

# The Traiphum Cosmology in Thai Mural Paintings and Cultural Tourism

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## I

Art and culture reflect regional identity and form part of the historical heritage of every society. In recent years, as part of the process of economic and cultural globalization, the transition from production to consumption has become a defining basis of urban industry and related everyday lifestyles. In other words, the shift from modern culture to postmodern culture has reshaped an intellectual context associated with tourism studies.

The development of academic interest in tourism has been pursued in existing disciplines such as economics, sociology, cultural anthropology, history, geography, architecture, cultural studies and so on. Since tourism itself has become an increasingly complex phenomenon, with economic, social, cultural, political, ecological and aesthetic dimensions, it is therefore necessary for us to take an interdisciplinary approach in order to explain the phenomenon of tourism.

The purpose of this paper is to examine Thai mural paintings from two different aspects. Two different goals have combined to motivate me to present a report under the above title.

First, I wish to draw attention to mural paintings in Buddhist temples, especially to those with cosmological themes. In my opinion, temple mural paintings are a very valuable cultural resource for tourism, because a Buddhist temple is an authentic sacred place. Normally, temple mural paintings in Thailand represent common themes, such as Buddhas of the past, the *jataka* tales, episodes from the life of the Buddha and the *Traiphum* or Three Worlds of Thai Buddhist Cosmology, and most painters have included many scenes from local people's daily lives. The *Traiphum* is one of the most basic philosophies for Thai Buddhist people. It is perceived as a metaphor for Thailand's golden age, and as an important symbol of Thailand's cultural heritage and national identity. Mural paintings of such Hindu-Buddhist cosmological themes are also found throughout the monsoon Asian countries and in some dry zone areas along the Silk Road in West China.

Since 2003, I have been traveling around to Theravada Buddhist temples (*wat*) in Thailand, especially in Bangkok and its environs, photographing and observing murals in the

*ubosot* (ordination halls) (Fig.1) and *viharn* (assembly halls) in these temples. In addition, I have considered the cosmology (Fig.2), landscapes, Buddhist legends, and *jataka* stories portrayed in this art, as well as the scenes of the everyday lives of ordinary people depicted there. In June 2004, I visited 9 sites in Bangkok and Ayutthaya, 16 additional sites in the same regions in October, and 13 temples in Bangkok, Pechaburi, Rachaburi, and similar places in November and December, surveying and photographing murals. I also translated a list of murals published in Thai into English and used it as a resource for surveying and studying these works of art.

In this report, my additional aim is to take the composite elements of these murals, as found during my survey, and use them as materials for establishing the landscape models seen in the *Traiphum* (representations of Theravada Buddhist cosmology), revived in the early modern formative period of the Thai kingdom as a national state in the late 18<sup>th</sup> century. I then aim to seek links between the discourse based on this model and the kingship.

The patterns of the *Traiphum* can be seen in temple murals as well as on the walls of the high priest's living room in a temple, designs traced on the footprint of Sleeping Buddha statues, lacquered cabinets used in the royal court, and on the walls of rooms in the royal palace. Furthermore, the Sumeru Mountain System also appeared in the massive *phra men*, which were built as temporary structures for such occasions as the tonsure ceremony for members of the royal family or royal cremation ceremonies. But this report is based on the temple wall murals that I photographed, and I want to concentrate on the question of how the structure and content of these murals changed along with movements that occurred in Thailand's early modern history.

My final goal is to show the present perspective by reexamining cultural tourism under postmodern conditions. This question will be addressed later. Let us now turn our attention to the *Traiphum* cosmology and temple mural paintings.

## II

Even though there are minute differences between the Mahayana and Theravada version of Buddhist cosmology, all of them contain the geographical concepts of the Mount Sumeru System and the Four-Continent Earth and the chronological concept of *samsaâra*, or the transmigration of souls. *Traiphum* ("Three Worlds") is the name given in Thailand to a traditional doctrinal treatise written in the Pali language by a Buddhist monk in Sri Lanka in the 4<sup>th</sup> century. A nearly identical version of the same philosophy has been handed down in Myanmar. According to *Traiphum*, the universe consists of a total of 31 realms (*phum*), arranged vertically in three worlds, with gradations between high and low, and all life moves back and forth among the three worlds, the World Without Form (*Alpaphum*), the World of Form (*Rupaphum*), and the World of Desire (*Kamaphum*). The existence of our present lives is determined by our past lives, and the existence of our future lives is determined by our

cumulative actions during our present lives. By accumulating merit while we are alive, we are reborn in a higher world in our future lives. Cosmological paintings such as those seen in Theravada Buddhism and Tibetan Buddhism are rarely seen in Japanese temples, but we can see paintings of the Mount Sumeru System, hell, or paradise relatively often. Japanese people who visit Thai temples and see colorfully drawn murals all over each wall inside the buildings feel a striking sense of being in a sacred space and are made aware once again of the structure of the universe and the transmigration of souls.

The most notable subject for murals in the Theravada Buddhist temples of Thailand is *Traiphum* Cosmology. The legends of the Buddha and the *jataka* tales are widely known in the Buddhist cultural area, but *Traiphum* is not very common in written form in Mahayana Buddhist areas. It is believed that *Traiphum Phra Ruang* was compiled in 1345 (or 1359) by Praya Lithai V of the Sukhothai dynasty, but the original manuscript has been lost, so no solid proof of this has been discovered. The oldest text known at present was copied at Wat Klang in 1778 by the monk Mahachulalongkornrajavidyalaya in Paknam under orders from King Taksin, the founder of the Thonburi dynasty. This text is a 10-volume book inscribed on palm leaves in Khom (Cambodian) script, and it is currently kept in the National Library in Bangkok. The *Traiphum Lokawinnitchai* (59 volumes in all), compiled in 1802 by King Rama I of the Rattanakosin dynasty, and it was the edition most commonly distributed in the 19<sup>th</sup> century. The current standard edition is the corrected version of the edition published by Prince Damrong Rachanuphab in 1912, based on the *Phra Maha Chuay* version compiled during the era of King Taksin.

In addition, a two-volume book (in Thai) of color reproductions of two kinds of illustrated manuscripts of *Traiphum*, created at the end of the Ayutthaya dynasty and in the Thonburi dynasty (1776) were published by the National Library in 1999. A manuscript nearly identical to the Thonburi manuscript is kept in the Museum für Indische Kunst in Berlin and has been available for research for a long time. Almost all the temples in Bangkok and its environs were founded in the Rattanakosin period, and the majority of depictions of *Traiphum* in the murals behind the main statue of the Buddha in the *ubosot* or *viharn* are thought to have used the drawings in these illustrated manuscripts for reference. The artists have adopted the images seen in the illustrated manuscripts of Mount Sumeru, the *Tavatimsa* Heaven where Indra dwells, and the *Himaphan* Forest and Lake *Anotatta* at the foot of Mount Sumeru, the worlds of *Manusya* (Humanity), *Preta* (Ghosts), and *Naraka* (the Damned) beneath them for the background of the main Buddha statues, and scenes of the Victory over Mara (the demon) and the Enlightenment of the Buddha for the wall opposite the statue (Fig. 3 and 4). On the other hand, one hardly ever sees such patterns on the murals in the temples of Lannar Thai and Isan, unless they have been drawn recently. These circumstances demonstrate that the patterns of the murals in the Bangkok area established their forms amidst the cultural and historical currents of the Ayutthaya and Rattanakosin

dynasties.

