



SATTAPAN LANNA : THE BHUDDIST ART IN LANNA, THAILAND

Prateep Peuchthonglang, Rajamangala University of Technology Lanna, Thailand, Chaijaipra@rmutl.ac.th
Yathaweemintr Peuchthonglang, Rajamangala University of Technology Lanna, Thailand, Yathaweemintr.P@rmutl.ac.th
Nunthanat Atsadonsak, Mahachulalongkornrajavidyalaya University, Thailand, nunthanat9.mcu@gmail.com

ABSTRACT- This research aimed to study and analyze the origin, beliefs, design patterns, development and obstacles of conservation and restoration of Lanna Sattapans nowadays. This qualitative research uses documentary analysis and data collection. The researcher searched and collected Sattanpan data of 128 pieces in Chiang Mai, Chiang Rai, Phayao, Lampang, Lamphun, Phrae, and Nan. The research instruments were survey and interview form by analyzing content and writing a descriptive essay. The results showed that Sattapans were a beautiful Lanna Buddhist art work and unique. Sattapans were a tribute which had seventh positions for candles that were located in front of the Buddha in every temple of Lanna. It was created by latent symbols reflecting the close relationship between the universe with the world and Buddhist moralities for the purpose of being a sacred sacrifice in Buddhism. The discovered Sattapans this time were divided into five forms: 1) triangle Sattapan: 1) Triangle Sattapan; 2) Semicircle Sattapan; 3) Step Sattapan; 4) Pentagon Sattapan; 5) Pillar Sattapan. The pattern created from the belief of the auspicious story of the creator consisted of eleven types: 1) Naga; 2) Ehra; 3) Garuda; 4) Rahu; 5) Ogre; 6) Angel; 7) Creature; 8) Flora; 9) Zodiac sign; 10) Elephant and Horse; 11) Cloud. This time, the obstacles to conservation and rehabilitation of Lanna Sattapans were caused by four reasons: 1) Sattapans were replaced by the altar table; 2) Sattapans were preferred by antique collectors; 3) Lack of proper maintenance caused decay and damage; 4) Lack of craftsman created a unique Lanna Sattapan and a new body of deep knowledge.

Keywords: Sattapan, Buddhist Art, Lanna

I. INTRODUCTION

Sattapan is the Lanna Buddhist Art that originated from culture and local customs like a thread that firmly weaves together among Buddhism, traditional beliefs, and Lanna people being a family and community shield-like medicine that caring and nourishing the spirit of Lanna people like the strong foundation of locality and passed on a legacy to next generation. Moreover, the significance that has been hidden in Sattapans since ancient times is a ritual tool that created equality of people in communities to light a candle on it in front of the Buddha without being reserved for any person like the altar tables. Since the year 1902, the influence of The altar from the central culture was used to make Sattapans Lanna was used to blend in with the altar culture of the central region as well. By prospective light, a candle on the sattapans is the president of the ceremony only. (Doojai, 2005) Sattapans are Buddhist art created to be dedicated to the temple in Buddhism. There are different names for each area, but overall Sattapan used as candle holders are also popular in the Isan region but called "How Tai Tian" which means candle holders resemble Lanna but often located on another floor base. In the Central region is called "Jongkon Round Tien " which are metal casting candle holders. There are small plates that stay upwards to place candle holders then decorated in front of sacrifices or worship sets such as Chukchi base or Pagoda, etc. In the North Thai Wan community or Native Temple in Chiang Mai, Lamphun, Lampang, Phayao and Chiang Rai called "Sattapans", for Phrae, Nan called "Bandai Kaew" the same as temple or some Thai Lue Community in Phayao and Chaing Rai. This Traditional Lanna Craftsmanship passed modification, imitation, and plagiarism of the art from other places until it became "The Lanna Buddhist Art" that created exquisite, beautiful, valuable, rare and almost lost from the land of Lanna. Reform of the Sangha in Lanna by adhering to rules and regulations of Central Sangha from the issuance of the Sangha Administration Characteristics Act (R.E. 121) to make the administration of the Sangha unity and the same pattern. By abolishing the local traditional Sangha (Ongsakul, 2009) caused many changes in the usable area and objects in the Lanna Viharn, such as a Buddha room in the house, Summon Buddha placed at the workplace, brought the altar table to replace Sattapans in front of the principal Buddha image in the temple, etc. "Sattapans" being expelled specifically from the temple. The knowledge and understanding of Sattapan in Lanna began to fade when they didn't know it and they got no value so it was removed.

(Ongsakul, 2009) During the year since 1947-1957, many Sattapans have been sold in stores, someone had stolen Sattapans and sold to antique shops, hotels, and resorts. The altar table from Central culture has replaced Sattaphans. Nowadays, Lanna people see it as a strange thing, not understanding, lack of knowledge, not knowing the underlying significance. Sattapan are different from the altar table of the Central region because all Buddhists can light a candle at any summit of Sattapans to pay respect to the Buddha image in the temple. As for the altar table in some societies that popularity, class, politics, and government intervene, requiring those who can light incense candles at the altar of the Buddha must be the president of the ceremony or the elders of the community only. This article is part of a research paper on "Search and storage of Lanna information project" Funded research funding from the Office of Cultural Heritage., Department of Cultural Promotion, Ministry of Culture of Thailand. Results from this research and storage project Sattapans Lanna has been registered as a National Intellectual Cultural Heritage in the field of traditional craftsmanship category of folk artworks by the Heritage Bureau Cultural Wisdom Department of Cultural Promotion Ministry of Culture in 2012.

II. RESEARCH METHODOLOGY

This qualitative research aims to study and analyze the origin, beliefs, design patterns, development, and obstacles of conservation and restoration of present Sattapans. To collect the data, documentary analysis, and assembling 128 pieces of Sattapans from seven provinces in the North of Thailand like Chiang Mai, Chiang Rai, Phayao, Lampang, Lamphun, Phrae, and Nan were employed. Survey forms and interviewing through a questionnaire were used as research instruments. Data acquired were analyzed and revealed through descriptive analysis. This project not only emphasized old products but also searched for new items that were created and re-use. The data collection team did not know which temple has or any temple did not have Sattapans but collected data randomly when found then collected it or collected additional information from the existing information. This Methodology makes it discover only 128 Sattapans from 500 surveyed temples. Moreover, there was only a limited amount of local well-informed people left, causing some of the depth of knowledge to be reduced. Another reason is a limitation in the search and storage of information. As a result, some old valuable temples and some communities do not cooperate in collecting the information. As it may be the cause of theft, the collection of information is opposed by some residents. Nevertheless, results from this research and storage project Sattapans Lanna has been registered as a National Intellectual Cultural Heritage in the field of traditional craftsmanship category of folk artworks by the Heritage Bureau Cultural Wisdom Department of Cultural Promotion Ministry of Culture in 2012. This research paper presents the results of the study and analysis of beliefs origin, patterns, developments, and barriers to conservation and restoration of Sattapans Lanna nowadays along with the information and evidence that still exist in Lanna 7 Provinces include Chiang Mai, Chiang Rai, Phayao, Lampang, Lamphun, Phrae, and Nan to bring back the intellectual and cultural heritage of the nation that is losing its breath with time return to communities, temples, and people for the benefit of rehabilitation and conservation the Sattapans Lanna to come back to life.

