender shall be liable to imprisonment for a term not exceeding 10 years, or a fine not exceeding one million Baht, or both.

Section 33 Any person who damages, destroys, causes depreciation in value to makes useless of or loss any registered antique or object of art, shall be liable to imprisonment for a term not exceeding 10 years, or a fine not exceeding one million Baht, or both.

7.b.2 The National Reserved Forest Act, B.E.2507 (1964)

(Excerpts)

...

Section 4 In this Act:

“National Reserved Forest” means forest determined to be national reserved forest under the provisions of this Act.

Section 14 Within the national reserved forest, no person shall hold or possess land, make a construction, destruct or burn forest, do logging, collect forest products, or do any matter whatsoever with the purpose to harm or decay a condition of the national reserved forest, provided that:

- (2) Doing logging on restricted timber or collecting restricted forest products under the law on forest.

7.b.3 The Town Planning Act, B.E.2518 (1975)

(Excerpts)

...

Section 4 In this Act:

“Town planning” means planning, formulation and execution in accordance with a comprehensive plan and a specific plan in town and relevant area or country area in order to create or develop a new town or a part thereof or to replace a damaged town or a part thereof, to provide or improve hygienic condition, convenience, order, aesthetics, utilisation of property, public safety and social welfare; to promote the economy, the society and surrounding; to preserve or restore a place and an object of artistic, architectural, historical or archaeological use or value; or to maintain natural resources and landscape of beauty or natural interest.

7.b.4 The Ministerial Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province B.E.2560 (2017)

(Excerpts)

...

Clause 7 Land in the rural and agricultural zones shall be used for the purpose of agriculture or related agricultural activities, habitation, educational buildings, religious places, government offices, public utilities, and public facilities. These lands, except the land in the area numbers 2.16, 2.17 and 2.19 within 2,000 metres from the Si Thep Historical Park, shall not be used for the following activities:

- (1) any type of factory under the Factory Act, in accordance with categories, types and classes as stipulated in this Ministerial Regulation hereinafter;
- (2) any fuel depot under the Fuel Control Act for the purpose of distribution;

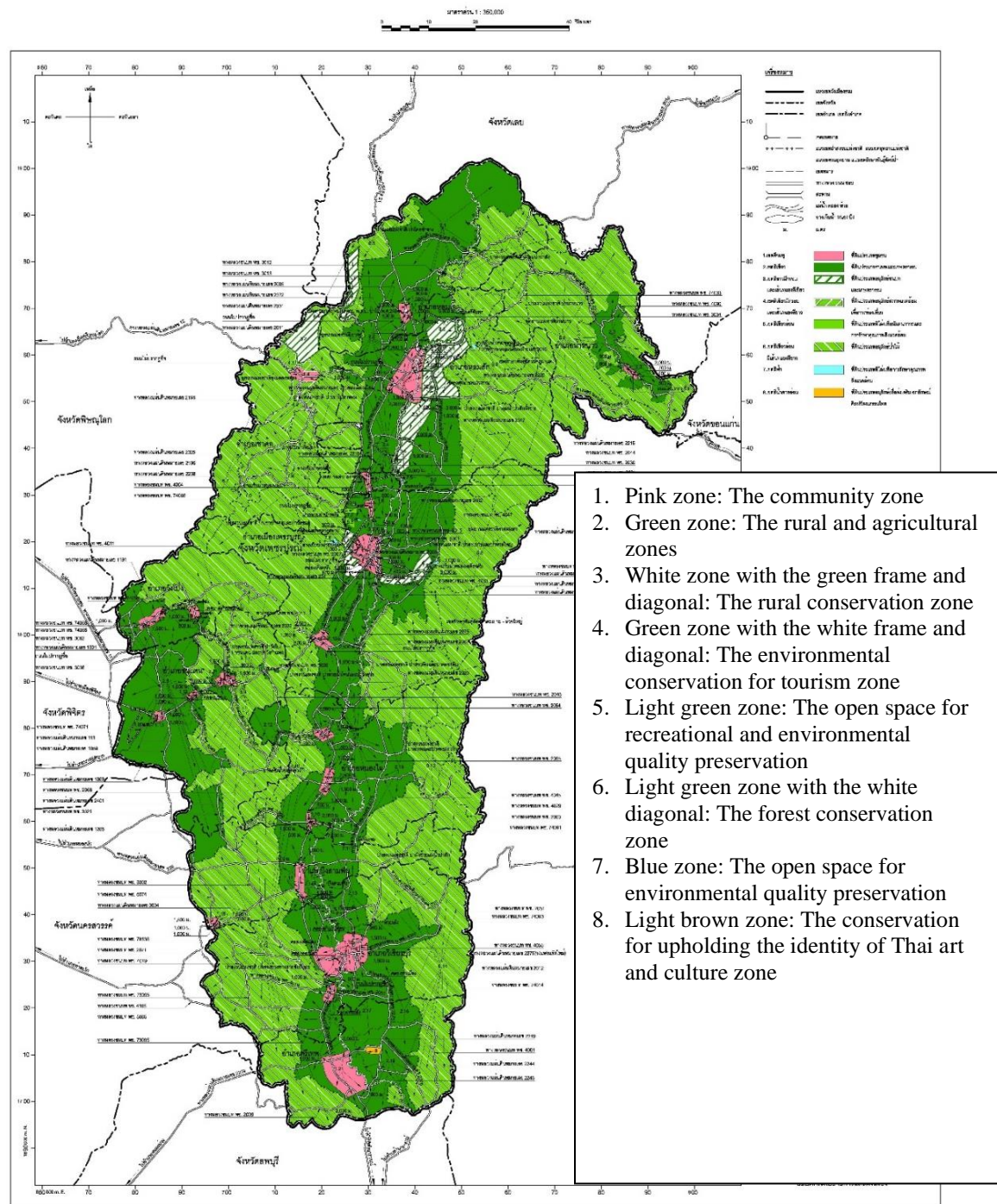
- (3) any liquefied petroleum gas depot under the Fuel Control Act;
- (4) any land allocation for the industrial purpose, except the land in the area number 2.15;
- (5) any land allocation for the commercial purpose; and
- (6) any land allocation for habitation, except the land in the area numbers 2.4 and 2.7.

The land in these zones, in the area numbers 2.16, 2.17 and 2.19 within 2,000 metres from the boundary of the Si Thep Historical Park, shall be conducted or operated the activities in the building that are not more than 10 metres in height. However, the aforementioned height shall not include any structure for use in power transmission, radio transmission, television signal or all types of communication signals. The height of building shall be measured from its ground level of a construction site to its roof decking. About the height of the gable or hip-shaped building shall be measured from its ground level of a construction site to the top of the wall of its highest floor. The land in this paragraph shall not be used for the following activities:

- (1) any type of factory under the Factory Act, in accordance with categories, types and classes as stipulated in this Ministerial Regulation hereinafter;
- (2) any fuel depot and fuel storage in Category 3 under the Fuel Control Act for the purpose of distribution;
- (3) any liquefied petroleum gas depot, the filling facility for liquified petroleum gas in the chamber containing type and the storage premise for liquified petroleum gas in the storehouse type under the Fuel Control Act;
- (4) any hotels under the Hotel Act;
- (5) any land allocation for the industrial purpose;
- (6) any land allocation for the commercial purpose;
- (7) any land allocation for habitation;
- (8) any habitation or commercial use in large building type;
- (9) any rubbish disposal;
- (10) any trading or storing scrap materials.

The land in these zones in the area of national reserved forest, wildlife sanctuary, non-hunting area and national park shall be used exclusively for preserving and protecting or maintaining the forest, wildlife, headwaters, streams and other natural resources in conformity with the Cabinet resolution and the law of the Forest, the law of the Wildlife Sanctuary and Protection and the law of the enhancement and conservation of the national environmental quality.

Scale 1:350,000



Source: The Minister Regulation regarding the Enforcement of Unitary Town Plan of Phetchabun Province, B.E.2560 (2017)

7.b.5 The Agricultural Land Reform Act, B.E.2518 (1975)

(Excerpts)

...

Section 4 In this Act:

“Agricultural land reform” means the improvements concerning rights and holding of agricultural land, including allocation of places for living on such agricultural land, whereby the state brings its land or the land purchased or expropriated by it from the landowner who does not utilise his land by himself or who has land in excess of the right under this Act, for allocation to farmers who have no land of their own or who have little land insufficient for making a living and to farmers’ institutions for hire-purchase, lease or utilisation with the assistance of the state in developing agricultural occupation, improvement of resources and factors of production as well as production and distribution.

Section 6 The Agricultural Land Reform Office, abbreviated to the ALRO, shall be established in the Ministry of Agriculture and Cooperatives with the objective to implement agricultural land reform under this Act.

Section 8 The ALRO shall have the power and duties to implement agricultural land reform under this Act.

Section 29 In a land reform area, if the Board considers that land in any zone should be proceeded with agricultural land reform, the ALRO shall have the power to purchase or expropriate the land as follows:

Section 29 (3) For any plot of land, if its owner does not use it to operate agriculture himself or does not use it to operate any agriculture or operates little agriculture or operates agriculture in part merely to show his right to the land, the ALRO shall have the power to purchase or expropriate the part of such land that exceeds 20 rais.

