

## The Faith on the Creation of Buddhist Art in Lanna

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### Abstract

According to the term ‘Saddhā’. It refers to faith; belief; confidence associated with emotion. To the faith in the Buddhist Arts, it aims to attract the people to venerate the Buddhism that existed from the fourfold of judge or take standard viz., Rāpa-pamāḍa: the beauty of appearance or form, Ghosa-pamāḍa: faith depends on sweet voice or good reputation, Lākha-pamāḍa: faith depends on shabbiness or ascetic or self-denying practices and Dhammapamāḍa: faith depends on right teachings and practices. The above mentioned not only resulted or caused the confidence to people, but also develop knowledge of the worldly person. The beauty of arts produces the aesthetic feelings and also the confidence in the Enlightenment of the Buddha in the form of Uddesikacetiya i.e. a Buddha image.

Regarding to the development of the Buddhist Arts in Lanna region, it has been existed and shared the similarities with the Dvaravati architecture and the Burmese arts in Bagan style. There are some characteristics that unique to the folk artisans which later it has developed as the prototype of Lanna architecture around the 20<sup>th</sup> century. The highest development of Lanna arts existed around the 20<sup>th</sup> century and the Chiang Mai Kingdom becomes the centre of Buddhism. The works of arts were considered to be strongly related to the propagation of Lankavamsa Buddhism.

The Lanna Buddhist Arts represent the wide range of forms that were inspired by architecture in the previous period viz., Sukhothai, Burma in Bagan period, etc. It was seamlessly developed with the vernacular architecture and has been passed down for generations with the confidence of creating the Buddhist arts in Lanna. In case of building a temple, not only the kings, but also the ordinary people can be the president of construction. Regarding to Wat Mahawan in Chiang Mai and Wat Chedi Saw in Lampang they were appearing in the Burmese arts, Wat Srisuphan and Wat BuakKrokLuang appeared in the form of Tai Khuen Arts. There were some temples have been built by the group of

artists or folks artisans viz., Wat Phuak Tam.

Therefore, it can be seen that the Lanna Buddhist Arts consisted with the variety of art forms with the beauty that characterized by the Lanna people.

**Keywords:** Faith, Buddhist Art, Lanna

## **Introduction**

The Buddhist arts have existed after the Buddha passed away and the first Buddhist Rehearsal. After that, it was resulted the various forms of Buddhism and transferring of Buddhist Doctrines. While the books focused on the history of Buddha and Jatakas, but the Buddhist arts were as the effective tools of conducting the Buddhist Ethics. Thus, the Buddhist Arts have been rapidly expanded and become the cultural heritage.<sup>1</sup>

Regarding to the Lanna Buddhist Art, it has long been developed and handed down by the artists in many places viz., Chiang Sean, Chiang Rai and Haripunchai. In addition, it was also influenced by the Burmese Arts with Bagan style and the Sukhothai artists. Therefore, it can be said that the travelling and the relationships among political, social, religious belief have been influenced by the Lanna Kings and Lanna Buddhist people in creating the Lanna Buddhist Arts.<sup>2</sup> The Buddhist Arts were created by the faith of people – it is not only spreading the Buddhist doctrines through the work of arts, but also the audiences and artists are more close to Buddhism.<sup>3</sup>

Therefore, the researcher was interested to study the faith that influence in the creation of Buddhist art in Lanna. In order to preserve Buddhist art and Buddhism with the long cherish of the Lanna Arts.

<sup>1</sup> WatcharinBuachan 'A Study of Land of Faith' Bachelor of Fine Arts Thesis, Faculty of Painting, Sculpture and Printmaking: Silpakorn University, 2554. P. 5.

<sup>2</sup> Saratsawadee Augsakul, History of Lanna, (Chiang Mai: Chiang Mai University, 2529), p. 25.

<sup>3</sup> Phanuwat Neampang, 'A Study of the Philosophy of Buddhist Arts towards the Buddhist Popagation A Case Study of WatRongkhun T. Pa Or Donchai, A. Muang, Chiang Rai Province' Thematic Paper, (The College of Religious Studies: Mahidol University, 2556), p. abstract.

## **Objective**

1. To study the Buddhist beliefs and faith.
2. To explore the development on the creation of Lanna Buddhist Arts.
3. To analyze the faith in Buddhism that influence upon the creation of Lanna Buddhist Arts

## **Methodology of research**

This research is conducted through the Documentary Research and Field Research Method with the data sources as follows:

1. The primary source is focused on the Tipitaka (Thai Edition), Mahachulalongkornrajavidyalaya, B.E. 2539
2. The secondary sources are focused the Buddhist Scriptures as: Commentaries, Sub Commentaries, Sub- sub Commentaries and the relevant researches.
3. The data were collected in the field and interviews from the Buddhist monks and scholars who study the Buddhist Arts of 14 persons.
4. The data obtained from the interview questions were synthesized, criticized in order to categorize the knowledge.