III. ORIGIN

Results of the study, meaning and the origin of many scholars it can divide the scope and meaning of the Sattapans into 3 types as follows:

(1) Vocabulary and language meanings

The word "Sattapan" comes from the two-words Pali, "Satta" meaning seven numbers. Seventh, and "pan" means appliance, thing. Saying: "Seven things or appliances of seven things" (Phra Chao Borom Wongtar Krom PhraChanthaburi Naruenat, 1994; Charoenmuang, 2008)Rungruang Sri (2004) written in the Lanna-Thai dictionary, Mae Fah Luang version of Sattapan. (N.) Khao 7 The Surrounded Mount Phra Sumen or candlesticks that make up the seven peaks are often located in front of the principal Buddha image in the temple, the dictionary section of the Royal Academy (1999) provides It means that it is the name of a candlestick made of isosceles triangular panel attached to a lathe wood. It is a 7 candlestick, often made into a picture of a serpent creeping down like a gable frame.

(2) Meaning by function

Rungruang Sri (2004) Sattapan means a candle holder dedicated to the Buddha image, be a place to light candles to worship the Buddha image in the temple or the Ubosot or Phra Chedi (Phanchaphan, 1995) which further explained that Sattapans in the Lanna cultural context refers to candles used in the worship of the Buddha image in the temple. (Manasam, 1999) It is a candlestick worshipping in front of a Buddha image in the Ubosot or the Viharn in the Northern. The candle holder imitates the 7 peaks of Sattaphan Mountain or setting incense, candles, and flowers to worship Phra Rattana Tri, namely Buddha, Dharma, Sangha, as for the function of Sattapans, (Kallayanamit, 1978) The sattapans that originally

served as a candle holder, there would be no light lighting or light a candle on the pillar of Sattapans by observing from the top of the ends of the pillars that descend together which would be used as a Buddha offering instead of Brisattaphan mountain rather than until later it has been applied in the use of a candle stand after the lampstand.

(3) Meaning according to the name-calling

Sattapan is called differently in many areas. By meaning and its function and function are similar. The Isan region is called "How Tai Tian". This refers to the candlestick, like Lanna but often located on the base of the other. The Central Region is called "Jongkon Round Tian" which is a candlestick made of metal casting. There are small plates on top for candle holders and it will be decorated in front of the set such as the base of the Chukchi base in front of the pagoda, etc. In the Northern, some parts like Nan Province, Phrae, Phayao, who are Tai Lue people It is popularly called "Bandai Kaew " because there are steps like stairs but used to light candles for worship as well. In conclusion, "Sattapans" means a candlestick called in the Lanna social context or called according to the pattern that appears, that is the same as the cosmic morphology. In the vertical, which is the same as the painting of Mount Phra Sumen. Which the Lanna way called Sineru, which is surrounded by 7 Satellite mountains in descending, comprised of Ukanthorn, ESindhorn, Kornwika, Suthat, Mindhorn, Vinantaka and Assakarn is a Buddhist art that the artisan or creator has Made to offer as a Buddha offering for is a place to light candles to worship the Buddha image in the temple or the Ubosot or Buddha image Phra Chedi in Lanna culture.

IV. BELIEFS ABOUT SATTAPAN

Most Lanna Buddhists believe that if the best is brought, Buddhist worship will result in good luck. Rich in the wealthy, therefore there is creating a sacrifice with the best of skill until becoming The Lanna Buddhist Art and successor so much so far, therefore, the buildings in the Lanna Buddhist temples such as Buddha images, churches, temples, stupas, etc. will be created in a grandeur. Devotion and Buddhist meaning are hidden in the creation. Subtly and harmoniously, the material is one of the most beautiful sacrifices Lanna (Sauefang, 1996) originated from 2 moral principles as follows:

(1) Brahman's motto on cosmology

The influence of the beliefs about the universe in Lanna may not have been its popularity as much as the Central region but often found to simulate the universe in artwork is always painting. Triphum Photo Book, Lanna Edition, the top of the roof ridge decoration including Sattapans which can be regarded as a Buddhist Artwork that has been influenced by the belief in cosmology. Clear and consistent with the name of the seven mountains called "Sattapan or Sattaboripan". The concept of Traiphum in Lanna is unique. Some of them are different from the concept that appears in Phraya Lithia's Triphum Phra Ruang. The concept of cosmic morphology concerning the concept of the constitution in the Lanna Traiphum Scriptures shows that Khao Sattapan is a mountain line that surrounded by Mount Phra Sumen (Sineru), the central mountain of the universe which has a lodge height 84,000 leagues in the air and 84,000 in the water on top of Phra Sumen Mountain. There will be many layers of heaven surrounded by mountains. It is a circular horn. The ring is half the height of Mount Phra Sumen and then decreases half the height continued to complete 7 mountains, between each hill are connected by a sea "Srithundon" The height of each mountain is viz Mount Youkanthorn 42,000 leagues, Mount Isindhorn 21,000 leagues, Mount Kornvic 10,500 leagues, Mount Sutasana 5,250 leagues, Mount Nemindhorn 2,625 leagues, Mount Vinantaka 1,312 leagues, and Mount Askanna 656 leagues, Out of the 7 mountains and oceans there are 4 large continents located in 4 directions. The east is the Buppavitaeha Thawip; The west is the Apparakoyana Thawip; The north is Uttarakuru Thawip and the south is the Chomputhawip, which is the land of humans. (Figure 1)

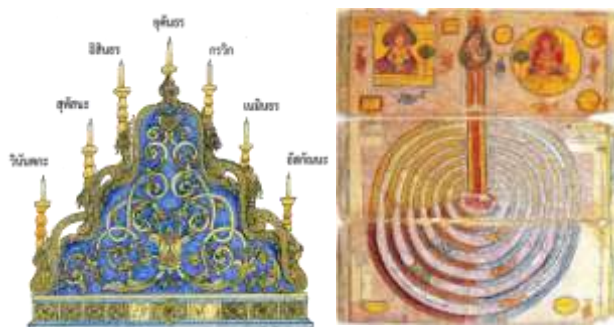


Figure 1. Compare Sattapan with the mountains surrounding Phra Sumen Mountain.