7.b.6 The Building Control Act, B.E.2522 (1979)

(Excerpts)

...

Section 4 In this Act:

“Building” means a town house, house, home, shed, shop, raft, warehouse, office, and other structure which person or people may enter to reside or to utilise, and shall also include:

- (1) grandstand or other structure which is utilised to function as place of assembly for people;
- (2) dam, bridge, tunnel, drainage ditch or pipe, dock, pier, harbour, fence, wall or gate which is constructed adjoining or nearby public place or structure which is built for general public to utilise;
- (3) signboard or other structure for the purpose of installation of signboard;
 - (a) installed or placed above a public place with the size larger than one square metre, or with the weight including the whole structure over ten kilograms;
 - (b) installed or placed far from a public place, with the distance, when measured horizontally, shorter than the height of such signboard when measured from the ground, and with the size or weight exceeds what is prescribed in accordance with the ministerial regulation;
- (4) area or structure constructed for the purpose of automobile parking, automobile turning, and automobile entrance or exit for building as prescribed in accordance with Section 8(9)
- (5) other structures as prescribed under ministerial regulation.

Nevertheless, it shall also include any parts of building.

Section 13 In case where it is expedient to prohibit construction, modification, demolition, relocation and occupancy or change of occupancy of any class or type of building, or in any premises, yet there is no ministerial regulation or local ordinance issued under Section 8(10), the Minister, by the advice of the Director-General of the Department of Public Works or the local officer as the case may be, shall have the power to issue the publication of temporary prohibition of construction, modification, demolition, relocation and occupancy or change of occupancy of building in such area in the Royal Thai Government Gazette, and subsequently promulgate the ministerial regulation or local ordinance within one year from the date on which such publication comes into force.

7.b.7 The Ratchaphatsadu Land Act, B.E.2562 (2019)

(Excerpts)

...

Section 6 The Ratchaphatsadu land is:

- (1) all types of the government-owned immovable property;
- (2) the land which is specifically reserved for the use for the State's benefits;
- (3) the land which is reserved for the Government's benefits under the law.

Section 8 The Ministry of Finance shall hold the title over the Ratchaphatsadu land. The Treasury Department shall have the duties of administration, supervision and maintenance of the Ratchaphatsadu land while its use and seeking for economic benefits shall be as prescribed by this Act.

The Ministerial Regulation regarding the Utilisation of the Ratchaphatsadu Land, B.E.2563 (2020)

Clause 12 Any person, who uses the Ratchaphatsadu land and intends to demolish or modify a building or an immovable property on the Ratchaphatsadu land that should be preserved and that may have an impact on its historical, artistical or architectural value of the building or the immovable property listed in the buildings or immovable properties registration as determined by the Director-General in accordance with the agreement of the Ratchaphatsadu Land Committee, shall seek and obtain an approval from the Treasury Department or the Office of the Treasury in the area prior to commencing.

Clause 13 Any person, who uses the Ratchaphatsadu land and intends to demolish or modify a building or an immovable property on the Ratchaphatsadu land that is an ancient monument, shall progress as per the prescribed procedures in accordance with the Act on Ancient Monuments, Objects of Art and National Museums.

7.b.8 The 2nd National Tourism Development Plan (B.E.2560 – 2564 (2017 – 2021)), Phetchabun Province

(Excerpts)

...

Mission statement 1: To improve the quality of tourist attractions and all features of tourism products and services in order to become standardised and balanced and to ensure the sustainability of the tourist attractions, environment and Thai identity, and to strengthen Thailand's tourism industry's role in driving the nation's economic and social development.

Strategy 1: Developing the quality of tourist attractions, tourism products and services to ensure their balance and ongoing sustainability

1.2 Develop Thailand's sustainable tourism sector through environmental and cultural conservation in order to preserve the natural beauty and Thai identity. To achieve this, all sectors will be encouraged to participate

and be involved in sustainable tourism management, in relation to local identity, tradition, culture and the environment, and creative tourism development that will add economic value. This will include determining the capacity of tourist attractions, promoting innovation in tourism products and services development, raising awareness on tourism resources conservation and developing community-based tourism through building the knowledge base and providing ongoing support to communities.

Strategy 3: Developing tourism human resources and supporting the public participation in tourism development

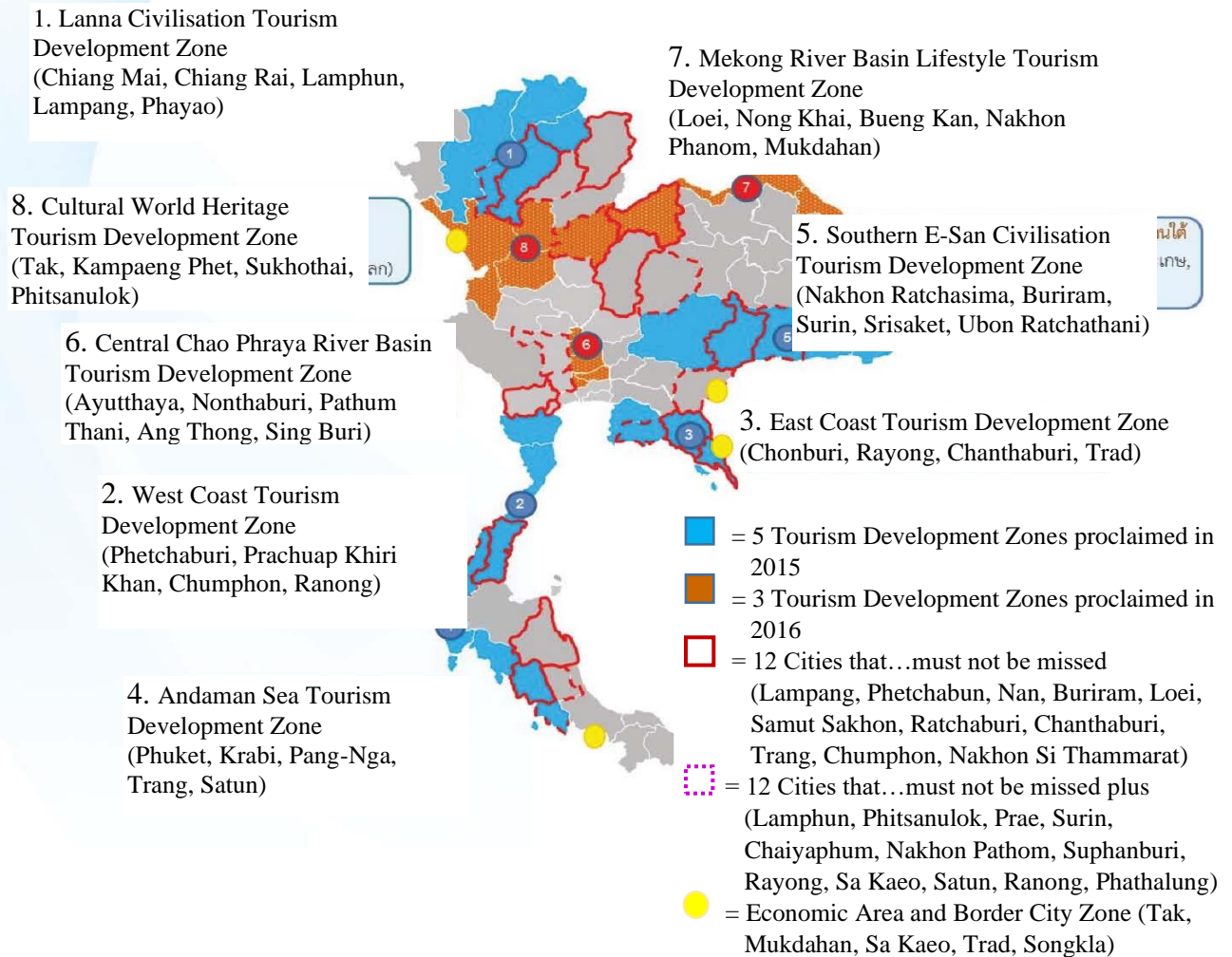
3.2 Encourage people to participate and be involved in tourism management and receive benefits from tourism activities. To achieve this, people will be upskilled to improve their knowledge and understanding in tourism and tourism management. More opportunities will also be provided to both people and communities to be involved in products and services development that will be built on local heritage and cultural values. A training program focusing on basic business skills will be provided to support new business establishment in the tourism industry. More investment channels and opportunities to develop creative and innovative tourism businesses will be accessible for the private sector. The promotion of a tourism campaign that Phetchabun Province has been announced for one of the 12 provinces that must not be missed will also be launched to encourage tourists to visit Phetchabun Province.

**ANNEX
Kor**

The map illustrating the Tourism Development Zones, Cities that...must not be missed and the border cities

**ภาคผนวก
ก**

**แผนที่แสดงเขตพัฒนาการท่องเที่ยว เมืองต้องห้าม...พลาด
และเมืองชายแดน**



Source: The National Tourism Policy Committee, The 2nd National Tourism Development Plan (B.E.2560 – 2564 (2017 – 2021)), page 60.

