

Culture

Ways of Life and Wisdom





Hand-woven Fabric

The Magnificence of Thai Crafts



The resonance of the wooden loom in harmony with the intertwinement of the multicolored yarns woven into a variety of patterns on the fabric is a reflection of the ways of life and wisdom inherited through the creation of hand-woven fabrics for a long period of time.

Fabric is one of the necessities for living. Weaving is considered a way to bring the essence of local authenticity to integrate with thoughts and beliefs through patterns and symbols together with the color of nature. It leads to the identity of each community almost impossible to imitate.

Household weaving of Thai society is the culture connecting families to the society. In the time when agriculture is still a foundation of living, women were responsible for weaving fabrics to be used in daily life, while men made weaving tools after farming works. Knowledge and wisdom of weaving has been transmitting in the family from generation to generation, from mothers to daughters. Therefore, weaving helps women develop the qualities of details oriented, patience and artistic creativity, in addition to the benefit of the knowledge transfer and fabric self-production.

“Weavers will design their own patterns by collecting natural materials such as flower, stars, animal or household utilities. They also call the name of the patterns based on the description of the source of inspiration, such as Dok Kaew (flower of orange jasmine), Bang (Colug), Krabia (Butterfly), Kho Kham Duean, Khit, Sam Ruat (rocket), Hong (swan), and further develop more complicated and beautiful patterns.”



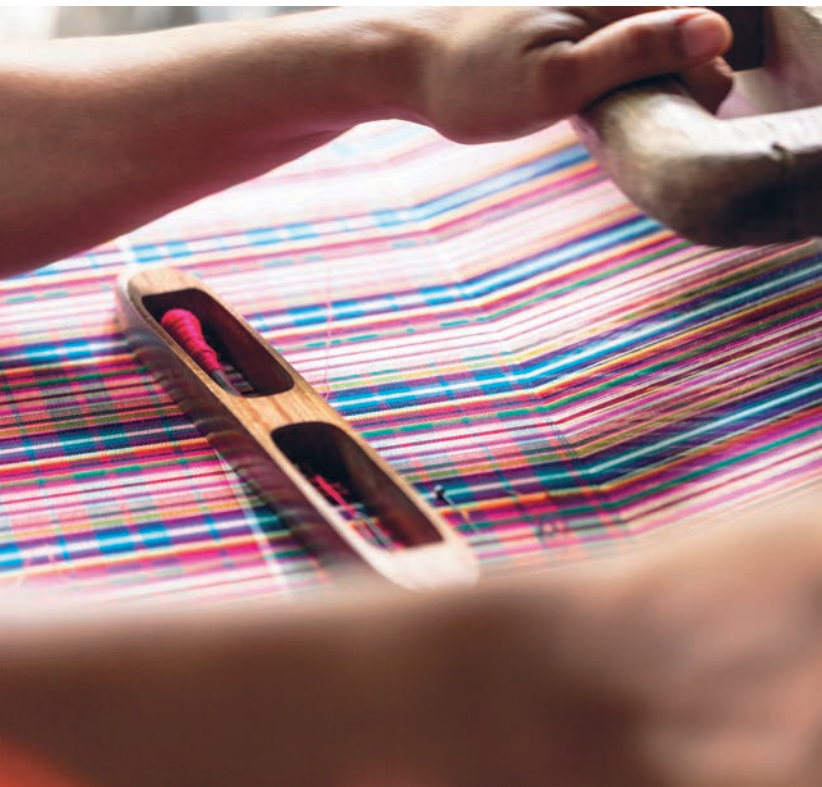
The basic of hand weaving starts from twisting yarns together firmly on the loom. Pick yarns on the reel of the loom are intertwined with the end yarns over and over, back and forth, until the pattern is formed on the fabric and developed into the size as required. Although it is a simple principle, the weaving can create many thousands of patterns by using different methods or techniques and bring the fabric identity of each ethnic group.

The art of weaving in Thailand can be characterized by the ethnic groups of weaving masters. The famous woven fabric of the North is Teen Chok which is cotton woven, using a Chok method to create patterns on the front side of the fabric such as Teen Chok textile of the Tai Yuan ethnic group. For the Northeastern region, silk and cotton play a similar role in the community. But the key characteristic of the regional fabric is Madmi, which makes beautiful patterns by tied and dyed yarns, such as Hol fabric and the Madmi fabric of Thai-Khmer ethnic group in Surin province. In the Southern Thailand, weavers emphasize on the beauty of Yok Dok by controlling the yarns to intertwine up and down to lift the patterns floated on fabrics, such as the Yok fabric of the city of Nakhon Si Thammarat province and Phum Riang fabric of Surat Thani province. The hand-woven fabrics of the Central region are different by patterns and weaving methods, such as Tai Yuan Chok fabric in Ratchaburi province and Tai Yuan Yok Muk fabric in Saraburi province.

Colors on fabrics are made from dyeing them with natural plants, reflecting local wisdom which is also based on scientific knowledge. Community members bring flowers, leaves, barks, seeds and roots of local plants to boil until it turn dark for dyeing clothes, such as noni roots used for dyeing red color; indigo used for dyeing blue; ebony used for dyeing black; turmeric or jackfruit used for dyeing yellow; kaffir lime used for dyeing green; jambolan plum used for dyeing purple; mangrove bark used for dyeing brown. In some communities, colors indicate the status of women. For example, a single woman of Thai Phuan wears a tube skirt with a red hem (Teen Daeng), while a married Thai Phuan woman is dressed in a tube skirt with a black hem or a tube skirt with a black Chok hem (Teen Chok). Colors reveal the identity of fabrics in each community as well, such as a Maecham tube skirt with a teen Chok hem has nine ancient patterns in reddish yellow, while a tube skirt with a Chok hem from Uttaradit province is in greenish yellow.

The creative motifs on each fabric also convey beliefs and local culture, sometimes linked to patterns visible to other art, such as mural paintings and architecture. Some of them derive from folklores and literatures. These details reflect that each fabric produced by hand weaving is not just the foundation of lifestyle, culture and wisdom pass through many generations, but each of the yarns is like a record of wisdom worth the education and conservation in Thailand.

- *Weaving is to intertwine yarns together in an over-and-under pattern like basketry. A yarn held in tension as a main warp is called a warp end or end. Another single thread of the weft, crossing the warp, is called a pick.*



Weaving the Yarns

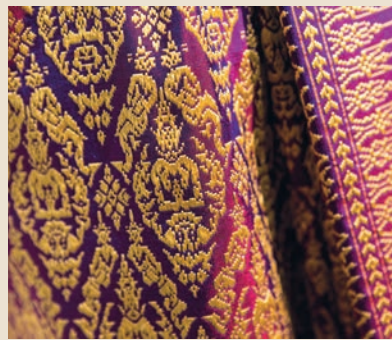
“Stories of Fabrics

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Khit

Is a technique of selecting the special wraps to create patterns and insert weft through the longitudinal dimension of Khit fabrics. Each row of Khit will have same color and pattern floated over the fabric.

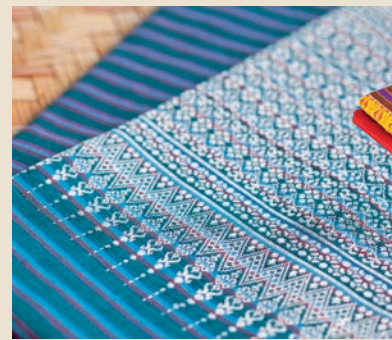


Yok

Is a pitching technique to make the pattern noticeable, similar to Khit weaving. However, using special pick yarns such as silver and gold silk with a hem requires a more complicated process than Khit fabrics weaving.

Chok

Is a technique of adding extra special wefts continuously to pass through the length of the fabric. A stick, quill or finger can be used to lift the ends and insert the extra picks to make up the pattern more beautiful.



Yok Muk

is a technique to weave with extra special end yarns on the loom. The pattern is created by the use of heddle and special weft, similar to the pattern of Khit and Chok. Weavers who first used this technique are Thai Phuan people at Hat Siao sub-district, Sukhothai province and at Lap-lae district, Uttaradit province.

Madmi

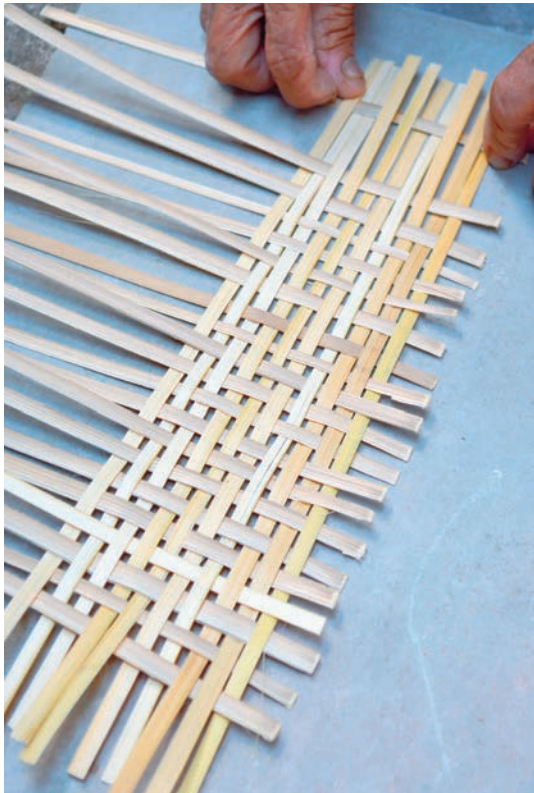
Is a technique of tie-dyeing. Yarns are wrapped with banana tree fiber or plastic rope before they are dyed. Then, a weaver will roll the dyed yarns in the heddle following arranged patterns and weave.





Bamboo Basketry

Thai Folk Arts and Crafts



Bamboo basketry is a traditional Thai craft, despite the fact that its main purpose of creativity does not focus on beauty, but functions. The simple shapes and motifs created by the two hands are filled with high artistic values, not inferior to any other types of handicrafts.

Basketry is one of the appliances that bring bamboo, rattan, cumin, palm leaf, Liphao (Lygodium), or other materials to **“Chak”** (cutting materials into strips), **“Tok”** (thin bamboo strips) and **“San”** (weaving materials). Then, the strips are intertwined up-and-down vertically and horizontally, or they could be intertwined in diagonal or various shapes according to the uses. The development of bamboo woven basketry is originated from a demand in household appliances and agricultural tools which support people’s living in an agricultural society close to nature, such as making Chalom (round bamboo basket), Krabung, Takra. Moreover, bamboo is also easily to find, thus it helps reduce the purchasing costs.

Bamboo processing is one of the weaving wisdom. In general, the thick bamboo is cut into pieces according to the length of the strips to weave. Craftsmen cut the materials into strips and make them thin to suit various utensils. There are various types of strips depending on the appliances, such as Tok Phew, a long flat line used to weave container requiring durability, such as baskets or water traps which have to be immersed in water for a long time; Tok Phlai, a small round strip to weave the area close to the mouth of the container; and Tok Saphai, a strip to weave a stripe for chaining the nose of cattle as it is small, soft and flat, cut from Phai Si Sook (spiny bamboo) or Mai Sang (male bamboo), in a size of coffee straw.

- *“Lai Khat” (Intertwined pattern) is a basic design of basketry. It is a way to create strong intertwinement between each of strips horizontally and vertically.*





“Thai woven basketry craftsmanship not only expresses the wisdom of the local community’s way of life, but its also reflects the value of folk craftsmen’s emotional and mind expressions, through the fine details, neats and the delicate emotions of the weavers very well.”

The main purpose of basketwork is the usability. The shape is determined by applications, such as Khu Ti Khao of the North. It is a large woven basket container with about 2-3 meters in diameter and 1 meter high, used for threshing rice. Thus, the container’s mouth must be woven wider and the base is slightly lifted. For Takraeng Chon Pla (fishing sieve). If using to catch a small fish, the sieve’s mesh will be small. If catching a bigger fish, the sieve will be larger with wider mesh and raised rim.

Living culture in each region also affects the production of different basketwork. For example, people in the Northeastern region and the Northern region prefer having sticky rice. Therefore, they invent Kratip and Kong Khao for keeping the steamed sticky rice. But the Kratip and Kong Khao in both regions are different in details. Isan Kratip is more likely woven natural bamboo without any patterns, while the Northern Kong Khao is mostly made of palm or bamboo leaves, with colorful and beautiful patterns. The lifestyles of Thai people in the central region are tied with water. Therefore, they have various types of functional basketry which facilitates their activities with water, such as a Krachang (floating fish cage), Lob (rattan fish trap) and Sai (bamboo fishing trap) for catching aquatic creatures along the shore. In contrast, the Southern Thais have different basketry patterns from that of other regions, such as Kradong Fat (winnowing basket), an oval shaped container for filtering grains. It looks similar to a heart, not as round as a Kradong Fat in the Central region.





