



AN ANALYTICAL STUDY OF THE BUDDHA'S TEACHING IN DVARAVATI BUDDHIST ART

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Abstract

The purpose of this research was to study Buddhist art in Buddhism. A study of the Dhamma principles that appeared in Buddhist art in the Dvaravati period. and analyzing the importance of the dharma principles that appear in Buddhist art. It is qualitative research and documentary research. The researcher divided the research method into 3 steps by studying information from the Tipitaka, Atthakathā, Supreme, books, and related research results. Analyze the data and draw conclusions. Gathering documents and information on the museum site, then processing The results are summarized and presented in the form of descriptive writing, suggestions, and principles of the Buddha's teachings that emerge as Buddhist art.

The results showed that: 1) The study of Buddhist art in Buddhism Buddhist art in Buddhism, Buddha images, architecture, Thawornwathu (Permanent objects), stone, and various paintings reflect the value of Buddhist art reflecting cultural identity. Traditions and values that are unique to Buddhism. 2) The Dhamma principles in Dvaravati era Buddhist art, such as the Dhammacakkavattana Sutta (the Wheel of the Dhamma); operate the middle line





Steps, guidelines for making the opinions into practice for knowledge, for the elimination of suffering, Buddhist symbols, remembering this noble principle and introducing it into practice. Considering the Four Noble Truths and the Eightfold Path, the trinity is the path leading to the cessation of suffering. complete absence of suffering is the ultimate goal of Buddhism, symbolizing liberation or nirvana 3) Analyze the importance of the Dhamma principles that appear in Buddhist art. The most important doctrine is the Four Noble Truths, the Eightfold Path, Paticcasamuppada (Law of Dependent Origination) has the twelve bodies and the trinity, the Dhamma values that are the cornerstones of culture, appear firmly in the minds of the Thai people in order to train the young guides to participate in the dissemination of the hidden Buddhist principles. In Buddhist art, promoting tourism to the folk museum.

Keywords: Dhamma principles; Appear; Buddhist art; Dvaravati

Introduction

The underlying principles selected from Buddhist art in the “Dvaravati” period are Sanskrit words meaning “consisting of gates”, meaning “port city”, indicating that the location of Dvaravati must be on the coast or connected to the sea. From the article “Nakhon Chai Si: City of the Sri Dvaravati River Basin”, the history includes the Dharma teaching postures, the Naga Paraka postures, etc. As for Buddha images in the Mahayana, Vajrayana, and Tantric sects, there will be Bodhisattvas, Dhyani Buddhas, Buddha amulets, guardian deities, and architectural styles. These things will spread along with trade. Such continuity has resulted in cities in the target group areas becoming Buddhist cities in the Theravada Buddhist tradition mixed with the Mahayana tradition, which has been a city since the Dvaravati period and is the center of economy and belief. Buddhism is therefore related to local beliefs about Buddhist art in terms of cultivating Instilling good values and culture in both morality and ethics in children, youth and the public, emphasizing the 5 precepts and 8 principles of Dhamma, consisting of 1) morality and culture, 2) health and hygiene, 3) right livelihood, 4) peace, 5) educational welfare, 6) public welfare, 7) gratitude and





gratitude, and 8) unity that are unique to the community and have been passed down as a way of life until the present (Phra Khru Siripunyaphiwat, 2023).

In such art, the principles of Dhamma are preserved and maintained and the teachings are used to guide Buddhists by inscribing mantras that summarize the core principles of the Buddha's teachings in a simple and concise manner, such as the Four Noble Truths, Dependent Origination, the Eightfold Path, and the Three Characteristics. These are teachings that are beneficial and can be practiced in the present, to live a life by adhering to the middle path with mindfulness" in order to live a peaceful and happy life in the past. Present and Future (Thida Saraya, 1993).

The Lord Buddha will pass away. The Lord Buddha has assigned the guidance of his teachings to the monks to be the successors of the principles of Buddhism to the next generation. Bringing the teachings of Buddhism to the awareness of individuals, groups of individuals, and the masses through various media, both personal media and Buddhist art, is the presentation of the teachings of the Lord Buddha in a way that is appropriate to the time and place, with reason, and with compassion, so that the teachings will have people respect and believe in the Triple Gem, and take the principles of Buddhism to practice for the benefit of those who practice, with the aim of benefiting the masses, aiming to develop the potential of individuals to live their own lives, and aiming for the recipients to understand and put them into practice for the benefit.