We can discern three varieties of patterns of *Traiphum* found in the temples of Bangkok and its environs. One, shown in Fig. 1 above, depicts the world of gods such as Indra, who dwell at the zenith of heaven and on Mount Sumeru, the sun and moon, the 4 Great Kings, and *Garuda* at the top, and Lake *Anotatta* and the four rivers that flow out of it at the bottom (Fig. 5) as well as the 5 other rivers that branch out from one of them (Fig. 7), the paradise-like *Himaphan* Forest that extends from the foot of the mountain, and the world of Hell below that. Its origin dates back to the late period of the Ayutthaya dynasty. The second pattern is a variation of the first, a *Traiphum* with scenes of the Buddha, who has preached to his mother in the *Tavatimsa* Heaven where Indra dwells, descending down from heaven on a golden ladder, accompanied by Indra and Brahma (Fig. 7). This comes from a myth well known in Buddhist tradition. The third variety consists of other freely designed patterns that cannot be defined within traditional forms. As described above, all the types are usually drawn in the background of the main Buddha statue in the hall, while the wall opposite the statue shows scenes of the army of Mara attacking in an attempt to prevent the Buddha's Enlightenment, Mara's army being drowned in a flood caused by the earth goddess *Dharani* using her own hair (Fig. 8). However, the murals created in 1734 at Wat Koh Kaeo Suttharam in Phetchaburi have the attack of Mara (Fig. 9) on the wall behind the main Buddha statue and the *Traiphum* and Buddha's Footprint drawn on the opposite wall. There are several examples like this among old temples, but it is not clear whether this is the original pattern or not. It may have come about because the entrance to the building where the murals are located was moved to the other side and there by the position of the main Buddha statue was shifted to the opposite side. Note that The Victory over Mara and The Enlightenment of the Buddha are patterns often seen in the Buddhist cultural area since Gandhara cultural epoch, but a major characteristic of Thai Buddhist murals is that the earth goddess is often portrayed as a large figure and is given prominence as the heroine who caused the flood that stopped Mara's forces. Moreover, these paintings often feature a drawing of the gate guardian Kara spewing out the large serpent Naga below the earth goddess (Fig. 10).

### III

*Traiphum* Cosmology is an important concept in Theravada Buddhism and a pillar of its doctrines, and these elements are deeply linked to the formation of a political identity on the part of the Thai kingdom. The kingdom is set up according to a certain universal order, and systems of religious concepts contribute to the holiness of that order. The view of *Traiphum* does not actually exist in a physical sense, but it is maintained as an unbroken link, as a cognitive map that represents the interior of the spiritual world. The murals in Buddhist temples manifest discourse about *Traiphum* in an easily understood way and are, at the same



time, a representation that clearly shows the basis of the kingship. King Taksin, who recaptured the Ayutthaya kingdom after it had been destroyed by the Burmese army, and King Rama I, who established the Rattanakosin dynasty, were among the rulers who recomposed portrayals of *Traiphum*, and put together a system in which Buddhist temples featured murals of *Traiphum* cosmology, the Victory over Mara and the Enlightenment of the Buddha behind and opposite the main Buddha statue, a fact that clearly shows this connection.

Figures such as Indra, Mount Sumeru, the ocean, and Jambudipa, drawn behind the main Buddha statue in the *ubosot* and *viharn* of temples, symbolizes the way in which king carried the universe on his shoulders in the background, giving him cosmic power. The figure of the Buddha, descending from *Tavatimsa* Heaven to the lower world on a golden ladder brings forth a strong image of him turning into a king and ruling the mortal world. Sone Simatrang has guessed that this pattern began to be drawn around the time of King Rama II. When a foreign enemy invades, the Buddha does not move but meditates, and the earth goddess *Dharani*, conceived as the Thai water god, drowns the enemy. This uniquely Thai depictions of the Victory over Mara and the Enlightenment of the Buddha are used in the design of the wall opposite the presiding Buddha statue. The inclusion of Western and other foreign faces in Mara's forces is believed to put forth the message that Thai monarchy will protect Thailand from foreign enemies.

The interpretation of *Traiphum* from the era of King Rama I changed a great deal after the period of modernization that began during the reign of King Rama IV. This change also manifested itself in an innovation of the style and the composition in temple murals. The Western-influenced murals composed by Rama IV's favorite artist and monk Khrua In Khong are typical examples. His principal works can be seen in the *ubosot* of Wat Boromniwat and Wat Bowonniwet in Bangkok and of Wat Mahasmanaram in Pechaburi. All of them are characterized by a tendency toward naturalism, as seen by the way that they employ patterns and color schemes different from those in traditional works and clearly make use of perspective. This is particularly noticeable in the murals at Wat Boromniwat (Fig. 12). The representations in the murals at this temple are allegorical as a whole. On the wall behind the main Buddha statue, instead of a traditional *Traiphum* pattern, the left side facing the viewer depicts people viewing the heavens through an astronomical telescope (Fig. 13), while the right side facing the viewer has a picture of people riding upwards along a track in a train that resembles a cable car (Fig. 14). The people in the pictures are wearing Western-style clothes. King Rama IV tried to interpret *Traiphum* in a modern way and was an adherent of the Buddhist reform movement. He is also said to have had equipment for astronomical observation in his palace. Khrua In Khong had never actually traveled abroad, and he is said to have used American and other Western picture books that were given to him as resources for drawing the temple pictures. Instead of having the Mount Sumeru

System as its basic concept, this picture can be seen to indicate an understanding of the world based on a scientific view of the universe as well as hinting at transportation by modern vehicles in place of descent from heaven on a ladder. The picture of a beautiful lotus blossom and a foreigner guarding it, “The Enigma of Buddhism” (“Dharma Stories”) (Fig. 15) and the pictures of large sailing ships coming and going in a harbor (Fig. 16) symbolize communication between Thailand and foreign countries. These pictures tell us that harmonizing traditional Thai culture and modern Western culture was the greatest issue for the monarchy in that period.

These kinds of patterns and representations created from the Ayutthaya dynasty to the Rattanakosin era not only taught the Buddhist worldview but can also be considered irreplaceable cultural assets that symbolize the history and culture of the era in which the Thai kingdom formed a national state and modernized.

#### Iv

Foreign tourists who visit Thai Buddhist temples not only learn Thailand’s history and culture but also come to feel that these temples are sacred spaces, places where they can experience something authentic. My second aim in this paper is to briefly show the present perspective by reexamining cultural tourism under postmodern social conditions. At first, it is useful to quote one sentence from the 8<sup>th</sup> draft of the Cultural Tourism Charter, adopted by ICOMOS at the 12<sup>th</sup> general Assembly in Mexico in 1999.

“Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life. It is a dynamic reference point and positive instrument for growth and change. The particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future”.

By experiencing a landscape or place, travelers come to understand a culture, or, in other words, a way of life. It is fair to say that cultural tourism is a mode of tourism in which travelers try to experience the culture of a cultural group. In most cases, cultural tourism consists of visiting places registered as World Heritage Sites and is centered on a location with cultural artifacts or a cultural landscape. Cultural artifacts can be movable or immovable, tangible or intangible, and both together make up a culture group’s assets, or what makes up its heritage. In addition, a group’s cultural heritage includes indigenous and alien things and ideas. As time passes, alien things and ideas come to have value as part of the cultural heritage along with indigenous features, but in general, old, historical things and vernacular phenomena are most highly valued. This is because things that have existed for a

long time can carry rich messages about human existence and human history, both to the local people and to foreign visitors, and can respond to their desire for authentic experiences. Cultural heritage sites are cultural icons whereby local people represent themselves to outsiders and to themselves.

One of the most important aspects of a cultural heritage is the arts. The arts are a mirror of the culture and landscape, reflecting the thought, beliefs, and customs of a cultural group. Visual art, music, folk crafts, dance, architecture, gardens, rituals, and other traditions serve as texts through which people can experience and interpret the culture.

Incidentally, changes in aims of tourism in the postmodern era have brought forth the following new issues that tourism must confront:

- 1) Preservation and reconstruction of indigenous cultures and regional identity in an era of globalization
- 2) Construction of places and landscapes as destinations for cultural tourism and the resulting dialogue between host and guest
- 3) Creation of “sacred places,” where individuals can remove themselves from the customary times and places where they live their lives, reflect on their own identities and ways of life, and undergo authentic experiences.

There has already been much discussion of points 1) and 2), so I would like to set them aside and make a few comments only about point 3). Point 3) has recently become a focus of great interest in tourism research. We can see the tourist site as a refuge from modern social constraints. The provider of the tourism experience must make more use of the concept of tourism as a commodity. The type of experience which the postmodern tourist seeks is not simply the standardized pursuit of pleasure which mass tourism has provided. Some tourists seek much deeper insights into the self, life and cosmos. Such a tourist is half pilgrim, and such pilgrim is half tourist. These considerations enable the landscape of cultural heritage to be defined as sacred. A pilgrimage to see the temple mural paintings in a sacred *ubosot* will fit in well with the postmodern tourist's desire.