7.b.9 The Management Plan for the Conservation and Development of the Ancient Town of Si Thep 2020 – 2022 (See Annex II)

Principles and rationales

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

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

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

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

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

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

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

Vision

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

Mission

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

Strategic priorities

Strategic priorities under this management plan include:

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

Objectives

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

Locational areas for conservation under this management plan

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

1. The Si Thep Historical Park

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

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

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

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

2. Khao Klang Nok ancient monument

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

3. Khao Thamorrat Cave ancient monument

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

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

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

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

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

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

Programs

- 1.1 Human settlements and archaeological and historical development study of the Ancient Town of Si Thep program
 - 1.2 Development of the cultural heritage database of the Si Thep Historical Park program
 - 1.3 Archaeological and historical study of Khao Klang Nok program
 - 1.4 Archaeological and historical study of archaeological sites around Khao Thamorrat program
 - 1.5 Archaeological and historical study of archaeological sites within the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program.
- 2. Archaeology and conservation of ancient monuments programs** to be implemented in accordance with the Fine Arts Department's criteria for conservation of ancient monuments. This is to ensure academic accuracy; maintain ancient monuments' integrity and authenticity; and hold their values as art and cultural learning sites. The implementation will be undertaken following the guidelines stated in the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, B.E.2504 (1961) and its Amendment (No.2) B.E.2535 (1992) and the Fine Arts Department's Regulation on Ancient Monument Conservation, B.E.2528 (1985).

Programs

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

B.E.2560 (2017) being effective in the areas of Si Thep District. Land utilisation around the Si Thep Historical Park within 2,000 metres (two kilometres) and the height of buildings have been regulated under the laws in order to protect the value of the Ancient Town of Si Thep.

Programs

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

Programs

- 4.1 Development of basic infrastructure and facilities within the Si Thep Historical Park program
- 4.2 Removal and rebuilding of the Si Thep Historical Park office (outside the park areas) program
- 4.3 Restoration of the irrigation system and catchment area around the Ancient Town of Si Thep moats program
- 4.4 Expansion of the power and emergency power systems within the Si Thep Historical Park program
- 4.5 Road construction and development of bicycle paths within the Si Thep Historical Park program
- 4.6 Construction of service area for a cafeteria and a souvenir shop (outside the park areas) program
- 5. Promotion of learning, tourism and public relations programs** highlighting and establishing the learning centre focusing on the art and cultural heritage of the Ancient Town of Si Thep, sharing knowledge and promoting learning about locally-based art and cultural heritage, traditional knowledge and local wisdom. Cultural investment will benefit local populations and continue efforts to sustainably develop and strengthen local economy, society and communities.

Programs

- 5.1 Establishment of a visitors information centre program
- 5.2 Establishment of permanent exhibition and media on knowledge and information of the Ancient Town of Si Thep program
- 5.3 Improvement of historical landscape of the Ancient Town of Si Thep areas program
- 5.4 Meeting and training program, including:
 - 5.4.1 Development of public relations signages and media
 - 5.4.2 Co-design of sub-programs at the sub-district and village levels
- 6. Community engagement programs** to engage local people to participate in appropriate conservation and development activities; raise awareness and understanding in conservation and development of art and cultural heritage of local communities; and create community pride in protecting and continuing to maintain and develop their communities.

Programs

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

Programs

- 7.1 Natural disaster risk monitoring program
- 7.2 Natural disaster risk impact monitoring program
- 7.3 Disaster preparedness program
- 7.4 Disaster impact mitigation and response program

Table of The management plan for the conservation and development of the Ancient Town of Si Thep 2020 - 2022

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
1. Academic studies and research support programs 1.1 Human settlement and archaeological and historical development study of the Ancient Town of Si Thep program 1.2 Development of the cultural heritage database of the Si Thep Historical Park program 1.3 Archaeological and historical study of Khao Klang Nok program 1.4 Archaeological and historical study of archaeological sites around Khao Thamorrat program 1.5 Archaeological and historical study of archaeological sites within the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department
2. Archaeology and conservation of ancient monuments programs 2.1 Conservation and development of the Si Thep Historical Park program 2.2 Conservation and development of Khao Klang Nok ancient monument program 2.3 Conservation and restoration of Khao Klang Nok's subordinating pagodas and development of Khao Klang Nok monastery's integrity of cosmological components program 2.4 Creation and installation of the Buddha and Bodhisattva statue replicas to their original state at Khao Thamorrat Cave ancient monument program 2.5 Conservation and development of archaeological sites around Khao Thamorrat program 2.6 Conservation and development of archaeological sites in the linkage area between Muang Si Thep, Khao Klang Nok and Khao Thamorrat program 2.7 Conservation, development and restoration of original irrigation system of the Ancient Town of Si Thep, Khao Klang Nok and Khao Thamorrat program				The Fine Arts Department

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
1. Land utilisation programs 1.1 Revision of the Master Plan, management plan and conservation measures of the Ancient Town of Si Thep program 1.2 Land exploration, compulsory land acquisition of Khao Klang Nok ancient monument areas and compensation for financial loss program 1.3 Development of Dvaravati Si Thep organic agriculture within the Si Thep Historical Park program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
2. Public utilities and public facilities development programs 2.1 Development of basic infrastructure and facilities within the Si Thep Historical Park program 2.2 Removal and construction of the Si Thep Historical Park office (outside the park areas) program 2.3 Restoration of the irrigation system and catchment area around the Ancient Town of Si Thep moats program 2.4 Expansion of the power and emergency power systems within the Si Thep Historical Park program 2.5 Road construction and development of bicycle paths within the Si Thep Historical Park program 2.6 Construction of service area for a cafeteria and a souvenir shop (outside the park areas) program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
3. Support to learning, tourism and public relations programs 3.1 Establishment of a visitors information centre program 3.2 Establishment of permanent exhibition and media on knowledge and information of the Ancient Town of Si Thep program				The Fine Arts Department

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
3.3 Improvement of historical landscape of the Ancient Town of Si Thep areas program 3.4 Meeting and training program: <ul style="list-style-type: none"> • Development of public relations signages and media • Co-design of sub-programs at the sub-district and village levels 				The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
4. Community engagement programs 4.1 Program for the progression of the (Draft) plan for the development of a framework and plan to: (1) raise the awareness of the value of the site; and (2) engagement of communities and local residents in the conservation and development of the site leading to best conservation practices 4.2 The Visakhapurana Me Bucha program including the Visakha triple circumambulation ritual at the 1,000 years stupa, Khao Klang Nok ancient monument 4.3 Training and increasing knowledge for local communities program 4.4 The Ancient Town of Si Thep volunteering program 4.5 Development of cultural tourism site at Khao Thamorrat program 4.6 Establishment of entity or organisation or collaborative volunteer group program, in accordance with the (Draft) management plan of the Ancient Town of Si Thep				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
5. Natural disaster risk management programs 5.1 Natural disaster risk monitoring program 5.2 Natural disaster risk impact monitoring program 5.3 Disaster preparedness program 5.4 Disaster impact mitigation and response program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

Detailed programs	Implementation timeframe			Responsible agencies
	2020	2021	2022	
6. Community engagement programs 6.1 Program for the progression of the (Draft) plan for the development of a framework and plan to: (1) raise the awareness of the value of the site; and (2) engagement of communities and local residents in the conservation and development of the site leading to best conservation practices 6.2 The Visakhapurana Me Bucha program including the Visakha triple circumambulation ritual at the 1,000 years stupa, Khao Klang Nok ancient monument 6.3 Training and increasing knowledge for local communities program 6.4 The Ancient Town of Si Thep volunteering program 6.5 Development of cultural tourism site at Khao Thamorratt program 6.6 Establishment of entity or organisation or collaborative volunteer group program, in accordance with the (Draft) management plan of the Ancient Town of Si Thep				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality
7. Natural disaster risk management programs 7.1 Natural disaster risk monitoring program 7.2 Natural disaster risk impact monitoring program 7.3 Disaster preparedness program 7.4 Disaster impact mitigation and response program				The Fine Arts Department The Si Thep Sub-district Administration Office The Khao Sa-ard Sub-district Municipality

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

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

The development of plans for the conservation and development of the community areas requires good planning and engagement with local people in the area when undertaking activities such as co-designing, decision making and implementing of the plans. To achieve this, it is crucial for the locals to be aware of, and understand, the rationale and significance of determining the extents of the conservation area. This will minimise any impact to communities. It will also increase an understanding by the locals of the benefits and opportunities in managing the area such as tourism related services to tourists and cultural product manufacturing. In consequence, the central government and local administration agencies have agreed to include the MoU signing activity in the conservation plan. The MoU signing defining the collaboration in conservation of the cultural world heritage site, the Ancient Town of Si Thep is a significant next step for communities in the areas that will contribute to implementation of conservation practices by local people and communities.

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

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

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

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

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

- The Office of Natural Resources and Environmental Policy and Planning
- The Fine Arts Department
- Si Thép Sub-district Administration Office
- Khok Sa-ard Sub-district Municipality.