(2) Buddhist ideals about Dharma in Buddhism

Explanation of Buddhist Philosophy related to the number 7 because Sattapan means that the seven objects and their functions are supported as the Buddhist sacrifice of the Lanna people when considering principles in Buddhism related to the number 7 or category 7. (Phanomyong, 1992) There are 16 topics in the Dharma Code. Sattapans is Poachong, there are 7 principles, namely: 1) Sati, remembrance, Consciousness stay together with mind, the mind is on the subject; 2) Dhamma Vichaya, selecting the Dhamma, surveillance of Dhamma; 3) Viriya perseverance; 4) Phitri, joy in Dhamma; 5) Phatsathi, calm the body, calm the mind; 6) Samati, concentration, determination steady mind in a mood; 7) Ubeka, embrace impartiality because he saw the truth, (Prayut Payutto, 2016) Poachong is the body of enlightenment is also called "Rattanasam Poachong" is the 7 kinds of jewels, including the Chak-Kaew, Chang-Kaew, Ma-Kaew, Manee-Kaew, Nang-Kaew, KhunKlang-Kaew, and KhunPhon-Kaew, These were as all majestic things of the Emperor, So the seven things are Sati-Kaew, Dhammavitchaya-Keaw, Wiriya-Kaew, Piti-Kaew, Pasatthi-Kaew, Samati-Kaew, and Ubeka-Kaew became majestic of the Lord Buddha. As the Emperor uses 7 jewels to protect the happiness of the people of the land so the Lord Buddha uses 7 Rattanasam Poachong as healing devices and It is the support of happiness for all living creatures. (Phanchaphan, 1995; Sauefang, 1996) proposed that Sattapans was made to be a representative Dhamma the principles that would make the place a complete body of the jewels, including the Buddha, is the Buddha image or The Viharn, Dhamma is the Sattapan that is placed in front of the main Buddha image and the Monk is monks who were in the ordinance in Buddhism, it is considered that the jewels are the most important thing that can be to maintain and maintain religion, This can not be missing any one or it may be the introduction of religious principles to interpret and try to describe nature together with art to create a connection later. The use of the Sattapan as a sacrifice is, therefore, a hidden concept of Buddhist philosophy so that the people of Lanna can reflect and act accordingly principles that are the enlightenment of the Lord Buddha and are important principles of Buddhism inscribed with the Lanna Dharma script that appears on the back of a candlestick. The lower central triangle contains all 7 peaks currently maintained at the temple Phra That Si Chom Thong Woraviharn, Ban Luang Subdistrict, Chom Thong District, Chiang Mai Province, in this inscription, the name of the candlestick appears "Sattapan", which is a general term of candlestick decorated in front of the main Buddha statue of Lanna Temple today. Evidence from the inscriptions on the Sattapan, Wat Phra That Si Chom Thong Woraviharn, Chom Thong District, Chiang Mai province that is discovered and is more than a hundred years old recorded that "Sutinnang Vata Methanang Sattapansthani Chotagasasanang Mahachina Thatu YawapanjaSahasa Niphanapajayo Hotuno... Clergy of Faith Phra Kru Yanarangsa (is) Chai Chan Mongkol Temple (Ban), Paraguaytai, Tha Wang Tan, Nop Buri, Chiang Mai with students and Sattha Atthatitchuchon had created the Sattapans for dedicated to Chotagati? at Phra Borommthath Chao Chomthong on the 10th First Day off AD 1274, The year of the Tao, that day, Nippana Pajayo Hotuno Nitjang... The translation of Sattapan inscription Wat Phra That Si Chom Thong Wora Viharn means that "My alms is Sattapan for well then for the prosperity of religion (and) Mahachinathat as long as (equal 5,000 Buddhist Lent) I would like (the merit that created the Sattapans) to lead (me) Nirvana for sure with the faculty of faith Phra Provost Yanarangsa, Pa Kluai Temple, Tha Wang Tan Sub-district, Saraphi District, Chiang Mai Province, As the President and his students and all believers has built Sattapan to dedicated to Wat Phra That Si Chom Thong, Sunday, July 14, 1912, I wish (the merit that created the Sattapans) will certainly lead me to Nirvana forever. (Prayut Payutto, 2016) Besides, inscriptions appear at the base of the objects found in the temple, Wat Phra That Hariphunchai Woramahavharn, Lamphun province, is a semicircle carved from the wood in the middle is a shape of a continuous serpent face with a total of 7 peaks. Nowadays it is on display at the Hariphunchai National Museum. This candlestick appears the word called "Sattapans" as well. The inscription of Sattapans, Wat Phra That Hariphun Chai Raja Maha Vihara. "Muang Maha Mun Satha, there is a mother of nine with her daughter, all built Sattapan dedicated to Lord God, Mahachina Tu Chao during the month of Vesak Meng on the 7th (Tai Muangsai, 1917). Translation of the Sattapans' inscription, Wat Phra That Hariphunchai, Goddess Roskaew, the mother of Chakra Khamkhachonsak with children builds Sattapan for offering Buddha image in the temple, Wat Phra That Hariphunchai For Buddhist worship on the lunar month of Vesak, Lunar era 1279 (1917). (Penn, 2004)

V. STYLE OF SATTAPANS LANNA

The forms of Sattapan in each locality are both the same and different. Go out according to the beliefs, the imagination of the creator, and the artisan who created and corresponds to the appropriate use of each area, each ritual. The study results found that there were 3 patterns of Sattapans in Lanna. (Damrikul, 1997) The pattern is a triangular contour, curve or semicircle and steps, but the research team's data collection (2012) found two additional patterns The form is a pentagon pattern and a columnar form, a total of 5 forms as follows: (Peuchthonglang, P.& Peuchthonglang, Y. (2012)

(1) Triangular Sattapan

The size of most Sattapan is quite large and the triangle shape with peaks consisting of seven pillars descending on each other is made of wood, carved in various patterns dense the entire area. Most of them are plant species. The outer frame is often a pattern of Naga extending down. The decoration is painted and decorated with jewels. Sattapans in this form is considered to be the uniqueness and distinctive character of Chiang Mai craftsmen. The descending characteristics like this in many cultures are often used as architectural elements. Probably because the balance of the shape in the middle and descending into the other 3 peaks is a beauty that should be easy to apply in art and is something that has a connotation already. It is the most common form, For example, the objects of Phra Chao Meng Rai Temple, Chiang Mai Province (2); Wat Phra Kaew, Chiang Rai Province (3); and Wat Mueang Ngang, Lamphun Province (4) (Figure 2-4)



Figure 2-4. Triangular Sattapan.