It is fair to say that the shift to a post-industrial society and the breakdown of ties with traditional families and communities have steadily increased interest in cultural heritage. There is a desire for travel that has as its goal seeking out authentic things and having authentic experiences. A tourist's experiences are roads through space, but they are also journeys through an internal personal space created by the individual's experiences and actions. For each individual, a certain type of tourist site can be defined as a sacred place. Then the reflexivity that each heart is equipped with seeks out that sacred place. At such sacred places, we reflect upon and confirm where we came from as human beings the basis of our existence, encountering the organic, the original, and the authentic. In today's society, tourism is becoming a means of self-validation and an alternative to religion. This makes it possible for tourist sites to be defined as sacred places. Tourist sites become places for a type

of healing, places for social therapy.

The discussion of sacred places above ties in with the previously mentioned murals in Thai temples at many points. The existence of temple murals, including *Traiphum* murals, plays a valuable role in Thai tourism. When tourists enter the temple precincts and sit in the *ubosot* and *viharn*, they spend some time meditating on the universe and human life. In two senses, the temples can give foreign visitors sacred and authentic experiences. That is to say, they impart their intrinsic sacredness as religious sites and sacredness as venues for introspection.

It would be desirable to preserve Thailand's Buddhist temple buildings and murals as sacred places and prepare them to be tourist destinations.



Fig.1 The ordination hall (ubosot). (Wat Chong Nonsi, Bangkok is in the architectural style of the Late Ayuttaya Period. Boundary stones slabs (bai-sema) placed at the four cardinal and sub-cardinal points of the ubosot, designating the sanctified ground.)



Fig.2 Mural paintings of the ordination hall. One typical example of the *Traiphum* cosmology drawn on a wall behind the main Buddha statue. (Wat Saket, Bangkok)



Fig.3 One part of The Sumeru Mountain system. (from The illustrated manuscripts of the Traiphum, Ayutthaya version)





Fig.4 The scene of the victory over Mara, and Enlightenment of the Buddha.(from The illustrated manuscripts of the Traiphum, Ayutthaya version)

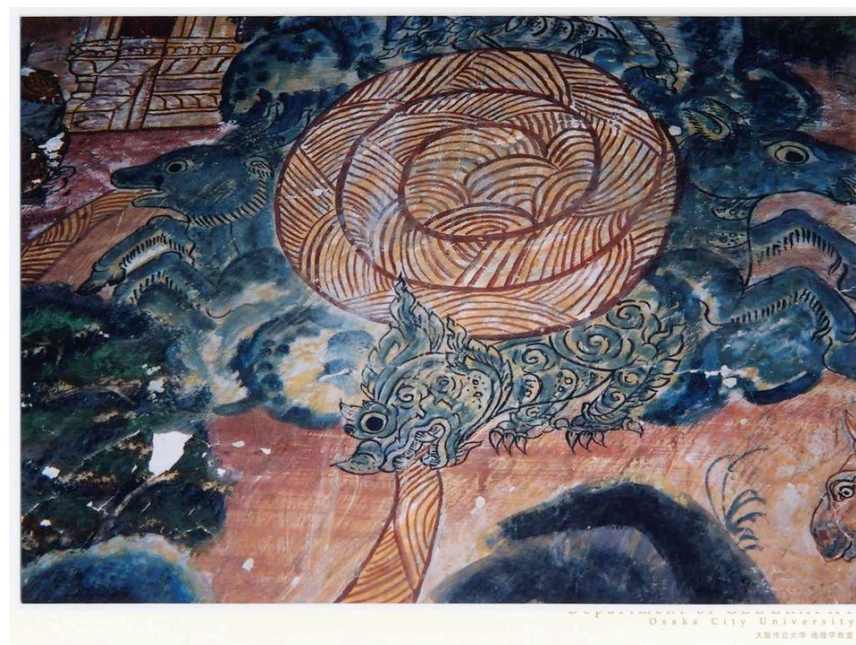


Fig.5 The circular mountain girt, lake Anotatta and its rocky openings in the mountain rim shaped like the heads of an ox, horse, lion, and elephant. Four rivers flow to the south, east, north, and west.(Wat Bot Samsaen, Bangkok)



Fig.6 The lake Anotatta and the proto-Ganga, which eventually remerges to form five rivers.  
(from The illustrated manuscripts of the Traiphum, Ayutthaya version)



Fig.7 The Lord Buddha comes down from Tavatimsa Heaven, descending by stairs of



gold and silver. (Wat Suwannaram, Bangkok)



Fig.8 One typical example on mural paintings of the Mara's attack scene (Wat Saket, Bangkok)



Fig.9 The Mara's attack scene, but drawn on the wall behind the main Buddha statue.  
(Wat Ko Kaeo Suttharam, Pechaburi)



Fig.10 The gate god Gara spew out the Naga under the earth goddess, Dharani. Wat

Chong Nonsi, Bangkok)



Fig.11 The earth goddess, Dharani ( Wat Chomphuwek, Nonthaburi)



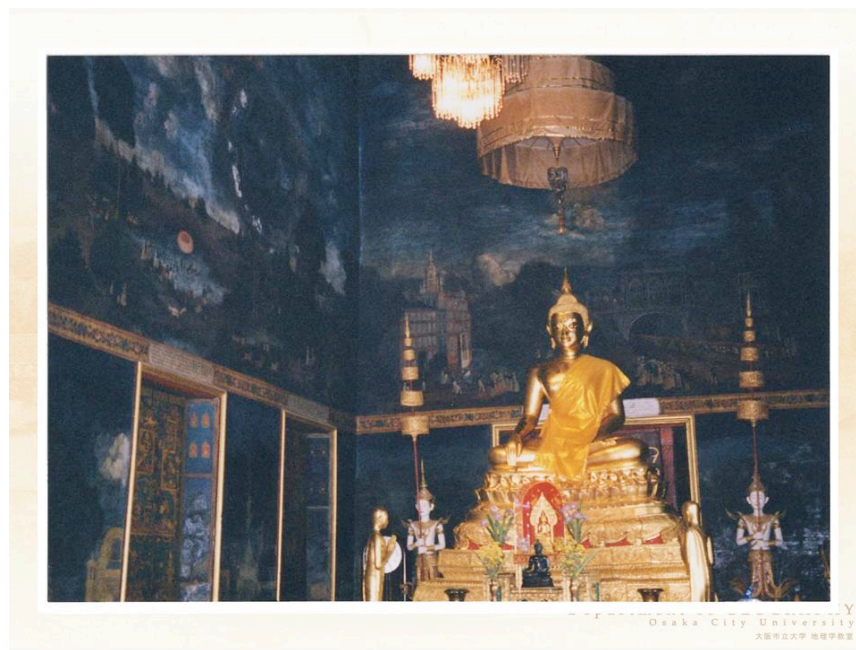


Fig.12 Inside the ordination hall (Wat Boromniwat, Bangkok)



Fig.13 The mural paintings (left one) behind the main Buddha statue drawn by Khrua In Khong (Wat Boromniwat, Bangkok)

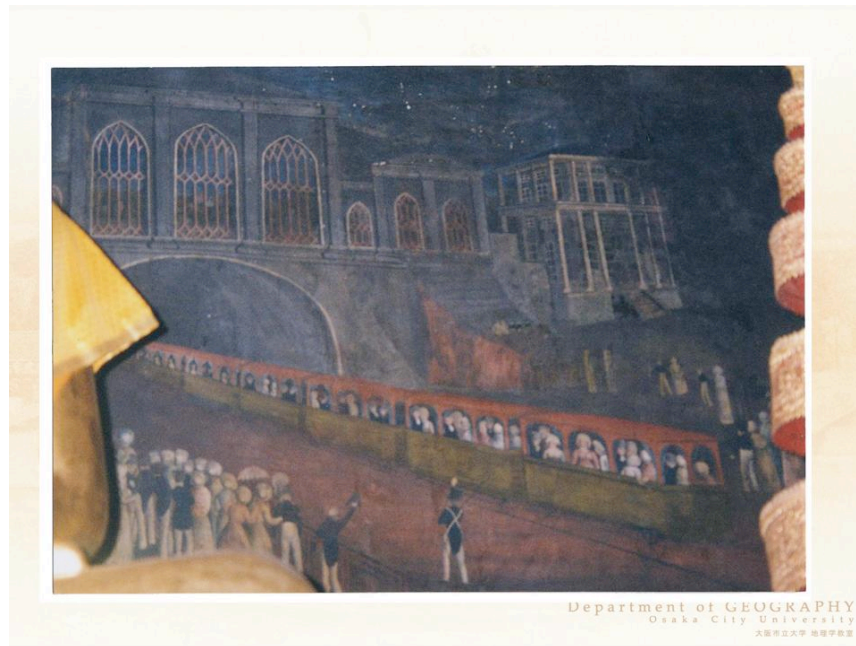


Fig.14 The mural paintings (right one) behind the main Buddha statue drawn by Khrua In Khong (Wat Boromniwat, Bangkok)



Fig.15 Buddhist allegory in Western form. A throng of peoples is looking at a big lotus in the

center of a pond. A big lotus symbolizes the doctoring of Buddhism. (Wat Boromniwat, Bangkok)



Fig.16 Mural on the right-hand side of the main Buddha statue, depicting a virtuous man leading people to a ship which will take them across the sea to a happy land (Wat Boromniwat, Bangkok)





Fig.17 The lake Anotatta and the proto-Ganga, the wall in Cave No.3, Golden Rock temple of Dambulla in Sri Lanka Rajasingha (around 1780) The standing statue is Buddhist King of Kandyan Kingdom, Kirti Sri (1747-1782), This mural may be the original design of its Thai version..