3. Community participation plan in monitoring, assessment and evaluation

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

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

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

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

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
				Provincial Public Works and Town Planning Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office
(2) Co-designing with communities a conservation and historical cultural restoration plan, as part of the overall local conservation plan				The Office of Natural Resources and Environmental Policy and Planning The Fine Arts Department Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Provincial and District Cultural Offices Local District Office Provincial Public Works and Town Planning Office
(3) Collaboratively improving the environment in accordance with area management directions in the service, learning and facilities extents				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(4) Establishing area or information service centres in the districts				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park

Plan / Proposal	Short term	Medium term	Long term	Responsible agencies and relevant agencies*
	Yr 1-3	Yr 3-5	Yr 5-10	
				Temples Locally-based educational institutes
(5) Improving footpaths, walking tracks and road signs around the Khao Thamorratt area				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office The Si Thep Historical Park
(6) Providing training for local tour guides, volunteers and resource persons in local communities				The Fine Arts Department The Si Thep Historical Park Provincial Tourism and Sports Office District Cultural Office Educational institutes in the province and districts
(7) Developing community based and local plans for waste management systems and conserving the environment within the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Provincial Office of National Resources and Environment
(8) Developing community statues and local by-laws concerning conservation and collaborative environmental management of the site				Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Civil society networks Community organisations

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
(9) Establishing a learning centre to provide training about local artwork and the Si Thep School of Art, which presents the value of the site				Khok Sa-ard Sub-district Municipality Si Thep Sub-district Administration Office The Si Thep Historical Park Silpakorn University
(10) Supporting creative thinking in designing activities and communications of activities and venues as well as the development of souvenirs, handicrafts and creative design work in the site areas				Silpakorn University Province and locally-based educational institutes The Fine Arts Department Community networks The private sector network
(11) Promoting the local economy through bicycle tourism				Provincial Tourism and Sports Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office District Cultural Office District Community Development Office

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

Plan / Proposal	Short term Yr 1-3	Medium term Yr 3-5	Long term Yr 5-10	Responsible agencies and relevant agencies*
and management of the cultural heritage site. The council representatives will be involved in monitoring and assessments.				The Fine Arts Department The Si Thep Historical Park Local District Office Provincial and District Local Administration Offices District Cultural Office Khok Sa-ard Sub-district Administration Office Si Thep Sub-district Administration Office Educational institutes in the area Community organisations Provincial Natural Resources and Environment Office Provincial Agricultural Land Reform Office

Expected outcomes

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

7.b.10 The World Cultural Heritage Sub-Committee Order, following the Cabinet’s decision, on the appointment of the working group to drive the submission of the Ancient Town of Si Thép to become the World Heritage site, dated 10 January 2020

(Excerpts)

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On 10 January 2020, the Minister of Culture, as the Chairperson of the World Heritage Sub-committee, signed the Order Number 2/2563 to appoint a working group to drive the submission of the Ancient Town of Si Thép to become the World Cultural Heritage Site. The working group is responsible for determining the directions and implementation plan to drive the nomination submission of the Ancient Town of Si Thép to become the World Heritage Site, in accordance with the criteria set out in the Convention on the Protection of World Cultural and Natural Heritage. The working group will also liaise and collaborate with the relevant government agencies in order to manage and support the submission of the Ancient Town of Si Thép to become the World Heritage.



คำสั่งคณะกรรมการมรดกโลกทางวัฒนธรรม

ที่ ๒ /๒๕๖๓

เรื่อง แต่งตั้งคณะทำงานขับเคลื่อนการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ เป็นมรดกโลก

ตามที่ คณะรัฐมนตรี มีมติในการประชุมเมื่อวันที่ ๙ เมษายน ๒๕๖๒ เห็นชอบการนำเสนอแหล่งมรดกทางวัฒนธรรม จำนวน ๒ แหล่ง ได้แก่ ๑) เมืองโบราณศรีเทพ และ ๒) กลุ่มเทวสถานปราสาทพนมรุ้ง ปราสาทเมืองต่ำ และปราสาทปลายบัด เพื่อบรรจุในบัญชีรายชื่อเบื้องต้น (Tentative List) ของศูนย์มรดกโลก และรับทราบการจัดตั้งคณะทำงานเพื่อขับเคลื่อนการนำเสนอแหล่งมรดกทางวัฒนธรรม และแหล่งมรดกทางธรรมชาติ เพื่อขอขึ้นทะเบียนเป็นแหล่งมรดกโลก โดยมอบหมายให้สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อมดำเนินการร่วมกับหน่วยงานที่เกี่ยวข้องต่อไป

อาศัยอำนาจตามความในข้อ ๕ ของอำนาจหน้าที่คณะกรรมการมรดกโลกทางวัฒนธรรม และมติคณะกรรมการแห่งชาติว่าด้วยอนุสัญญาคุ้มครองมรดกโลก ในการประชุมครั้งที่ ๓/๒๕๖๒ เมื่อวันที่ ๒๑ ตุลาคม ๒๕๖๒ จึงแต่งตั้งคณะทำงานเพื่อขับเคลื่อนการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ เป็นมรดกโลก โดยมีองค์ประกอบและอำนาจหน้าที่ ดังต่อไปนี้

องค์ประกอบ

- | | |
|--|-----------------------------|
| ๑. รัฐมนตรีว่าการกระทรวงวัฒนธรรม | ที่ปรึกษา |
| ๒. นายบวรเวท รุ่งรุจี | ประธานคณะทำงาน |
| ๓. นางรวิวรรณ ภูริเดช | รองประธานคณะทำงาน |
| ๔. รองเลขาธิการสำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม หรือผู้แทน | คณะทำงาน |
| ๕. รองอธิบดีกรมศิลปากร หรือผู้แทน | คณะทำงาน |
| ๖. ผู้แทนกรมองค์การระหว่างประเทศ | คณะทำงาน |
| ๗. ผู้แทนจังหวัดเพชรบูรณ์ | คณะทำงาน |
| ๘. ผู้อำนวยการสำนักศิลปากรที่ ๔ ลพบุรี หรือผู้แทน | คณะทำงาน |
| ๙. ผู้ทรงคุณวุฒิ จำนวนไม่เกิน ๔ คน | คณะทำงาน |
| ๑๐. ผู้อำนวยการกองจัดการสิ่งแวดล้อมธรรมชาติและศิลปกรรม
สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม
หรือผู้แทน | คณะทำงานและเลขานุการร่วม |
| ๑๑. ผู้อำนวยการกองโบราณคดี กรมศิลปากร หรือผู้แทน | คณะทำงานและเลขานุการร่วม |
| ๑๒. เจ้าหน้าที่สำนักงานนโยบายและแผนทรัพยากร
ธรรมชาติและสิ่งแวดล้อม | คณะทำงานและผู้ช่วยเลขานุการ |
| ๑๓. เจ้าหน้าที่กรมศิลปากร | คณะทำงานและผู้ช่วยเลขานุการ |

อำนาจหน้าที่ ...

อำนาจหน้าที่

๑. กำหนดแนวทาง และแผนงานการดำเนินงานเพื่อผลักดันและขับเคลื่อนการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ เป็นมรดกโลก
๒. จัดทำและกำกับดูแลการจัดทำร่างเอกสารเพื่อขอเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ ขึ้นบัญชีเป็นแหล่งมรดกโลกให้มีความถูกต้องครบถ้วนและสมบูรณ์ ตามข้อบัญญัติการเข้าร่วมเป็นภาคีสัญญาว่าด้วยการคุ้มครองมรดกโลกทางวัฒนธรรมและทางธรรมชาติ และแนวทางการอนุรักษ์ตามอนุสัญญา
๓. ประสานงานให้ส่วนราชการที่เกี่ยวข้องร่วมมือดำเนินการสนับสนุนการผลักดันการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ เป็นมรดกโลก รวมทั้งเชิญผู้เชี่ยวชาญมาให้ความเห็นต่อการดำเนินงาน
๔. พิจารณาให้ความเห็นและข้อเสนอแนะต่อร่างเอกสารการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพ เป็นมรดกโลก ก่อนนำเสนอต่อคณะกรรมการมรดกโลกทางวัฒนธรรม และคณะกรรมการแห่งชาติว่าด้วยอนุสัญญาคุ้มครองมรดกโลก
๕. ปฏิบัติงานอื่นตามที่ได้รับมอบหมาย

ทั้งนี้ ตั้งแต่บัดนี้เป็นต้นไป จนกว่าภารกิจดังกล่าวจะแล้วเสร็จ หรือมีคำสั่งเปลี่ยนแปลง

สั่ง ณ วันที่ ๑๐ มกราคม พ.ศ. ๒๕๖๓



(นายอิทธิพล คุณปลื้ม)

รัฐมนตรีว่าการกระทรวงวัฒนธรรม
ประธานอนุกรรมการมรดกโลกทางวัฒนธรรม

7.c Form and date of most recent records or inventory of property

The lists of the ancient monuments registration and artefacts registration have been produced in a report format specified by the Fine Arts Department.

