of Myanmar and the south of Thailand through the Malay Peninsula rather than in the Gulf of Siam and South China Sea. This vessel on the Khlong Thom coin with the ship that shows two-masts, whose masts are supported by support ropes fore-and-aft, are similar to that on the Andhra coins dating from the beginning of the Christian era as well as a relief from Aurangabad in the 6th century A.D. (Schlingloff Ibid) (Figure 9).
Southeast Asia to Sri Lanka: Journey to Continue Buddhism

There are so many Buddhist texts that refer to the visit of the Buddha in many places in Southeast Asia. Nearly all Dhātu Cetiyas give their own stories based on the Buddha’s prophecy. In Sangha and state in Burma, Mendelson gave detail from a Burmese text that the Buddha visited Lower Burma by air with many hundreds of monks (Mendelson, 1975: 31).

A relationship with Sri Lanka is also reflected in a number of bronze sculptures from maritime Southeast Asia by the 8th century A.D. (Nandana and Leidy, 1994: 48) as well as in the legend of Buddha images such as the Legend of the Emerald Buddha. Hazra (1982: 1) affirmed that there are evidences from many sources, especially the Culavamsa, that from the 11th century A.D., of all the Southeast Asian countries, Sri Lanka’s relations with Burma were the closest.

However, the sea route connection should be with the Mon instead. We know that around the 16th century Pegu’s shipyards at Martaban, Mottama in Burmese, were best placed for large stands of Burmese teak, supplied to many by the biggest junks for the merchants of Malacca, Melaka in Malay, and those of Southeast Asia (Reid, 1993: 42). The well known reliable source, the A.D. 1479 Kalyaśīmā Inscription, relates that 22 Mon theras from Pegu who sailed to Sri Lanka in A.D. 1476 were re-ordained in the Mahāvihāra ritual on a raft on the Kalyani River (Surasawasdi and Penth, 2007: 158). Beyond doubt, the journey from Southeast Asia to Sri Lanka in 15th - 16th centuries A.D. was a usual activity.

Hazra also remarked that Siam, or Thailand, was the next important country with which Sri Lanka had a fair amount of cultural intercourse but not before the second half of 13th century A.D. (Hazra Ibid: 5). The important Thai source, the Jinakālamālī, which was written in Pāli by Ratanapaññā thera, a native of Lan Na in the first half of 16th century A.D., refers to Lan Na’s contact with Sri Lanka in the reign of King Sam Fang Kaen of Chiang Mai (A.D. 1401-41). It presents valuable information relating to religious intercourse between
Sri Lanka and Thailand and the establishment of Sīhala Buddhism, the Sīhaḷabkikkhu sect or the new Sri Lankan sect, in Chiang Mai. Hazra also suggested that the main points of the *Jinakālamālī* relating to Thai’s cultural relation with Sri Lanka are corroborated by the *Sāsanavamsa* (Hazra Ibid).

From a recent research, we found that the Sīhaḷabkikkhu sect, led by Mahā Dhammagambhīra and Mahā Medhankara, was established at Wat Padaeng Luang in Chiang Mai in A.D. 1430, after they had been re-ordained in the Mahāvihāra Monastery in Sri Lanka in A.D. 1423 (Surasawasdi and Penth Ibid: 22). This Sīhaḷabkikkhu sect, or Wat Padaeng Sect as it was called, was strongly patronized by later kings in the Golden age of Lan Na, Tilok (A.D. 1441-87) and Phra Muang Kao (A.D. 1495-1526) (Sraswadee, 1996: 143 and 149). The other important sect in Lan Na at that time was the Wat Suan Dokmai Sect. This sect, also called the old Sri Lankan sect, came from Phra Udhumporn Bupbhā Mahāsīwāmi’s Lankan-Mon sect at Thaton in Southern Burma. Sumana therā and Anomadassi who were the leaders of this sect was patronized by King Ku Na (A.D. 1355-85) and was installed in Wat Suan Dokmai in Chiang Mai.

According to the sources in the Archives of Lan Na Inscriptions, Social Research Institute, Chiang Mai University, Srilao provided a list of monks in the Sri Lanka connection. Nevertheless, we could not specify which Sri Lankan sect they were part of. One of those inscriptions from Wat Rattanawarāram in Phayao Province, A.D. 1499, described 25 Maha theras, Mahāsāramanggla and Mahāsīsaddham kunwannarattanalanka for example, who brought Buddhism from Sri Lanka to Haripunchai (Sujit, 1995: 224-227). Other monks associated with the Sri Lankan sect were Mahāthera Suvanna; abbot of Wat Pasagnat, Mahāthera Luang; abbot of Wat Pa Ku Kae and Mahāthera Buddhakhosa; abbot of Wat Pa Ha (Pens and Srilao, unpublished).
Names of Cities of Jambūdvīpa in Paññāsa jātakas

The jātakas are stories of the Buddha’s past lives. One of the most extraordinary anthologies of jātakas is that preserved in Pāli, the textual language of Theravāda Buddhism (Skilling, 2008: 66). Texts belonging to the Pāli and Sinhalese tradition refer to 500, 547 or 550 stories of the Blessed One’s past lives as a human, deity, or animal. One of the earliest sources of jātaka in Thailand was the series of slabs at Wat Si Chum, northwest of the ancient town of Sukhothai.