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 Wat Rachasittharam, 1982  
 Wat Yai Intharam, 1982  
 Wat Thong Thammachat, 1982



The Buddhaisawan Chapel, 1983  
 Wat Phra Singh, 1983  
 Wat Dusidaram, 1983  
 Wat Mai Thepnimit, 1983  
 Wat Maha Phruttharam, 1983  
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 Masterpieces of Thai Mural Paintings, 2001  
 Wat Buak Khrok Luang, 2001  
 Wat Suwandararam, 2002  
 Wat Poramayikawas, 2003

## Appendix: Directory of Temples and Buildings with Mural Paintings

English translation (partly) from Find Arts Department (ed.), Thai Mural Painting Register in “Jitakam thai Prapheni lem thi”, vol.1 1999

Translated by Ms.Takako Iwasawa, COE Research Assistant, Urban Culture Research Center, Osaka City University

Revised by Prof. Masahiko Yamano

### 1) Bangkok

No.	Name	Province		Age		Place of Painting	Wa
		Sub-district	District	Built	regis-ter		
	<u>Grand Palace</u>	Phraborom maharachawan g	PhraNakhon				
1	Dusitmahaprasat Throne Hall	Phraborom maharachawan g	Phra Nakhon	1789			<i>phunkhaol kanyaeng, rachawat, kruaichoei</i>
2	Phimanrattaya Throne Hall	Phraborom maharachawan g	Phra Nakhon				
3	Hallway between Dusitmahaprasat Throne Hall and Phimanrattaya Throne Hall	Phraborom maharachawan g	Phra Nakhon				<i>phumkhao rachawat, krabuanjir</i>

4	Phraparat (left)	Phraborom maharachawan g	Phra Nakhon				
5	Phraparat (middle)	Phraborom maharachawan g	Phra Nakhon	King Rama V			
6	Ruen jan [sandalwood room]	Phraborom maharachawan g	Phra Nakhon				
7	Aphonpiyokprasat Throne Hall	Phraborom maharachawan g	Phra Nakhon				
8	Sala Pluengkhueng [changing room]	Phraborom maharachawan g	Phra Nakhon				
9	Jakriphandiphipan Throne Hall	Phraborom maharachawan g	Phra Nakhon				
10	Hall inside the palace	Phraborom maharachawan g	Phra Nakhon				
11	Thepsathanphilat Throne Hall	Phraborom maharachawan g	Phra Nakhon				
12	Hallway between Jakriphandiphipan Throne Hall and PhaisanTaksin Throne Hall	Phraborom maharachawan g	Phra Nakhon				<i>Ramasun, Mekhala, t brand is in position of court offic silver tree,</i>

							tree, narep tree, magic lotus sun, <i>phumkhao</i> <i>rachawat</i> , <i>prajamyar</i>
13	PhaisanTaksin Throne Hall	Phraborom maharachawan g	Phra Nakhon				32 gods, V angle grou Palace and buildings l clump
14	Amarintarawinitchai-mahaisunphi man Throne Hall	Phraborom maharachawan g	Phra Nakhon				flowers, ar group at th crossbaem of pillar
15	Phrasulalaiphiman room	Phraborom maharachawan g	Phra Nakhon				vine of <i>pu</i> falling flo Chinese fl oblation, C Principle
16	Phrathatumonthian room	Phraborom maharachawan g	Phra Nakhon				Chinese ol
17	Hallway in Phrasulalaiphiman room	Phraborom maharachawan g	Phra Nakhon				Chinese ol objects
18	Hallway in PhraThatumonthian room	Phraborom maharachawan g	Phra Nakhon				stall of hor elephant, p row boats, Chinese ol
19	2 Phranoi rooms	Phraborom maharachawan g	Phra Nakhon				<i>krabuanjin</i>
20	Dusidaphirom Throne Hall	Phraborom maharachawan	Phra Nakhon				<i>kanok</i> , <i>kar</i> angel grou

		g					face, trees, mountain,
21	Sasatrakhom Room	Phraborom maharachawang	Phra Nakhon	King Rama IV			Chain mai King
22	Kengnarai	Phraborom maharachawang	Phra Nakhon				<i>krabuanjin</i>
23	Mangkonlenlom Door	Phraborom maharachawang	Phra Nakhon				<u>outside door</u> dragon, Chinese lady hold
24	Klomklaotru Door	Phraborom maharachawang	Phra Nakhon				<u>outside door</u> Chinese lady servant, <u>inside door</u> combatant
25	Phraphutratanasathan	Phraborom maharachawang	Phra Nakhon				Bring Phraputtha ratana back to Thailand by in period of Rama II, various activities of Rama IX
26	Mahisonprasat Throne Hall	Phraborom maharachawang	Phra Nakhon	King Rama IV			<i>fuang, kruaichoen</i>
27	Siwaraimahaprasat Throne Hall	Phraborom maharachawang	Phra Nakhon	King Rama V		wall has <i>rubmaitet</i>	stars
	<u>Bowonsatanmongkhon Palace</u>						
28	Phuthaisawan Throne Hall	Chanasongkhram	Phra Nakhon	1782		Phuthaisawan Throne Hall	biography of Buddha, a group
29	Ubosot of Wat Bowonsatansut-thawat	Chanasongkhram	Phra Nakhon			ubosot	28 former Buddha, J. Buddha in

							story of Phraphutta
30	Anantasamakom Throne Hall	Chitrada	Dusit	1906		working activities of King Rama I to Rama V	
31	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	ubosot	biography of Buddha, Jā proverb
32	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	gallery	Vishnu 10 from Ram story
33	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	Hophrakhanthanrad	Bokkorap the ceremony prays for r
34	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	Horachakonmanuson	History of Ayutthaya city
35	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	Phrarachaphongsanuson	History of Rattanakos period
36	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	Homonthiantham	the Great J story of de
37	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon	1782	1782	Phrawiharayot	<i>phumkhao</i> flower pot
38	Wat Phra Sirattanasadsadaram	Phraborom maharachawang	Phra Nakhon			Phumkhaobinthephakon	

		g				Palace	
39	Wat Phrachet Phomwimonmangkharamrachawo ramahaviharn	Phrarachawang	Phra Nakhon	1768	1800	ubosot	Prince Ma Jataka, ha biography disciples
40	Wat Phrachet Phomwimonmangkharamrachawo ramahaviharn	Phrarachawang	Phra Nakhon	1768	1800	east viharn	Biography Buddha, 1 corpses
41	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	South viharn	biography Buddha, <i>Dikkapah</i>
42	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	West viharn	Hair elem 5 footprint Lord Budc
43	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	North viharn	<i>Jaturaphu</i> Monk's du
44	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	gallery	
45	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	Sala of masseur	12 Jataka, of small po masseur
46	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	sala of guardian gooddess of infants	12 Jataka s guardian g of infants, <i>Rabongrai</i>
47	Wat Phrachet Phomwimonmangkharamrachawo	Phrarachawang	Phra Nakhon	1768	1800	east sala	Vishnu 10 from Ram:

