

# **Buddhist Art and Architecture during Bagan Dynasty (1044-1368)**

**DISSERTATION  
SUBMITTED  
TO  
BABASAHEB BHIMRAO AMBEDKAR UNIVERSITY**

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BHIMRAO  
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MASTER OF PHILOSOPHY  
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**SUBMITTED BY  
JANITA**

**ENROLLMENT NO: 526/17**

**UNDER THE SUPERVISION OF  
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**2019**

## DECLARATION

I hereby declare that the dissertation entitled “**Buddhist Art and Architecture during Bagan Dynasty (1044-1368)**” submitted in fulfilment for the degree of **Master of Philosophy** is an authentic record of original work carried out by me under the supervision of **Prof. S. Victor Babu**, Professor, Department of History, School for Ambedkar Studies, Babasaheb Bhimrao Ambedkar University (A Central University) Lucknow. I further declare that this research work has not been previously submitted before for the award of any other degree or diploma to any University or Institution. In keeping with the ethical practice in reporting research information, due acknowledgement have been made wherever the findings of others have been cited. This is also declare that the M.Phil. Dissertation is free from all kinds of plagiarism.

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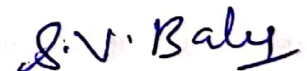
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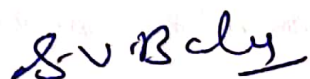
## CERTIFICATE

This is to certify that the M. Phil. Dissertation titled "**Buddhist Art and Architecture during Bagan Dynasty (1044-1368)**" submitted by Mr. Janita Enrollment No. 526/17, is an original research work and has not been previously submitted in part or full for the award of any other degree or diploma to this or any other university.

The M. Phil. dissertation submitted to Babasaheb Bhimrao Ambedkar University Lucknow satisfies all the requirements as stipulated in the *Master of Philosophy (M. Phil.) Regulations, 2015* and it is fit for submission and evaluation for the award of the degree of Master of Philosophy of the University.

Date: 14.06.2019

  
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(JANITA)

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## **CHAPTER -I**

### **TITLE OF CHAPTER:**

### **INTRODUCTION**

### **ABSTRACT OF CHAPTER:**

This chapter proposes the schematic and thematic structure of this study. This chapter has been organised into following sections: Geographical condition, climatical conditions, a briwf history of Bagan dynasty, socio-economic condition and religious faiths

# Chapter-I

## Introduction

Bagan, the Ancient Capital of the Burmese Empire is stated to have been founded by a king Thamodarit, AD.107, shortly after the destruction of the Sriksetraor Prome Empire (now Pyay) and the king Narathihapade, in whose reign the Chinese took possession of the city, was the 52nd from the time of its foundation.

The principal forms of Buddhist art involve the construction of monuments, either stupas or temples, which embody the main artistic media: architecture, painting, and sculpture, in addition to the decorative arts. Along the southern Burma coastline the Mon civilization enjoyed good maritime contacts with India and acted as a conduit for the ingress of Buddhism into the Irrawaddy valley. The Mon possessed their own script, and their knowledge of Pali texts was significant to the development of art at Pagan.

According to the United Nations Educational, Scientific, and Cultural Organization (UNESCO) survey completed in 2000 there are 2,217 standing monuments at Pagan; in addition there are numerous mounds indicating collapsed monuments. A survey in 1973 also shows 2217 monuments on the 16 square miles area of Bagan.<sup>1</sup> An earlier survey by an eighteenth-century king had listed over 4,000 monuments. We find round towers, bulbous mushrooms, slender pinnacles, bell-shaped pyramids, knob-like domes and pumpkin pagodas.

Among these monuments, there are four most famous pagodas which have the special features as follows:

Dhu = Dhammayan (The thickest)

Nyan = Thabinnyu (The highest)

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<sup>1</sup> Tin Naing Toe. *“History of Pagodas and Temples in Bagan and Guide to Travel”* (Yangon: The Belief Publishing, 2008), 20

Anu = Ananda (The most sculptural)

Dago = Shwezigon (The most powerful)