Therefore, the researcher is interested in studying “Studying and analyzing the principles of Dharma that appear in Dvaravati Buddhist art”, including the first Phra Pathom Chedi, the white stone Buddha statue, and the Dharmachakra, which are important symbols that convey the Dhamma in Buddhism. The principles of Dhamma, direct and indirect teachings, are embedded in Buddhist art that create social value, traditions, and spiritual value. Even people who cannot read can understand the symbols if they see the symbols if there are knowledgeable people who recommend the principles of Dhamma embedded in that Buddhist art. This is to promote and support the dimension of participation in spreading the principles of Dharma in Buddhist art from the local museum





learning source in the community and to synthesize academic data for studying the principles of Dharma in Buddhism in the Dvaravati period that have evolved into the Dhamma puzzles in Buddhist art that have been passed down to the present era. This is to synthesize data to apply to modern media, develop accessibility for the new generation of youth, train young tour guides, develop communication of the principles of Dhamma embedded in Buddhist art for conservation tourism, with learning centers and local museums, Dhamma media close to home, and create sustainable identity in a new multicultural dimension.

Research objectives

1. To study Buddhist art in Buddhism
2. To study the principles of Dharma that appear in Dvaravati Buddhist art
3. To analyze the importance of the principles of Dhamma that appear in Buddhist art.

Research methodology

This research is a qualitative and a documentary. The researcher has divided the research method into 3 steps, as follows:

1. Documentary research Collect data related to the principles of Dhamma in the Tipitaka using reference documents from primary sources, namely the Thai Tipitaka, and secondary sources, namely commentaries, commentaries, articles, documents, academic documents, research reports, theses, dissertations, electronic media (internet), and related books and documents.
2. Collect qualitative, in-depth research data on the principles of Dhamma teachings of Buddhism that appear in Dvaravati Buddhist art that are valuable to society and the way of life.
3. Analyze data and summarize results. Collect document data and data from the museum. Then summarize the results. Summarize the results and present them in a descriptive writing format, suggestions, and Buddhist principles that appear as Buddhist art in Buddhism.





Results

The research results found that Buddhist art in Buddhism, the influence of Buddhism appeared in the Dvaravati Kingdom in all 3 places: In the ancient city of U-Thong in the 8th-10th Buddhist century, archaeological evidence was found, namely, terracotta sculptures of three Buddhist disciples holding alms bowls, wearing robes and covering themselves according to the popular style of Amaravati art. In the ancient city of Nakhon Pathom, many Dhammachakra were found. And found a Buddha statue sitting with legs dangling in a European style, found at Wat Phra Meru, Nakhon Pathom, a large Buddha statue carved from stone, which truly shows the characteristics of Dvaravati art because it is found only in Dvaravati culture.

The research results found that the principles of Dvaravati Buddhism in the Dvaravati period flourished and spread to various groups of people, and has provided benefits and happiness to people who settled in areas that are now Thailand very well. Summarize the core of the Buddha's teachings simply and concisely, such as the Four Noble Truths, Dependent Origination, the Eightfold Path, and the Three Characteristics, etc., and the most commonly found are found on stone slabs, stone tablets, stone pillars, Dhammachakra bases, Buddha images, or Buddha amulets. In addition, the Buddha's characteristics that appear can also be used to spread the principles of Buddhism, such as the face and robes, etc., leading the people to reach the three levels of happiness that they should receive. This can be seen from the evidence in the form of inscriptions of the principles of Buddhism at various levels in every region of the country, which is evidence that the people are happy and have a deep understanding of Buddhism, resulting in cultural influences, traditions, and development in various aspects, and beautifully passed on to the later Sukhothai period. Traces of the prosperity of Buddhism, the prevalence of Dvaravati Buddhist culture, and Buddhist people having a deeper understanding of Buddhism than any other period in Thai history.