	ra mahaviharn						story
48	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	South Sala	Ramayam: kolsati
49	Wat Phrachet Phomwimonmangkharamrachawo ramahaviharn	Phrarachawang	Phra Nakhon	1768	1800	mondop	Edited <i>Tri</i>
50	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	public hall	12 hungry Nirayakata
51	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	viharn for sleeping Buddha image	biography laymen, 10 disciples, a Sawika
52	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	North Hotrai	argosy bus character t elephants o horses...et
53	Wat Phrachet Phomwimonmangkharamrachawo ra mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	Hotrai	
54	Wat Phrachet Phomwimonmangkharamrachawo r mahaviharn	Phrarachawang	Phra Nakhon	1768	1800	Pholungka	three king story
55	Wat Rachapraditsatitmahasimaram rachaworaviharn	Phrarachawang	Phra Nakhon	1864	1864	ubosot	12 months ceremony, group, Kir IV went to Eclipse of living life people in t



							of King R
56	Wat Chanasongkhram Rachawonmahaviharn	Chanasongkhram	Phra Nakhon	1782		ubosot	
57	Wat Rachabophitrotsathitmahasimaram rachawonviharn	Radchabophit	Phra Nakhon	1869		ubosot	Biography Buddha (h deleted)
58	Wat Suthatthepwararamarachaworamah a viharn	Radchabophit	Phra Nakhon	1807	1843	viharn	former Lo Buddha
59	Wat Suthatthepwararamarachaworamah a viharn	Radchabophit	Phra Nakhon	1807	1843	gallery	falling flow animals
60	Wat Suthatthepwararamarachaworamah a viharn	Radchabophit	Phra Nakhon	1807	1843	ubosot	Bot tree, literature, biography Buddha
61	Wat Suthatthepwararamarachaworamah a viharn	Bowoniwet	Phra Nakhon	1824	1829		Dharma er cutorm of festival, pl utensils fo monks
62	Wat Bowoniwetwihan Rachaworaviharn	Bowoniwet	Phra Nakhon	1824	1829	hortrai	eidted <i>Tri</i>
63	Wat Bowoniwetwihan Rachaworaviharn	Bowoniwet	Phra Nakhon	1824	1829	Viharn of Lord Buddha	length of Praputtach

							13 duties c proverb, biography Buddha
64	Wat Bowoniwetwihan Rachaworaviharn	Bowoniwet	Phra Nakhon	1824	1829	viharnkeng	three king story, lotus
65	Wat Bowoniwetwihan Rachaworaviharn	Bowoniwet	Phra Nakhon	1846	1949	ubosot	angel grou astronomy biography Buddha
66	Wat Theptidaramworaviharn	Samranrat	Phra Nakhon	1831	1839	ubosot	<i>phumkhao</i> <i>kanyaeng</i> , vase and f
67	Wat Theptidaramworaviharn	Samranrat	Phra Nakhon	1831	1839	viharn	<i>krabuanjir</i> lotus clum in pool
68	Wat Mahanpharamworaviharn	Saochingcha	Phra Nakhon	1850	1859	ubosot	flowers
69	Wat Mahanpharamworaviharn	Saochingcha	Phra Nakhon	1850	1859	viharn	<i>krabuanjir</i>
70	Wat Mahanpharamworaviharn	Saochingcha	Phra Nakhon	1850	1859	hotrai	
71	Wat Sangwetwityaramworaviharn	Wat Samphraya	Phra Nakhon	Befor e Rattan akosin dinast y		viharn	stars
72	Wat Sangwetwityaramworaviharn	Wat Samphraya	Phra Nakhon			viharn	stars
73	Wat Samphraya	Wat Samphraya	Phra Nakhon	1823	1823	ubosot	<i>krabuanjir</i> dragon, ob

							table chrysanthemum flowers, bi
74	Wat Samphraya	Wat Samphraya	Phra Nakhon	1823	1823	viharn	
75	Wat Prinayokworaviharn	Wat Samphraya	Phra Nakhon	1810	2000	ubosot	
76	Wat Buranasimatyaram	Jaoposua	Phra Nakhon	King Rama III		ubosot	
77	Wat Mongkutkasatriyasamworaviharn	Bangkhunphro m	Phra Nakhon	1867	1868		biography disciples, 1 Siwika, 13 duties
78	Wat Intraviharn	Bangkhunphro m	Phra Nakhon	1778	1778	ubosot	
79	Wat Iamworanuk	Bangkhunphro m	Phra Nakhon		1947	ubosot	
80	Wat Chongnonsi	Chongnonsi	YanNawa	1576		ubosot	10 lives of Buddha Ja Lord Budc disciples
81	Wat Ratsingkhon	Wat Phrayakrai	YanNawa	1777	1777	ubosot	Stars
82	Wat Pathumkhongkharachaworaviharn	Samphanthawo ng	Samphantha wong	Ayutt aya period		ubosot	10 lives of Buddha Ja biography Buddha, a group, Wanwicha
83	Wat Pathumkhongkharachaworaviharn	Samphanthawo ng	Samphantha wong	Ayutt aya period		viharn	
84	Wat Jakkawad Rachawas Woraviharn	Jakkawad	Samphantha wong	Befor e 1819		ubosot	10 lives of Buddha Ja deity goup animals in Himaphan

							Krailart M Usupharat
85	Wat Jakkawad Rachawas Woraviharn	Jakkawad	Samphantha wong	Befor e 1819		viharn	biography Buddha, P Marai stor
86	Wat Jakkawad Rachawas Woraviharn	Jakkawad	Samphantha wong	Befor e 1819		khaophrachai	<i>phrachai</i> [
87	Wat Bophitphimukworaviharn	Jakkawad	Samphantha wong	1782 Ayutt haya period		ubosot	<i>prajaejin</i> , flower, Phraphutta
88	Wat Bophitphimukworaviharn	Jakkawad	Samphantha wong	1782 Ayutt haya period		viharn	plants, f flower
89	Wat Chaichanasongkhram	Samphanthawo ng	Samphantha wong	1848	1959	hotrai	<i>rotnam</i> , <i>phumkhao</i> Lion face
90	Wat Janmatuyaram	Samphanthawo ng	Samphantha wong	1864	1864	ubosot	biography Buddha
91	Wat Mahaphrutaramworaviharn	Wat Mahaphrutaram	BangRak	1856	1857	ubosot	13 monk's edited <i>Tri</i> <i>Tripidok</i>
92	Wat Mahaphrutaramworaviharn	Wat Mahaphrutaram	BangRak	1856	1857	viharn	
93	Wat Saketrachaworamahaviharn	Banbat	Pomprap	Ayutt aya period		ubosot	10 lives of Buddha Ja angel grou

							<i>Traiphum, attac</i>
94	Wat Saketrachaworamahaviharn	Banbat	Pomprap	Ayuttaya period		hotrai	<i>kammaloa</i>
95	Wat Thep Sirintharawatrachworaviharn	Thepsirin	Pomprap	1876	1922	ubosot	<i>phumkhao kanyaeng</i>
96	Wat Disanukaram	Thepsirin	Pomprap	1850 King Rama III		ubosot	10 lives of Buddha Ja angel grou biography Buddha
97	Wat Disanukaram	Thepsirin	Pomprap	1850 King Rama III		viharn	
98	Wat Thewiworayat	Thepsirin	Pomprap	1824		ubosot	
99	Wat Sitaram	Khloangmahanak	Pomprap	1941	King Rama III	ubosot	
100	Wat Sommanatoviharn Rachaviharn	Wat Sommanat	Pomprap	1853	1853	ubosot	biography Buddha, N duty
101	Wat SommanatviharnRachaviharn	Wat Sommanat	Pomprap	1853	1853	viharn	literature:I
102	Wat Khanikaphon	Pomprap	Pomprap	1833	1975	viharn	
103	Wat Pathumwanaramrachaworaviharn	Pathumwan	PathumWan	1857		ubosot	Heaven Lo Lord Budc to lotus po angel grou Monk's du
104	Wat Pathumwanaramrachaworaviharn	Pathumwan	PathumWan	1857		viharn	Srithanonc River mar