James Fergusson, the celebrated author of the “History of India and Eastern Architecture (1867 first edition, 1910 revised edition and 1967 reprint)” made three important observations on Myanmar architecture. First, Myanmar seems to be the only people east of India to use radiating voussoirs in making the true arch for their temple walls.<sup>2</sup> Second, Myanmar cetiya (temples) have had prototypes in India but they are no exact copies except Mahabodhi (Bagan). None of the Myanma edifices are “stupas in any sense of the term nor are they shrines”.<sup>3</sup> Third, Myanma have used woodcarvings for both interior and exterior decoration to excess, in viharas (monasteries). By lacquer and gilt, they are of a dazzling splendour. But such barbaric magnificence is worthy only of a half-civilized race.<sup>4</sup>

## **Geographical Conditions**

The Bagan lies on the east bank of Ayeyarwaddy River in the dry zone of central Myanmar. Its area is about 16 square miles. The location shows Latitude 21° 10' N. Longitude 94° 51' E. Visual demarcation of Bagan was demarcated by stupas. The first stupa is Tantkyitaung stupa that is lying on the top of Tantkyitaung. It lies on the west of Ayeyarwaddy River from Bagan. Second stupa is Shwezigon, lies on the edge of hill that covered the river about one mile from west of Nyaung Oo. Third stupa is Lawkananda. It lies on the south of Thiripyisaya along the river bank which is on the edge of hill that having high and steep form. Fourth stupa is Tuyintaung pagoda that laying on the top of Tuyintaung. Within these demarcations, people built many religious buildings in Bagan area.

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<sup>2</sup> James Fergusson. “*The History of India and Eastern Architecture*” (New Delhi: Munshiram Manoharlal, 1967), 354

<sup>3</sup> Ibid 364

<sup>4</sup> Ibid 367

The topographic condition of Bagan is almost flat plain involving some hillocks sloping toward the west from the foot of Tuyin Mountain. Regionally the cluster of Buddhist temples and stupas can be grouped in the particular areas as; in the North, centered on the Nyaung Oo Township, Wetkyi Inn regions, in the South, centered on the Thiripyisara region, in the East, centered on the Minnanthu and Phwa Saw regions in the West, along the river side, Taungbi and Myinkaba regions.

### **Climatical Conditions**

The people who began Bagan, left from Sriksetra old city. So, they looked for good places. The flat plain between Irrawaddy River and Tuyintaung was a suitable place for building a city. After leaving from Sriksetra old city; the people began to live in Bagan. They could be agriculture. Therefore, they could be built many buildings in Bagan region. Nowadays, the climate of Bagan is tropical and is generally classified as hot and dry throughout the year. In the summer, during the day temperature is 43 °C and at night, the temperature is 24 °C. In the rainy season the temperature is about 36 °C during the day and about 25 °C at night. In the winter, the day temperature is about 30 °C and night temperature is about 10 °C.

### **A Brief History of Bagan**

According to the inscriptions, the literary name of Bagan is Arimaddanapura, "the conquering city".<sup>1</sup> According to the Glass Palace Chronicle, the land of Bagan can be defined as "Land of Victory".<sup>2</sup> Tradition saying, it was deduced that the name of Bagan was derived from Pyu Gama. From Pyu Gama, it was changed to Pyu Gam, after that Pugam and then to Bagan. The age of Bagan is 1262 years from A.D 107 to A.D 1369. There were 55 kings who ruled in Bagan from King Thamudarit to King Sawmunnit. The first palace site can be considered in "Yunhlut- Kyun" with king Thamudarit in A.D 107. The palace was transferred to the second palace site named "Thiripyitsaya" during the reign of King Thinlikyang, the 7th

King of Bagan dynasties in A.D 344. The 12th King Thaiktaing transferred the palace site to “Tampawaddy” in A.D 516. Finally, the 34th King Pyinbya moved the palace in A.D 846 to the existing palace site, the Bagan.

## **Socio-economic Conditions**

Bagan lies on the heart of Myanmar therefore it was the centre of inland commerce and contacts of networking. It was also situated at the centre between Assam and Yunnan for communication. By the records, there had been foreign relationship with India, China and Sri Lanka. Especially Sri Lanka tended upon the history of Theravada Buddhism. Agriculture was Bagan's main economy and cultivation was the general practice of the farmers. Therefore, networks of irrigations were constructed throughout the kingdom. During the reigns of King Anawrahta and King Narapatisithu, they built dams, reservoirs and canals and they also repaired the old reservoirs especially Kyaukse and Minbu<sup>5</sup>. Since those days, the constructions of dams and reservoirs have been managed systematically by the successive Myanmar Kings.