(2)Curved or Semicircular Sattapans

The appearance is similar to Triangular Sattapan but the top part will be rounded in a curved circle like the bed, looks like a circle with 7 pillar tops, side frames, not popular Naga patterns but decorated with Naga Keaw or Naga tightly coiled together or a pattern of vine species of plants, Rahu Om Chan, etc. This was found in Lamphun and Lampang provinces, for example, Sattapans of Wat Chang Khong, Lamphun Province (5); Nam Jo Temple, Lampang Province (6) (Figure 5-6)



Figure 5-6. Curved Sattapans.

(3)Staircase Sattapan

Characteristic is a stair or called a jewel (kaew) staircase, approximate width one meter of objects like this usually doesn't have many carvings but will be decorated with gilded or painted stencil paper, created by native craftsmen of Phrae and Nan Province. Staircase Sattapan often founded that decorated with not fixed columns, some will have 7 peaks, some will have 5 peaks and some may have up to 9 peaks, Staircase Sattapan may be the skill of the Tai Lue people because they only found out temples in Tai Lue communities, called "Bandai Kaew", Only people outside Thai Lue are collectively referred to Sattapan. The Sattapan of Tai Lue has the same characteristics as other local Tai Lue clans as staircase without much decoration and have a simple appearance, this characteristic is considered to have a unique identity that is different from the Thai Yuen. (Northern city people) when considering the name used to call the object of Thai alms in religious rituals. These Thai Lue people say "Sattapan" which means the seven things, the

seven mountains don't seem consistent with the pattern shown this is because of the shape that is stairs and pillars, the amount is uncertain, and the features of the columns are not arranged in the same shape which indicating the mountains of the Sattapans that surround the Mount Phra Sumen but considering a dedicatory inscription at the back of the faith of Wat Rong Ngae, Voranakorn Sub-district, Pua, Nan Province, which is inscribed in Tai Lue script mixed with Lanna script appears. This is "Sattapan" the candlestick of Lanna but instead called "Bandai Kaew" which corresponds to nature and shape more than the inscription of Sattapan Wat Rong Ngae (on the left) means (Chula Sakarat) 1241 there are Hnan Ya, Noi, Kayin and his father, Ingyeon Lae, Saen Paya, and all faithful people in Ban Rong Ngae (left side) (Chula Sakarat) 1241 (B.E. 2422) the year of small snake, led by Phra Xian (Chaiya Xian) and Phra Ariya, as well as all brotherhood of Faith Consisting of Tidy Thidgharin, Father Inkiang, Nai Saenpanya, all faithful peoples and their descendant in Rong Ngae. (Puntu, 2008) Inscription from Sattapan, Wat Rong Ngae (right), the creator (artisan) named Chaiya Xian monk along with all relatives, everyone at the same time creates this jewel staircase to be dedicated in the religion until 5,000 years from the inscription of Wat Rong Ngae this appeared in the name called "Bandai Kaew" It's clear this can be considered as important evidence to show that Tai Lue people did not called "Sattapan" as well as Thai Yuen people, just outsiders Tai Lue ethnic only calls, Probably because they want to represent functionality is the same as Sattapan of Tai Yuen. [14] For example, Sattapan, Wat Phra That Cho Hae, Phrae Province (7) ;Wat Rong Ngae, Nan Province (8) and Wat Ton Haeng, Nan Province (9) (Figure 7- 9)



Figure 8-10, Staircase Sattapan.

To search and store field data in the upper northern region 7 provinces, 500 temples, with a total of 128 pieces of Sattapan, will have 3 forms, as shown here the proposed above, are Triangular, Curve and Staircase patterns, respectively, but the research team has discovered some patterns which do not match the above pattern, two more discovered patterns are presented. The form is a Pentagon and a Column as follows. (Peuchthonglang, P.& Peuchthonglang, Y., 2012)

(**4)Pentagon Sattapan**

Located on a boat-like base found at Chai Si Phum Temple, Muang District, Chiang Mai Province, made of solid wood, the year of construction is not apparent but it appeared before the year 1975 did not appear the creator. This product is 130 cm wide and 110 cm high, using teak as the main material. It has been carved into various shapes with five pillars in a flora pattern placed on the boat, the head and tail of the boat, with one pole on each side, in the middle of the channel; 4 rectangles; 2 squares, and 4 triangles in the middle are Kanok and flora designs. In addition, it was found Pentagon at Wat Phra Singh Woramahawihan, Mueang District, Chiang Mai Province, the year of construction and the builders are not seen, the size is 168 centimeters wide and 168 centimeters high, using teak as the main material for building. It was carved into various shapes and made a structure with a pentagon panel covering the structure, the pillars of the sattapan were hidden behind the back so that the end of the sattapan emerged forward. The center is decorated with gold lacquer and gilded. The center is 4 swans, for the base part is like a raised table and gilded. The third piece Sattapan, Nang Liao temple, Koh Kha district, Lampang province, Pruksa pattern, built in 1924, is the creator of Kruba Intayot. The size is 194 centimeters wide and 194 centimeters high, using teak as the main material, the structure has a pentagonal panel covering the structure. The pillar of the seed in the middle is one piece with the contents. For example, the Pentagon Sattapan found at Wat Chai Si Phum Chiang Mai Province (10); Wat Phra Singh Woramahawihan Chiang Mai Province (11) and Wat Nang Liao, Lampang Province (12) (Figure 10-12).



(10)



(11)



(12)

Figure 10-12. Pentagon Sattapan.

(5) **Column-type Sattapans**

This type of Sattapan has 7 pillars standing up to support the candle used to light the candle. Without triangular panels or pentagonal closed front with a few patterns, focusing mainly on usage such as Sattapan, Pha Lat Temple, Muang District, Chiang Mai Province, made of wood with a pattern of an angel. The year of creation and the builders are not seen, the size is 134 centimeters wide and 76 centimeters high, using teak as the main material for building. Taken to carve a figure of 7 angels on the pole standing in the palm position. Using scientific paint, red paint is placed on a wooden base that is shaped like a ship. In addition, Sattapan, a columnar, was found at Indra Vas temple. Chiang Mai is made of wood with a Naga pattern. There are no patterns of any kind, year of construction, and the builders are 90 centimeters wide and 110 centimeters high, using teak as the main material to create a red painted pillar for the base, which looks like a raised table painted red. The column-type Sattapan at Wat Wang Thong, Muang District, Lamphun Province is made of wood without pattern, the year of construction and the creator, 151 centimeters wide and 140 centimeters high, using teak as the main material to build 7 pillars. There is a decorative pattern with science painting technique, that is, plastic paint, gold lacquer, gilded. For the base part, it looks like a two-layer base and is gilded. At present, it is still in quite good condition. The pattern is still clear, now kept in the Viharn of the temple. Use to light incense, candles, general worship, for example, Sattapan, Pha Lat Temple Chiang Mai Province (13); Sattapan, Intrawat Temple Chiang Mai (14); and Sattapan of Wat Wang Thong, Lamphun Province (15) (Figure 13-15).