105	Wat Boromniwatrachaworaviharn	Rong Muang	Pathum Wan	2756		ubosot	Monk's du making m festivals, I enigma
106	Wat Benchamabophit Dusit wanaramrachaviharn	Dusit	Dusit	1899	1899	ubosot	ancient pla <i>phumkhao</i>
107	Wat Benchamabophit Dusit wanaramrachaviharn	Dusit	Dusit	1899	1899	ordination hall	history of Rama IV t V
108	Wat Thewaratkunchonworaviharn	Dusit	Dusit	before 1946		ubosot	<i>Asupkamth</i> angel grou Prince Suwannas Jataka
109	Wat Botsamsaen	Dusit	Dusit	1708	1728	ubosot	biography Buddha, P Vessantara <i>Traiphum</i>
110	Wat Kaeofachulamani	Road Nakhon Chiyasri	Dusit	1757	1767	ubosot	
111	Wat Noranat Sunarikaram	Wachira	Dusit	before 1851		ubosot	
112	Wat Rachatiwatrachaworaviharn	Wachira	Dusit			ubosot	Prince Ves Jataka, im Buddha, d angel grou
113	Wat Ratphatikaram	Wahcira Phyaban	Dusit	1936	1938		

114	Wat Thatuthoang	Phra Khanong	Phra Khanong	Ayuttaya period	1939	ubosot	Bo tree be lotus pond <i>phumkhao kanyaeng</i>
115	Wat Mahabut	Suanluang	BangKapi	1774	1916	Sala	biography Buddha, P Vessantara
116	Wat Kalayanmitworamahaviharn	Wat Kanrayanamit	Thonburi	1825	1831	ubosot	biography Buddha, o table
117	Wat Kalayanmitworamahaviharn	Wat Kanrayanamit	Thonburi	1825	1831	great viharn	flowers
118	Wat Kalayanmitworamahaviharn	Wat Kanrayanamit	Thonburi	1825	1831	small viharn	
119	Wat Prayuruangsawatworaviharn	Wat Kanrayanamit	Thonburi	1774	1831	ubosot	biography Buddha
120	Wat Buppharamworaviharn	Wat Kanrayanamit	Thonburi		1964	ubosot	
121	Wat Buppharamworaviharn	Wat Kanrayanamit	Thonburi		1964	viharn	10 lives of Buddha Ja Oblation t: proverb
122	Wat Intharamworaviharn	Bangyirua	Thonburi	1757	1802	ubosot	<i>phumkhao kanyaeng</i>
123	Wat Intharamworaviharn	Bangyirua	Thonburi	1757	1802	viharn	
124	Wat Chantharamworaviharn	Bangyirua	Thonburi	1941	1941	ubosot	oblation ta <i>krabuanjit</i>
125	Wat Phothinimit	Bangyirua	Thonburi	1890	1874	ubosot	12 montus ceremony, <i>Tripidok</i> , 1 Asoka gra tree
126	Wat Welurachin	Bangyirua	Thonburi	1837	1847	ubosot	Jataka, ang group, bio

							of Lord Bu <i>Traiphum</i>
127	Wat Rachkruworaviharn	Bangyirua	Thonburi	1757	1777	viharn	falling flow
128	Wat Kantathararam	Talat Phlu	Thonburi	1894	1895	ubosot	
129	Wat Bangsakaenok	Talat Phlu	Thonburi	1456	1834	ubosot	
130	Wat Ramatayakantasararam	Talat Phlu	Thonburi	1883	1947	ubosot	
131	Wat Arunrachworaram Rachaworaviharn	Wat Arun	Bangkok Yai	Ayutt aya period	1824	ubosot	10 lives of Buddha Ja biography Buddha
132	Wat Arunrachworaram Rachaworaviharn	Wat Arun	Bangkok Yai	Ayutt aya period	1824	gallery	falling flow grass hous bantam
133	Wat Arunrachworaram Rachaworaviharn	Wat Arun	Bangkok Yai	Ayutt aya period	1824	viharn	halo in bac of principl Buddha in
134	Wat Arunrachworaram Rachaworaviharn	Wat Arun	Bangkok Yai	Ayutt aya period	1824	small ubosot	
135	Wat Arunrachworaram Rachaworaviharn	Wat Arun	Bangkok Yai	Ayutt aya period	1824	small viharn	
136	Wat Khruawanworaviharn	Wat Arun	Bangkok Yai	King Rama III		ubosot	550 lives c Buddha Ja
137	Wat Molilokyaram Rachaworaviharn	Wat Arun	Bangkok Yai	1783	1783	His Buddha majesty Kosajan's house	
138	Wat Molilokyaram Rachaworaviharn	Wat Arun	Bangkok Yai	1783	1783	ubosot	Prince Ves Jataka
139	Wat Hongrattanaram	Wat Arun	Bangkok	1757	1844	hotrai	10 lives of



	Rachaworaviharn		Yai				Buddha, f flower, <i>phumkhao</i>
140	Wat Rachasittharam Rachaworaviharn	Wat Arun	Bangkok Yai	1782	1784	ubosot	Prince Ves Jataka, <i>Tr</i> biography Buddha, a groups
141	Wat Sangkrajaiworaviharn	Wat Arun	Bangkok Yai	1757	1783	ubosot	Prince Ves Jataka, <i>Tr</i> biography Buddha, a groups
142	Wat Rakhangkhositaramworamahavihar n	Sirirat	Bangkok Noi	Ayutt aya period		ubosot	10 lives of Buddha Ja biography Budha, an groups, pic Buddha in
143	Wat Rakhangkhositaramworamahavihar n	Sirirat	Bangkok Noi			Big hotrai	Ramayana <i>Triphum</i> , <i>phumkhao</i> <i>kanyaeng</i>
144	Wat Rakhangkhositaramworamahavihar n	Sirirat	Bangkok Noi			Small hotrai	
145	Wat Dusidaramworaviharn	Bangyikhan	Bangkok Noi			ubosot	biography Buddha, a groups, <i>Tr</i>
146	Wat Dusidaramworaviharn	Bangyikhan	Bangkok Noi			gallery	grass hous mountain, <i>Asupkamtl</i>
147	Wat Dusidaramworaviharn	Bangyikhan	Bangkok Noi			ubosot in Wat Phumarinratpa ksri	biography Buddha, a group

148	Wat Dusidaramworaviharn	Bangyikhan	Bangkok Noi			ubosot in Wat Phumarinratpa ksri	10 lives Ja angel grou
149	Wat Dusidaramworaviharn	Bangyikhan	Bangkok Noi			hotrai	<i>phumkhao</i>
150	Wat Karuhabodi	Bangyikhan	Bangkok Noi			ubosot	<i>phumkhao kanyaeng</i>
151	Wat Daowadangsaram	Bangyikhan	Bangkok Noi			ubosot	His Buddh magesty K edited <i>Tri</i> Mahosot J Prince Ves Jataka, Bodhisatta
152	Wat Noinanghong	Bangyikhan	Bangkok Noi	1807	1819	ubosot	disciples, gandharav
153	Wat Phrayasriaisawan	Bangyikhan	Bangkok Noi	1782		ubosot	Human, up maybe in Ayutthaya
154	Wat Bangyikhan	Bangyikhan	Bangkok Noi			ubosot	Prince Suwanasa Jataka, M Jataka, bic of Lord Bu

155	Wat Suwannaramratchaworaviharn	Bangkhunnon	Bangkok Noi	Ayutt haya period	King Rama I	ubosot	10 lives Ja Prince Ves Jataka, ang groups, bio of Lord Bu
156	Wat Phawanaphirataram	Bangkhunnon	Bangkok Noi	1886		ubosot	10 lives of Buddha Ja biography Buddha, p birds lotus
157	Wat Chaiyatit	Bangkhumsri	Bangkok Noi	Ayutt haya period		ubosot	angel grou biography Buddha
158	Wat Chinorotsaramworaviharn	Banchangloa	Bangkok Noi	1833	1853	ubosot	temples an Grand pal Prince Nei went to se haeven wh Indra dwel Rongsutha
159	Wat Phrayathamworaviharn	Banchangloa	Bangkok Noi	1737	1742	ubosot	
160	Wat Rachdathithan Rachaworaviharn	Khloangchakph ra	Bangkok Noi	Ayutt haya period	1823	ubosot	