The research results found that the analysis of the importance of the principles of Buddhism that appear in Buddhist art from the center of Dvaravati culture that left traces can be considered that the principles of Buddhism that





appear in Buddhist art through various forms of Buddhist art are as follows: Principles of Buddhism that appear in Buddhist art in the ancient city of the Dvaravati period as found, there are about 107 cities in all regions of Thailand, with about 70 cities in the central plains along the Chao Phraya River and the eastern region. The rest are in the northeast, about 30 cities. The rest are in the northern and southern regions, 1-2 cities in each region. However, the city believed to be the center of the Dvaravati Kingdom (Somkiat Lohpetcharat, 2003).

From archaeological evidence, both in terms of location, size of the city, religious sites, antiques and contact with the outside world, there are 3 places: in the ancient city of Nakhon Pathom, the Dhammachakra and a crouching deer were found, which are symbols of the first sermon to the five Ascetics at Isipatana Deer Park, Varanasi Province. On the Dhammachakra and other components such as the pillars supporting the base, there are often inscriptions of various verses, especially the inscription of the Ye Dhammā verse, which is the heart of Buddhism. The full verse is as it appears in the Vinaya Pitaka, Mahavagga. Dvaravati Buddhists did not only create sculptures imitating the sculptures related to Buddhism of India (Sakchai Saising, 2019). Creating a new style to communicate the meaning according to the understanding of the community in the Dvaravati Kingdom is that the Dvaravati people created Buddha images that truly show the characteristics of Dvaravati art because they were found only in Dvaravati culture during the period between the 13th and 15th Buddhist centuries, such as the group of Buddha images sitting with their feet dangling in the European style. It found at Wat Phra Meru, Nakhon Pathom Province, it is a large Buddha image carved from stone. There are five statues in total. One statue is enshrined in the circumambulation area on the south side of Phra Pathom Chedi. Another statue is enshrined in the ordination hall of Wat Phra Pathom Chedi. The others are at the National Museum, Phra Nakhon, Chao Sam Phraya National Museum, and the 5th statue is enshrined in the small chapel at Wat Na Phra Meru, Phra Nakhon Sri Ayutthaya. It is a work of the most glorious era of Dvaravati and was found in an area that should be the center of the kingdom or the center of art at the ancient city of Nakhon Pathom (Sompong Santisukwan, 2007).





Discussions

Buddhist art in Buddhism: such as pagodas, is an object of worship. The bell-shaped body is built on a square base first, then the second base is built as an octagon. The bell-shaped body is round. When viewed from a high angle, it will be seen as the number zero, representing the philosophical meaning of Nirvana. White stone Buddha statues are early art from India during the Gupta period. They sit with their feet dangling on a lotus seat, raising their right hand in the first sermon pose, and the Dhammachakra. The value of Buddhist art reflects the cultural identity, traditions, and values that are the identity of Buddhism. Buddhist art has a history of the spread of Dvaravati art, leading to the belief that there was a great kingdom and political unity supporting the creation of Dvaravati art in a wide area. The analysis obtained from the philosophical concept is the principle of Dharma teachings that focus on solving social and individual problems, which is consistent with Sombun Khamdee (2006) on “Studying the philosophy in Buddhist art to be a guideline for interior design in museums.” Later studies indicate that Dvaravati art varies according to local characteristics and has spread to some parts of Laos and Vietnam. It also appears that in some areas of Dvaravati art, some cities have traces of Mahayana Buddhism, Hinduism, or even the use of different scripts in inscriptions. The forms of the monarchy in many localities are also different. Buddha images, Mahayana sects, Vajrayana sects, and Tantric sects, including Bodhisattvas, Dhyani Buddhas, Buddha amulets, guardian deities, and architectural styles, these will spread along with trade. Such continuity has resulted in cities in the target group areas becoming Buddhist cities in the Theravada Buddhist tradition mixed with the Mahayana tradition, which has been a city since the Dvaravati era and is a center of economy and belief. Buddhism has therefore continued to blend with local beliefs, resulting in a perfect balance of Buddhist art that is unique to the community and has been passed down as a way of life to the present day. The value of the identity of Buddhist art has many relationships, which is consistent with (Anupong Dao 2017) on “The Identity of Buddhist Art in Chiang Ram Province”, preserving and maintaining the principles of Dhamma and using teachings to guide Buddhists to live peacefully and happily in the past, present, and future. The Buddha intended to spread Buddhism as “for the benefit and happiness of gods and humans.” When the Buddha was about to pass away, the Buddha entrusted the guidance of his