Myanmar civilization achieved a high level of development at Bagan from the middle of the 11th century to the end of the 13th century. Bagan was strategically located on north-south and east-west trade routes and near the irrigated plain of Kyaukse, which produced an abundance of rice. This provided the economic base upon which a powerful kingdom grew.

People of ancient Bagan had well-knit family ties as the Myanmar people today have. Their professions would enlighten us on the social conditions of these days. Their professions roughly fall into five categories. Firstly there are the agriculturalists including cowherds; secondly the food suppliers including cooks; thirdly the craftsmen; fourthly the musicians and

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<sup>5</sup> Bohmu Bashin, “*Myanmar Before Anawrahta*” 3<sup>rd</sup> edition (Yangon: Momin Sarpay, 1998) 188.

finally the miscellaneous.<sup>6</sup> The vocations of the Bagan people were: agriculture, including cowherds; food suppliers; craftsmen; musicians; and such diverse work as midwifery, wahermen, boatmen, palanquin carriers, oil producers, water carriers and canal diggers. The slaves (kywan=Burmese) in those days were different from later periods as individuals voluntarily turned themselves into slaves of religious establishments. A pagoda slave did not sink in the social scale; rather he gained merit and respect from his family and community.

## **Religious Faiths**

Burma is greatly indebted to India for Its religion, its philosophy and its art. Buddhism reached Burma in force from India about 1057 A.D, though Buddhist colonies had appeared in Burma much earlier.<sup>7</sup>

The Pyu city of Sriksetra fell to a Chinese raid in 832 C.E., after which a new state emerged to dominate the middle part of the Irrawaddy valley at Pagan. Early Pagan stupas, such as the Ngakywe-Nadaung, or temples, such as the Alodawpyi, are of Pyu origin. As with the Pyu cities, religious life at Pagan appears to have been mixed, even eclectic, with Theravada, Mahayana, and Brahmanic elements co-exisiting. It is significant that Pagan's rise coincided with the decline of Buddhism in India and elsewhere. The wealth and patronage of Pagan kings attracted both scholars and artists to court, whether from the Mahayana world of Pala Bengal or the Theravada heartland of Sri Lanka.

Bagan was covered with religious buildings of different sizes and different shapes. According to the stone inscriptions, the donors always mentioned their wishes as to get the Nibbana and to stop the Samsara. Before King Anawrahta's period, Bagan was influenced by Mahayana practices. King Anawrahta cleared up those practices. After that, he was initiated

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<sup>6</sup> Than Tun. Dr. "Social life in Burma, AD 1044 – 1287" *Journal of Burma Research Society* Vol. -, (1958) 37 - 47

<sup>7</sup> Sarvepalli Radhakrishnan, Anil de Silva Vigier, G. P. Malalasekera, Jeannine Auboyer. *Twenty-five centuries of Buddhist art and culture; The UNESCO courier* (Paris: The United Nations Educational, Scientific and Cultural Organization, 1956) 31

the Theravada Buddhism to Bagan and he could promote and support the Buddha Sasana to be flourished. The arrival of Shin Arahan from Thahton was also regarded the Theravada Buddhism in Bagan. The rise to predominance of Theravada Buddhism, a religion that comes with a substantial assemblage of monuments, statues, and ritual items, is attributed to Anawratha's time, notably through his patronage of the monk Shin Arahan.<sup>8</sup> Under the guidance of Shin Arahan, he brought the pure form to Buddhist Scriptures from Thahton. Therefore, King Anawrahta successfully attempted together with the establishment of Theravada Buddhism.

As evidenced by artifacts and inscriptions, an array of religions was practiced during the Pyu period such as Hinduism and in particular Vaishnavism, Theravada Buddhism, Mahayanna Buddhism, Tantrayanna Buddhism and a vast range of uncodified animist beliefs and rituals. By the end of this period, the major Animist spirits (Nats=Burmese) had been subordinated to Theravada Buddhism which become the religion of choice among the lowland rice farmers and Theravada Buddhism has remained the predominant religion in Burma until the present day.<sup>9</sup>

Buddhism develops art and architectures as visual aids for propagation of the religious ideas. Buddhist stylistic arts have given the great impacts on the religious and secular life of the people and thus Buddhism had created a great current of art. Under this artistic trend, many valuable art-works created. The images and monuments of Buddha comprise the arts of Bagan.