The wisdom transferred through the basketry shows the expertise of the craftsmen. Most of them are farmers who spend their free time inventing objects, developing object forms for the maximum use of them. For the woven patterns, even though the intervals and weaving characteristics are considered to mainly support the usability. But the creation later becomes a unique identity that the basketwork also reflects local geography, living conditions, traditions, beliefs, and religions of the craftsmen. Basketry, therefore, is a valuable art and craft and regarded as a good historical evidence of local communities.



“ The types of bamboo widely used for basketwork in all regions of Thailand are: Phai Si Suk (spiny bamboo), which has long large stalks; Phai Sang (male Bamboo); Phai Bong or Phai Tong (rough giant bamboo) mostly found in the North; Phai Hok; Phai Hia; Phai Ruak; Phai Liang; Phai Ruak Dam; and Phai Pao. ”



- “Khong” (creel) is shaped like a water jar. Some Isan people weave Khong in a cylindrical shape to keep fish, crab, shrimp, frogs when fishing.

Fresh Flower Arrangement

The Art of Flower Refinement

The combination of flowers, leaves, and petals in a form of fresh flower arrangement is one of the traditional Thai craftsmanship. It brings the fragrant and fragile petals of the Thai flowers to the magnificent flower arrangements in various forms to be used in the royal ceremonies and traditional festivals. The value of this craftsmanship is highly regarded for cultural identity and represents the delicate Thai ways of life and their excellence in artistic work.

The craftsmanship of fresh flower arrangement is one of the three branches of Ngan Chang Khrueng Sot (Fresh Material Craftsmanship), comprising soft carving, banana stalk carving and fresh flower arrangement. Each of them has unique identity and requires specific skills and expertise of the craftsman.

The center of competencies in fresh flower craftsmanship is from the wisdom of the floral craft making ladies in the inner court of the royal palace who arrange fresh flowers for the king and the royal family members and for Buddhist worships during important ceremonies and festivals. For instance, in the reign of King Rama I, Chao Chom Manda Tani was skillful in creating garlands and sewing banana leaves. In the reign of King Rama IV, Princess Lamom created splendid floral mobiles, such as a Raya Plaengphuangkaeo, Wiman Phra-in, and Wiman Thaen. In the reign of King Rama V, Queen Saovabha Phongsri designed and arranged fresh flowers in a form of Naga head, decorating them on a dining table for welcoming foreign guests. It was the first creative idea ever.

Fresh flower arrangement is also one of the components in ceremonies and social traditions such as robe offerings, Buddhist candle decoration, and lotus-shaped flower offerings during the Buddhist Lent; Mahachat (story of the last great incarnation of the Buddha) Sermon offerings; lotus-shaped flower offerings to the ancient Kings ; and artificial flower wreath offerings.

The principal methods of fresh flower arrangement include flowers threading, stitching, Phu (tuft), Raya (hanging), Malai (garland) and Khrueng Khwaen (floral mobiles). Phum Dokmai (Lotus-shaped flowers) is the arrangement of fresh flowers in containers, such as a tray with a pedestal. It uses clay, sweet potato or Wintergreen wood, to be molded and sharpen into a round piece as a base for sticking flowers, while the top is sharp, sometimes decorated with Thum (The smaller lotus-shape flowers decoration). Most of Phum Dokmai are arranged in a lotus shape, an upside down monk's alms-bowl shape, and a fresh flower style. It is decorated by real flowers and sewed with petals, probably mixed with leaves or Malai Thao [A group of Malai Sik (half circle garland) tie together in a circle then stack vertically from large ones to smaller ones, in order to form a lotus-shape]. Another kind of Phum is called Phum Kanthet, formerly made of fresh flowers on a Phan (pedestal tray), Talum (receptacle, usually made of wood and inlaid with mother-of-pearls) or Tok (wooden tray on a pedestal) surrounded by money coins glued with beeswax, which is used as an offering to Buddhist priests (Kanthet).



“Malai (garland), is the art of Thai flower craftsmanship that brings flower, petals, leaves and different parts of flowers to thread them together in a wide range of styles, from traditional Malai and modern designs.”





“Fresh flower craftsmanship represents creative flower arrangement, such as flower stitches, flower filtration, etc. It produces a variety of craftwork, such as Uba, Feuang, Malai, to be used in ceremony and beautiful decoration of places.”

Malai (garland) is a combination of flowers, petals, and leaves, such as Mali (jasmine), Put (cape jasmine), rose petals threaded together into a bunch of different styles such as a Malai Chai Diao, a garland with one Uba (flowers chained like a tassel to be stringed with garland); Malai Song Chai, a garland with two Uba; and Malai Muea (hand garland) for wearing on a hand, sometimes called Riang Malai or Malai Pia.

Khrueng Khwaen is a fresh flower mobile arranged as a decoration for doors, windows or ceremonies. There are various types such as Phu Klin Dok Mai (fragrant flower tassels), comprising Uba, Raya. It can be arranged in a shape of Khom Chin (Chinese lantern), Khom Huat and Phuang Kaeo. The method of making Khrueng Khwaen includes net sewing, tassel making, and many different types of fresh flowers. Fresh flower arrangement for other ceremonies include floral wreath for covering monk's robes, flower decorations on the base of Buddha Images and for funeral coffins, and flower arrangement in a vase.

The value of fresh flower craftsmanship is not only in bringing flowers, petals, or leaves to arrange together in magnificent forms, but fresh flower arrangements also have psychological benefits and value of real-life application. Fresh flower craftsmen needs to be detail oriented and long-term expertise in order to produce a perfect masterpiece.



- Phan Phum, Malai and Khrueng Khwaen (fresh flower mobile) fresh flower are Thailand's magnificent craft works in terms of form, methods of using colours and easy-to-find materials.

Fresh Flower Craftsmanship

There are three important methods in arranging fresh flowers.

Malai can be made in different patterns by using petals such as petals of damask rose and lolls; by using leaves such as leaves of orange jessamine and Krabuea; using whole flowers such as flowers of jasmine, Put (cape jasmine) and calotropis, stringed them together into a Malai Khor Phrakon and Malai Song Chai.



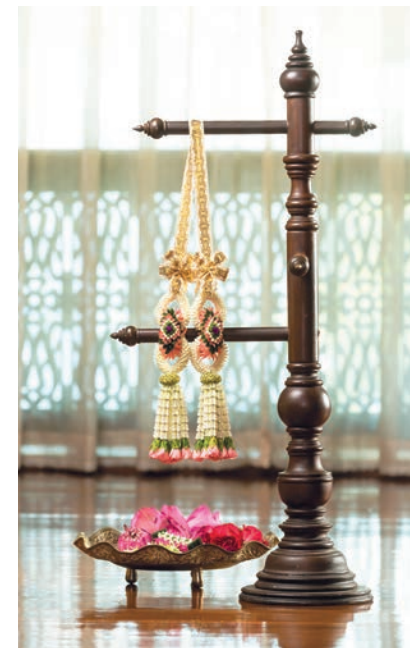
Screening. Flowers will be screened and selected to be in the same size before being stringed together such as Dok Khachon (cowslip creeper), Dok Phikun (bullet wood), Dok Lamduan (white cheesewood), or being chopped into thin slices before being composed together such as Dok Ban Mai Ru Roi (globe amaranth).



Due to the fragile nature of Thai flowers, and tropical weather, Thai flowers have a shorter life than that of other regions. The application of fresh flowers to various works is considered as artistic wisdom and help extend the flowers' life and keep the beauty last longer.



Knitting. Net can be knitted by fresh flower such as Dok Put, Dok Mali making alternate motifs of fabrics and flowers such as Lai Klet Tao, Lai Si Kan Si Dok, Lai Sam Kan Sam Dok, Lai Ok Mangmum, Lai Dao Lom Duean, Lai Phra Athit Ching Duang, Lai Kaeo Ching Duang and Lai Phum Khao Bin. This technique is normally used for knitting nets or decorating flower mobiles or Phan Phum.







Lanna Floating Lantern

The Fine Art of Offerings

Khom Lanna (Lanna lantern) is traditional craftwork of Lanna people since the ancient times. Its beauty is at the decorative stencils which are all meaningful and sacred. The purpose of making lanterns is to worship Buddha or sacrifice to a respected person. Lanna lantern also depicts the society of Thai Lanna people who believe in Buddhism and commonly respect spirit. The creativity of the lantern craftsmen is full of exquisiteness and determination to work with their full capabilities.

Based on the Lord Buddha painting dated in the reign of King Tilokaraj of Lanna 500 years ago, discovered by Prof. Silpa Bhirasri of the Department of Fine Arts in 1958 at the Dok Ngoen Temple, in Chiangmai province, it is assumed that the lantern-making is an ancient Thai craftsmanship. They also have their own unique characteristics. The shape of Lanna lantern is made of Hia bamboo frame. The bamboo, found only in the North, is cut into a circle shape and covered with rice paper or hand-woven cotton, decorated with stencil paper with the designs which have auspicious meaning, such as Lai Dok Ka Kok and Lai Duang Tawan.

Lanna Lantern is often celebrated in the Yi Peng Festival, held on the night of the 15th lunar month. The lantern is therefore called Khom Yi Peng (or Yi Peng) and will be made one day earlier as Lanna people prepare to use lanterns for lighting Phang Prathit or Phang Prathip (a small clay pot filled with bees wax or oil to be placed in the lamp) and hang them on **“Khang Khom”** (a large bamboo pole) in front of temples. At the end of the pole there are a stand and a pulley to move lanterns up.

Lanna lanterns are various in terms of styles and designs based on the creative wisdom of each locality. The ancient lanterns which have been inherited until now include Khom Rang Mot Som (red ant-nest shaped or Wheel of the Dharma lantern); Khom Dao (star-shaped lantern), Khom Hai (jar-shaped lantern), Khom Ngiao, Khom Krabok (cylinder-shaped lantern), Khom Hu Kratai (rabbit’s ear-shaped lantern), Khom Dokbua (lotus-shaped lantern) Khom Yipun (Japanese-style lantern), Khom Phat (Spinning silhouette lantern) and so on. Khom Hu Kratai (rabbit’s ear-shaped lantern), Khom Dokbua (lotus-shaped lantern) Khom Yipun (Japanese-style lantern), Khom Phat (Spinning silhouette lantern) and so on.

“In ancient times, lanterns were used to produce lights instead of lamps. But because oil was expensive, lanterns were usually lit in the Royal Court and the high-level government officials’ houses only. Lanna people more likely lighted worshipping lanterns early in the evening after listening to sermons. They were praying to worship the five Buddhas of the Bhadrakalpa which is present Kalpa (Bhadra means excellent and Kalpa is time measuring unit that indicate a very long period of time or an eternity), namely Kakusandha, Koṇāgamana, Kassapa, Gautama, and Maitreya.”

Khom Rang Mod Som (Red Ant-nest Lantern) or Khom Sema Thamma Chak (Wheel of the Dharma on the Boundary Stone Lantern)

This lantern's form is similar to a colony of red ant (Mod Daeng) and in an octagonal shape like **"Dharma chakra"** (Wheel of the Dharma). Its top is attached with triangle-shaped handles. When its bamboo frame is wrapped with paper, the upper part is left open to put Phang Prathit inside, or let air transmit into the lantern. The lower part is decorated by Khom's tail. Khom Rang Mod is created for Buddhist worships only.

Khom Hai (Jar Lantern)

The lantern's shape is like a jar as its top part wider than the bottom part which is square. The shape of the upper part is hexagonal, with attached four triangle-shaped handle, while the bottom part is square. The tail is decorated with stencil paper. The mouth has a hole to hold the Phang Prathit. This type of lantern can be used for general worships, sometimes called **"Khom Phet"** (diamond lantern). It is popular as a gift for a new house and wedding ceremonies as for its auspicious meaningfulness.







Khom Krabok

The shape of Khom Krabok is similar to a cylinder. The decorative patterns used are mostly Soi Dok Mak. The bottom of the lantern is closed with hard paper to put the Phang Prathit for Buddhist worships. This lantern comes in round and square shape. The square form is sometimes called Khom Lo as it is similar to the lantern hung with an ox cart giving light to merchants for travelling at night.

Khom Ngiao

This sophisticatedly beautiful lantern originated from Tai Yai people. In comparison to other lanterns, it is more difficult to produce because of its complicated structure like diamond.