teachings to the monks to be the successors of the principles of Buddhism to the next generation. Bringing the teachings of Buddhism to the awareness of individuals, groups of individuals, and the masses through various media, both personal media and Buddhist art, is the presentation of the teachings of the Buddha appropriately to the time and place, with reason, and with compassion, so that the teachings will have people respect and believe in the Triple Gem, and take the principles of Buddhism to practice for the benefit of those who practice, with the aim of benefiting the masses, aiming to develop the potential of individuals to live their own lives, aiming for the recipients to understand and put them into practice to gain benefits, i.e., to be able to calm down defilements at various levels until reaching Nibbana.

Principles of Dhamma in Dvaravati Buddhist Art: Research in many countries still like to build traditional stupas that still use white as the base color of the stupa. White represents purity, cleanliness, brightness, and peace, which is the meaning or explanation of the word Nibbana as well. Because when our mind is calm and we will reach Nibbana, as the saying goes, "There is no true happiness in this world, except for inner peace." When we reach Nibbana, our mind will be pure, free from defilements. When our mind has no defilements, we will not have suffering. When our mind has no suffering, our mind is calm. When our mind is calm, we will reach Nibbana. This is the meaning of the white stupa. The other parts that are components of the stupa, such as the joints, the rings, etc., the meaning depends on the creators of each era and period to represent which principle of Dhamma they want to represent. It is not a fixed construction, so it does not have a fixed meaning. However, many stupas will have lotus flowers to decorate the stupa. Mostly, they are built as a base to support the bell body, which means wisdom, wisdom, wisdom. This is consistent with the research of Sombun Damdee (2006). Creating a blooming lotus as the base of the bell body has a philosophical meaning that to attain Nibbana, wisdom must be the foundation. One must be wise, because if one does not have wisdom, one will not see the path to attain Nibbana. Because belief and faith alone cannot attain Nibbana. Because many beliefs, many faiths, if they are wrong views, will lead one astray in other ways. It may not be the path to Nibbana for only those with wisdom. Only then





will one be able to see the path, be able to see the path, and be able to walk to Nibbana and attain Nibbana.

White stone Buddha statue, archaeologists praise this Buddha statue as having great historical and archaeological significance because it is a Buddha statue from the Dvaravati period, more than a thousand years old. This Buddha statue was not originally enshrined here. The beauty of the Buddha statue that was built, in addition to being something that can be seen from the outside, can also convey the Buddha's behavior according to Buddhist texts or scriptures that have been explained, especially in the Lakkhana Sutta, the Mahapusisa Lakhana Sutta, which shows the 32 special characteristics of the Buddha. The 32 characteristics of the Great Man are the result of good deeds that the Buddha has accumulated in past lives. The reason he showed this story is because he intended to show the law of karma that what a person does will receive the same result. Doing good will bring good, doing bad will bring bad. The distinctive characteristics of the Buddha statue have led to the meaning of moral principles that can be applied in daily life. This is consistent with the research of Traiphop Suthakhet (2009) who studied and analyzed the inheritance of Lanna Buddhist art. In the case study of Wat Saen Muang Ma Luang (Hua Chuang), Chiang Mai Province, he found that the creation of Buddhist art objects began with the construction of the sermon hall. To perform various religious ceremonies, the construction of Buddhist art objects to communicate to the younger generations to know Buddhism by using Buddha images as a medium to spread Buddhism and to be a reminder of the Buddha. Dhammachakra in Thailand, there was an excavation of the Dhammachakra and a reclining deer from the Dvaravati period, reflecting that the Dhammachakra of Buddhism has turned into the Suvarnabhumi region. The components of the Dhammachakra, namely the wheel, the hub, and the spokes, are all significant, indicating the evolution of art that has conveyed knowledge and understanding of the essence of the Dhamma of Buddhism, which is abstract, to be seen as a clear and tangible symbol. This Dhammachakra, when considering the influence in Buddhist ethics, it can be said that the Dhammachakra that appears in the Sima, or what is called the Sima Dharmachakra or the Sema Dhammachakra that appears in the chapels of various temples, has an influence on Thai society in this aspect.