Since 1987, one of key responsibilities of the Si Thep Historical Park has been to conduct surveys at the Ancient Town of Si Thep and publish reports on findings from the surveys. Further surveys have been conducted, and additional reports with an inclusion of the topographic data, map data, layout plans and images data have also been developed. These reports are:

- List of the registration information from the Mueang Si Thep Archaeological Site Survey in 1989
- List of the registration information from the Khao Thamorrat Cave Archaeological Site Survey in 1990
- List of the registration information from the Mueang Si Thep Archaeological Site Survey in 1992
- List of the information from the survey in 2002 of ancient monument parts and artefacts stored in the antiques inventory of the Si Thep Historical Park
- List of the registration information from the outskirt of Mueang Si Thep Archaeological Site Survey in 2003
- List of the registration information from the urban area of the Ancient Town of Si Thep Archaeological Site Survey in 2004
- List of the registration information from the archaeological site survey at the town area outside the Ancient Town of Si Thep in 2004
- List of the registration information from the ancient monuments' surveys at the Ancient Town of Si Thep in 2017. The information is utilised to develop the Master Plan on Conservation and Development of the Si Thep Historical Park.

These report files have been stored digitally in the digital file format in the document database system of the Fine Arts Department, <http://www.gis.finearts.go.th>.

In addition, the registrations of artefacts listed below have been developed by the Fine Arts Department:

- 1966: A list of artefacts obtained from the Si Thep Historical Park; seven items are currently on display at the Ramkhamhaeng National Museum
- 1978: A list of artefacts obtained from the Si Thep Historical Park; one item is currently on display at the Chao Sam Phraya National Museum
- 1978: A list of artefacts obtained from the Si Thep Historical Park; 23 items are currently on display at the Somdet Phra Narai National Museum
- 1979: A list of artefacts obtained from the Si Thep Historical Park; 21 items are currently on display at the Ramkhamhaeng National Museum
- 1979: A list of artefacts obtained from the Si Thep Historical Park; 23 items are currently preserved at the Central Depository of National Museum
- 1986: A list of artefacts obtained from the Si Thep Historical Park; eight items are currently on display at Bangkok National Museum
- 1989: A list of artefacts obtained from the Si Thep Historical Park; four items are currently preserved at the Central Depository of National Museum
- 1991: A list of artefacts obtained from the Si Thep Historical Park; five items are currently preserved at the Central Depository of National Museum.

These lists are stored in the document and digital file formats in the Fine Arts Departments' Artefact Database System, <http://antique.finearts.go.th>.

No.	Name	Latitude	Longitude	IMG1	Code
1	MuangNokwallSiThep	15°28'13.2792"	101°09'55.1894"	S001_1.jpg	010267
2	MuangNaiwallSiThep	15°27'44.9390"	101°08'48.2991"	S002_1.jpg	010149
3	KhaoKlangNok	15°29'12.6328"	101°08'40.1018"	S003_1.jpg	020101
4	KhaoKlangNai	15°27'55.9229"	101°08'41.1865"	S004_1.jpg	010103
5	Ancient Monument No.24 (BorNor24)	15°27'57.6240"	101°08'33.3727"	S005_1.jpg	010126
6	Kwien Gate	15°28'03.6490"	101°09'56.4619"	S006_1.jpg	010268
7	Nam Gate	15°28'22.6429"	101°09'26.0387"	S007_1.jpg	010269
8	Phi Gate	15°27'32.0510"	101°09'34.1059"	S008_1.jpg	010270
9	Paniet Gate or Nong Bon Gate	15°28'18.7220"	101°08'47.0616"	S009_1.jpg	010150
10	Ma Plub Gate	15°27'46.8729"	101°09'53.9756"	S0010_1.jpg	010271
11	MuangNai Gate of West Paniet	15°28'19.5604"	101°08'37.3029"	S0011_1.jpg	010151
12	MuangNai Gate of West Nong Bon	15°27'43.3682"	101°08'18.6393"	S0012_1.jpg	010152
13	MuangNai Gate of Northwest SiThep	15°28'24.1185"	101°08'25.1901"	S0013_1.jpg	010153
14	MuangNai Gate of South SiThep	15°27'52.3166"	101°08'54.8420"	S0014_1.jpg	010154
15	MuangNai Gate of North San Ngon	15°28'21.2513"	101°08'15.5351"	S0015_1.jpg	010155
16	Mai Daeng Gate	15°28'24.0823"	101°09'05.0348"	S0016_1.jpg	010272
17	Lang Gate	15°27'33.4717"	101°09'13.5865"	S0017_1.jpg	010273
18	Si Thep Gate	15°27'59.9291"	101°08'57.7552"	S0018_1.jpg	010156
19	San Ngon Gate	15°28'02.1923"	101°08'12.7674"	S0019_1.jpg	010157
20	Nong Krot Gate	15°27'37.9000"	101°08'38.9880"	S0020_1.jpg	010158
21	Prang Rue Si	15°29'19.2740"	101°09'26.5681"	S0021_1.jpg	020102
22	Prang Si Thep	15°27'58.6047"	101°08'42.0246"	S0022_1.jpg	010101
23	Prang Song Phi Nong	15°28'58.8315"	101°08'37.3117"	S0023_1.jpg	010102
24	Sa Kaew	15°28'30.6947"	101°09'32.8448"	S0024_1.jpg	010201
25	Sa Kwan	15°28'06.2715"	101°09'27.7587"	S0025_1.jpg	010202
26	Sa Prang	15°28'03.2883"	101°08'42.6217"	S0026_1.jpg	010136
27	Ancient Monument No.17 (BorNor17)	15°28'02.7390"	101°08'28.5763"	S0027_1.jpg	010120
28	Ancient Monument No.15 (BorNor15)	15°28'03.3415"	101°08'22.7309"	S0028_1.jpg	010118
29	Ancient Monument No.13 (BorNor13)	15°28'08.9497"	101°08'23.0711"	S0029_1.jpg	010116

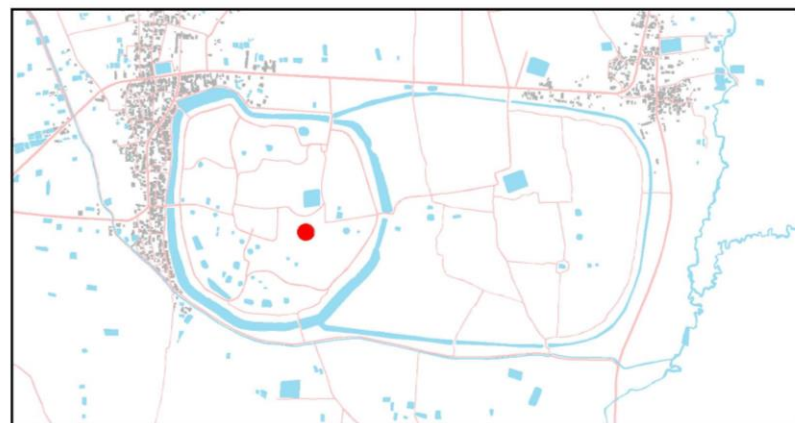
Source: www.gis.finearts.go.th



101°8'40"E



101°8'40"E





ชื่อ	เขาค้างใน	Name	Khao Klang Nai
Latitude	15°27'56"		
Longitude	101°08'41"		

Source: www.gis.finearts.go.th

พิพิธภัณฑ์สถานแห่งชาติ พระนคร		 
ลำดับที่ 590	หมวด	
เลขวัตถุ กข.11	หมู่	
ชื่อวัตถุ พระนารายณ์/ วิชาญจตุรภุช/ พระนารายณ์สวมหมวกแขก / พระนารายณ์ 4 กร	ขนาด ส.207 ซม.// ก.59 ซม./ล.208 ซม./รูล.11 ซม.	
เลขเดิม	วัสดุ	
แบบศิลปะ	อายุ/สมัย 0/พุทธศตวรรษที่ 12-13	
รูปแบบลักษณะ สวมหมวกแขก/ พระนารายณ์ 4 กร สวมหมวกทรงกระบอก ยืนครึ่งตัว ทรงฝ่ามือขึ้นเหนือพระขานู เรียบ มีลายขยับบริเวณด้านหน้า พระขงส์เป็นเส้น ประทับยืนอยู่บนฐานสี่เหลี่ยม	ประเภทการได้มา	
สภาพ	หมายเหตุ ที่อยู่ปัจจุบัน พระที่นั่งศิวิไลย์ (นอกตู้)	
ประวัติวัตถุ ได้มาจากเมืองศรีเทพ จังหวัดเพชรบูรณ์ พระยานครพระราม สมุหนายกบาล มณฑลพิษณุโลกส่งมาเมื่อ พ.ศ.2472	ผู้ตรวจสอบข้อมูล	