(13)



(14)



(15)

Figure 13-15. Column-Type Sattapan.

It can be concluded that there are 5 types of Sattapan currently discovered as follows: 1) Triangular Sattapan, a unique and distinctive feature found in Chiang Mai Province; 2) Curved Sattapan (semicircle) found in Lamphun and Lampang provinces; 3) Staircase Sattapan, or called Bundai Kaew, an art work of artisans of Tai Lue people in Phrae and Nan provinces, It can now be found in Thai Lue temples. 4) Pentagon Sattapan, found in Chiang Mai 5) Column-Type Sattapan, found in Chiang Mai, Lamphun and Lampang provinces. (Peuchthonglang, P.& Peuchthonglang, Y., 2012)

VI. SATTAPAN PATTERN

In creating Buddhist art in Lanna The craftsmen tend to follow the pattern described or appear in the Buddhist scriptures, the Buddhist Tripitaka, the history, including the story of the Buddha as a Bodhisattva in the past. Combined with traditional local beliefs which is important information in the creation of Buddhist art in painting, sculpture and architecture for the pattern of Sattapan that was discovered, most of them are associated with beliefs that are auspicious or related to the creator and craftsman. [13] The Studies results of 128 pieces of Sattapan patterns found 11 important patterns and

were often found as follows: 1) Naga; 2) Ehra; 3) Garuda; 4) Rahu; 5) Ogre; 6) Angel; 7) Creature; 8) Flora; 9) Zodiac sign; 10) Elephant and Horse; 11) Cloud respectively with details as follows:

(**1)Naga**

The Naga is considered to be a popular pattern to adorn on the Sattapan, which has various styles. Naga plays a role in Buddhism, lives in Dharma, and always adores Buddhism. For decorating the naga pattern in the Sattapan, there will be 4 popular styles: 1) Naga is a side frame, it is the nature of the Naga extending down, with the tail on the top and the head on bottom, only triangular and semicircular objects are found. The Naga is parallel to the two sides frame of Sattapan; 2) Naga is the horizontal base, in triangular Sattapan. There are mostly single Naga or couple character by Naga face to the side or curl up; 3) The staircase is found in the staircase style of Chang, Tai Lue, Mueang Phrae, Nan and Phayao, with the Naga descending on each side along the railing of the stairs. Sattaphan 4) Naga pattern part It has a triangle and a semicircle. Naga will appear as a pattern in the contents of the contents. Has a characteristic pattern, such as a snake pattern Naga tightly curled together like a rope. As for the beliefs about the Naga Lanna people believe that Naga is a powerful animal. It is responsible for the wind and the rain and is the determinant of fertility, so bringing the naga to decorate the sattaphan is to enhance the prosperity of the builder and the place of worship with the implications of bringing fertility to oneself, community and religion. Such places, for example, are Sattaphan at Wat San Thon Rom, Lamphun Province (16), and Sattaphan, Wat Ten billion Chiang Mai Province (17) Figure 16-17)



(16)



(17)

Figure 16-17. Naga Sattapan.

(**2)Ehra**

Ehra is believed to be a crossbreed between Naga and Dragon of China, popular to be made as an Ehra opens his mouth and spits out another Naga. This appears on the gable, the Naga staircase, or other building decorations, it may solve the problem of the artisan in thinking of decorating because released as a normal Naga that may be a simple pattern, not as interesting as it should be. For the beliefs of Burmese and Lanna people, the Dragon represents ignorance and spitting out Naga is enlightenment, if we look at the political aspect The Naga is an creature that the Lanna people respect and worship, was swallowed up by the dragon which are creature in Burma's beliefs as if they were created to suppress each other because it had become a colony of Burma [17] For example, Sattapan, Wat Duangdi Chiang Mai province (Figure 18)



Figure 18. Ehra Sattapan.

(**3) Garuda**

Ancient motto, Garuda is believed to be a Demigod creature. It is the king of birds that is the vehicle of Vishnu, a half-man and half eagle blessed with immortality, no weapon can be destroyed even Indra's lightning could only cause Garuda's fur to fall only one line. Garuda motifs that appear in Sattapan are not more or almost none compared to other types of patterns. The pattern appears to be a wood carving of a normal Garuda, which does not capture any Naga. Lanna people believe that Garuda is a creature with tremendous power and strength, able to fly quickly, intelligence, humility and has praiseworthy reverence Example of Sattaphan, Nong Ruea Temple, Lamphun Province (Figure 19)



Figure 19. Sattapan, Garuda.

(4) Rahu

It is a carved pattern that appears on the top of the Sattapan and will spit out Naga or plant vine from its mouth or called the Narkarn pattern. Lanna people have beliefs about Rahu and Dao Noppawah. And Rahu is an animal that devours evil. For example, Sattapan, Ban Hluk Temple, Lampang Province (20), and Sattapan, Wat Sri Uan, Lampang Province (21) (Figure 20-21).



(20)

(21)

Figure 20-21. Sattapan, Rahu.

(5) Ogre and Giant

Ogre is a lower class deity as a servant of Virudhaka, who is the Lokapala in the south. Ogre has a ferocious habit and also a deity that observes human behavior or actions. As for the giant, it is a semi-god and a semi-human, there is power, supernatural over humans. There are also giants that are beneficial to humans and harmful to humans. There are some Ogre and Giant patterns that appear in the Sattapan as well. But most of them are patterns that are mixed with other designs, such as Naga, plant, and various flowers. For example, Sattapan, Wat Phra Kaew Don Tao Suchadaram, Lampang Province (22) and Wat Suan Dok, Lamphun Province (23) (Figure 22-23)



(22)

(23)

Figure 22-23. Ogre and Giant Sattapan.

(6) Angel

A deity living in a tree or in a place that humans believe is sacred, Angel with supernatural power can be beneficial to humans and harmful to humans. In Buddhism Angel is also involved in supporting Buddhism. Angel motifs that appear on the Sattapan are often in the midst of the flora, there are quite a lot and the pattern binding usually appears in the form of Thep Phanom. For example, Sattapan, Wat Srisupan Chiang Mai Province (24); Sattapan, Lampang Central Temple, Lampang Province (25) (Figure 24-25)



(24)



(25)

Figure 22-23. Angel Sattapan.

