

Research Title	Image of Buddha Pattern in Rattanakosin Period (Rama IV-Rama V) about Aesthetics.
Researcher	Dr. Sudarat Teppimol
Research Consultants	Associate Professor Dr. Kosoom Saichai
Organization	Humanities and Social Science Faculty
Year	2016

The research in the title of Image of Buddha Pattern in Rattanakosin Period (Rama IV- Rama V) about Aesthetics. The objective of this research is to study the aesthetics of the Buddha Image Patterns in Rattanakosin Period between the reigns of King Rama IV – King Rama V. Research methodology was based on qualitative research. The instruments consisted of 1) Documentary Analysis Form 2) The Structured Interview form for expertise 3) Focus Group recording form for professor. The results of this study showed that there are three types of the Buddha Image between the reigns of the King Rama IV and the King Rama V ; 1) The new creations of Buddha Images 2) The Buddha Images simulated from the previous patterns. 3) The Buddha Images brought to be enshrined from the other countries. The new sculptures of Buddha Images, made by Chang Luang who worked as a sculptor for Royal Affairs; together with Chang Rad - the local sculptor, were enshrined in chapel (Buddhist Temple), Buddhist Sanctuary (Vihara), The Grand Palace and the museum. Most of the Buddha Images made by Chang Luang between the reigns of the King Rama IV and the King Rama V were still remained the characteristics of idealism with the combination of realism. Referring to the criterion of Ma Ha Bu Rut (The Buddhist great man) of The Buddhist Bible, the Buddha Images possessed flame, hair between eyebrows and golden skin. On the other hand, regarding to the characteristic of realism, the Buddha Images didn't appear with the topknots over the heads but be in yellow rope as reality, had short ears and the body's size was the same as human being's. There's the experimental of painting on the Buddha Images. The size of the outer robe of a Buddhist monk was exactly the same as the real one. It could be said that it's the yellow rope dressing way of Dhammayuttika identity. In terms of the Buddha Images sculpted by Chang Rad or the local sculptor, the Buddha Images of varied locations identified their unique identity. The compositions such as color, line, shape, form, size & proportion, light & shading, texture and space contributed to the aesthetic perception. The sense of

aesthetic value perception depended on the sculptors and audience imagination, creativity and taste. Above all, no matter how much the Buddha Image Patterns had been evolved, they were still remained the characteristics of Ma Ha Bu Rut (The Buddhist great man) to maintain the faith in Buddha's quotes.