รูป 30.1
ที่เก็บรักษา พระที่นั่งศิวิไลย์
ขนิมาม

Source: <http://antique.finearts.go.th>

พิพิธภัณฑ์สถานแห่งชาติ พระนคร		 
ลำดับที่ 493	หมวด	
เลขวัตถุ ก.ข.17	หมู่	
ชื่อวัตถุ พระนารายณ์ (พระกฤษณะยกเขาไศวโรธนะ)	ขนาด ส.119 ซม. (ส.118/ ก.44)	
เลขเดิม	วัสดุ	
แบบศิลปะ	อายุ/สมัย พุทธศตวรรษ 11-13 (พุทธศตวรรษที่ 12-13)	
รูปแบบลักษณะ สวมหมวกแขก ปลอกผมยาวดำเป็นเกลียวประปา นุ่งผ้าสั้น (พระกฤษณะยกภูเขาไศวโรธนะ ประทับยืนเอียงตนแบบครึ่งตัว มีพระพักตร์รูปไข่ ทรงวีริญ มงกุฎทรงแปดเหลี่ยม ด้านหลังมีเส้นพระเศวตเป็นเกลียวาวลงมาจรดพระอังสา พระกรขวาเหลือเพียงต้น พระพาหา พระกรซ้ายงออยู่ในท่ายกขึ้นเหลือเพียงต้น พระพาหาเช่นกัน นุ่งผ้าแบบสมพัสตร์เหนือพระขานู (ใจกระเบนสั้น) ผ้าเรียบแบบเนื้อ ด้านล่างเหลือเพียงพระเพลา ทั้ง 2 ข้าง)	ประเภทการได้มา	
สภาพ	หมายเหตุ นอกตู้ ห้อง 306 เทวรูปโบราณ อาคารมหาสุรสิงหนาท อาคารมหาสุรสิงหนาท ห้องเทวรูปโบราณ ลำดับที่ 11 **ที่อยู่ปัจจุบัน อาคารมหาสุรสิงหนาท ห้องเทวรูปโบราณ นอกตู้	
ประวัติวัตถุ ได้มาจากเมืองศรีเทพ จังหวัดเพชรบูรณ์ เมื่อ พ.ศ. 2472 พระบริรักษ์นครเขตร นำนมาให้	ผู้ตรวจสอบข้อมูล	

รูป 11.1
ที่เก็บรักษา อาคารมหาสุร
สิงหนาท (ห้องเทวรูป
โบราณ)

Source: <http://antique.finearts.go.th>

7.d Address where inventory, records and archives are held

The Si Thep Historical Park, 208, Moo. 13, Si Thep Sub-district, Si Thep District, Phetchabun Province 67170 Thailand, Phone: +66 56-921-317 and +66 56-921-322, Fax: +66 56-921 322

Bangkok National Museum, Na Phrathat Road, Grand Palace Sub-district, Phra Nakorn District, Bangkok 10200 Thailand, Phone: +662-224-1370, Fax: +662-224-1404

Chao Sam Phraya National Museum, Moo 2 Rojana Road, Phratoochai Sub-district, Phra Nakhon Si Ayutthaya District, Phra Nakhon Si Ayutthaya Province 13000 Thailand, Phone: +66-35-241-587, Fax: +66-35-244-570

King Narai National Museum, Surasak Road, Thar Hin Sub-district, Muang Lop Buri District, Lop Buri Province 15000 Thailand, Phone: +66-36-411-458, Fax: +66-36-414-372

RamKhamhaeng National Museum, Jarodvitheethong Road, Muang Gao Sub-district, Mueang District, Sukhothai Province 64210 Thailand, Phone: +66-55-697-367, +66-55-697-026 and +66-55-633-025, Fax: +66-55-697-026

Central storage of Office of National Museum, The Fine Arts Department, 44, Moo 5, Klong Ha Sub-district, Klong Luang District, Pathum Thani Province 12120 Thailand, Phone: +662-902-7834, Fax: +662-902-7835

7.e Bibliography

- The Master Plan for Conservation and Development of Si Thep Historical Park, B.E. 2561-2565 (2018-2022)
- Act on ancient monuments, antiques, objects of art and national museums, B.E. 2504 (1961) As last amended by the act on ancient monuments, antiques, objects of art and national museums (no.2), B.E. 2535 (1992)
- National Reserved Forest Act, B.E. 2507 (1964)
- Town Planning Act, B.E. 2518 (1975)
- Ministerial Regulation Governing the Provincial General Planning of Petchabun B.E. 2560 (2017)
- Agricultural Land Reform Act, B.E.2518 (1975)
- Building Control Act, B.E. 2522 (1979)
- Ratchaphatsadu Land Act, B.E. 2518 (1975)

Thai Language

- Aim-On Chao-Suan. (2016). Yethamma Inscription at the base of Buddha image found at The Ancient Town of Si Thep. Inscriptions in Thailand Vol.1, Pallava script, Post-Pallava script 11th-14th Buddhist Century (2nd Ed.) Bangkok. National Library. The Fine Arts Departments.
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8. CONTACT INFORMATION OF RESPONSIBLE AUTHORITIES

8.a Preparer

Name: The Office of National Resources and Environmental Policy and Planning
Title: Secretariat, Office of National Resources and Environmental Policy and Planning
Address: 118/1 Rama 6 Road, Phayathai
City, Province / State, Country: Bangkok, Thailand 10400
Tel: +662-265-6532
Fax: +662-265-6511
E-mail: thailandworldheritage@onep.go.th, thailandworldheritage@gmail.com

Name: The Fine Arts Department
Title: Director-General
Address: Na Phra That Road, Phranakorn
City, Province / State, Country: Bangkok, Thailand 10200
Tel: +662-221-7811, +662-623-6450
Fax: +662-221-1812
E-mail: fad_whc@finearts.go.th, manager-finearts@hotmail.com

8.b Official Local Institution/Agency

Name: The Si Thep Historical park
Title: Director
Address: 208, Moo 13, Si Thep District
City, Province / State, Country: Phetchabun, Thailand 67170
Tel: +66 56-921 317, +66 56-921 322
Fax: +66 56-921 322
E-mail: srithettpark@yahoo.com

8.c Other Local Institutions

Name: Si Thep Sub-district Administrative Organisation
Address: Si Thep Sub-district Administrative Organisation, Si Thep District
City, Province / State, Country: Phetchabun, Thailand 67170
Tel: + 66 56-78 4118
Fax: + 66 5678 4118
E-mail: srithetp_sao@hotmail.com

Name: Khok Sa-ard Sub-district Municipality
Address: Khok Sa-ard Sub-district Municipality, Si Thep District
City, Province / State, Country: Phetchabun Thailand 67170
Tel: + 66 56-79 9181
Fax: + 66 5679 8993
E-mail: khoksa-at_tao@hotmail.com

8.d Official Website

<http://virtualhistoricalpark.finearts.go.th/sithep/index.php/th/>

Contact Name: Director, The Si Thep Historical Park
Email: sitheppark@yahoo.com

9. SIGNATURE ON BEHALF OF THE STATE PARTY
--

General

Prawit Wongsuwon

Deputy Prime Minister

Chairman of Thailand National Committee on The World Heritage Convention

APPENDIX I Summary History of The Ancient Town of Si Thep

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

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

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

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

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

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

² **Ibid**, p.24.

³ **Ibid**, pp.25-26.

⁴ **Ibid**, pp.31-32.

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



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

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

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



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

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

⁵ *Ibid*, p.84.

⁶ *Ibid*, p.69.

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

The prehistoric of Ancient Town of Si Thep

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

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

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



⁷ Ibid, p.170.

⁸ Ibid, pp.149-156.

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



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

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

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

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

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



Source: The Si Thep Historical Park

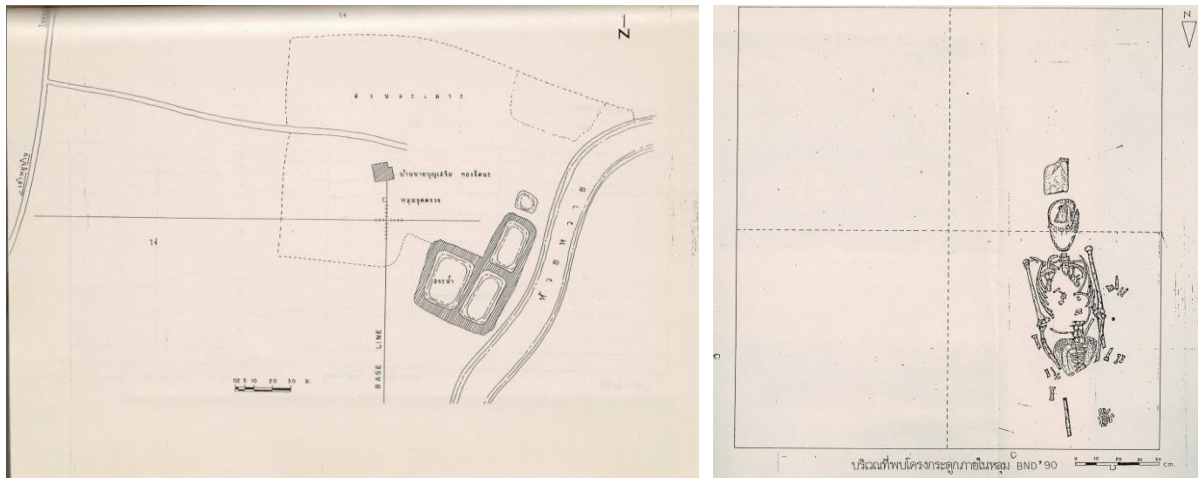
The bead jewellery, such as orange Carnelian beads and Agate beads, are evidence of imported objects from external communities like India. This demonstrates that this community had contacts with external communities. The jewellery made of shells and Carnelian stones is also the evidence of contacts with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