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<sup>8</sup> Bob Hudson, Nyein Lwin, and Win Maung (Tapawady) *"The Origins of Bagan: New Dates and Old Inhabitants"* University of Hawaii Press Vol. 40, No. 1 Spring 2001 48-74 <https://www.jstor.org/stable/42928487>

<sup>9</sup> Dr. Richard M Cooler. *"The Art and Culture of Burma"*, [www.seasite.niu.edu: http://seasite.niu.edu/burmese/Cooler/Chapter\\_2/Chapter\\_2.htm](http://seasite.niu.edu/burmese/Cooler/Chapter_2/Chapter_2.htm) (accessed August 23, 2018)

## **CHAPTER -II**

### **TITLE OF CHAPTER: CONTRIBUTION OF BAGAN DYNASTY TO BUDDHIST ARCHITECTURES**

#### **ABSTRACT OF CHAPTER:**

This chapter attempts to document the names of all Bagan Kings and their periods of reign. An attempt has been made to document the contributions made by kings and various devotees to the development of Buddhist architectures.

## Chapter-II

### CONTRIBUTION OF BAGAN DYNASTY TO BUDDHIST ARCHITECTURES

This chapter attempts to document the chronological list of Bagan Kings and how Bagan dynasty contributes to Buddhist architectures. The first kingdom was founded in Yunlut Kyun, later the successive kings moved to Sripaccaya and Tampawadi. Under the reign of King Pyinbya, the old Bagan was founded in 849 A.D.<sup>10</sup>

Bagan is a plain in the middle of Myanmar, covering a tract of country measuring about 16 square miles along the east bank of the Ayeyarwaddy. The monuments which are now in all stages of decay were erected mostly from the 11th to 13th centuries A.D., when Bagan was the seat of the Myanmar dynasty. Tradition carried by the local chronicles, has it that a long line of fifty-five kings ruled over this kingdom during the twelve centuries.

King Pyinbya was the builder of the present-day Bagan city wall. King Pyinbya was the 34th king of the dynasty, who in 874 A.D. transferred the capital from Tampawaddy, now known as Pwasato. The latter was built by Thaiktaing, the 12th king, and there were two other capitals, namely, Thiripyitsaya' built by Thelegyaung, the 7th king and Paukkan built by Thamudrit, the founder of the dynasty in 108 A.D.

But the authentic history of the dynasty as supported by epigraphic evidence begins only with the reign of Anawrahta (1044-77 A.D.). In 1057 Anawrahta conquered Thaton and brought back to his capital the Theravada scriptures in Pali, a large number of Buddhist monks, and artists and craftsmen of every description. From the Mon monks the Bagan people received their alphabet, religion and scriptures. It was from this momentous date that

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<sup>10</sup> Hla Kywe. U. "*Kings of Bagan Kindom*" (Yangon: New Mohn Kyel Monthly, 2015), 6.

there began the extraordinary architectural and artistic activity which, in a little more than two centuries, covered the city and its environs with thousands of splendid monuments of every shape and size, the inner walls of most of which are decorated with incredible frescoes.

The square temples dominated by Mon influence are distinguished by their dark corridors which are dimly lighted by perforated windows and the bright frescoes of variegated colour with Mon writing on the walls. The typical Bagan Style temples are bright and airy within, with imposing plan and height. But there are also some temples with intermediate forms.

The end of the thirteenth century witnessed the fall of the Bagan dynasty. Thousands of pagodas were despoiled by the invaders and vandals and the king, who fled from the Chinese, is believed to have dismantled a considerable number of the monuments to collect materials for building forts. Since then the great mass of the religious edifices were left to decay and ruin and today we see no more than a hundred splendid monuments which attract and retain attention and since their foundation, have remained as places of worship.

In the accounts of the kings in the chronicles, it is only with the 42nd king in the list, King Anawrahta that Bagan emerges into the clear light of history.<sup>11</sup> Myanmar was unified by Burman dynasties three times during the past millennium. The first such unification came with the foundation of the Pagan Dynasty in 1044 AD.