The components of the Dhammachakra symbol consist of three parts: the handful of spokes, the wheel and the hub, which can be compared to the principles of the Lord Buddha as follows: 1) The handful of spokes starting from 8 and up, which can be compared to the Noble Eightfold Path, and 12 spokes, which can be compared to the elements of the 3 Noble Truths of Sacca-ñāna, Kicca-ñāna and Kata-ñāna, which are insight and wisdom. 2) The wheel can be compared to the cycle of existence, which is the endless cycle of birth and death of the Wheel of Samsara. 3) The hub can be compared to Nibbana, which is a circular shape similar to the number zero, which is transparent and not opaque. It can be compared to the symbol of emptiness, which is the highest ultimate truth of the state of cessation of perception and feeling through the liberation of the 3 contacts, which have the characteristics of Nibbana, namely, Sunyatā, which is emptiness, animitta, which is the absence of signs, and appanihita, which is the absence of a place. By inclining the mind to the stream of Nibbana as the object that is the basis of emptiness or the absence of vision or the absence of a place, which is likened to a round hub, which is only transparent, it is a symbol of the state of liberation and is an unconditioned element that is an element without any fabrication of any aggregates. The symbol of the Dhamma Wheel can therefore be analyzed according to the principles of Dhamma, which has the principles of practice according to the principles of the Noble Path, which has 8 components consisting of the Dhamma components of morality, concentration, and wisdom to be factors of happiness in the present, a happy destination in heaven that can be hoped for, and Nibbana as the ultimate. This is consistent with the research of Mom Chao Suphatdis Diskul (1991) who stated that today is the first day that the Triple Gem is complete in three parts: the Buddha, the Dhamma, and the Sangha. The characteristics of the Buddha image in this first sermon posture, the left hand is in a spinning position, with the context of the "Dhamma Wheel" and the "crouching deer", which means turning the wheel of Dhamma. And even without the context, the image can be interpreted as the first sermon posture. And in line with the research of Thiraphong Meetaisong and Phra Maha Udon Sutthiyano (2017), who researched the Dhammachakra in Theravada Buddhism, the research results found that the word "Chakra" means wheel, such as a cart wheel, a chariot wheel. The wheel came to those who had merit, such as the crystal wheel of the great emperor.





There are five types of wheels: the wooden wheel, the crystal wheel, the Dharmachakra, the posture wheel and the Sampatchakra. Later, the Lord Buddha used the Dharmachakra for goodness, the pursuit of wisdom and human development. The research results also found that the Dharmachakra has 2 meanings. The first meaning means the wheel of Dhamma that the Lord Buddha turned, which is the Dhamma he proclaimed, which is goodness and peace and happiness. And the second meaning means the land that the wheel of Dhamma turns to, which became the land of Dhamma. In Buddhism, the word "Chakra" is divided into 4 types: 1) Ratanachakra 2) Dharmachakra 3) Lakkhanachakra 4) Bhavachakra.