Khom Dao

Shaped into a five pointed star, this lantern is mostly decorated with a sun pattern. A small hole in the middle is made to place Phang Prathit to be lit for Buddhist worships.

The beauty of Lanna lantern is composed by the fine decorative stencils, fascinating angle of structure and the implicit values from faith and determination to make the lantern for worshipping the Lord Buddha. Each of Lanna lanterns definitely expresses the wisdom of Lanna craftsmen who can bring creativity to make this beautify lanterns deserved to be the great offerings.



“ Villages which are still the place of lantern making and selling include Ban Mueang Sat, Nong Hoi sub-district, Mueang district, Chiang Mai province. ”







Banana Stalk Carving Craftsmanship

The Craftwork on Banana Trunks

“Banana stalk carving craftsmanship is a knowledge transferred from generation to generation and the beauty of using natural and easy-to-find local materials to create a fine work. It also reflects the culture related to death and Buddhism which is inherited from ancient times.”

Large banana stalks is cut fresh from the trunk, peeled into thin pieces. A double-edged knife is further used to carve Thai patterns without prior drafts. To avoid bruising the stalks, only master craftsmen can make finely elaborated carvings for decorations in both blessing and funeral ceremonies.

Banana stalk carving belongs to carving branch in the school of fresh material craftsmanship, together with the soft material carvings and the fresh flower arrangements. It is a fine art of using 2-5 inches long double-edged knives to plunge into banana stalks and to carve Thai motifs in various designs. A good craftsman must have expertise in Thai patterns and pattern elaborations because it is unmistakable once the knife is plunged into the banana stalks. The carver must be accurate and smoothly drag lines to create patterns. Otherwise, the banana stalks will be spoilt. This kind of work also require the craftsman to run against the time. That is, a carver must prepare and carve the stalks within 10-12 hours before using it, in order to keep the work fresh and beautiful during the time of the event.

The importance of banana stalk carvings is the application to decorate rituals according to local beliefs. They can be used in the sacred ceremonies, such as tonsure, Thetmahachat sermons, and in decorations of monk's seats, palanquin of new monks, and the funeral pyre.





Kluai Tani (wild banana) is the popular banana tree used by banana stalk carvers because the meat is solid, white, clean, less resin, and its color does not change fast. Nowadays, Kluai Tani is getting rare and its size is not suitable for carving. Kluai Namwa becomes a substitute. But only a young Kluai Namwa or a Kluai Namwa which has never had a bud before will be selected because of its soft and easy to carve patterns.

Each step of stalk carving begins with the carver paying a homage to teachers to commemorate the devoted teachers who transferred the expertise. After that, the carver will prepare banana stalks in the size that fit the place to be decorated and carve the stalks into Thai motifs following the creativity of the craftsman. Finally, each of carved stalks will be arranged in a set pattern.

The composition of the set pattern comprises a basic pattern like carving Lai Fan Pla (zigzag pattern) or Lai Fan Neung (1st Herringbone pattern) up and down alternated all over the stalk. More zigzag patterns such as Lai Fan Sam (3rd Herringbone pattern) or Lai Fan Ha (5th Herringbone pattern) can be added, dependent on the carver's expertise. When vertically splitting banana stalks, there will be brought to connect with Lai Na Kradan (front board pattern) and Lai Sao (pole) which are the main part of the pattern.

Lai Na Kra Dan pattern (front board pattern) is the main component of the pattern sets on top, middle and base parts, mostly carved in Lai Rak Roi, Lai Kampu, Lai Khrua Thao, Lai Dok. The patterns to carve are similarly complicated. Most of them are Lai Khrua Thao (bunch of vine) such as Lai Mali Lueai (weeping jasmine), Lai Kanok , animals such as fish, birds, butterflies, dragons, Himavanta creatures, flowers, funny patterns, language scripts, and 12 zodiac animals.



- *Lai Fan Sam (3rd Herringbone pattern) is a pattern adapted from the teeth of a fish.*



- *Patterns commonly used in banana stalk carving include Lai Fan Pla, Lai Fan Sam, Lai Fan Ha, Lai Fan Bua, Lai Khaeng Sing, etc.*

Both types of stalk carvings are classified as the most difficult. The craftsmen must combine Thai patterns in place all over the banana stalk with special care, otherwise the patterns would be easily broken. However, these two are the patterns that craftsmen most likely show off their full skills. The patterns are based on local beliefs and traditions. Sometimes craftsmen perforate the stalks and insert color paper inside to make color. Alternatively, they lightly mark the stalks with knife before coloring on the marks and lightly wipe the colour to see the clear pattern.

The value of the banana stalk carving is considered as one of the cultural evidences since the ancient times, especially involved in various rituals associated with the deaths of Buddhist people, such as the cremation of the deceased. In the past, the cremation were often implemented in an open area on a temporary crematory, made of wood or bamboo. The crematorium for burning the body is normally placed by the banana tree before firewood and the coffin. Because banana's stems and its leaves are watery, they can be fire resistance to protect the catafalques. The use of banana tree was evolved into stalk carving which changes its form to create beauty along with functions. It is considered as wisdom in harmony with lifestyles and also demonstrates the ability of Thai craftsmen who can adapt natural materials available in the locality to create the fine art.

“Banana stalk carving has been inherited in forms of craftsmanship in the Royal Court and folk craftsmen in communities or provinces such as the Wat Rakhankhositaram family, the Wat Apson Sawan family the Wat Dong Munlek family and the Phetchaburi family.”

“The uniqueness of the banana stalk carving work is that there is no motif draft on the stalks. The craftsmen must be expertise to create patterns with good timing. The patterns as a result will be beautiful and consistent.”









Thai Cuisine and Lifestyle

The food and eating behaviors of Thai people are not just for living, but explicit science and art in the creation of tasty and nutritious food with various sensations through cooking process and methods. It also reflects the tastes of people in each region, such as a set of dishes and varieties of Nam Prik, Somtum, Tom Yum, Khao Yam of the Southern region, food and desserts for festivals like Krayasat.

Thai Set Dishes

Traditional Thai Food and Eating Culture

The identity of Thai cuisine is not only in its flavor, aroma, appearance and cookery process, but also includes its nutritious element in each meal through the combination of food in each meal of each region in order to obtain complete nutrition. The way of food consumption culture in each region.

People in Thai society generally gather together as a big family. The main meal for a family is dinner while all family members share a large set of food together. Thais eat rice as the main food and try to find various side dishes suitable for the preferences of family members. It is so-called consumable both to eye (for beauty) and tongue (for taste). Food is normally served in a set of containers for sharing. Thai set menu is called differently in each region, such as **“Sam Rab”** in the Central region; **“Hmrab”** in Southern region; **“Khan-Toak”** in Northern region; and **“Pa-Khao”** in Isan or Northeastern region.



• *Toak or Khan-Toak*



• *Hmrab*

• *Pa-Khao*





“ In Central Thailand, the set menu is not only served as daily meal, but also as offerings to Buddhist monks on merit-making occasions. It is called “Samrab Phra” (set dishes for monks, in the past they were arranged in a tray) generally consists of a set of main dishes including both curry and clear soup and a set of desserts including 5-6 desserts and fruits. ”



Food arranged in a set menu served with rice is normally rich in flavors, cooking methods and attractive appearance. One set menu consists of a dip — such as chili sauce or **“Lon”** (a type of dip enriched with coconut milk), seasonal raw or cooked vegetables, a side dish such as grilled food, deep-fried food, spicy salad or stir-fried dish and a soup.

This kind of food arrangement helps enhance the taste of dishes become more flavorful and nutritious. For example, when having fried mackerel (Pla-too) or fried salted gourami (Pla Salid), together with fresh or cooked vegetables with shrimp paste sauce (Nam Prik Kapi), the sour, sweet, and spicy tastes in Nam Prik Kapi are toned down. After finishing main course, dessert mostly fresh fruit is served in order to reduce the salty and spicy tastes (or so-called **“eat for refreshing the mouth”**) and to balance the taste left on the tongue.

The flavor of local Thai food depends on the region’s ecological and natural conditions as well as the eating taste of the local people. With the abundant food materials of Central plain of Thailand, there is a plenty of basic ingredients for food in this region and the taste of dishes generally combines four flavors — sour, salty, hot, and sweet. The Northern dishes are mostly mild in flavor but highlights only on greasy and spicy taste. Due to cold weather. Northern people need fatty food to keep their body warm more than people in other regions. Northeastern or Isan people generally live on a plateau, therefore they prefer salty and spicy food. The salty taste is mostly obtained from fermented fish (Pla Ra) and salt. The basic ingredients of Northern and Northeastern food are normally easy to find in their locality. They usually grill and roast food rather than deep fry. In addition, Southern region of Thailand where is located on the peninsula embraced by sea on both sides, seafood is abundant. Due to living in hot and humid weather, the Southern people therefore like salty, hot and spicy food. The spicy flavor of Southern food is from chili and pepper which help burn body heat, while the salty taste is obtained from shrimp paste (Kapi) and salt. Besides, spices are commonly used in Southern dishes to get rid of fishy odor from seafood.

Geographical proximity as well as trades in the past between Thais and foreigners has influenced Thai food culture, leading to the identity of each region's cuisine. In Northern Thailand, sticky rice is served as a main dish. As such, a set of dishes on **"Khan-Toak"** (a pedestal tray used as a small dining table in the Northern region) comprises sticky rice. Sticky rice is generally eaten with hand by squeezing into a small ball shape and dipping in soup or chilli pastes such as Nam Prik Num (roasted green chilli paste), Nam Prik Ong (fried minced pork chilli paste, and Nam Prik Nampu (paddy crab chilli paste) with fresh or cooked vegetable, Kae curry, Hang-Lay curry, Ho curry, bamboo shoot curry, Om curry, and sweet leaf curry as well as; deep-fried dishes (for instance Pork Rind and Sai Aua, the Northern Thai spicy sausage); spicy salad dishes (such as bamboo shoot salad, frog salad, dried beef dipping sauce, jackfruit salad, mango salad, pickled green mustard salad; and steamed dishes (for example Northern steamed meet and rice, steamed fish with Northern curry paste).

Because of their agricultural abundance more than that of any other regions, people of Central Thailand eat rice as a main dish, while other dishes are influenced by various cultures from China, India, Cambodia, and Western countries. But the flavors are adjusted in accordance with Thai preferences and lifestyles, such as a curry soup made of coconut, and stir-fried dishes cooked with oil in a pan. There are many types of side dishes and flavors of food in this region because of used different ingredients. For examples, sour taste can be extracted from lime, tamarind, kaffir lime, and bilimbi. Salty taste can be obtained from fish sauce and shrimp paste. Spicy taste can be from chilli, pepper, and spices.

Isan people consume sticky rice and fermented fish (Pla Ra), which is produced from local wisdom in food preservation and is used as a main ingredient in every type of Isan dishes. Isan people serve their set of dishes on **"Pa"** which is a round pedestal tray made of rattan or bamboo. The size of tray depends on number of family members. A set of dishes on the **"Pa"** comprises sticky rice, a dip, a side dish, a spicy salad dish, and a curry soup, similar to those in other regions.

Because of its coastal location, there is a large quantity of seafood in Southern Thailand. The region's dishes reflect the integration of food culture between Thai Buddhists and Thai Muslims, especially evident in the use of spices as ingredients for cooking. Additionally, its huge amount of rainfalls and the longer rainy season result in several local vegetables -- such as bitter bean (Sator), djenkol bean (Luk Nieng), cashew nut, fever vine leave and taro stalk, apparently different from those in other regions. A set of Southern dishes, is normally served on a round brass pedestal tray, comprises steamed rice, and several side dishes such as a dip, a stir-fried dish and a curry soup.

Thai culinary wisdom is reflected from the cooking methods, tastes of the food, and the nutritious value of food, suitable for different living condition and lifestyles of each region. Round shape seating with food sharing in each region is also a unique eating culture. Not only enjoyable, it is good for strengthening relationship of family members.