161	Wat Rachdathithan Rachaworaviharn	Khloangchakph ra	Bangkok Noi	Ayutt haya period	1823	small viharn	had delete
162	Wat Rachdathithan Rachaworaviharn	Khloangchakph ra	Bangkok Noi	Ayutt haya period	1823	hotrai	
163	Wat Buanmongkhon Rachworaviharn	Bangphlat	Bangkok Noi	Ayutt haya period	1823	ubosot	<i>krabuanjit</i>
164	Wat Ammarinthararamworaviharn	Sirirat	Bangkok Noi	Ayutt haya period	King Rama I	a model of mountain	a model of <i>Phraphutta</i>
165	Wat Phakhininatworaviharn	Bangphlat	Bangkok Noi	Ayutt haya period	King Rama I	ubosot	Chinese of falling flow lotus
166	Wat Phakhininatworaviharn	Bangphlat	Bangkok Noi	Ayutt haya period	King Rama I	gallery	trees
167	Wat Thoang	Bangphlat	Bangkok Noi	Ayutt haya period	King Rama III	ubosot	painting in master Khruainkh
168	Wat Phaorohit	Bangphlat	Bangkok Noi	King Rama IV	King Rama IV	ubosot	
169	Wat Maithepnimit	Bangphlat	Bangkok Noi	Ayutt haya period		ubosot	10 lives of Buddha Ja angel grou biography Buddha

170	Wat Nairong	Bangphlat	Bangkok Noi	1851	1851	ubosot	10 lives of Buddha Ja angel grou biography Buddha, <i>Traiphum</i> , Lord Budc trees, obla Chinese te Chinese de
171	Wat Nairong	Bangphlat	Bangkok Noi	1851	1851	viharn	
172	Wat Ruakbangbumru	Bangphlat	Bangkok Noi	Ayutt haya period	1968	ubosot	Niche (ima a glass Bu image)
173	Wat Suwannakhiri	Bangphlat	Bangkok Noi		1685	hotrai	
174	Wat Kaeo Phaithun	BangKhunThia n	BangKhunT hian	1847	1852	public hall	engrave: J e.g. PhraWisat Jataka, flo animals in Himaphan vase
175	Wat Sai	BangKhunThia n	BangKhunT hian	1703	1708	golden palace	Inside: <i>phumkhao</i> outside: rc altar bowe pictures of Buddha in disciples
176	Wat Sai	BangKhunThia n	BangKhunT hian	1703	1708	ubosot	
177	Wat Sai	BangKhunThia n	BangKhunT hian	1703	1708	viharn	
178	Wat Kok	Joamthoang	BangKhunT hian	1757	1766	ubosot	angel grou biography

							Buddha
179	Wat Bangkhunthian noak	Joamthoang	BangKhunThian	1703	1707	ubosot	Dutch family
180	Wat Bangkhunthian nai	Joamthoang	BangKhunThian	1835	1839	ubosot	biography of Buddha, <i>Traiphum</i> , Gandharva of lotus
181	Wat RachaorotsaramRachaworaviharn	Bangkhoa	BangKhunThian	1821	1831	ubosot	Chinese of for Bodhis Chinese de
182	Wat RachaorotsaramRachaworaviharn	Bangkhoa	BangKhunThian	1821	1831	viharn	
183	Wat RachaorotsaramRachaworaviharn	Bangkhoa	BangKhunThian	1821	1831	public hall	Swan, flov Chinese de fruits
184	Wat Nangnoangworaviharn	Bangkhoa	BangKhunThian	King Rama III		ubosot	medical te biography of Buddha, Ramayana Kingdoms traesure of emperor
185	Wat Nangrachaworaviharn	Bangkhoa	BangKhunThian	1717		ubosot	falling flow

186	Wat Nangrachaworaviharn	Bangkhoa	BangKhunThian	1717		hotrai	<i>phumkhao</i>
187	Wat Nangrachaworaviharn	Bangkhoa	BangKhunThian	1717		public hall	literature: Honwicha Khawii
188	Wat Nuannoraditworaviharn	Pak khloang PhasiCharoen	PhasiCharoen	1826	1826	ubosot	
189	Wat Nuannoraditworaviharn	Pak khloang PhasiCharoen	PhasiCharoen	1826	1826	public hall	Trees
190	Wat Apsonswanworaviharn	Pak khloang PhasiCharoen	PhasiCharoen	1827	1827		
191	Wat Nangchi	Pak khloang PhasiCharoen	PhasiCharoen	1763	1766	ubosot	Chinese of table, angel Journey to West, Asit Disciple
192	Wat Nangchi	Pak khloang PhasiCharoen	PhasiCharoen	1763	1766	viharn	<i>phumkhao kanyaeng, kruaichoei</i>
193	Wat Nakprok	Pak khloang PhasiCharoen	PhasiCharoen	1748	1748	ubosot	112 Chinese oblation ta
194	Wat Nakprok	Pak khloang PhasiCharoen	PhasiCharoen	1748	1748	viharn	biography Buddha
195	Wat Thoangsarangam	Pak khloang PhasiCharoen	PhasiCharoen	1757	1777	ubosot	flower
196	Wat Khuhasawanworaviharn	Khuhasawa	PhasiCharoen	1777	1777	ubosot	
197	Wat Kamphaeng	Bangwaek	PhasiCharoen	1902	1912		

198	Wat Angkaeo	Bangwa	PhasiCharoen	1876	1877	ubosot	10 lives of Buddha Jambhuti biography Buddha
199	Wat Angkaeo	BangWa	PhasiCharoen	1876	1877	Waterside Sala	Phra Mara
200	Wat Anongkaramworaviharn	Somdek Chaophraya	KhlongSan	1850	1850	ubosot	<i>kanyaeng</i> with gold
201	Wat Anongkaramworaviharn	Somdek Chaophraya	KhlongSan	1850	1850	viharn	10 lives of Buddha Jambhuti <i>kanyaeng</i>
202	Wat Phichayatikaramworaviharn	KhlongSan	KhlongSan	1841	1841	ubosot	flower, <i>na</i> tree, Tree genus cassia pink flower a glass house behind priest Buddha in
203	Wat Thoangthamachatworaviharn	KhlongSan	KhlongSan	1840	1842	ubosot	angel group biography Buddha
204	Wat Thoangthamachatworaviharn	KhlongSan	KhlongSan	1840	1842	viharn	garland, la
205	Wat Thaongnoppakhun	KhlongSan	KhlongSan	1850	1851	ubosot	<i>Tripidok</i> , 1 Vessantara Dharma tale Indra, angel group, dut monks
206	Wat Prasoet suthawat	KhlongSan	KhlongSan			ubosot	Three Kings story



207	Wat Sawettachatworaviharn	Banglamphulan g	KhlongSan	1816	1817		
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## 2) Nonthaburi

No.	Name	Province		Age		Place of Painting	
		Sub-district	District	Build	register		
208	Wat Khaemaphirataramtachaworaviharn	Suanyai	Muaeng	Ayutthaya period	King Rama II	ubosot	ang and
209	Wat Khaemaphirataramtachaworaviharn	Suanyai	Muaeng	Ayutthaya period	King Rama II	Munmonthian Throne hall	
210	Wat Chomphuwek	Tha Sai	Muaeng	1782	1968	ubosot	10 l Lor Jata for Buc bio; Lor
211	Wat Chomphuwek	Tha Sai	Muaeng	1782	1968	viharn	for Buc bio; Lor
212	Wat Pracharangsarn	Bangkrang	Muaeng	1877	1970	Old ubosot	pai Kin peri
213	Wat Prasat	Bangkrang	Muaeng	1758	1767	ubosot	10 l Lor Jata for Buc disc the
214	Wat Chotikaram	Bangpai	Muaeng	1807	1917	viharn	for Buc Phr stor bio; Lor

							ang
215	Wat Chaloemphrakietworaviharn	BangSiMuaeng	Muaeng	1847	1851	ubosot	phu kan
216	Wat Chaloemphrakietworaviharn	BangSiMuaeng	Muaeng	1847	1851	viharn	fall
217	Wat Chaloemphrakietworaviharn	BangSiMuaeng	Muaeng	1847	1851	public hall	fall
218	Wat Bangkananun	Bangkhanoon	Bangkruai	1560	1570	ubosot	bio; Lor ang
219	Wat Bangkananun	Bangkhanoon	Bangkruai	1560	1570	Hotrai	Fall
220	Wat Phobangko	Bangkhanoon	Bangkruai	1767	1782	ubosot	Dha enig bio; Lor fall
221	Want Sing	BangKhuwiang	Bangkruai	1792	1970	Waterside	Phr stor
222	Wat Amphawan	BangMuaeng	Bangbuathoang	1807	1887	hotrai	Sur Mo
223	Wat Amphawan	BangMuaeng	Bangbuathoang	1807	1887	Waterside pavilion	
224	Wat Ko Bangphut	Pakkret	Pakkret	1775	1787	ubosot	10 l Lor Jata bio; Lor Chi obl