The importance of the principles of Dhamma that appear in Buddhist art has an influence on Buddhism. Archaeological evidence is the terracotta sculptures of three Buddhist disciples holding alms bowls and wearing robes in the style of Amaravati art. In the ancient city of Nakhon Pathom, many Dharmachakra were found. A seated Buddha image with legs dangling in a European style was found at Wat Phra Meru, Nakhon Pathom. It is a large Buddha image carved from stone, which truly shows the characteristics of Dvaravati art. This is because it was only found in the Dvaravati culture during the 13th-15th Buddhist centuries. In the ancient city of Sri Thep, a large Dharmachakra was discovered, inscribed in Pali and Sanskrit. A statue of Amitabha Buddha was found at Khao Khlang Nok. Religious images of the Buddha, the Dharmachakra pillar, and the replica stupa, which are in the Theravada Buddhist tradition, and Bodhisattva, which are in the Mahayana tradition, were found at a cave on the top of Khao Thamorat. It can be seen that Buddhism in the Dvaravati period flourished and spread to various groups of people. It provided benefits and happiness to the people who settled in areas that are now Thailand very well. It has led the people to reach the happiness at all three levels that should be seen from the evidence in the form of inscriptions of Dhamma principles at various levels in every region of the country. It is a confirmation that the people are happy and have a deep understanding of Buddhism, which has led to the influence of culture, traditions, and development in various aspects and has been passed on to the Sukhothai period in the following era. This is consistent with the research of Lieutenant Commander Sompong Santisukwan (2007) who stated in his thesis on the study and analysis of the history of Buddhism in the Dvaravati period that





Buddhism in the Dvaravati period flourished and spread to various groups of people and provided benefits and happiness to the people who settled in areas that are now Thailand very well. It has led the people to reach the happiness at all three levels that should be seen from the evidence in the form of inscriptions of Dhamma principles at various levels in every region of the country. It is a confirmation that the people are happy and have a deep understanding of Buddhism, which has led to the influence of culture, traditions, and development in various aspects and has been passed on to the Sukhothai period beautifully. Traces of the prosperity of Buddhism, the prevalence of Dvaravati Buddhist culture, and the Buddhist people having a deeper understanding of Buddhism than any other era in Thai history can be seen from the traces from the center of Dvaravati culture that have left traces in every region, especially the Northeastern region. In the Chi-Mun River basin, especially the stone Sema at Ban Kut Ngong, researchers have surveyed and found that the stone Sema is carved with images of the Ten Lives of the Buddha or the Ten Perfections in Theravada Buddhism, showing that Buddhism flourished and was established in the northeastern region in the Dvaravati period, as well as in the central region.

The importance of the principles of Dhamma that appear in Buddhist art has an influence on Buddhism in the Dvaravati Kingdom in all three places: in the ancient city of U-Thong in the 8th-10th Buddhist century, archaeological evidence was found, namely, terracotta sculptures of three Buddhist disciples holding alms bowls and wearing robes covering them in the style of Amaravati art, and stucco sculptures of the Buddha in the form of a reclining Buddha sitting with his feet crossed loosely in the style of Amaravati art. In the ancient city of Nakhon Pathom, many Dhammachakra were found, which were larger than those found in other places around the 12th Buddhist century, and a Buddha statue sitting with his feet dangling in the European style was found at Wat Phra Meru in Nakhon Pathom. It is a large Buddha statue carved from stone, which truly shows the characteristics of Dvaravati art, as it is found only in the Dvaravati culture. Dvaravati art creates similarities and similarities throughout the Chao Phraya River basin, but amidst the similarities in artistic styles, there are still differences in belief systems. In terms of religion, the Dvaravati period initially





followed the Hinayana sect of Buddhism. Large stupas in the Theravada style were built, such as the Chula Praton Stupa in Nakhon Pathom Province, which resulted in a fusion of Hinayana and Mahayana art. This can be seen from the characteristics of Buddha images from the Dvaravati period and evidence found at ancient sites and antiques in various places, such as the Chula Praton pagoda in Nakhon Pathom Province, which is a religious site in the Theravada Buddhist sect, but has the influence of Mahayana Buddhism, such as the stucco figures decorating the pagoda base, which are stories from Sanskrit literature of the Sarvastivadin sect of Buddhism, a combination of Mahayana Buddhism.

Buddhism in the Dvaravati period influenced changes in many traditional rituals, such as changing the tradition of burial to cremation. There were also merit-making traditions on various occasions, such as the tradition of celebrating the Buddha image, the tradition of enshrining the relics of the Lord Buddha, and an important tradition that was popularly practiced during this period, the ordination tradition, in which the preceptor presided over the ceremony, which showed the continuation of Buddhism by local monks. Buddhism in the Dvaravati period influenced some beliefs about the pattern of being a king, such as the belief that the king is like a Bodhisattva who performs meritorious deeds, creates meritorious deeds, does good for humanity, helps people and animals escape suffering, and performs meritorious deeds in each life, as in the Pallava inscription in Sanskrit that says “merit of the king of Sri Dvaravati”. These beliefs became a solid foundation for governance, along with being a part of the way of life of the people at that time. These things influenced the creation of similar lifestyles of the people at that time.