“ A **“set of Royal Thai Cuisine”** in the Central region is more various and exquisite than any other Thai dishes. It consists of main dishes, desserts, side dishes, delicately cooked for the excellent taste and further led to new dishes, such as Cho Muang (sweet purple dumpling), Jaa Mong-Goot (egg yolks dumpling in wheat flour crown), Luk Choup (mini sized fruits made of mung bean), Khao Chae (rice soaked in cool jasmine water), as well as carved vegetables and fruits. ”





• น้ำพริกกุ้งสด



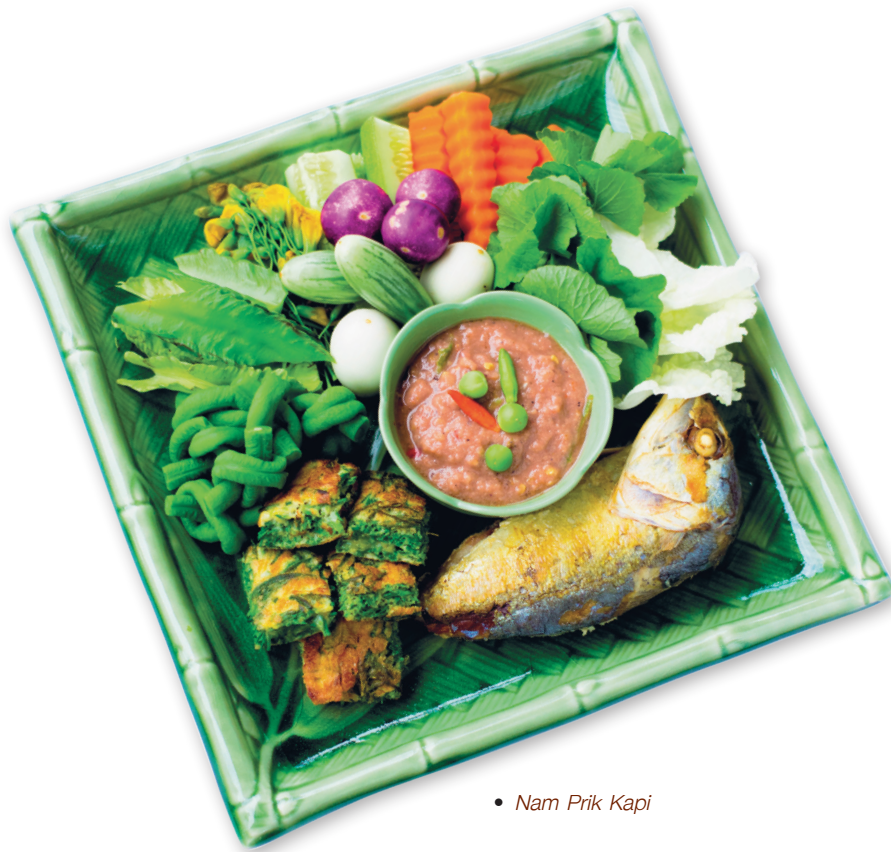
Nam Prik

Thai-Style Dipping Sauce

There are various types of hot and spicy sensations in Nam Prik (spicy chilli paste), dependent on local ingredients and creativity in each region, which is the charm of Nam Prik. As a result, Nam Prik is always served along together with side dishes for every family. Having Nam Prik together with steamed rice or sticky rice is very mouthwatering for every household.

Nam Prik is a one main dish of Thai shared serving. Main ingredients of Nam Prik are chilli and other seasonings, depending on local preferences in each region. Nam Prik generally includes strong smelling spices such as shallot and garlic, and shrimp paste (kapi) in Nam Prik of Central and Southern region while fermented soybean of Northern region, and fermented fish (Pla-ra) of Northeastern region. These ingredients are pounded or mashed together with local plants (such as hairy fruited eggplant, tomato, lime, mango, star gooseberry, sour orange, bilimbi, tamarind, salacca, santol etc.) in order to give various scents and flavors. Nam Prik is normally served as a dip with various kinds of vegetables for instance scalded kauri flower, cucumber, string bean, winged bean, white turmeric etc. Additionally, to make Nam Prik thicker, some mined grilled fish or minced dried shrimp may be added.

It can be assumed that Nam Prik is originated in the late Ayutthaya Period, when chilli pepper, the local plant of the South America, was introduced to Southeast Asia by the ships of Portuguese during the reign of King Ekathotsarot. As in the past, Thai people usually preferred eating aquatic animal such as fish and shrimp. Therefore, it is believed that Nam Prik was created to enhance flavor and to cover up the unpleasant scent of meat.



• *Nam Prik Kapi*



• *Nam Prik Num*



• *Nam Prik Ong*

Due to the strong flavor of Nam Prik, Thai people generally eat Nam Prik along with seasonal vegetables. For example, during the season of young tamarind, it will be used for cooking for Nam Prik Makam, which is served along with fresh vegetable such as eggplant, cucumber, string bean, and white turmeric; and with side dishes such as fried salted gourami (Pla Salid) and salted egg. Similarly, in the Northern region, Nam Prik Ong is cooked when little sour tomato is in season, is served along and also with fresh vegetables such as cucumber, string bean and winged bean; with scalded vegetables for example; hummingbird vegetable, pumpkin, and calabash. In addition, as Thais are highly selective on their choices of consumption, they like to match their side dishes with different types of Nam Prik in order to enhance more toothsome flavor. As a result, for example in the Central region, Nam Prik Kapi is served with Acacia, white turmeric, cucumber, Acacia Pennata omelets (Cha-Om Omelets) along with fried mackerel (Pla-too) as side dish. In the Southern region, **“Nam Choup Kapi”** (the Southern spicy shrimp paste) is served together with bitter bean (Sator), djenkol bean (Luk Nieng), boiled and pickled vegetables.

The different lifestyles and living conditions reflect the varieties of tastes, ingredients, and cooking methods in each region. All ingredients of Northern Nam Prik are grilled or roasted and then seasoned with salt. Hence, it is not as spicy as the other regions. Instead of shrimp paste, fermented soybean is added to enhance the flavor of Northern Nam Prik such as Nam Prik Num, Nam Prik Ong, Nam Prik Nam Poo, Nam Prik Nampu, Nam Prik Nampak, Nam Prik Kapmoo, and Nam Prik Moomok. In the Isan region, there are three types of Northeastern Nam Prik, cooked with fermented fish (Plara) as the main ingredient: **“Pon”**, **“Jaew”**, and **“Choup”**. Firstly, **“Pon”** is a thick kind of Nam Prik, and served along with vegetables. This kind of Nam Prik consists of dried chilli, shallot, garlic—which is pounded or mashed together with fish, mushroom, or meat and seasoned with fermented fish in order to make thicker liquid for dipping with vegetable such as Pon Plara, Pon Pla Nueng, and Pon Platoo. Secondly, **“Jaew”** is original Nam Prik of Isan, and served along with vegetable and meat. Fermented fish and chilli are the main ingredients of Jaew. And lastly, **“Soup”** is another kind of Nam Prik in Isan region, adapted from Jaew since the word **“Soup”** came from **“Choup”** meaning **“dip”**. There, the word **“Jum and Jim”** also means adding vegetables into Jaew sauce and seasoned with ground roasted rice.

“ Nam Prik also has medical properties because of its herbal ingredients for instance ginger, galangal, lemongrass, chilli, and shallot. It is even more nutritious if eaten together with fresh vegetables which have antioxidants that help prevent aging and reduce the risk of cancer, heart disease, stroke, and brain diseases. ”



• *Nam Prik Plara Sab*

• *Nam Prik Ma Kwaen*



Nam Prik in the Central region is influenced by royal cuisine, hence it has several flavors and has raw materials from local and other areas as ingredients. As a result, there are more variety of tastes and more type of Nam Prik in the Central region than any other regions. Some samples of Central plain's Nam Prik are Nam Prik Kapi, Nam Prik Mamuang, Nam Prik Pao, Nam Prik Makam, Nam Prik Rakam, Nam Prik Long Ruea, Nam Prik Joan, Nam Prik Tao Jeaw, Nam Prik Plara, Nam Prik Keeka etc. Nam Prik in the Southern region, locally called **"Nam Choup"**, has stronger taste than that of other regions. The main ingredients of **"Nam Choup"** are chilli, shallot, and shrimp paste. Given names of Nam Prik in Southern region are related to the methods to cook. **"Nam Choup Yam or Nam Choup Joan"** has the ingredients which are mixed together by hand while **"Nam Choup Yoah"** are pounded together by a mortar or a pestle. In addition, it is called **"Nam Choup Pad or Nam Choup Keaw"** when the ingredients are pounded together by a mortar or pestle and then stir-fried. Feature of having Nam Prik in the Southern Thailand is the big basket of vegetable being served along with Nam Prik.

As the family's favorite dish and a part of Thai food culture, Nam Prik reflects the ways of life of Thai people. There is a Thai quote saying that "if you want to know a woman's cooking skill, listen to the sound she pounds Nam Prik's ingredients.



• *Nam Prik Makam*

• *Nam Choup Yum Madan*





Tom Yum

The Colorful Flavor of Thai Soup

“The uniqueness of Tom Yum soup is the diversity of tastes—hot and sour—and a great herbal scent of lemongrass, kaffir lime leaves, galangal, lime and fresh chilli in the soup.”

Tom Yum has a comprehensive quality of both delectable taste and aroma. It is a harmonization of four tastes: sour, hot, salty, and sweet. Fresh herbal scent enhances the taste of meats such as fish, shrimp, chicken and beef which are the main ingredients become more flavorful. Hot Tom Yum served with hot steamed rice is a smooth sensation.

Tom Yum, is a type of Thai soup made by two cooking methods including “**Tom**” and “**Yum**”. “**Tom**” refers to a boiling process, while “**Yum**” refers to a mix of spicy and sour tastes. Through the boiling process, bone broth is used as the main element of Tom Yum. Then, the broth is seasoned with lemon juice, fish soup and sugar to get hot and sour flavor. Fragrant spices and herbs including kaffir lime leaves, lemongrass, galangal, and fresh chilli is the main ingredients of Tom Yum. There are multiple kinds of meats that can be added to the Tom Yum, but the authentic Thai Tom Yum is a clear fish soup for example; climbing perch fish, snakehead fish which can be easily found in the Central lowland.

- *Tom Yum Snakehead Fish Soup (Tom Yum Plachon)*





- Clear Tom Yum Shrimp Soup
(Tom Yum Goong)

Today, Tom Yum Goong is very famous both domestically and internationally. Although there is no any written evidence indicating the period of Tom Yum Goong creation, the Thai cooking book named **“Tumrakabhawthai”**, published in the book **“Calendar and Archives in Rattanakosin Era 108”** during the reign of King Rama V in year 1889 (reprinted by Tonchabub Publisher in year 1997), presents several menu of Thai food, but only Tom Yum Pla recipe particularly climbing perch fish, stingray and snakehead fish was written in the category of **“Tom Yum”**. In addition, in the cooking book named **“Tumrubsaiyaovabha”**, published by Saipanya Association in the reign of King Rama VII (Year 1935), there is only Tom Yum Plachon recipe written.

Until year 1964 Tom Yum Goong recipe was recorded in the book named **“Kong Sawoei ”**. This book was written by M.R. Kitinatda Kitiyakara, who was once in position of General Secretary of the Privy Council. In addition, the book was published in order to donate sale incomes of the book to the Ananda Mahidol Foundation. The menu namely **“Tom Yum Goongsod”** was eventually written in the book with the story how the menu originated.

“...During summer, His Majesty the King and Her Majesty the Queen together with their four royal children usually stay at Klai Kangwon Palace, Hua Hin district, Prachuap Khiri Khan province. At night, the King and the Queen occasionally had their dinner on the beach.”

“...On the evening of April 2, 1962, just one day after arriving at Hua Hin, Her Majesty the Queen kindly requested to have dinner on the beach and ordered me to prepare one extra dish in addition to what regularly served.

“With the sense of emergency, without any preparation, a menu of Tom Yum Goong was created to serve...”

“Tom Yum Namsai (Clear Tom Yum Soup) is considered as the original recipe of Central Thai people. In Isan, the dish is called “Tom Sab” cooked with different ingredients such as dried chilli, and ground roasted rice. Furthermore, fish, frog, and local chicken are added in Tom Sab.”



According to M.R. Kitanatda's Tom Yum Goong recipe, the first step is to peel and devein shrimp. And then, boil the removed shell and head's shrimp in water in order to make broth soup by adding fish sauce, lemongrass, and kaffir lime leaves. Afterwards, filter the broth soup and let it boil over high heat. When serving, scald peeled shrimp into hot water in short time then place the cooked shrimp into a serving bowl and add boiled broth soup. Finally, season the soup with lime juice, pounded chilli, and fish sauce in accordance with preferences.



• Tom Yum Goong Namkon

- Tom Sab (top)
- Tom Yum Kai (bottom)



Tom Yum recipe has been adapted through the period of time. It can be seen from Tom Yum Namkon is the milky Tom Yum soup by adding coconut milk or milk. Chilli paste and fresh chilli are also mixed to enhance the flavor for the consumers. Besides, culantro, shallot, mushroom, and cilantro are added as extra ingredients from the original recipe.