(7) Creature

This bird in the Traiphum Phra Ruang said that a very large bird has an elephant's head or a lion's trunk. From the translation that Hasdiling is a bird whose meaning is elephant, it corresponds to Hutsadin, which means the elephant bird, is the same species as the Rok. In Arabian Nights, it is understood that the Rok, Hastin, Hasdiling is the same bird. Originally intended to be a big bird which can eat elephants in Thailand, this image of a bird is made as a lion's head with a trunk and tusks, that is the head of a Kodchasri looks like an elephant. The Hasdiling bird appears mostly at the base of the Sattapan, with its weight-bearing legs carved in the shape of the Hasdiling bird, which may represent the Anon fish underneath Phra Sumen Mountain. For example, Sattaphan, Wat Phra Singh Ratchaworawihan Chiang Mai Province (26) and Wat Khao Taem Chiang Mai Province (27)(Figure 26-27)



(26)



(27)

Figure 26-27. Creature Sattapan.

(8) Flora

It is a pattern that appears in abundance in Sattapan and is mostly surrounded by Nagas. This plant vine pattern may represent the meaning of the forest in the area of Mount Phra Sumen , or the four continents that surround it , or it may be a tree that grows in heaven. The flowers that appear as patterns of popular objects are as follows: 1) Lotus pattern is a symbol of Buddhism, meaning purity and prosperity; 2) Dok Jog is fame, honor, fortune, money; 3) The pattern of the Shing Duang star pattern is the power, the glory, the reputation; 4)the eight-petal moonflower, is the eight directions, including Burapha, Arkane, Thaksin, Prajim, Phayap, Udon, and Isan; 5) Siamese pattern, is the four Thao Jatalokban; 6) Pho leaf pattern means peace and happiness; 7) Kaew flower pattern (Pudtan flower pattern) means treasure, money, and gold; 8) Dok Mak pattern is prosperity, power, chance; 9) Buranakata pot pattern means fertility. (Preecha, 1994) For example, Sattapan of Wat Phra Kaew, Chiang Rai (28) and Sattapan, Sangkharam Temple, Lamphun Province (29) (Figure 28-29)



(28)



(29)

Figure 28-29. Flora Sattapan.

(9) Zodiac Sign

Making a pattern of these animals on the material will meet the requirements of an artisan or a person who makes it to devote himself or those who have passed away or be their Zodiac animals, like elephants, horses, rabbits, mice, tigers, monkeys, etc. For example, Sattapan, Wat San Ton Rom, Lamphun Province (30) and Sattapan of Wat Phra Singh, Chiang Rai Province (31) (Figure 30-31)



(30)



(31)

Figure 30-31. Zodiacs Sattapan.

(10) Elephant and Horse (Kaew)

The vehicle of the Royal Emperor, a beautiful white elephant, the feet and trunk will be red and a beautiful horse is a kind of horse in the Sindhorn family, able to fly. These mean merit and charisma as the King. For example, Sattapan, Wat Ming Muang, Chiang Rai (32) and Sattapan Wat Suan Dok, Chiang Mai Province (33) (Figure 32-33)



(32)



(33)

Figure 32-33. Elephant and Horse Sattapan.

(11) Cloud

It is a carved wood pattern of Lanna which has been influenced by China and has some stucco decoration but very little meaning is Blissfulness, seasonal and abundant. Clouds flowing in the past, there was no Kanok pattern mixed. But in the latter period, almost every pattern has been mixed with other patterns, such as Sattapan at San Fang Temple, Chiang Mai Province (34) and Sattapan, Wat Lok Molee, Chiang Mai Province (35) (Figure 34-35)



(34)



(35)

Figure 34-35. Cloud Sattapan.

VII. DEVELOPMENT OF SATTAPAN LANNA

A study of the development of Sattapan Lanna since the primitive era, and developed with the use of the altar table from the central culture. It is influenced by the Sangha Administration Act, BE 2455 that aims for the Sangha to be unity and the same pattern, causing traces of development of Sattapan Lanna (Manasam, 1999; Puntu, 2008; Peuchthonglang, P. & Peuchthonglang, Y., 2017) as follows:

(1) The creator of Sattapan

The faithful or host, such as the abbot, the monks, the northern royal family, millionaire, etc. They come up with an idea or a draft idea and bring it to a skilled craftsman who has expertise in making Sattapan. It can be divided into 2 types as follows: 1) Craftsmen skilled in working in various arts by these craftsmen who have a career related to this particular way, including the monks who are skilled in the arts as well. When the craftsman himself has faith in creating objects for making merit or offering alms to the temple, he will own the idea of the design, drawing up a pattern that he thought was beautiful and appropriate. When finished, he will create the Sattapan by himself. The characteristics of this material are often refined and balanced in their traditional form. The work that comes out looks valuable, beautiful and neat; 2) It is not a craftsman but made with faith, it may be just ordinary villagers who are skilled enough or have the knowledge of woodworking when these villagers have faith in the creation of Sattapan. The use of color is often straightforward, the use of rich colors and the workmanship may not be as elaborate as a craftsman. Most of the formats are simple.

(2) Sattapan User

Originally, the Sattapan was used for lacing candles before performing religious rituals. Lanna people believe that lighting of candles on this material like lighting a candle on Khao Satta Boriphan will cause that light to illuminate the four continents that surround Phra Sumen Mountain. It will be illuminated by the power of Dharma in Buddhism. Until it becomes a social value and belief by lighting candles and performing this religious ritual, everyone will be in peace and free their minds. The candlelight from Sattapan when it comes to stained glass or gold that decorate fine arts in churches, Viharn causes sparkling. It's something that helps create a heaven-like atmosphere or sacred places, causing people to enter the church or the faithful temple and have concentration and peace at all times. For this reason, in the old days, Sattapan was widely used. Since the announcement of the Sangha Administration Act B.E. 2455 onwards, the influence of Toh Mu Bucha from the central culture has been used, causing Sattapan Lanna to be used in harmony with the culture of the altar of the central region as well. The person who has the opportunity to light candles on the Sattapan is the chairman of the ceremony only. (Jai Uea, 2011; Thammati, 2014) Sattapan will be used only when a temple has an event or Buddhist Sabbath. Only the chairman of the ceremony is the person who lights. But there will be another rail for lighting candles, placed in front of the net or on the left and right. Anyone who comes, can light a candle to worship. In the past, they would light a candle and put it on the floor. (Ketprom, 2014) "In the past, I had a representative of the temple light candle, but if it is a big event, such as Poi Luang, ordination ceremony, etc., the abbot will light all seven candles. When the ritual is completed, all candles will be pasted on the base of the temple pillar, so the base of the old temple pillars will be filled with candlesticks and smoke. Some people use flowers instead. In ancient times, there was the word Muang, "Jee, Jaor, Mae". "Jee" means lit a candle; "Jaor" means raising a hand to pay respect; Mae means paste to Viharn's pillar. Only men can paste to the glass platform, women will sit in the back area. "