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

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

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

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



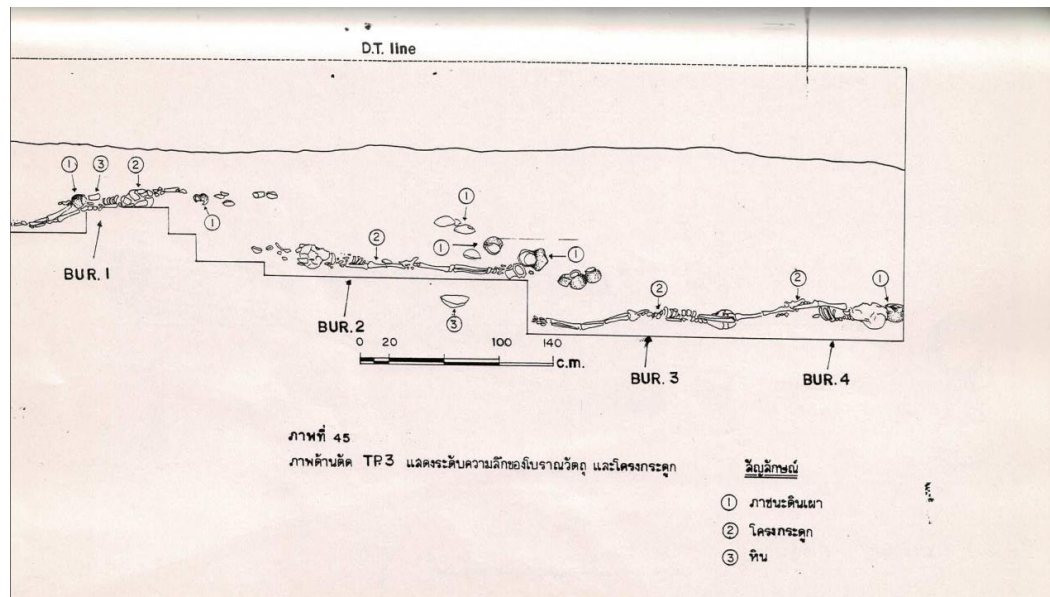
Source: *The Si Thep Historical Park, Preliminary Report of the Excavation at Ban Nong Daeng archaeological site*, in Thai, 1990.

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

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

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

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



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

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

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

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

The origin of the name "Dvaravati"

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

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

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

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

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

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

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

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

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

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

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

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

¹⁸ *ibid*, pp. 152-163..

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

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

The inscriptions found at the Ancient Town of Si Thep

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

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

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

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

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

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



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

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

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



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

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

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

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

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



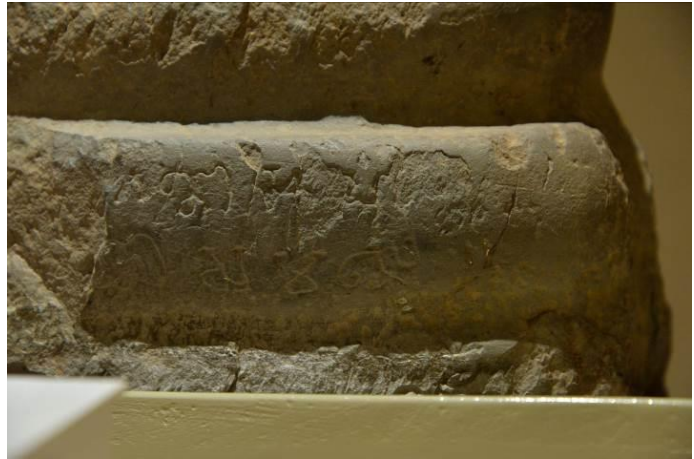
The forth inscription, the inscription on the base of a sandstone Buddha statue using the Pallava script in Pali language, dated around the 6th Century AD.²² It was found at Muang Si Thep, and is current on display at the Ramkhamhaeng National Museum.

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

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



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



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

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



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



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

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

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

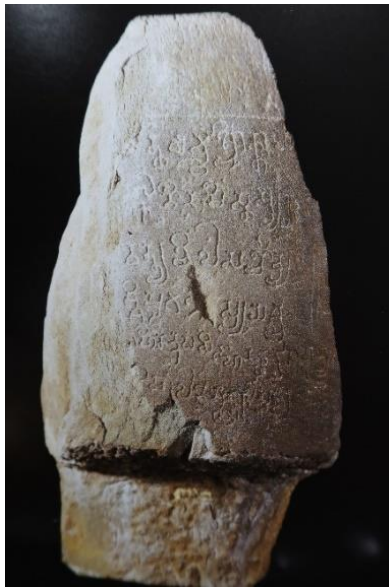
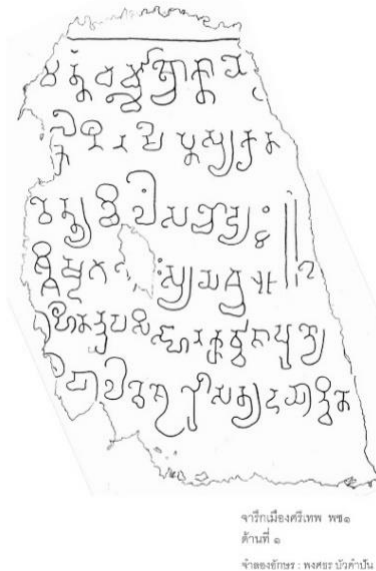


Figure I.3-9 Copy of the inscription about the Yethamma spell using the Pallava script, found at Muang Si Thep



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

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

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



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



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

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

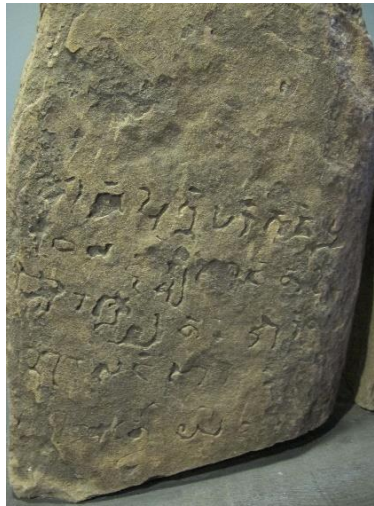
Group 3 - Inscription using the Post-Pallava script in Pali and Ancient Mon languages, dated around the 8th – 9th Century AD.

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

²⁵ Ibid, pp. 81-84.

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

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



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

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

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

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

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

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

²⁸ Ibid, pp. 42.

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

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

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

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

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

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

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

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

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

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

The Dvaravati artistic forms

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

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



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



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

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

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

Sculptures in Theravada and Mahayana Buddhism

The Buddha statues

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

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

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

The sandstone Buddha head

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

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



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

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

The preaching Buddha standing on the Vanaspati

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

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



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

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

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

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

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

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

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

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

The Dharmachakra (the Wheel of the Law)

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

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

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

³³ Ibid.

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



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

The artistic form of the Dharmachakra

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

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



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

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

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

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

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

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

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



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



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

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

The sculptures in Mahayana Buddhism

The small bronze Bodhisattva Buddha statues

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

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



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

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

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

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



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

The sculptures in Hinduism

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

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

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

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

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

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

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

The comparative analysis and age determination

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

The face and the conical crown

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

The pattern of dressing and standing in the Tribhanga posture

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

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

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

The gesture (hands)

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

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

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

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

The Vishnu

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

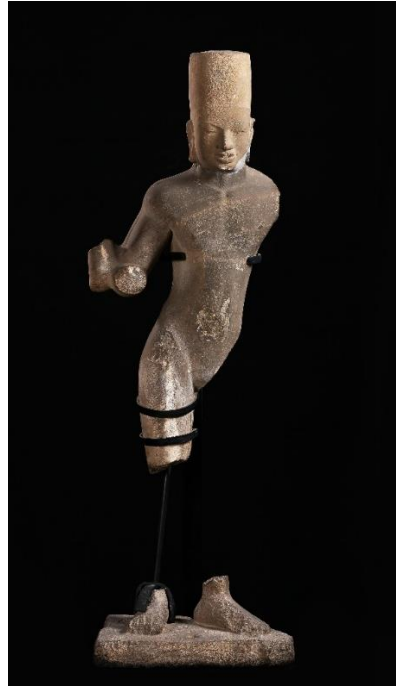
The Vishnu is regarded as the preserver and protector of the universe. When the earth faced the troubled time, he would return and restore the balance of good and evil. The Vedas, a religious scripture, mentions about the Vishnu's 10 incarnations called the Narayana Avatar, such as the Kurma (incarnating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