Traditional Tom Yum recipe, in spite of being adapted through period of time, reflects Thai culinary wisdom in using easy-to-find local raw materials to cook a delicious dish, and in using proper cooking techniques to get a better flavorful taste. For instance, the use of kaffir lime leaf, lemongrass, and galangal helps to cover up fishy odor which is the main ingredient of the dish. Likewise, the use of lime juice, fish sauce, and sugar as seasoning helps to cover up unpleasant taste from boiled herbs. Moreover, the use of the herbs gives nutritious value and health benefits.







Somtum

The Sensational Way of Spicy Salad

Although, Papaya is not a native plant of Southeast Asia, like Asia chilli which originated in America, both of them have been used as raw materials for popular Thai dishes especially “**Somtum**”, for long time. What is the charm of Somtum which makes it as the forever favorite dish for Thai people? We may have to start from the origin of Khaoman-Somtum.

“**Khaoman-Somtum**” is originated in the Central region of Thailand, as one of the Royal Thai Dishes, which is normally eaten along with deep-fried shredded salted beef topped with fried shallot. It is assumed that the dish was originally from a royal Persian concubine as Khaoman or rice cooked with coconut milk which is Muslim cooking style.

The oldest recipe of Khaoman-Somtum was written in the cooking book named “**Tumrub Sai Yaovabha**” by Princess Yaovabha Bongsanid. Main ingredients of the dish are Khaoman or steamed rice with coconut milk and Somtum — which is shredded papaya mixed with pounded dried shrimp, garlic, chilli and seasoned with tamarind paste, lime juice, good fish sauce, and sugar. Khaoman-Somtum is consumed along with fresh vegetables (such as Thonglang leaves, young star-gooseberry leaves) and deep-fried vegetables such as; deep-fried polycias and deep-fried flowers. There are some recipes which include dried shrimp and grounded peanut as ingredients. Those are different from the Northeastern Somtam.

- *Somtum Thai*

Nowadays, the most famous and widespread Somtum recipe is called **“Tum Bak Hung,”** or known as **“Tumsom”** in the Northern region. Stronger taste is the highlight of this recipe. The main raw materials of Somtum comprise shredded papaya, garlic, and chilli. But some other ingredients are added depending on local preferences. For examples, Isan people like Somtum Plara with ripe spondias pinnata (as the sweet and sour taste of spondias pinnata helps dilute spiciness and salty of the Somtum). For Amphawa people in Samut Songkhram province, they usually mix raw Indian mulberry, raw banana, steamed Mackerel (Pla-too), chilli, shallot, lime juice, fish sauce, and palm sugar together in their Som tum and then add slices of unpeeled lime. Normally, Amphawa people eat Somtum with young star gooseberry leaves and jackfruit leaves.

Today, there are three kinds of well-known Somtum. Somtum Thai is mixed with dried shrimp and roasted peanuts with sour, sweet and spicy tastes. Somtum Poo is mixed with salted crab or preserved crab (Poo kem), has salty and spicy flavor. Somtum Lao or Somtum Plara is mixed with fermented fish sauce, has salty and spicy taste. Besides, there are newly varied type of Somtum such as Somtum Pooma (Somtum with blue crab), Somtum Khaikhem (Somtum with salted egg), and Tumsua which is Somtum mixed with Khanom Chin (fresh soft rice noodles).

- *Somtum Pooma*



- *Tumsua*



- *Somtum Poo*





• *Somtum Khaikhem*



• *Somtum Thai with sticky rice and grilled chicken*

“**Nutrition of Somtum :**
Low calories, low fat
and high fibers are the
nutrition highlights of
Somtum. A dish of
Somtum contains
62.23 kilocalories.”

No matter how Somtum recipe has been developed, the nutritious value of Somtum is the raw papaya as the main ingredient — Somtum is truly a nutritious and healthy because of low fat, high fiber, and rich of various vitamin. Furthermore, the dish has medical properties from its herbal ingredients. Papaya helps increasing breast milk, getting rid of parasites, treating dysentery, treating gum breeding, and helping digestion. Additionally, tomato, which is sour, helps to balance color and flavor of the dish. Also, medical properties of tomato help to promote excretion and nourish skin. Spiciness of chilli urges appetite, stimulates digestion and relieves gas. Garlic can relieve intestinal gas and cough and get rid of phlegm, help digestion, lower blood sugar, and reduce cholesterol. Sour lime skin helps gas relieve. Sour lime juice can relieve cough and get rid of phlegm, and treat gum bleeding.



A royal song composition “Somtum” by Her Royal Highness Princess Maha Chakri Sirindhorn, is a song explaining how to cook Somtum in great details, with simple lyrics and melodies. The song was played for the first time by Au Sau Wan Suk Band and sung by Her Royal Highness.

ส้มตำ

ตำไปมีจะเสก	ถึงอาหารอร่อย
คือส้มตำกินบ่อย	รสชาติแซบจัง
วิธีการก็ง่าย	แค่ตำพอได้ตั้งมี
มันเป็นพืช	วิเศษเหลือหลาย
ไปซื้อมะละกอ	มาตำพอเหมาะเหมาะ
สับสับละเอียด	ไม่ต้องปรุงมากมาย
ตำพริกกับกระเทียม	ให้ขมอยู่ปนกลิ่นหอม
มะนาวหั่นสับหั่นตากทราย	หั่นสับปิ้งถ้ามี
ปรุงรสให้เป็นพริก	ใส่มะละกอลงไป
อร่อยอย่างมีสไตล์	ปรุงแห้งปนของดี
มะเขือเทศหั่นเต๋า	ถั่วงอกขาว ถั่วงอก
เสิร์ฟสรรพแก้วนึ่ง	ยกออกจากครัว
กินกับข้าวเหนียว	เก็บแฉะให้ทั่ว
กลิ่นหอมขจรจร	น่ารับประทาน
จดตำราจำ	ส้มตำตำเอาตำรามา
ใจตรงนักเกินอัตรา	ระวังที่ปรุงจะพัง
ขอแถมอีกนิด	แล้วจะอร่อยใหญ่
ก็อย่าลืมเป็นไมเร	อร่อยแน่จริงเลย.

Khao Yum

The Color of Southern Thai Rice Salad



The colorfulness of Khao Yum Pak Tai (Southern Thai rice salad) is an eye-catching healthy dish, in harmony with sour, salty and sweet tastes. The combined ingredients of steamed rice and various color vegetables particularly the special flavor of Budu sauce, are highlights of the dish.

Nasi Kerabu (Nasi = rice, Kerabu = salad) is name of Khao Yum in Malay language. Khao Yum is the local Southern food, consisting of steamed rice (not too wet or mushy), roasted coconut flakes, pounded dried fish or pounded dried shrimp, fresh vegetables, various kinds of fresh cut fruits namely **“Muad Khao Yum”**, topped with Budu sauce (locally called **“Krill sauce”** in some regions). All of these ingredients are mixed well altogether before eating and normally served as breakfast or lunch.

In addition to a variety of ingredients, the other feature of Khao Yum is the rice color. In the original Khao Yum recipe, steamed rice is cooked in two colors, each of which has different medical properties. Black color is extracted from juice of Indian mulberry leaves while blue color is obtained from butterfly pea which has antioxidants. Additionally, green color is extracted from pandan leaves (small type) which helps diuresis and heart nourishment. Yellow color is extracted from juice of turmeric, which helps treat flatulence and heal intestinal wound. Likewise, Khao Yum recipe of Pattani province, steamed rice come in five colors, called Khao Benjarong or **“Nasi Kebu Limau Jayo”** in Pattani Malay language.





Dependent on season and location, there are many different kinds of fruits and vegetables added to Khao Yum, such as wild tamarind seeds, shredded bitter bean (sator), bean sprout, shredded string bean, cucumber, paco fern, garcinia cowa leaves, pomelo, raw tamarind, shredded local mango, lime, paederia foetida, torch ginger, mangrove apple leaves, shredded rose apple leaves, pea eggplants, white turmeric and fresh pepper. Although each vegetable and fruit gives different flavor, at least one kind of fruits or vegetables should give sour taste in order to balance salty and sweet sensations of Budu sauce.

The main factors that make Khao Yum tasty are not only steamed rice, fruits and vegetables but also Budu sauce which is a significant seasoning. A delicious Budu sauce can be cooked by boiling Budu with shallots, small pieces of ginger, smashed galangal, cut lemongrasses, torned kaffir lime leaves, and then adding palm sugar until it becomes a little thicker and smells good. Budu sauce has a strong salty taste with slightly sweet.

“The famous Southern Budu is Sai Buri Budu, a product of the Budu Paseyawo occupation group in Sai Buri district, Pattani province. Raw materials used are anchovy mixed with a proper proportion of salt fermented in a suitable duration, will result a tasty Budu sauce.”




How to cook Budu Sauce

- Put fermented Budu water, clean water, lemongrass, galangal, shallot and tamarind sauce into a pot, boil them together until the mixture turn in high heat.
- Simmer the mixture with a light fire and filter the residue.
- Boil the filtered Budu sauce again and stew with palm sugar, sugar and kaffir lime leaves over a light fire until it tastes salty and slightly sweet.








The origin of Budu sauce is from the abundant resources for the Southern Thai people. When seafood is excessive to consume, it is processed and preserved for longer consumption. Budu is one of the local wisdom of the Southern Thai people who bring excessive sea fish such as anchovy to ferment with salt and become a fermented sauce similar to fish sauce but thicker in texture. It is used for seasoning various foods in the Southern part of Thailand, like Plara in the Northeastern region.

The taste of Khao Yum can be customized according to the preferences of consumers. After mixing rice with roasted coconut, dried shrimp, vegetables and Budu sauce, they may add lime juice and chilli to make more intense taste. But if there are sour tastes from pomelo or mango already, there is no need to add lime juice. In some recipe, they may add crispy rice or eat with boiled egg.

Khao Yum reflects the intelligent wisdom of ancestors in creating the food complemented with 5 groups of nutritious food, comprising protein from fish and shrimp; carbohydrates from rice, fat from roasted coconut; vitamin and minerals from several fresh vegetables. Its medical properties include low calories, high fibers, anti-oxidants. The original recipe even contains more medical properties, such as cashew nut leaf to cure diarrhea, sandalwood (Kasem in Southern dialect) to relieve flatulence, increase appetite due to its scent, and nourish the heart.



“Budu sauce is nutritious and rich in protein, fat, carbohydrates and vitamins including minerals such as calcium, phosphorus and iron, similar to Plara of Isan people. Despite different raw materials used, both of them have the same value in terms of local wisdom gained over a period of time from generation to generation, from past to present.”





Krayasat

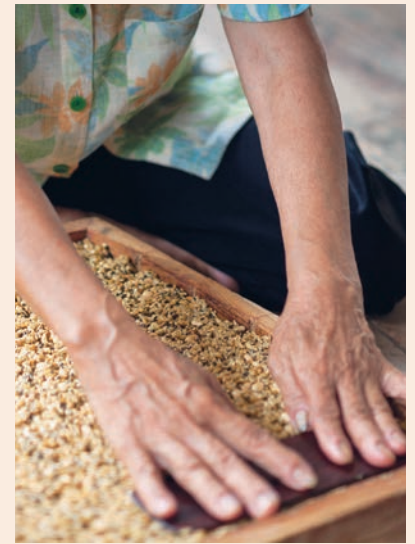
Dessert Offerings Dedicated to Ancestors

Krayasat or a sweet made for Sat Festival (festival for offerings to the deceased), was originally made for the festival only, not as common as nowadays. Nevertheless, the dessert is made with the intention of the descendants to make merit dedicated to the deceased relatives.

From late rainy season to early winter in the tenth month, it is a season for the first yield of the year. With Thai way of life is bound to nature with gratitude, there is a Sat Festival held on the 15th day of waning moon in the 10th lunar month, regarded as the day of making merit dedicated to the deceased. It is believed that on that day the ghosts who have relatives and homeless ghosts will be waiting for food and merit dedicated by the relatives through the food offerings to monks and pouring water dedicated to ancestors.

In addition to expressing gratitude and reverence for benefactors of the family, Thai people believe that making merit with the first rice during the harvest season is considered as a great virtue, and prosperity for the rice in the paddy fields and for bountiful agricultural crops. In the past, Thai people in the Central and Southern regions used to stir Krayasat for monks at temples and gave it to elderly for expressing their respect because Krayasat is regarded as excellent dessert made of fresh and selective ingredients with strong determination.