## **Result of research**

According to the term ‘Saddhā’, it refers to faith; belief; confidence with associated with emotion. To the faith in the Buddhist Arts, it aims to attract the people to venerate the Buddhism that existed from the fourfold of judge or take standard viz., Rāpa-pamāḍa: the beauty of appearance or form, Ghosa-pamāḍa: faith depends on sweet voice or good reputation, Lākha-pamāḍa: faith depends on shabbiness or ascetic or self-denying practices and Dhammapamāḍa: faith depends on right teachings and practices. The above mentioned not only resulted or caused the confidence to people, but also develop knowledge of the worldly person. The beauty of arts produces the aesthetic feelings and also the confidence in the Enlightenment of the Buddha in the form of Uddesikacetiya i.e. a Buddha image.

The development of Lanna Buddhist Arts has been existed before the Kingdom of Lanna, which were influenced from the faith in Buddhism i.e. the Lanna sculpture that created before B.E. 1839 in the Kingdom of Haripunchai viz., Chedi Kookud or Kookud Stupa and Rattana Chedi. The two Stupas were built in the form of castle for housing the Buddha's Relics and the Buddha image. In addition, there were found the castle pagodas with five top roofs at Wat Chiang Yuen (some time called Chiang Yan) and the pagoda with the hay shape; Chedi Koo Chang which was influenced by the Burmese Art in Bagan period. Those arts evidences indicated the influence of Daravati's Arts and Burmese Arts mixed with the local arts before the settlement of Lanna Kingdom. These are considered as the prototype of the Lanna arts. However, the Lanna Buddhist arts have clearly existed and wide spread in the reign of King Kue Na around the 20<sup>th</sup> century.

When Chiang Mai becomes the Buddhist Center, King Kuena has received the Lankavamsa Buddhism from Sukhothai Kingdom. He invited venerable Sumana thera in spent the Rain Retreat at WatSuanDok. The Buddhist Monastic Order or known as 'Raman Kikaya' has become success and prosperity. After that, there were appeared the pagoda with round shape at WatSuanDok, Chiang Mai and at Wat Koo Maa, Lamphun etc., these art works were shown the relationship the spreading of Lankavamsa Buddhism.

Regarding to the reign of King, Sean Muang Ma and King Sam Fang Kean, the artworks have transferred themselves to the golden age of art in the reign of King Tilogaraja. He has expanded his kingdom and ruled over Praiaand Nanregion and itwas resulted the stability of the kingdom and religion included the golden age of art in Lanna. He was a great patron the 8<sup>th</sup> Buddhist Rehearsal at Wat Jed Yod – Chiang Mai; therefore, the artworks in Wat Jed Yod representedall art talents in this period. The Vihara Mahabodhi was prototyped from India and resulted to the reign King Muang Kaeo. The artworks in this period represented the propagation of Lankavamsa Buddhism and artworks viz., the Chedi Phayawat in Nan province, Chedi Luang in Chiang Mai province.

In addition, there were found the pagoda with bell shape such the pagoda at Wat Doi Suthep and the Stupa with a castle shaped and decorated with a bell at the rooftop; the stupor that housed the relic of King Tilokaraja at Wat Jed Yod – it was built in the reign of King MuangKaeo.

At the same time, king Tilokaraja has ruled over Srisatchanalai of Sukhothai, before he declared the war with Ayuthaya in the reign of King Boromtriloknath. Therefore, the influence of Sukhothai still appeared at Wat Pa Deang, Chiang Mai and WatPa Deang Boonnak in Phayao province. The bell shaped Stupa was influenced by the Sukhothai Arts viz., the Stupa in Wat Phrathat LampangLuang, Lampang province. It can be said that, all kinds of artworks have inspired by the ancient arts and some external art influences from many places as: Sukhothai, Burmar in Bagan period and so on. All of these have been developed with the local artisan and handed down to present.

### **Conclusion**

The faith of creating Buddhist arts in the Lanna region aims at performing the religious rite of monks and lay people. The Buddhist arts are included the Stupa, Cetiya, Vihara, Ubosath, Scripture Library, Bell Tower, Drum Tower, Arched entrance and so on. In addition, the Buddhāvāsa or public precinct of a monastery is the area of pagadas or Vihara – the main building of temples. The huge Buddha image is installed in the Vihara and the Buddha's relic or His disciples are enshrined in the Stupa. The mural paintings telling the story of the Buddha and the Jātaka are painted on the wall of the Vihara and it is the Buddhist learning resources through the Buddhist arts in the temple.

According to the ancient time, not only the king was the leader of building the temple, but also the common people with the different ethnic and professional groups.

### **References**

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