225	Wat Poramaiyikawatworaviharn	Ko Kret	Pakkret	1874	1884	ubosot	dut
226	Wat Poramaiyikawatworaviharn	Ko Kret	Pakkret	1874	1884	viharn for sleeping Buddha image	
227	Wat Ku	Bangput	Pakkret	1752	1975	ubosot	emi Mo bio; Lor for Buc

### 3) Pathumthani

No.	Name	Provience		Age		Place of Painting	Wall
		Sub-district	District	Build	register		
228	Wat Chinwararamworaviharn	BangKhayeeng	Muaeng	1815	1913	ubosot	erased and then painted new one
229	Wat Jetawong	BangKhayeeng	Muaeng			ubosot (abandonment)	former Lord Buddha, biography Lord Budd
230	Wat Talat (north)	BangKhayeeng	Muaeng	1888	1897		
231	Wat Paklangthung	BangKhayeeng	Muaeng	1842	1847		
232	Wat Bangluang	BangKhayeeng	Muaeng	1687	1687		
233	Wat Bot	Bangklang	Muaeng	1621	1626	public hall	
234	Wat Makam (north)	Bangklang	Muaeng	1627	1629		

### 4) Samutprakan

No.	Name	Provience		Age		Place of Painting	Wall
		Sub-district	District	Build	register		
235	Wat Klangworaviharn	Paknam	Muaeng	1756	1756		
236	Wat Phaichayonphonsep Rachaworaviharn	Bangpueng	Phrapradaeng	1819	1825	viharn	10 lives of Lord Buddha, Jataka, Makam

							Lotus Clu
237	Wat Klang	Bangpueng	Phrapradaeng	1835	1979		
238	Wat Paket	Songkhanoang	Phrapradaeng	1817		ubosot	10 lives o Lord Bud Jataka, biography Lord Bud Gandharv
239	Wat Protketchettharam	Songkhanoang	Phrapradaeng	1822	1825	ubosot	
240	Wat Protketchettharam	Songkhanoang	Phrapradaeng	1822	1825	viharn	
241	Wat Bangnamphuengnoak	Bangnamphuengnoak	Phrapradaeng	1907	1966	Old ubosot	
242	Wat Yaijomprasat	Tha Jin	Muaeng	1727	1757	public hall	

#### 5) Phranakhonsi Ayutthaya

No.	Name	Providence		Age		Place of Painting	
		Sub-district	District	Build	registe r		
243	Wat Salapunworaviharn	Tha Wasukri	Phra Nakhon Sri Ayutthaya	Ayutthaya period		ubosot	ang bioq Lor Gar

244	Wat Salapunworaviharn	Tha Wasukri	PhraNakhon Sri Ayutthaya	Ayutthaya period		hotrai	phu
245	Wat Choengtha	Tha Wasukri	PhraNakhon Sri Ayutthaya	Ayutthaya period		public hall	10 l Jata gro bio Lor (at t pul has
246	Wat NaphrameruRachikaram	Tha Wasukri	PhraNakhon Sri Ayutthaya	1503	1503	ubosot	had
247	Wat NaphrameruRachikaram	Tha Wasukri	PhraNakhon Sri Ayutthaya	1503	1503	small viharn	Jata argo bus
248	Wat Mahathat	Tha Wasukri	PhraNakhon Sri Ayutthaya	1374 (abandonme nt)		north-west of hand of principle Budda image	glas prin Buc ima for Buc anir Hin For
249	Wat Rachaburana	Tha Wasukri	PhraNakhon Sri Ayutthaya	1374 (abandonme nt)		hand of principle Buddha image	low 28 l Buc Jata disc bio Lor vine upp Chi pro Chi

							con ang
250	Wat Kasatrathirachaworaviharn	Banpoam	PhraNakhon Sri Ayutthaya	Ayutthaya period		kuti (monk's residence)	
251	Wat Kasatrathirachaworawihan	Banpoam	PhraNakhon Sri Ayutthaya	Ayutthaya period		public hall	Jata bioğ Lor
252	Wat Chaiwattanaram	Banpoam	PhraNakhon Sri Ayutthaya	1630 (Abandonme nt)		crematory	Tha bou falli Kru etc.
253	Wat Suwanadaramrachaworawihan	Horattanachai	PhraNakhon Sri Ayutthaya		1785	ubosot	10 l Lor Jata groi <i>Tra</i> Mai
254	Wat Suwanadaramrachaworawihan	Horattanachai	PhraNakhon Sri Ayutthaya		1785	viharn	anir Kin Nar ang Ear and

255	Wat Senaosanaramrachworawihan	Huaroa	PhraNakhon Sri Ayutthaya		1861	ubosot	12 r cere ang hist imp cere peri Kin V, Asu lotu
256	Wat Senaosanaramrachworawihan	Huaroa	PhraNakhon Sri Ayutthaya		1861	Indra viharn	bioꝑ Indi Mai ang Gar bou falli
257	Wat Changyai	Wat Tum	PhraNakhon Sri Ayutthaya			ubosot	10 l Lor Jata groi Tra bioꝑ Lor Buc lang Gar
258	Wat Tum	Wat Tum	PhraNakhon Sri Ayutthaya			ubosot	Lor and Bio Lor Dhæ enig Asu

259	Wat Phutthaisawan	Samphaolom	PhraNakhon Sri Ayutthaya	1353	1353	His Buddha majesty Kosajan's house	10 l Lor Jata Tra biog Lor biog his maj Kos set Buc foot pag god hun Ran disc
260	Wat Pradusongtham	Pailing	PhraNakhon Sri Ayutthaya			viharn	10 l Lor Jata Buc relic pro Tra cer Buc ang
261	Wat Pradusongtham	Pailing	PhraNakhon Sri Ayutthaya			public hall	
262	Wat Phanachoengworawihan	Khloang suanpu	PhraNakhon Sri Ayutthaya	1674		viharn	Ma Atta desi flov
263	Wat Phrangam	Pratuchai	PhraNakhon Sri Ayutthaya	1369 (Abandonme nt)		underground hiding place	forr Buc



264	Wat Ruak	Tha Rua	Tha Rua	1827	1974	ubosot	10 l Lor Jata groi bio Lor falli flov Gar
265	Wat Maiprachumphon	NakhonLuang	NakhonLuang			viharn	bio Lor Chu pag groi Gar ima Buc (Na plar anir
266	Wat Maiprachumphon	NakhonLuang	NakhonLuang			pagoda	
267	Wat Klang	NakhonLuang	NakhonLuang			mondop	bio Lor Chu Pag disc
268	Wat Yaithepnimit	Sam Thai	NakhonLuang			ubosot	Ran Chu pag groi
269	Wat Bangplamoa	Namtao	Bangban	1732	1740		
270	Wat Kopai	Bang Luangdot	Bangban	1696	1764	ubosot	bio Lor

271	Wat Phrangam	Bang Dua	BangPathan	1569	1867	ubosot	10 l Lor Jata bioḡ Lor ima Buc Asu Hel disc glas
272	Wat Phrangam	Bang Dua	BangPathan	1569	1867	mondop	bioḡ Lor
273	Wat Phrangam	Bang Dua	BangPathan	1569	1867	kuti (monk's residence)	
274	Wat Muang	Phosamton	BangPathan	1782	1785	viharn	bioḡ Lor Tra Gar 10 l Lor Jata Dhæ eniḡ Pro of f
275	Wat Kanonnoui	Bankrot	BangPain	1982	1688	ubosot	ang bioḡ Lor Pra stor Gar vas flov

276	Wat Bansang	Bansang	BangPain	1832	1837	ubosot	10 l Lor Jata bio Lor ang Gar stan ima Buc disc
277	Wat Chomponnikayaramarachawora viharn	Banglen	BangPain	1630	1630	ubosot	forr Buc bio Lor Buc god hou
278	Wat Yan Angthoang	BanYai	PhakHai		1936		
279	Wat Dalantai	BanYai	PhakHai			ubosot	bio Lor 5 L Buc Pir Ves Jata mec pro Mai forr Buc
280	Wat Dalantai	BanYai	PhakHai			public hall	
281	Wat Bangnomkho	Bangnomkho	Sena	1867	1924	public hall	bio Lor
282	Wat Bangnomkho	Bangnomkho	Sena	1867	1924	ubosot	bio Lor