Burmese chronicles describe Bagan King Anawrahta's expedition to China (Gandhalaraj division) to request the Buddha's tooth relic. The mission was unsuccessful as the tooth relic refuses to descend from the sky to which it soared upon hearing the king's pleas to take it back to Bagan.<sup>12</sup> The Yazawunthalini also asserts that Anawrahta marches toward

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<sup>11</sup>University of Yangon's History Department, *Glimpses of Glorious Bagan* (Yangon: Universities Historical Research Centre, 1986), VII

<sup>12</sup> Kala, U. "*Mahayazawingy Vol I*", edited by Saya Pwa.(Yangon: Burma Research Society, 1960), 184-88

Tarup (China) kingdom once the weapons and artillery for the purpose of besieging are assembled.<sup>13</sup> In spite of the description of large numbers of forces, no fighting occurred between the Burmese king and Tarup Utibhwa, leader of Taruts. This account ends with a description of golden and silver objects such as bars and pots which Anawrahta offered as items of worship for the tooth relic. This offering of gold and silver items is important relationship between Bagan and China. His grandson King Alaungsithu (1112-65) continued this tradition of offering gold and silver items to the tooth relic in China. But this offering became the pretext for China's attack on Bagan during the reign of King Narathihapate. The reason of Mongol's (Yunan as part of China) attack was given Burmese King's execution of China envoys sent to demand tribute of gold and silver for Utibhwa.

At the time, an embassy sent from Utidhwa came requesting the sending of golden and silver rice bowls with a white elephant, a practice which had been carried out since Anawrahta reign. The King gave the order that the envoys be all killed, none spared.<sup>14</sup> In the aftermath of China attack, King Narathihapate went into exile, and China demanded that Bagan King Kyawzwa be placed on the throne.

### **Chronological list of Kings of Bagan Dynasty**

- |                  |           |
|------------------|-----------|
| 1. Thamoddarit   | 107-152AD |
| 2. Yathekyang    | 152-167   |
| 3. Pyusawhtee    | 167-242   |
| 4. Htiminy       | 242-299   |
| 5. Paik Yinmin   | 299-324   |
| 6. Paik Thinli   | 324-344   |
| 7. Thinli Kyaung | 344-387   |

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<sup>13</sup> Bhe, U. "*Yazawunthalin Bagan Yazawinthat*" 115

<sup>14</sup> Twinthin, "*Myanmar Yazawinthat*" (Yangon: Mingala Publishing Co. 1968), 154

8. Kyaung Durit	387-412
9. Thihtan	412-439
10. Thuye	439-494
11. Tharmonpya	494-516
12. Thaiktaing	516-523
13. Thinli Kyaungnge	523-532
14. Thinli Paik	532-547
15. Khanlung	547-557
16. Khanlat	557-569
17. Htuntaik	569-582
18. Htunpyit	582-598
19. Htunchit	598-613
20. Poppa Sawrahan	613-640
21. Shweonthi	640-652
22. Peikthon	652-660
23. Peiktaung	660-710
24. Minkhwe	710-716
25. Myinkywe	716-726
26. Theinkha	726-734
27. Theinkwun	734-744
28. Shwelung	744-753
29. Htunhtwin	753-762
30. Shwemhaut	762-785
31. Htunlat	785-802
32. Sawkhunhnit	802-829

33. Khelu	829-846
34. Pyinbya	846-878
35. Tannet	878-906
36. Sale Ngakhwe	906-915
37. Theinkho	915-931
38. Nyaung Oo Sawrahan	931-946
39. Kunzaw Kyaung Phyu	946-986
40. Kyi Soe	986-992
41. Sokkate	992-1044
42. Anawrahta	1044-1077
43. Sawlu	1077-1084
44. Kyansittha	1084-1113
45. Alaungsithu	1113-1167
46. Narathu	1167-1170
47. Naratheinkha	1170-1174
48. Narapatisithu	1173-1211
49. Nadaungmya	1211-1234
50. Kyazwa	1234-1250
51. Ujjana	1250-1256
52. Narathihapate	1256-1287
53. Kyawzwa	1287-1298
54. Sawnit	1298-1325
55. Sawmonnit	1325-1369

The origin of first Bagan occupied nineteen villages at Yonhluhkyun. The names of the nineteen villages are these: 1. Nyaung-u. 2. Nagabo. 3. Nagakyit. 4. Magyigy. 5. Tuti. 6.