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

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



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



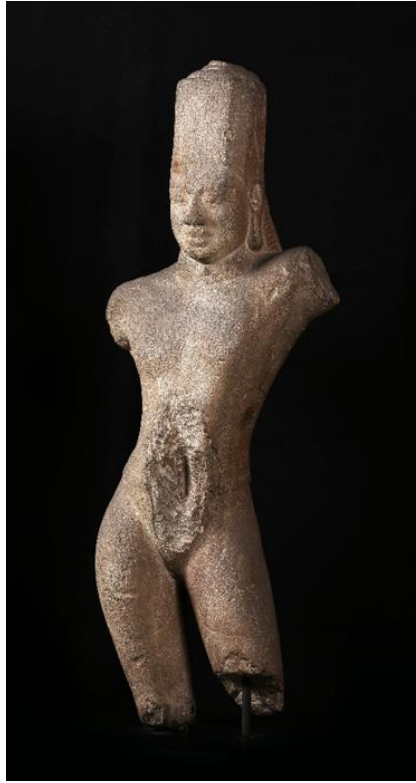
The most common forms of the Vishnu sculptures are the standing figures and the lintels. The standing sculptures usually have one face but four arms and wear a conical hat. Each of his hands holds a different object, including the discus (Chakra), the conch, the mace and the lotus (the earth). The lintels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

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

The Krishna

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

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



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

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

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

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

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

The Surya

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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

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

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

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

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

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

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



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



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

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

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

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

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

The analysis of Khao Klang Nok pagoda

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

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

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

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

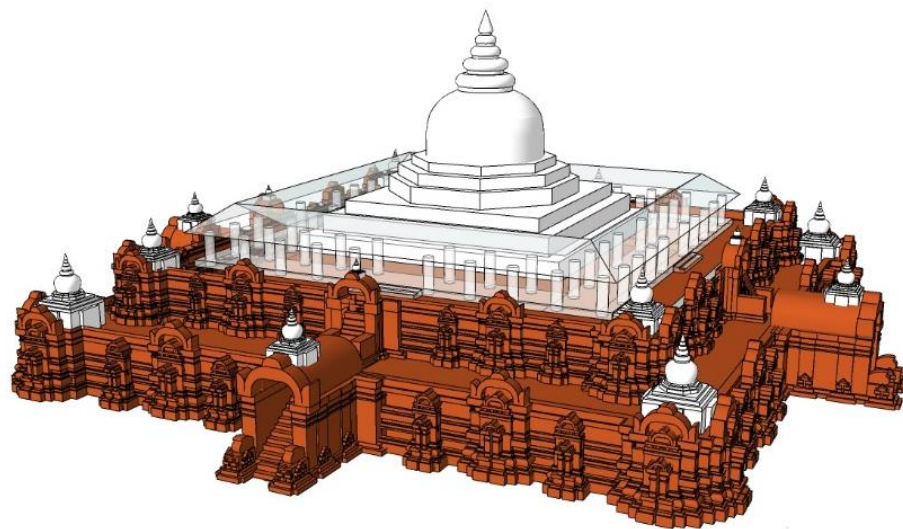
There are two assumptions about the main pagoda. First, if the front staircase was restored to close off the access to the façade to allow the area for enshrining the Buddha statue, the main pagoda could be a pagoda with the Ruaen That and the top pagoda could be in a pot shape. Second, the dome of pagoda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

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

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

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

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



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

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

⁴² Ibid, pp. 186-187.

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

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

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

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

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

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

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

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

⁴⁴ Ibid, pp. 121-122.

⁴⁵ Ibid, pp. 126.

⁴⁶ Ibid.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

APPENDIX II

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

Principles and rationales

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

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

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

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

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

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

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

Vision

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

Mission

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

Strategic priorities

Strategic priorities under this management plan include:

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

Objectives

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

Locational areas for conservation under this management plan

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

1. The Si Thep Historical Park

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

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

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

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

2. Khao Klang Nok ancient monument

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

3. Khao Thamorrat Cave ancient monument

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

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

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

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

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

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

Action plan

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

Programs

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

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

Action plan

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

Programs

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

Action plan

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

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

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

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

Explanatory note for land utilisation activities:

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

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

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

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

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

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

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

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

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

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

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

Remarks:

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

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

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

ancient monuments are protected, preserved and conserved.

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

Programs

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

Action plan

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

Programs

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

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

Action plan

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

Programs

5.1 Establishment of a visitors information centre program

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

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

5.4 Meeting and training program, including:

5.4.1 Development of public relations signages and media

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

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

Action plan

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

Programs

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

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

Action plan

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

- *Flooding*

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

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

- *Drought*

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

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

- *Earthquakes*

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

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

- *Bushfires*

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

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

- *Climate change*

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

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

- *Oil drilling projects*

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

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

- *Area management by relevant agencies*

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

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

- **Prevention and preparedness measures**

- *Policy and planning level*

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

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

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

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

Programs

- 7.1 Natural disaster risk monitoring program
- 7.2 Natural disaster risk impact monitoring program
- 7.3 Disaster preparedness program
- 7.4 Disaster impact mitigation and response program

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Community participation plan in monitoring, assessment and evaluation

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

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

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

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

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

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

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

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

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

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

Expected outcomes

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

APPENDIX III

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



MEMORANDUM OF COOPERATION

BETWEEN

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

THE FINE ARTS DEPARTMENT,

PHETCHABUN PROVINCE,

SI THEP DISTRICT

SI THEP SUBDISTRICT ADMINISTRATIVE ORGANIZATION

AND

KOK SA-ARD SUBDISTRICT MUNICIPALITY

ON

CULTURAL HERITAGE PRESERVATION OF ANCIENT TOWN OF SI THEP

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

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

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

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

Article 3 ...

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

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

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

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

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

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



Ms. Raweewan Bhuridej
Secretary-General

ON BEHALF OF
The Fine Arts Department



Mr. Prateep Phengtago
Director-General

ON BEHALF OF
Phetchabun Province



Mr. Krit Khong-Mueang
Governor

ON BEHALF OF
Si Thep District



Mr. Sahachai Jamprasitskul
District Chief Officer

ON BEHALF OF
Si Thep Subdistrict Administrative
Organization



Mr. Sumret Sukporkah
Chief-Executive

ON BEHALF OF
Kok Sa-ard Subdistrict Municipality



Mr. Permkhet Chatarupa
Mayor



บันทึกข้อตกลงความร่วมมือว่าด้วยการอนุรักษ์มรดกทางวัฒนธรรมเมืองโบราณศรีเทพ

ระหว่าง

สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม

กรมศิลปากร

จังหวัดเพชรบูรณ์

อำเภอศรีเทพ

องค์การบริหารส่วนตำบลศรีเทพ

เทศบาลตำบลโคกสะอาด

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

ทั้งหกฝ่ายได้ตระหนักถึงความสำคัญของความร่วมมือระหว่างกันในการอนุรักษ์พัฒนาเมืองโบราณศรีเทพ อำเภอศรีเทพ จังหวัดเพชรบูรณ์ เพื่อนำสู่การเสนอขึ้นบัญชีมรดกโลก จึงได้ตกลงร่วมกันจัดทำบันทึกข้อตกลงในการดำเนินงานเพื่อให้เกิดความร่วมมือในการสนับสนุนซึ่งกันและกันของทั้งหกฝ่าย โดยมีรายละเอียดดังต่อไปนี้

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

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


ข้อ ๓. สผ. กศก. พช. อ.ศรีเทพ อบต.ศรีเทพ และทต.โคกสะอาด ตกลงร่วมกันเป็นผู้ดำเนินการจัดกิจกรรมต่าง ๆ ที่เกี่ยวกับการอนุรักษ์มรดกทางวัฒนธรรมในพื้นที่เมืองโบราณศรีเทพ โดยจะสนับสนุนด้านข้อมูล บุคลากร ซึ่งกันและกัน รวมทั้งให้ความร่วมมือในการดำเนินการเพื่อให้บรรลุวัตถุประสงค์ของการนำเสนอแหล่งมรดกทางวัฒนธรรมเมืองโบราณศรีเทพสู่การนำเสนอขึ้นบัญชีมรดกโลก


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

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

สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม


กรมศิลปากร


(ลงชื่อ) 
(นางรวิวรรณ วุทธิไชย)
เลขาธิการสำนักงานนโยบายและแผน
ทรัพยากรธรรมชาติและสิ่งแวดล้อม

(ลงชื่อ) 
(นายประทีป เพ็งตะโก)
อธิบดีกรมศิลปากร

จังหวัดเพชรบูรณ์

อำเภอศรีเทพ


(ลงชื่อ) 
(นายกฤษณ์ คงเมือง)
ผู้ว่าราชการจังหวัดเพชรบูรณ์

(ลงชื่อ) 
(นายสหชัย แจ่มประสิทธิ์สกุล)
นายอำเภอศรีเทพ

องค์การบริหารส่วนตำบลศรีเทพ

เทศบาลตำบลโคกสะอาด

(ลงชื่อ) 
(นายสำเริง สุขพ้อคำ)
นายกองค์การบริหารส่วนตำบลศรีเทพ

(ลงชื่อ) 
(นายเพิ่มเขต ชาตะรูปะ)
นายกเทศมนตรีตำบลโคกสะอาด