(3) Popularity in the present

Nowadays, the tradition of using the Sattapan in important ceremonies and Buddhist monks has started to fade away. Especially rural temples, small temples or newly built, there is almost no use. In large temples, city temples or old temples may be used Sattapan and set up at original position, the most replaced by the altar table, some may be kept on the side, back, or at a certain corner of the temple. Some temples will keep them in storage rooms under the pavilion, leaving them cluttered, unattended, allowing dust to catch termites and nesting insects, those are worthless and have exhausted the existing functions. In some temples may be set up for decoration without the original function, which is to place candles for worship, thus making people in the latter or even monks, the novice in the temple did not know what Sattapan was. What was it used for? Some people may do things that they should not, such as applying science paint to paint over the existing color such as red love color, stained glass, etc., including modern gilding over it. Some preserved temples will keep them as old ones. Which is considered a good thing but the Sattapan was not given the care he deserves. When thoughts and beliefs about belongings within the temple fade away, causing some items to lose their functions and there are new things to replace. For example, The Dharma cabinet will be a cabinet with ordinary glass. The three glass bowls may be replaced with a basin. (Jai Uea, 2011) At present, Sattapan has become a display on the side of the altar. Some temples have been restored to the front of the Buddha image as before. By bringing various objects such as Buddha images, incense burner, small alms bowls, or Lan Scripture, etc. To put it on the floor of the stairs or the top of the tray, an arrangement like this, it does not seem to be the purpose of the object used only as a candlestick.

VIII. BARRIERS TO PRESERVING AND RESTORING AT PRESENT

The data research kept from the Purposive sampling document is directed to individuals who have been recognized for their ordinance knowledge of Sattapan Lanna traditions and Snowball sampling, or the search for knowledge in a way that allows reliable information. The saturation of the data summarizes the current barriers to conservation and restoration of Lanna Sattapan in four ways: 1) the replacement of the altar from the central culture; 2) the popularity of antique collectors; 3) the maintenance; 4) The number of creative craftsmen is small and the knowledge has no successors. The details are as follows: (Peuchthonglang, P.& Peuchthonglang, Y., 2017)

(1) The replacement of the altar from the central culture. The beginning of the change occurred during the period when Lanna was still the early royal country of Siam (1774-1873), starting with the change of the use of the altar instead of the Sattapan. It became more apparent during the year 2445 the Sangha Governing Act for unity and the same pattern. It is considered that the Act was used as a law that the Sangha must comply with. (Ongsakul, 2009) Crisis conditions of the Sattapan Lanna began to occur. When the understanding of the Sattapan Lanna disappeared, when I did not know, I did not appreciate it. When not used, it was removed.

(2) The popularity of antique collectors. Since 1947-1957 there has been a growing interest in the collection and trade of antiques. There is a shop for buying and selling antiques and the concept of "modernizing the temple" with a central building and architecture according to the rules of the Holy Synod. Many of the supplies were sold at antique stores. Some products, price sheets ranging from 2-3 thousand to 1 - 2 hundred thousand baht, depending on the beautiful condition and the old age of each item. There are many antiques that are hundreds of years old, and there are both new items that are made in imitation of the old. Some of the old and valuable beauty items were exported to the museum abroad, or a collector of antiques, some were brought to decorate luxury hotels and resorts as headboards in hotels, some places have improved the Sattapan by making front seats for hotel guests to sit. By using Sattapan as a backrest (Charoenmuang, 2008; Phra Kru Siribunyakorn, 2014) the beliefs of today's people about the use of Sattapan in the temple have faded. The motto contained in the material also disappeared. Most people would buy it for home and building decorations, such as using it as a chair backrest, used to make the head of the bed, etc. These are all only information found in Thailand. It is not possible to know in any way the products that are exported to foreign countries will be used.

(3) Improper maintenance

At present, there is very little use of the Sattapan in the ritual of lighting candles in order to have a moral effect and to help create the atmosphere during the ritual. (Phra Kru Jirawattanasopon, 2014) Sattapan when it was not sold. Some temples who know the value will keep them well in the storage room until a moth eats it, or placed as a decoration within the temple. People who come to make merit when they see the objects, they will only see that it is a beautiful work of art that is a valuable antique and a unique pattern. Some people may wish for it to decorate their prestige. Because this is the age of collecting antiques, only those of the wealthy have their own antiques. It can be seen that the beliefs fade away, thus giving people the courage to apply their Sattapan to various things without fearing what faith. There will be research and information only for scholars and interested people which is still very few, so it is not strange in any way that Sattapan and other temple appliances will gradually fade away from the good culture and traditions of the Lanna people.

(4) The creative craftsmen are few and the knowledge has no successors.

The idea of creating a product that may include drawing up a draft. And bring it to a skilled craftsman who has expertise in making products again The person who modeled the idea of making this belonging could be the host of status or honor in a social circle, such as the abbot of a temple, a monk, or a northern royal family. In which these people would pay to hire an artisan to make a Sattapan by owning the idea or if an abbot with people honoring the reputation may be able to ask an artisan who has respect in him to do it without charge. (Phra Kru Palad Suwatthanachariyakhun, 2014) When the craftsman himself has faith in creating objects for making merit or offering alms to the temple. He will own the idea of the design, drawing up a pattern that he thought was beautiful and appropriate. When finished, he will create the product by himself. In addition to the various decorations, the characteristics of this material tend to have a refined beauty. And most of them are grammatically proportioned, the work that comes out looks valuable and is often referred to as being made by a real artisan or a royal artisan. When the craftsmen are running low, some knowledge does not inherit or inherit only in certain groups, creation knowledge of the Sattapan Lanna is disappearing.