Kyaussaga. 7. Kokkethein. 8. Nyaungwun. 9. Anurada. 10. Tazaunggun. 11. Ywamon. 12. Kyinlo. 13. Kokko. 14. Taungba. 15. Myegedwin. 16. Tharekya. 17. Onmya. 18. Yonhlut. 19. Ywasaik.<sup>15</sup> There were nineteen headmen, one to each village, and over the nineteen headmen was king Thamoddarit.

## **Various Names of Bagan**

Bagan was given several different names by people through the time passed.

1. Paukarrama
2. Arimaddana Pura (City that tramples on enemies)
3. Ponagama
4. Pyugama
5. Tampawady
6. Thiripissaya
7. Sanbumagama
8. Pakkupalasa
9. Nagaguttama
10. Paramapura
11. Samadinagama
12. Tampadesa (land of copper)
13. Velukarama
14. Pugarama
15. Pagan
16. Bagan

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<sup>15</sup> PE MAUNG TIN AND G. H. LUCE, *“THE GLASS PALACE CHRONICLE OF THE KINGS OF BURMA”* (LONDON: HUMPHREY MILFORD:OXFORD UNIVERSITY PRESS, 1921), 29

## Chronological Table of Development of Bagan Architectures

AD 1044	Anawratha becomes King of Bagan.
AD 1045	The last King of first Hamtharwady kingdom-King Tissa and his queen built a stupa named Kyaik-Kalonpon at Bago.
AD 1049	King Sawlu born to King Anawrahta.
AD 1056	Anawratha conquers Thaton, acting as patron of Theravada Buddhism.
AD 1057	Anawratha conquers Bago (Hamtharwady kingdom) and Thaton (Mon kingdom).
AD 1058	Anawrahta builds Pitaka library in Bagan.
AD 1059	Anawrahta builds Lokananda.
AD 1067	Captive King Manuha builds Manuha temple.
AD 1071	Vijayabahu-I of Ceylon sends the diplomats to Bagan.
AD 1077	Sawlu becomes King on the death of his father Anawrahta.
AD 1084	Kyansittha becomes King on the death of King Sawlu.
AD 1088	King Kyansittha constructs Myakan Reservoir at the foot of Tuyin mountain.
AD 1090	King Alaungsithu born.
AD 1091	King Kyansittha builds Ananda.
AD 1093	King Kyansittha renovates Shwesandaw at Pyay. He builds Shwezigon at Bagan.
AD 1098	King orders to renovate Myatheintan stupa on the mountain of Kelasa, Thaton.
AD 1101	King begins to build new Palace in Bagan.
AD 1102	Complete the Palace construction.
AD 1106	Send the diplomats to Kai Peng (China).

AD 1112	Prince Rajakumara writes stone inscription. King Kyansittha orders to build Min-O-Chantha temple.
AD 1113	Alaungsithu becomes King on the death of King Kyansittha.
AD 1114	Shin Araham dies at age 81.
AD 1117	King Narathu born to King Alaungsithu and queen Yadanabon.
AD 1119	King Alaungsithu builds Shwetantit stupa at Pakokku.
AD 1123	King Alaungsithu donates surrounding lands to the pagoda built by Queen Sawmonhla.
AD 1127	Send the Myanmar diplomats to China.
AD 1131	At Bagan build Shwegugyi which takes 7 months.
AD 1138	Atulamanaung stone inscription mentions the merit of King Alaungsithu.
AD 1139	Donation of garden territory to the religion by Ohv-min and Ohv-putthin.
AD 1140	Queen Yadanabon donates land and Buddha image to Tinechut temple.
AD 1147	Donation of land and slaves to Tuyintaung stupa by a merit seeker.
AD 1150	The birth of King Narapatisithu.
AD 1160	Narathu becomes King on the death of King Alaungsithu.
AD 1163	Send the Myanmar diplomats to China.
AD 1165	Narapatisithu becomes King on the death of King Narathu.
AD 1166	Bagan stone inscription-Ahtolat.
AD 1167	Donation of slaves and agricultural land to the religion at Sagaing.
AD 1168	King Narapatisithu builds the canals for more agriculture.
AD 1170	Uttarajiva, a Mon monk mission to Ceylon.
AD 1171	Donation of slaves and agricultural land to the religion at Nat-mout.
AD 1172	The birth of King Nadaungmya.