The Lan Na Buddhists adopted the jātakas from Sri Lanka as practiced by the Buddhists in other parts of Thailand, particularly the Vessantara jātaka which deals with the last past life of the Buddha in which he demonstrated the highest level of merit, the merit of giving (Wray, 1974: 109). However, several Lan Na monks also composed their own version of jātakas known as “Paññāsa jātakas” consisted of 50 stories. The jātakas of Lan Na had been popular in the neighboring lands with variations. For example, the Burmese version of the Paññāsa jātakas contains some Buddhist teaching written in Pāli with confidence while the Cambodian version written with more imagination (Niyada, 1980: 20-21). A number of scholars agree with Prince Damrong Rajanubhab who suggested that Paññāsa jātakas could have been written around A.D. 1450-1650 by a Buddhist monk from Chiang Mai (Damrong Rajanubhab, 1956: a ; Udom, 1999: 7077). However, some scholars suggest that they could have been composed in Haripunchai around A.D. 1265 (Niyada Ibid). The significance of the Paññāsa jātaka lies in that they reflect the values and attitude related to the naming of the cities in Jambūdvīpa, Sri Lanka and Southeast Asia.

Paññāsa jātakas generally relate the ordeals befalling the Blessed One while repaying for his bad deeds in past lives. Some stories relate a journey by sapphao such as the Suwannasangaraja jātaka, the 6th on in the series. Schweisguth said that the famous classic Thai drama “Sang Thong,” well known among the Thais in the central plains of Thailand may have been derived from this story (Niyada Ibid). In one
part, the Suwannasangaraja jātaka of Wat Sungmen version A.D. 1836, the Bodhisattva and his mother were put on a raft and were caught by a severe storm, causing them to be separated from each other. The mother drifted to Matrat while the Bodhisattva was taken on board a golden boat by a naga king to meet a hermit before going further to Paranasi where he was finally married to a princess and the story had a “happy ending” (Udom Ibid: 7077-83). It can be noted that the author had to use his imagination about the geography of Jambūdvīpa and referred to several important cities by such names as Madhras in Southern India and Benares (Varanasi) on the Ganges River in Northern India.

Paññāsa Jātaka did not mention details of the saphao boat nor the ocean trip, but the Tai Lue mural painting on the Chanthakataka jātaka at the vihāra of Wat Nongbua in Nan Province, gives some pictures of the people’s perception of the Chinese-Western three-masted ships (Figure 10). There are also human figures of Chanthakataka as well as Devāthisanka riding on the saphao (Sone 2526: 103).

Figure 10  Chanthakataka as well as Devāthisanka riding on the saphao, mural painting at Wat Nongbua, Nan. (Sone 2526)
The awareness of the people of Nan on western technology at that time can be observed from the picture of *saphao fai* or ‘steamboat’ seen in the mural painting of Wat Phumin in Nan City (Figure 11). This could be an influence from contact with some missionaries or people from Bangkok at that time. The shipwreck scene can be imagined from the mural paintings of the Mahājanaka jākata at many Wats or temples in Thailand, for example; the scene of shipwreck of Mahājanaka at Wat No, Suphanburi Province (Wray Ibid: 31-37 and pl. 6). Sometimes the Lan Na people’s perception of western technology can come as well from the Burmese artists who were engaged to paint the picture; for example the western *saphao fai* in the Mahājanaka jātaka (Figure 12) at the vihāra of Wat Monpuyak in Mueang District of Lampang which is approximately 100 years old.

**Boats and Ships in the Daily Life of the Lan Na People**

The topography of Lan Na, in Northern Thailand, is mainly highlands with mountains and rivers from North to South. The Ping, the Wang, the Yom and the Nan Rivers are the main rivers in the area. Boats and ships are actually used in everyday life of the people in every river basin from the past. The *Chiang Mai Chronicle* gave us a clear imagination about the way of life of those when it relates that, after the construction of Wiang Kum Kam in A.D. 1823-24, King Mangrai saw people of Chæ Chang of Chiang Rua District riding their boats upriver to the market or Kum Kam, with two or three boats sinking every day (Wyatt and Aroonrut, 1998: 35).

Nowadays, the boats used daily among the Lan Na are small ones to go along the rivers and canals. These boats can be grouped into two types: *Klone* boats (Figure 13) and *Kap-pli* boats (Figure 14). The former requires the technique which is hollowing out (*klone*) a whole tree trunk into a boat for 5-6 people or a small amount of goods; so it is mostly for personal use. The latter is made by putting some wooden boards together to form a boat and hold them together with the keel. The bottom part of the boat is round and is suitable for shallow water. It is
Figure 11  *Saphao Fai* or ‘steamboat’ seen in the mural painting of Wat Phumin in Nan City. (Sone 2526)

Figure 12  The western *saphao fai* from the Mahājanaka jātaka at Wat Monpuyak, Lampang, approximately 100 years old. (Author’s photograph)