IX. CONCLUSION

Sattapan is a cultural heritage of Lanna artisans that has been translated and distilled into beautiful craftsmanship filled with ingenious wisdom, blending with the philosophies of Buddhism and Brahman, it is ingenious and unflinching, meaning seven objects or one of the seven objects in a cultural

context of Lanna. Sattapan refers to a worship offering that has seven places for holding candles, located in front of the Buddha image in the temple or church of the Lanna people. Sattapan is a beautiful traditional handicraft work, created for the purpose of being exquisite alms presented in Buddhism through the craftsmanship of the Lanna. There are two important concepts and beliefs as follow: 1) the concept of cosmology. It is built with symbols that reflect the close relationship between the universe and the world; 2) The concept of Buddhism. Created by inserting Buddhist principles or practices related to the number 7, namely, Pokchong, Visuthi, Sapphurisatham, etc., for Lanna Buddhists to apply as a practice in life. There are 5 types of Sattapan currently discovered: 1) triangular form. It is a unique and distinctive feature of Chiang Mai province. 2) The Curve (half-circle) pattern found in Lamphun and Lampang provinces; 3) Staircase form or called "Bundai Kaew". This format is a work of art by Thai Lue artisans in Phrae and Nan provinces; 4) Pentagonal pattern found in Chiang Mai province; 5) Pillar form found in Chiang Mai, Lamphun and Lampang provinces. The barriers to conservation and rehabilitation of Sattapan Lanna at present, there are 4 main reasons: 1) The role of Suttapan has been replaced by the altar table which has spread from the central culture. 2) The beauty of art that appears as Sattapan preferred by antique collectors, antique art shop or become a decoration in various places such as hotels, resorts, etc; 3) Sattapan that are still in the temples are lacking proper maintenance, causing decay and damage; 4) Artisans who still maintain their identity, elaboration of the Lanna Sattapan creations is small and the knowledge has no broad successor. For suggestions on how to keep the Sattapan Lanna back alive as in the past, It is imperative that temples, communities, and the Sangha have co-ordinated to stimulate the spirit of Lanna, such as the reuse of the Lanna Sattapan, creating ,offering, organizing a contest and promoting the inheritance of artisan work, building material for future generations, etc.

X. ACKNOWLEDGMENT

Thank you Office of Cultural Heritage Department of Cultural Promotion that supports the budget for conducting research projects, Rajamangala University of Technology Lanna, monks, philosophers, villagers and communities that have jointly preserve the Lanna faith as a national cultural heritage until today and gave mercy to the research project team to interview until obtaining useful information in conducting this research project.

XI. SUGGESTION

This project to search and store Sattapan Lanna information still unable to search and collect Sattapan data at every temple from document restrictions, temple resources, vast area, there were few interviews with local knowledge. This search does not only focus on Sattapan that are old but also searching for new items that have been created and reused. The data collector did not know which temples had or not had. Randomly collecting data found and collected or to collect additional information from the existing data, so the measurement data source, vast area. There were few interviews with local knowledge, causing a lot of delay, sometimes exploring 20 temples in one day. There was no Sattapan found at all. Schedule interviews The abbot has Causing some knowledge to be depleted Because the product is old and has a high value. Some temples and communities do not cooperate in collecting the data. Because the disclosure of information would be an important identity for antique collectors or stealing channels for stealing. The data collection was therefore somewhat opposed by local residents. Moreover, the monks and the community who own the cultural heritage still don't understand the word "Registered as the Intellectual Cultural Heritage of the Nation" and understand that when registered, the government will seize the belongings to the community's temples to be owned by the government. Therefore, some temples and communities did not cooperate in collecting the information much. May cause some knowledge to be depleted so the project administrators are therefore happy to receive suggestions and criticisms for this work. For the benefit of the development and education in order to further expand knowledge to the society.

REFERENCES

1. Charoenmuang, T. (2008). www.prachatai.com/05web/th/home/15397.
2. Damrikul, S. (1997). Sattapan: Art of Faith. In Suraphon Damrikul (Editor of Lanna Arts and Changing Values: Academic Articles of the Faculty of Fine Arts). Chiang Mai: St.Printing.
3. Doojai, B. (2005). Sattapan: Equality, Learning and Aesthetics. Chiang Mai Culture, 1 (2005), 13-20.
5. Jai Uea, N. (2011). Changes in the Arrangement of Usable Space and Objects in Viharn Lanna, Chiang Mai. Master of Architecture Thesis. Graduate school Chiang Mai University.

6. Kalayanamit, C. (1978). Tri Phum in Buddhism and Thai architecture. *Silpakorn University Journal*, 12 (1), 64.
7. Ketprom, S. (2014: interview). Lanna wisdom teacher.
8. Manasam, M. (1999). Sattaphan. *Encyclopedia of Northern Thai Culture*, 13 (1999), 6758.
9. Manasam, M. (2004). Motto of the Sattaphan to Lanna Dances. Research Report. Faculty of Fine Arts Chiang Mai University.
10. Ongsakul, S. (2009). *Lanna History*. Bangkok: Amarin Printing.
11. Panchaphan, N. (1995). *Charm of wood carving Lanna*. Bangkok: Ruengrom.
12. Penn, H., Laoetprom S., and Sritha S. (2004). *Lanna Inscription Meeting, Volume 8: Inscriptions in Chiang Mai Province*. Chiang Mai: Social Research Institute Chiang Mai University.
13. Peuchthonglang, P.& Peuchthonglang, Y. (2012). Search and storage of Lanna information project.
14. Bangkok: Department of Cultural Promotion, Ministry of Culture of Thailand.
15. Peuchthonglang, P.& Peuchthonglang, Y. (2017). An Investigation and Storage Project of Sattapan Lanna. *Journal of MANUTSAT PARITAT: Journal of Humanities*, 39,(2), 94-110.
16. Phayomyong, M. (1992). *Sacrifice Material in Lanna, Thailand*. Chiang Mai: Sor. Sap Printing.
17. Puntu, P. (2008). *Sattaphan in Tai-Lue Style at Nan Province*. Bangkok: Silpakorn University.
18. Phra Chao Borom Wongtar Krom PhraChanthaburi Naruenat (1994). *Dictionary Pali-Thai - English - Sanskrit*. (4th edition). Bangkok: Mahamakutrajavidyalaya Printing.
19. Phra Kru Jirawattanasopon. (2014: interview). Wat Chang Khong, Chiang Mai Province.
20. Phra Kru Palad Suwatthanachariyakhun. (2014: interview).
21. Phra Kru Siribunyakorn. (2014: interview). Wat Si Bun Yuen, Lamphun Province.
22. Prayut Payutto, (2016). *Buddhist dictionary: Code of Dhamma*. (34th edition). Bangkok: Phrathampitaka Peace Education Foundation (Prayut Payutto).
23. Preecha, U. (1994). *Himmapan animal*. Bangkok: Aksara Phiphat.
24. Rungruang Sri, U. (2004). *Lanna-Thai Dictionary*. Mae Fah Luang edition. Chiang Mai: Ming Mueang.
25. Sauefang, S. (1996). *Sattaphan in Muang District, Chiang Mai Province*. Bachelor of Arts Thesis Faculty of Fine Arts Chiang Mai University.
26. Thammathi, S. (2014: Interview). Office of the Promotion of Arts and Culture Chiang Mai University.