	A book: Dhamma-vilasa-dhammathat written by Mon monk, Sariputta.
AD 1175	Queen Veluvati builds Nadaundtat stupa at Bagan.
AD 1179	Thin-gyi Abhinandathu donates gold sheets to Bagan Tine-chut stupa.
AD 1180	Queen Taung-pyi-the donates lands of agriculture to religion.
AD 1181	Pone-thin-sin-kyal donates the garden land to religion.
AD 1182	Stone inscription about the merit of Pone-thin-onu-thin.
AD 1184	Mon warriors march to Bagan.
AD 1185	Stone inscription about the donation of stupa, monastery and pond at Amarapura by a merit seeker.
AD 1186	Stone inscription about Kan-zwe-kyaung stupa at Sale.
AD 1187	Dhammavilasa's stone inscription about his merit at Sagaing.
AD 1188	King Narapatisithu donates the slaves to Dhammapala's stupa.
AD 1189	Minister Asankhya's merit at Shwegu temple in Mitthila region.
AD 1190	Rev. Sapada returns from Ceylon to Bagan.
AD 1191	Donation the slaves to Pantaw-shwe-kyaung at Pintale by a merit seeker.
AD 1192	Ceylon style Buddhism begins to have the influence.
AD 1194	Thingyi-Ngatukthin renovates Bagan Alodawpyi pagoda.
AD 1196	Dhammarajaka stone inscription mentions about the territory of Bagan kingdom.
AD 1197	Thingyi-Pone-Thinka and wife donate tripitaka at Sutaungpyi temple at Kyauke.
AD 1198	The birth of King Kyazwa. Reconstruction of Dhkaammaraja, Upmost stupa extension.
AD 1199	Ohv-kyo-thin donates land and builds monastery at Mahlaig.

AD 1202	King Narapatisithu attends the donation ceremony at Bagan Than-Byin-Yin stupa.
AD 1203	Bagan starts construction of Gaw-daw-palin pagoda.
AD 1204	King Narapatisithu constructs new Palace.
AD 1205	Nga-hnet-lothin donates the lands of agriculture to Shwe-pyi-shin pagoda at Pyin-Se.
AD 1207	Bagan starts construction of Htilominlo.
AD 1208	The king himself participates in copying pitakas.
AD 1209	Minister Naga-Pike builds cave monastery near Minnathu.
AD 1210	The merit of Kyan-thyai-gyi's wife around the group of pagoda near Wetkyiin.
AD 1211	Nadaungmya becomes King on the death of King Narapatisithu.
AD 1213	King Uzana born to Narasighaujana and Phwa-saw.
AD 1215	Complete Bagan Mahabodhi temple construction.
AD 1216	Minster Asankhya donates his prize-the land of agriculture to Tri-Ratana
AD 1217	Millionaire Ohv-Pale builds cave temple and monastery at Pakhan.
AD 1218	Htilominlo construction completes.
AD 1219	Sukhamain's donation on the hill of Tuyintaung.
AD 1220	Yat-saut-gu temple near Kyaukgu-Umin completes.
AD 1221	Ohv-Nwe-Thin donates the slaves to Twin-ywa-taung pagoda.
AD 1222	Mataya-Thin's donation at Kanni village, Myinkun.
AD 1223	Minister Anandathu builds a monastery complex and donates wells and ponds.
AD 1226	King Nadaungmya finishes up Gawdaw-palin construction of Narapatisithu.
AD 1227	Than-byin-zayyathut donates lands received from King to Asetaw monastery.
AD 1228	Opyi-Ami donates agricultural lands to Shwebontha groups of pagoda.