How to make Krayasat starts from roasting shredded rice and popped rice mixed with peanuts and sesame seeds, then stirring them with sugar cane juice over a light fire. Honey and sugar may be added dependent on local recipes. When the mixture becomes sticky and adhered together, it can be eaten in a bar or put in a mold before cutting it into pieces. Sometimes Krayasat is eaten with ripen golden banana because of banana season. Alternatively, it could be topped with scraped coconut for more flavors.



“It is believed that Krayasat is originated from the making of Khao Mathupayat, which Thai people adopted from the Buddhist legend that Nang Suchada cooked Khao Mathupayat by mixing rice with sugar and milk as an offering to the Lord Buddha.”



Each year, villagers will prepare crops to be fresh ingredients of Krayasat, for example; planting sugar cane in the 3rd month to harvest in the 8th or 9th month; and growing peanut and sesame in the 2nd-3rd month to get the yield during the 6th -7th month. One day before the Sat Festival, relatives will gather together to make Krayasat and prepare other sweets following the local beliefs.

On Sat Day, Thai people will bring food and Krayasat to make food offerings in the morning and pour water to dedicate ancestors. The remaining Krayasat will be distributed to neighbors and relatives. In some localities, they may make this dessert for worshipping sanctity, Mae Phosob (Goddess of Rice) and spirits. After the offerings are done, this dessert will be worshipped in the paddy fields on trees.

Sat Tradition is a culture in expressing gratitude to ancestors. Not only served as a sweet for making merit and blessings for agriculture, Krayasat is used as an expression of caring neighbors, to strengthen relationship among community members and to live together in harmony.





Folk Games and Sports

One of the tools to strengthen solidarity is that people in communities doing joint activities. Not only for spending time together, the activities can also be physical exercises for health benefits. Some activities are sports adapted from martial arts in ancient societies such as Krabi–Krabong (sword and club fighting), Muay Thai (Thai boxing), and Silat. But today they are used mainly for exercises, while some activities are uniquely authentic Thai sports, like kite flying, Takro Lod Huang (hoop Sepak Takro) as well as folk games focusing on pleasure, enjoyment and harmony of people in the community.



“The suspended hoop for making score in Takro Lod Huang called “Huang Chai” (hoop of victory), which consists of three identical hoops. With its diameter of 40 centimeters, a hoop is made of metal, rattan or wooden materials. The triple hoops must be tightly joint together in a form of triangle and each of them is attached with a rope netting.”

Takro Lod Huang

Thai Rattan Ball Sport

The versatile style of kicking a rattan ball into the hoop suspended above the ground is an identity of Takro Lod Huang which are originally from the creativity of Thai people.

The popularity of playing a rattan ball for the relaxation among Thai people has been feasible since the past times. The rules have been modified to enhance enjoyment with a variety of games like Takro Te Wong (Takro encircling group), Takro Phlik Phlaeng (modified Takro), Takro Chingthong (running Takro), Takro Te-thon (endurance Takro), Takro Kham Ta Khai (Takro over the net), and Takro Lod Huang (hoop Takro). The last type is one of the sports created from over 88-year-old Thai wisdom.

The beginning of Takro Lod Huang sport is evident that during 1927 - 1929 Luang Mongkolman (Sanka Buranasiri) initiated playing of Takro Lod Huang in Bangkok. He combined the method of playing Sepak Takro with several kicks of Takro Plik Plaeng (modified Takro), in addition to hanging a hoop high above the ground in the middle of the playing field. The score is awarded for each successful passing of the ball into the official hoop and the style according to degree of difficulty. The more difficult it is; the higher score the team will get. After the playing method had been more disseminated, the first tournament of Takro Lod Huang was organized in 1931 by Siam Sports Association. After that, it has been widespread to other provinces in the Central region of Thailand and throughout the country.

“Takro Lod Huang is a sport that awards a score by the style of successful passing of the ball into the official hoop, which have varied level of difficulties. Therefore, Takro Lod Huang sport requires tactics and experiences, rather than the power, which makes it playable to all genders and ages.”



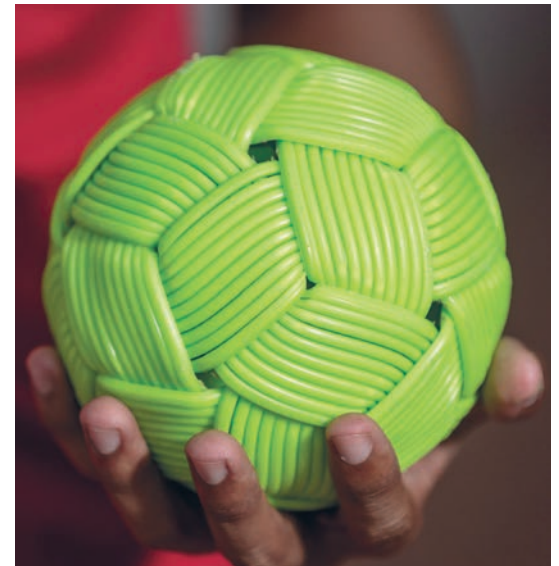
Based on the rule of Takro Lod Huang, each team consists of 6-7 players, standing on a floor which is drawn with one circle line of 2-meter radius. Above the centre point of the circle, a metal triangle hoop is hung in the air with a minimum length of 5.70 metres away from the pulley. Players toss the ball to each other attempting to score by kicking/bumping into the hoop with their sophisticated styles and masterful skills. Within 40 minutes of playing time or when the number of floor hitting reaches the rule, the team who achieves the highest points is the winner.

The Takro Lod Huang sport requires comprehensive body uses from head to toe. Players can perform their styles through arms, knees, shoulders, elbows, and heads. Kicks can be in different ways like front kick, side kick, back kick, standing kick, jumping kick, cross-legged kick and kick through hand loops to pass the ball into the hoop. Names are created after the kicking styles, such as Phra Ram Baung Mue (Bend downward kicking the ball into the hoop), Kuen Ma (crossed jump), Pab Pieb, Manao Tat, with a total of 32 styles, in which the Takro professionals call “Look”.

The feature element of Takro Lod Huang, apart from skills competition, is that players must compete with themselves by using their skills, practice and accuracy in delivering a ball to the hoop with difficult hits. It is therefore a sport that supports players to develop their physical strengths, flexibility and motions. They also well develop their intelligence in relation to scientific calculation of angles and kicking force, as well as decision-making and immediate problem solving. Takro Lod Huang is also filled with wisdom values. For example, rattan, Thai indigenous plant, is brought to be woven as a Takro ball. The creation of triangle hoops and outstanding Takro playing styles are also regarded as Thai identity.

There are five playing styles of Thai Takro

- **Takro Wong or Takro Tae Ton (Marathon Takro)** Players of each team will encircle to toss the rattan ball in pair simultaneously, not to let it touch the floor. Team scores are counted in aggregated hits after all pairs have played.
- **Takro Phlik Phlaeng (modified Takro)** is an individual play. A player kicks or toss the ball in several different styles continuously, to maintain the ball in the air. To win over competitors, the players must hit the ball more frequent, more difficult styles and longer than the rest of them.
- **Takro Lod Huang (Hoop Takro) or Takro Lod Buang (Loop Takro)** is played in team by hanging a triangle hoop in the middle of the floor. Players toss a ball until they can pass it into the hoop. They will receive scores according the difficult levels of the styles.
- **Takro Kham Takhai (Takro over the net)** is played by two teams facing each other divided by the net line on the field similar to a badminton court. They pass a ball over the net with an attempt to make the opposite side miss the ball. The rule is also similar to that of Badminton.
- **Takro Ching Thong** is played like ox running contest or fast running. But players run and toss a rattan ball at the same time by using different parts of their body, except their hands. From the start to the finish line, in the distance of 50 meters, they have to keep bouncing the ball in the air.



“ Thai Takro is one of the ball games played by foot, similar to some Asian games, like “Sepak Raka” in Malaysia, Singapore and Indonesia; “Chinlone” in Myanmar; “Sipa” in the Philippines; and “Kator” in Laos. A ball is mostly made of Ta Ka rattan and Wai Ka rattan by using the same weaving method. However, the ball could have different sizes, most likely with 15–17 inches in circumference, 140–180 grams in weight, and 12 holes.”

The Stances of Takro Lod Huang

Side kick pass arm loops: 15 points



Crossed spike (Manao Tat): 30 points



Cross-legged jump kicks the ball through hand loops: 15 points



Front Cross-legged, inside kick : 30 points



Side kick pass arm loops: 30 points



Cross-legged knee bump: 40 points





• *Wai Khru Thep Phanom Stance*



Krabi-Krabong

Martial Sport

The martial arts of Krabi-Krabong (Sword and Club fighting) are regarded as the art of using weapons to protect the nation in the ancient times. After the country became peaceful, Krabi-Krabong were developed into training and fighting sport with the use of tool imitated from traditional weapons such as Krabi (sword), Dab (backsword), Phlong (club), Ngao (halberd), Dang (shield), Khen (forearm shield), Lo (buckler), short stick, and spear. They are made of metal, wood, rattan or animal skin materials for safety. Previously known as a sword competition or spear competition, it was called **“Krabi-Krabong”** after the reign of King Rama I of Rattanakosin.

“Krabi-Krabong” is a generic term for martial arts weapons. Krabi refers to all short weapons such as swords, backswords, bucklers, arm shields, daggers. Krabong covers all long weapons like sticks, halberds, spears, and lance. Krabi-Krabong weapons are also classified into two types. Khrueng Mai Ram (weapons for ritual dance), covered with gold leaves and decorated with beautiful glasses, is used for the teacher worship ritual at the beginning of the play. Another type is Khrueng Mai Tee (weapons for fighting), without any decorations, used for skill challenges.

• *Tee Lai Pai Klab Stance (hitting back and forth stance)*







• *Khuen Loi Stance (step up stance)*

“In the ancient times, Thai nation often had battles. Fighting in close contact in group one by one with scimitars, swords, bucklers, Thai soldiers were trained by practice and became experts. Krabi-Krabong made of wood, rattan, cow and buffalo leather, were used as a tool to practice instead of real weapons to prevent them from injury or death.”



• *Preparation Stance of Krabi player*



• *Preparation Stance of the Krabong player*

Krabi-Krabong play is held in a large open space to support movement. Traditionally, before proceeding with the sport, there must be Wai Khru (pay homage to teachers) every time. The ritual starts with a dance demonstrating wooden weapons, mixed with a specific dance style of each troupe or school to showcase the beauty of different choreography. The key dances of Krabi-Krabong start with “**Khuen Phrom**” which is a dance in four directions. Next, “**Khum**” is a typical dance to challenge each other by invading to the opponent’s side. Then, it is “**Doen Plaeng**” or dancing and observing each other to find weaknesses. Players kneel down to perform “**Thawai Bangkhom (offering obeisance)**” for 3 times, then change the dance weapons to the hitting ones as a start for the real battle.

In addition to fighting in terms of skills and the use of weapons, at present, Krabi-Krabong play is also regarded as a martial art of Thailand which brings the music from one Pi Chawa, two Klong Khaek (double-headed drum) and one Ching (a pair of cymbals) to arouse both players and audiences.

The costume of the Krabi-Krabong players is inspired by ancient military costumes, such as pulled up Jung Kraben, inscribed headband, rolled metal amulets or shorts. But it is important to wear a Mongkhon (sacred headgear) made of twisted unbleached threads as big as Manila rope, wrapped with another layer of cloth. Both ends of the threads are left protrude.

“Thai swordsmanship is truly a science of art because of the fight from start to finish progresses in a straightforward manner. Starting from the Wai Khru ritual, players must accurately understand the principle of moving hands and feet to make their movements smooth and efficient.”



• The stance of Wai Khru sitting and standing Brahma



• Tee Lai Pai Klab (hitting back and forth stance)



• Tee Lai Pai Klab (hitting back and forth stance)

“The name of Krabi-Krabong is assumed to originate from Ramayana. The word Krabi refers to the head of monkeys (Hanuman), holding a short trident. The small monkeys move very fast and some of them use daggers. The word Krabong refers to giants carrying clubs as their weapon. Therefore, “Krabi” is used as a generic term for short weapons such as swords, scimitars, bucklers, arm shields, daggers. “Krabong” refers to long weapons like sticks, clubs, halberds, lance, and spears. These are also evident in plays about the battle between the monkeys and giants. Their popular weapons are the pairs of short sticks (Krabi) and clubs (Krabong).”