From the research evidence mentioned above, it can be seen that the Dvaravati Kingdom was a great and prosperous kingdom, both in terms of politics and governance, with systematic city-building and a monarchical system of governance. Buddhism is a religion and the art that comes from Buddhism, such as Buddha images, stupas, pagodas, Sema, Dharmachakra, and other architectures that reflect unique identity, beliefs, and rituals. In the simplest summary, it means various types of art in terms of architecture, sculpture, and painting, which were created to directly promote the propagation and practice of Buddhism, and to help persuade the minds of Buddhists to have faith. What the creators of the art have





tried to communicate or embed in each type of art can be called the philosophy of art in Buddhist art, that is, art that incorporates Buddhist dharma in that art. There are many forms, both in the form of art objects or religious ceremonies that teach dhamma. It can be divided into different categories for study, including Buddha images, stupas, pagodas, buildings, and objects. Therefore, it can be said that these works of art are a kind of national identity. Therefore, using Buddhist art as a medium to teach various philosophies and dhamma is a form of propagation of Buddhism.

New Knowledges

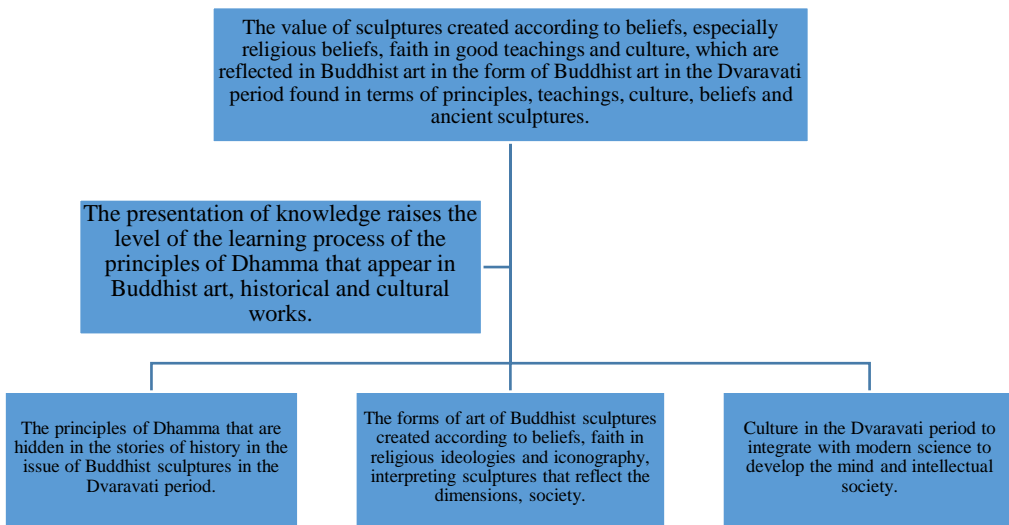


Figure 1: New Knowledges Diagram of An Analytical Study of the Buddha's Teaching in Dvaravati Buddhist Art

Conclusions

Buddhist art and sculptures created according to beliefs, especially religious beliefs, faith in good teachings and cultures, which are reflected in Buddhist art in the form of Buddhist art in the Dvaravati period found in terms of principles, cultural teachings, beliefs, and ancient sculptures. The presentation of knowledge and the elevation of the learning process of principles of Dhamma that





appear in Buddhist art and works in terms of history and culture. Therefore, the researcher is interested in studying and developing knowledge and interpreting them according to the principles of Dhamma that are hidden in the stories of history in the issue of Buddhist sculptures in the Dvaravati period. He has learned about the forms of art of Buddhist sculptures created according to beliefs, faith in religious ideologies, and iconography, and interpreted the sculptures that reflect the dimensions, society, and culture in the Dvaravati period to integrate with modern science to develop the mind and society of wisdom.



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