Krabi-Krabong are mostly played in a pair of weapons, such as Krabi versus Krabi (sword versus sword), Phlong versus Phlong (stick versus stick), Ngao versus Ngao (halberd versus halberd), Phlong versus short stick. It can be added with group or multiple pairs, or **“Samban”** fight which is one fighting with two people. The pleasure of watching Krabi-Krabong, in addition to the thrill of the fight, is the instrumental music played during the performance. The music is selected to match each of weapons in the dance, such as Krabi (sword), using the song **“Krabi Lila”**; **“Dab Song Mue”** (dual-handed backsword), using the song **“Champhatet or Khmer Song Khrueng”**; **“Ngao (halberd), using the song “Khuen Ma”** (board the horse); **“Phlong”** (stick), using the song Long Song or Khuen Phlap Phla; Sam Ban battle, using the song Pleang Krao Nok or Farang Ram Thao.

The practice of Thailand’s identity martial arts such as Krabi-Krabong has both physical and mental benefits. It can help develop personality; improve physical efficiency; enhance the muscle strength, balance, responsive movement; practice observations and intelligence by learning how to study strategic locations, environment and the postures of the opponent; and train mind to be strong and patient, as Krabi-Krabong had been used to maintain the country’s sovereignty.



• Tee Lai Pai Klab (hitting back and forth stance)



Muay Thai

Art and Science of Boxing



- “*Tai Khao Phra Sumen*”
(*Climb the Mount Sumeru*)

- “*Mural painting of “Ramayana” on the balcony of the Wat Phra Sri Rattana Satsadaram or Temple of the Emerald Buddha.*”

Muay Thai is a long-standing intangible cultural heritage of Thai people and regarded as a martial art that uses tactics in 9 different parts of the body called “**Nawa Arwut**” (nine weapons), including two hands, two feet, two elbows and one head. The perfect and tactful combination of all these nine weapons is considered a full-fledged and completely dangerous fight.

In the past, Muay Thai played a vital role in protecting the kingdom’s sovereignty. Most of Thai men were trained in Muay Thai in addition to learning how to use weapons such as swords, clubs, sticks, backsword, halberds, and lances. The most important thing in practicing Muay Thai was to enhance the uses of weaponry and the ability to fight enemies in a close contact. Currently, however, Muay Thai is mainly a martial art of skill training for sports.

The unique identity of Muay Thai is the foundation and self-defence skills at various levels: Tha Rang, Choeng Muay, Mai Muay and Phleng Muay. For maximum effectiveness, those skills should be mixed in both defensive and offensive moves. “**Tha Rang**” is the movement of body and footwork. “**Choeng Muay**” refers to the mixed style of using the nine weapons for fighting, which are divided into Choeng Ruk (offensive moves) and Choeng Rap (defensive moves). Choeng Ruk includes fisting, kicking, shoving with feet, hitting with the elbow, and header; while Choeng Rap comprises guarding, brushing off, blocking, opening, clinching, trapping, holding etc. “**Mai Muay**” is the combination of both the Tha Rang and the Choeng Muay for the most effectiveness of fighting. The tactics used in the defensive moves are called “**Mai Rap**” (defensive tactics), while those used in the offensive moves are called “**Mai Ruk**” (offensive tactics). Mai Muay is further divided into Mae Mai (basic tactics), Luk Mai (applied tactics) and Mai Kret (tricks). Mae Mai is the fundamental tactics for both defensive and offensive moves which combine three elements: Kam Lang (force), Phuen Thi (area) and Changwa Wela (timing). Luk Mai is the secondary tactics as a sub-division of Mae Mai, subject to the variations of Tha Rang and Choeng Muay applied. Mai Kret refers to the tricks that enhance the effectiveness of the Mae Mai and Luk Mai. Phleng Muay is the versatile use of different tactics of Mai Muay in a continuous series during the fight.

“Mae Mai Muay Thai” (Master Techniques) can be created in many different techniques based on the combinations of fists, feet, knees, and elbows. The techniques are named to be easy-to-remember, in relation to the stories in literature such as “Montho Nang Tan” (Montho sits on a bench) and “Kwang Liao Lang” (deer turns its neck to look backward).”



- *“Mongkhon wearing”*

- *Wearing Prachiat (armband) as a talisman to protect the boxer.*



- *Khat Chueak or wrap the fists with ropes*

“In addition to Muay Thai’s great weapons like fists, feet, knees and elbows, the use of hemp rope or solid unbleached cloth soaked with flour to wrap boxers’ hands and arms, called “Khat Chueak” can maximize the harmful effects of the tactics because just a few fists near the opponent can cause bleeding.”



The details of Muay Thai are regarded as the science and art of fighting that requires brilliant skills and the application of all tactics and techniques. Not only serving as a self-defensive fighting, Muay Thai has also adopted Thai arts and culture. It is evident in Mai Muay's illustrative names which is easy to remember, by comparing the characteristics of the fighting technique to the movement of the characters, events, or mythical animals in literature, such as Erawan Soei Nga (Erawan thrusts tusks), Hanuman Thawai Waen (Hanuman offers a ring), Mon Tho Nang Thaen (Montho sits on a bench), and I-Nao Thaeng Krit (Prince Panji stabs with a dagger). Some of the techniques are called after Thai lifestyles, such as Then Kwat Lan (senior monk sweeps the temple ground), Khluen Krathop Fang (waves strike the shore), Nu Tai Rao (mouse walks on the line), Mon Yan Lak (Mon kicks a stake), and Yuan Thot Hae (Vietnamese casts a fishing net).

The feature of Muay Thai is that it does not focus on physical force, but more on techniques and tactics of offensive and defensive moves. In the past, Muay Thai was a bare-knuckle boxing or wrapping boxers' hands with hemp rope, called "**Khat Chueak**". It, therefore, allowed boxers to clinch, pull, twist, or throw down the opponent. Despite the same basic in each region, there are unique tactics and famous boxing styles of each locality such as Muay Chaiya from Surat Thani province, Muay Korat and Muay Lopburi.

- *I-Nao Thaeng Krit*
(Prince Panji stabs with a dagger)



- *Hak Nguang Iyara*
(Broke the elephant's trunk)

- *Hiran Muan Phaendin*
(Demon Hiranyaksha rolls the Earth)





“

Wai Khru Muay Thai (Paying respect to Muay Thai teachers) Wai Khru is a graceful tradition of Thai people to commemorate the benevolence of teachers and masters who sacrificed to transfer accumulated knowledge, parents, virtues of the Buddha, angels and scarcities. The stances of dances must be correct and beautiful. Wai Khru rites must be performed before the fight every time, together with musical accompaniment during the rite and the fight. The music instruments comprise Pi Chawa, Klong Khaek and Ching. This offers blessings and boosts morale of the fighters. The dances and fights along the ritual music are not only arts, but also beautiful traditions of Thai people passed through generations which it should be sustained.”



The stances of Wai Khru Muay Thai

- *Prostration*: kneel down, put hands together in salute, then prostrate on the floor 3 times.
- *Kop Phra Mae Thorani*: Spread both hands, sweep the Mother Earth (sweep the floor) as far as possible. When holding hands together, open the palm of hand up and pull both hands to the chest.
- *Tha Wai Bangkhom* (offering obeisance): stretch out both hands to the front, raise them up to the forehead level and chin up. Look at both hands, lower them to the forehead and touch the face. Raise both hands to stretch arms and lower the hands.
- *Phrom Si Na Nang* (sitting 4-faced Brahma stance): dance in the stance of Sot Soi Mala (roll the fists 3 times), flip the body backward, move left and right while still dancing Sot Soi Mala.
- *Yang Sam Khum* (three-step boxing walk): stand straight and put the palms of the hands together in salute, posing Thep Nimit (angel offers auspice), raise left knee upright, place left hand on the left leg. Lift right hand, bent the arm, raise the fist to the cheeks close to the chin. Put left foot down, step right foot to the right. Raise left hand up to the cheek to close the chin, place the right hand on the left leg, switch to the left foot and step to the left. Raise right hand and follow the previous steps and walk in an even pace.
- *Phrom Si Na Yuen* (standing 4-faced Brahma stance): Yang Sam Khum (three-step boxing walks) and dance in different stances, such as Sot Soi Mala (make a flower garland), Phra Ram Phlaeng Son (Rama shoots the arrow string), Hong Hoen (swan flies).

Although Muay Thai's main purpose is a self-defense, it remains art and science which can take down enemy's lives like in the past for maintaining the kingdom's sovereignty and it has developed into sports as in the present. Therefore, the foundation of Muay Thai practices must be built on self-discipline, tolerance and solidarity. There are Wai Khru rituals: Khuen Khru ritual (paying respect to the teacher), Khrop Khru ritual (admission to the art) and Wai Khru ritual (paying respect to past and present teachers), to remind the practitioners of upholding moral standards and good behaviors.



Silat

Martial Arts of the South

Martial arts for self-defense originated from the need of survival and safety based on the lifestyle of each locality, Silat is one of ancient martial arts popular among Thai-Muslim communities in the Southern provinces of Thailand: Satun, Pattani, Yala, Narathiwat and Songkhla. Its name variations are based on local preferences, such as Sila, Buedika, or Silat.

The fundamental fighting of Silat is a dance with bare hands that emphasizes on elegant choreography. Originally practiced in warfare, Silat is performed with a use of weapons such as Kris and Krabi (sword). Later, when the armament is more scientifically advanced, the importance of Silat in wars was diminishing and developed into a sport for physical exercises and martial arts for self-defense as of today. Its choreography is filled with stances and dance moves that show the muscle strength of arms, legs, and also the use of the fingers to move in line with the song's melody. The performance is often arranged at the Hari Raya (Muslim's annual festival that Thai-Muslim people will return home to visit parents, relatives, neighbors to beg for forgiveness to each other in the past), Khao Sunat ritual (Islamic male circumcision), annual event after harvest season, as well as formal ceremonies such as a ceremony welcoming guests of honor.

“Silat is regarded as charming martial arts by its strong dance moves that reveal the muscle strength of arms and legs, and the stylish waving fingers. The performers also have the elegance of wearing ancient-style Malayan military costumes.”



• Malay Martial arts sculpture at Borobudur in Indonesia







- *Turban: folded in triangle and put the sharp end of the fabric in the center or side.*



- *Sarong: mostly are sarong fabric folded to cover the trousers over knees which is called differently such as Pha Li-nang, Pha So-kae, etc.*



Silat or Sila is a Malay word which means fights with spirit of sportsman. Students must pledge to use the Silat strategy in the inoffensive ways in order to protect himself only, and not to hurt others. Before training, students must prepare their Wai Khru offerings which consist of white cloth, Khao Sama-ngat, white thread and a ring to offer to the trainer. Students must be at least 15 years old and study in the period of 100 days to complete the course.

The tradition of playing Silat, the player must wear Malayan dress consists of trousers, short sleeves or long sleeves shirt which is slightly cover the knees, and Sarong (Malayan Skirt) cover the top part of trousers. The colour of the costumes might be individually different. In proper costume, the players stand in the opposite corner of the arena. Then they come forth to pay respect to each other by touching each other's hands, and dab their own forehead and the chest. This salutation is called "**Salamat**".

Before the Wai Khru ritual, players take turns dancing in the form they learned for one time and casting spell in Arabic words to seek 4 blessings: safe from the opponent; forgive the opponent; gain love from neighbours; and ask the audience to pay attention. When Wai Khru ritual is finished, music starts to play in an arousing tempo, while the players will walk toward each other to fight by using their hands to hit, thrust, push, or feet to kick, flick. They pull each other to find a chance to throw or push the opponent to fall or wrestle to tightly cradle. They must take their turn to make offensive or defensive moves. Silat takes about 15 to 20 minutes to complete and they "**Salamat**" or salute each other again after the fight has completed.



The result of the play is based on the frequency the player overthrow or wrestle until the opponent can no longer fight. But there are prohibitions not to stab eyes, strangle, or punch like a boxing with fist, bump with knees, and kick the lower part of legs.

Silat is characterized by individual talents ranging from dance moves, fighting stances, the courage promotion for expression, decision-making, to self-confidence. In addition, they are also trained to be tolerance to the pain and fatigue. The player must use his ability and intelligence to plan the fight, as well as solve problems in different situations, by using the tactics of defensive and offensive moves they learned. Therefore, Silat is full of self-defense art and science as it is regarded as a sport combined martial arts in motion with the esteemed hands-free tactics.

“By using a dagger or ‘Silat dagger’ in the fight, both players will hold one dagger each and perform choreography of dodging, kicking, threshing, resisting and destroying the opponent’s power by trying to make the dagger fallen off from his hand..”



• *Choreography of fighting with bare hands and weapon (Kolok)*

“Silat is a martial art accompanied with music for the fight as well as Muay Thai. The most often used instruments are Khue-Nae (a double-sided barrel drum), Gong and a Suna (a double-reed woodwind instrument).”

- Choreography of fighting with with bare hands







Thai Kite

Sport of the Wind

Kite is a game for Thai people's enjoyment and entertainment for long time. According to a historical evidence, Thai people have played kites since the Sukhothai period, by using Phai Si Suk (spiny bamboo) to make kite's frame because the local material is flexible and can be sharpened to any desired size. Bamboo sticks are put together into various shapes, tied with a line covered with strong thin paper, such as rice paper (mulberry paper) decorated with dots or flower patterns, to adhere the paper with the line firmly.

Kite flying is popular among Thai people in all regions, while their playing season depends on wind. People in the Northern and Northeastern regions prefer to play kites in winter, from November to February, when the wind from the north blows to Chao Phraya River in the South or blows from the land to the sea. Thai people in the Central, Western and Southern regions most likely play kites from March to April, when the wind blows from the Southwest, from the sea to the land.

Even though wind is the key factor of kite flying, the form of kites and strong lines which are good for wind resistance are also other factor in a joyful kite flying. Kite line, if kite is played for entertainment, should not be too long to see the kite in the air. In contrast, play kites for competitions will need longer strings as it is a competition on kite control.



Kite making is also local wisdom inherited over a long period of time, especially for the shape of unique Thai kites which makes them different from that of other countries. Kites have different styles and are called differently such as I-lum kite, Dui-dui kite, Chula kite, Pakpao kite. Only Chula and Pakpao kite are popular among Thai people and brought to competitions. There are also other types of kite-making, such as kites made for beauty purposes, including animal-shaped kites like snake-shaped kites and the butterfly-shaped kites.

Kite fighting is considered a Thai folk sport required skills and expertise as a group to control kites to win over other competitors by using experiences and tactics to attack and dodge the attack. Most of the kites used for the fight are Chula kite (star-shaped kite) and Pakpao kite (diamond-shaped kite), which have different characteristics and advantages. Chula kite has its shape like a five-pointed star and a weapon called **“Champa”**, a set of 8 small arch sticks (arrows). 2-5 of them attached to the neck will be used to trap the Pakpao kite’s lines. The Pakpao kite has a shape like a vertical rhombus, with **“Niang”** (loop) as a weapon. It is made of long sharp loop string in order to catch the Chula kite and drive it out of balance.

Kite flying is a local game that provides players enjoyment and pleasure, as well as exercising their brains to outsmart and skills to control the kite in harmony with the wind direction. The creation of kites is Thai wisdom in bringing easy-to-find local materials to build an entertaining game. Such unique forms of kites clearly demonstrate the creativity of the makers.







The Different Forms of Thai Kites

Chula Kite is Thailand's national kite. Its shape is similar to a five-pointed star or the midsection of star apple. It can be controlled in different styles, quickly and elegantly. In kite flying sport, Chula kite is regarded as a male kite to be played against Pakpao kite, or a female kite.

Pakpao Kite is the identity kite of the Central region, considered as another national kite in parallel to Chula kite. Pakpao kite is a diamond shape, similar to I-lum kite, but the bamboo wings are stronger than those of the I-lum kite. While flying in the air, it can move very fast in various styles.

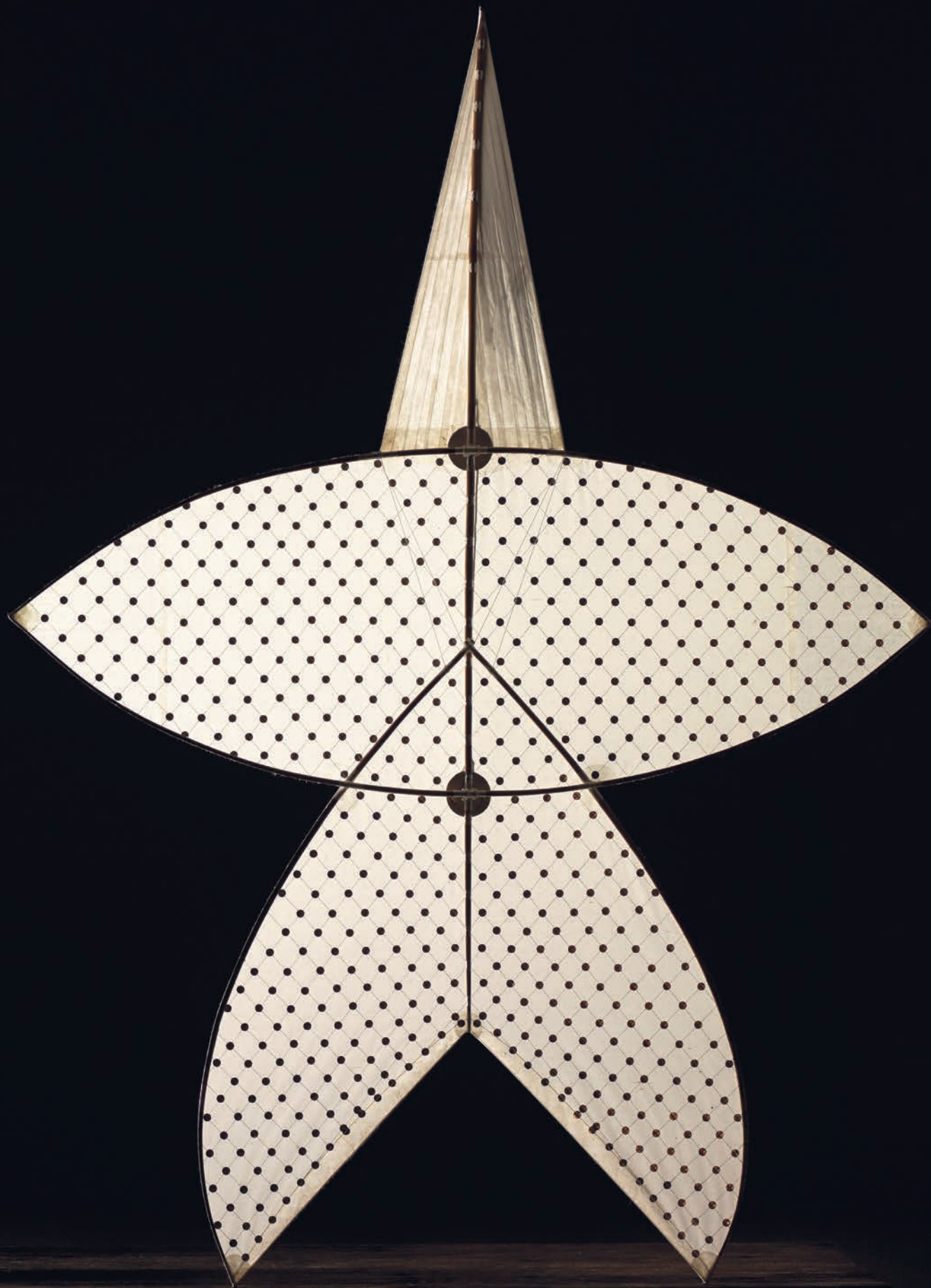
I-lum Kite is similar to Pakpao kite, by its rhombus shape. At the end of each wing is attached with a tassel to help balance itself in the air. I-lum kite flying in the central region of Thailand has developed into Sai Pan Khom kite (sharp string kite) flying which is sent off to cut other kites.

Dui Dui Kite or Tui Tui Kite is similar to Chula kite in pattern, but the wings are smaller. Its head is tied with Thanu, or Sanu, or Ut (arrow), which is called "Aek" in the south. The arrow is made of bamboo, arched and tied with strings at both ends like an arrow's bow. A small piece of rattan or palm leaf is attached on the strings, producing a sound of "Dui Dui" when the kite is floating in the air.

Wong Duan Kite, called Wabulae (Yawi language) in some areas, is a southern kite. It is made in a moon shape as a component of head and tails.

“Kite flying is a popular game extensively played in many Asian countries such as Japan, Malaysia, Indonesia, South Korea, China, India and Thailand, where kite flying is popular. There is a rhetoric taken from the characteristics of kite to compare with human behaviours like “Wao Khat Loi” refers to the state of floating without anchorage. “Wao Tid Lom” (Kite flying in the airstream) refers to the state of floating kite in the air (rhetoric) or being carried away.”

• *Chula Kite*





Thai Folk Games

Play of Enjoyment

Thai people's ways of life are engaging with nature. Their surrounding environment, therefore, have been adapted into traditional Thai games based on nature, for fun and enjoyment. In addition, another factor is that social conditions determine the style of play, consistent with daily life and local popularity. Sometimes, games also enhance the player's skills, apart from bringing them pleasure.

The meaning of **“folk games”** refers to volunteer activities in accordance with the local identities, for fun, love and unity among group members. Thai folk games are different from English words Play and Game (Play means play for fun, alone or in group by their own free will, while Game means play with fixed rule. Players must follow the rule set). This is because Thai games are mostly played in group, with rules of play, verses and rhythms. It is often imitates real-life situations.

Thai folk games can be divided into children's play with a focus on skills enhancement and development in many areas; play of children and adults for fun and solidarity; and play in festivals to inherit local culture.



• *Doen Kala (coconut-shell walking)*





- *Ma Kan Kluai (Banana rib hobbyhorse riding) (above)*
- *Mural painting on the balcony of Wat Phra Sri Rattana Satsadaram or Temple of the Emerald Buddha.*
- *Ngu Kin Hang (Snatching a baby from the mother snake) (Below)*
- *Ri Ri Khao San (Catching the last one in the line)*

Children’s folk play has multiple forms and variations in each region. For example, chasing play is called Suea Kin Wua (Tiger eats cow) in the South; Ma Lai Han (dog chases goose) in the Central region; Maew Kin Namman (cat eats oil) for the North. Some types of folk play help enhance observation skills and thinking, such as Ling Ching Lak (monkeys scrambling for posts) and Khai Tangmo (selling watermelon). There is also folk play for children to practice the role of adulthood and adapt local materials to creative ideas and imaginative shapes such as Khi Ma Kan Kluai (Banana rib hobbyhorse riding) that banana rib is cut into a horse shape. Another example is Pi To Sang (stubble music instrument) that children bring dried rice stubble to blow as a woodwind music instrument and create a tempo. Some play is composed of beautiful melodies such as lyrics, Chan Chao (the moon), Fon Tok Fa Rong (rain and thunder). Some folk play train children’s comprehensive knowledge by using puzzles and riddles which are popular in every region. It is obvious that Thai children’s folk play enables children to make use of their free time. It also contributes to the development of physical growth, emotions, intellect, harmony and compassion for others.

Games of children and adults are for fun such as Chakka Yer (Tug of war), Luk Chuang (cloth-wrapped ball), Ngu Kin Hang (Snatching a baby from the mother snake), Khong Tin Kwian (Isan or Northeastern region), Tang Tae, Mai Hueng, Ri Ri Khaosan, Mon Son Pha (Hiding a cloth behind one’s back), Saba, Mae Sri, Khlong Chang (looping of elephants) and kite flying. Particularly for adults, folk games are often related to occupations, mainly farmers. Games in the Central region are mostly about rice farming. In addition to relieving stress, playing games is an opportunity for young people to get to know and enjoy with others based on good culture. Games are often in the type of native songs and music using interactive languages such as rice-harvesting songs, Roi Chang song, Ten Kam Ram Khiao (dance with the sickle) song and Song Fang song.

“ ‘Play’ is different from ‘plays’ which people perform for others, separating players from watchers by a boundary or stage for players. ”



• *Mon Son Pa* (Hiding a cloth behind one's back)



The main objective of folk play seen in various festivals is to create the solidarity of the community members as well as enjoyment for activities in the festivals. For instance, regarding Songkran Festival which is regarded as the Thai New Year, people gather together at temples to make merit and networking. There may be activities for children to play together, such as Ngu Kin Hang (Snatching a baby from the mother snake), Ri Ri Khaosan (Catching the last one in the line), Mae Sri, or competitions such as Chak Cha (Tug of war, the losing team must dance), Chuang Ram (Riding back catching ball, the losing team must dance), and Saba Ram (Tossing ball to the target, the losing team must dance). Otherwise play with verse singing such as Yon Chingcha (Swing play) or Cha Nang Hong, and Ram Tone. Thai folk play is considered an intangible cultural heritage by its high artistic value in terms of movements, methods, patterns, tactics, and sophisticated language uses. It also helps to enhance the health, emotion, intelligence, compassion and harmony at the same time. Different folk play reflects distinctive living wisdom of Thai people in the past which is based on the local characteristics and tradition

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