AD 1230	Thupharit couple builds a cave temple at Zayathla, Bagan.
AD 1232	Stone inscription of Lay-Myit-Nha pagoda.
AD 1233	Rajamaha-mingalapade buids Zantheegu tempe at Bagan.
AD 1234	Kyazwa becomes King
AD 1235	King occupys some monastic land.
AD 1237	Minister Maha-Thamangyi and wife builds cave temple.
AD 1238	The birth of King Narathihapate. Than-byin-thet-shei donates the land to Asetaw monastery near Zayathla.
AD 1239	Minister Nagapor donates the land to cave temple at Minnanthu.
AD 1240	Thingyi-Ngapanthin makes a great merit at Bagan.
AD 1241	Queen Saw builds cave temple.
AD 1244	Chief Satya, grandson of King Narapatisithu makes a great merit at Bagan.
AD 1245	Thupharit's wife donates the land at Zayathla. King trys to occupy some monastic land.
AD 1248	Bagan builds Nanda-Minnya stupa near where Rev. Anandapanna dwells.
AD 1250	Uzana becomes King on the death of King Kyazwa.
AD 1254	Uzana and his queen Pwasaw go to lower Burma. Mongol captures west of Tali river.
AD 1255	Thone-Lu-Hla, daughter of Kyazwa builds Sambula cave temple.
AD 1256	King Uzana dies at Dala. Narasihapate becomes King in Bagan.
AD 1259	Asankya family donates Penantheragu temple at Bagan.
AD 1260	King Kyawzwa born to King Uzana and queen.
AD 1261	Jeyasiddhiya couple's donation to relic chamber of Letputkan pagoda, Bagan.

AD 1262	Queen Yadanabon dies. Book: Adikappa written.
AD 1265	Queen Phwasaw makes a great donation ceremony at Amana, Bagan. Builds Min-Wine pagoda.
AD 1268	King Narathihapate builds Mingalazedi in Bagan.
AD 1269	Queen Phwasaw builds Kala-kyauung temple.
AD 1270	Thitmahti-kyauung: stone inscription by Millionaire Ngamyat-thin.
AD 1271	Send the Myanmar diplomats to China. Queen Phasaw's Kathina donation.
AD 1273	3-Chinese diplomats arrive at Bagan.
AD 1274	Minister Amatya donates cave temple and wall at Amana, Bagan.
AD 1275	Yunam asks China Emperor to attack Bagan.
AD 1276	Jeyathein makes stone inscription: Jeyathut.
AD 1277	Bagan – Mongol cross border war starts.
AD 1278	Intruding Mongol warriors move back.
AD 1279	Stone inscription: Tamani-kyauung at Bagan.
AD 1280	Stone inscription: Nga-Paung-Thin at Sima near Gyogyia village, Shwebo.
AD 1282	Land Donation to monk of Tamarinkyaung at Bagan.
AD 1283	China captures 2 cities; Nga-Song-Chan and Kaung-Sin.
AD 1284	China captures Dagaung.
AD 1285	King Narathihapate sends 2 diplomats; Anantapaccaya and Mahabo to Dagaung for negotiation peace.
AD 1286	China Emperor Kubalaikhan announces Prince Susuttaki as governor of central Burma.
AD 1287	Kyawzwasucceeds King Narapate.

AD 1290	Queen Phwasaw builds monastery and donate the land in Bagan.
AD 1292	Minister Indapaccaya builds kalakyaung in Taungbilu village.
AD 1293	Minister Ponnya, son-in-law of Indapaccaya donates monastery.
AD 1295	King Kyawzwa sends the artists to Bodhgaya, India for renovation the ruins.
AD 1296	King Kyawzwa donates the land at Panan region. Thihathu builds the golden monastery at Myin-Sai.
AD 1298	Sawnit succeeds King Kyawzwa.
AD 1299	King Sawnit donates the lands to Kuthgotaw monastery originally built by Minister Sare.
AD 1300	Mongol worriors invade Burma.
AD 1301	Queen Phwasaw donates the land to Kyaungdawoo. Mongol army reaches Myin-Sai.
AD 1302	Queen Phwasaw reconstructs Thitmahti monastery in Bagan.
AD 1303	Minister Rantapaccaya trip to Shwebo makes declaration the region to cancel the control of China.
AD 1304	Minister Cattalankabo donates agricultural field to Shin-Uttamaguru monastery at Chaungoo region.
AD 1307	Mahathera upgrades the small monastery to be great Kalakyaung originally built by Asankhya at Makkhaya.
AD 1312	King Thihathu of Pinya comes and donates the lands to Anandathu monastery at Bagan.
AD 1313	Rev. Abhaya builds stupa and donates the land.
AD 1315	Myanmar diplomats arrive at China.
AD 1317	Little son of Anandathu donates the slaves to his father's forest monastery.

AD 1321	Queen Ohv-Pyi-Thin builds a cave temple on Tuyin hill.
AD 1325	Sawmonnit becomes King of Bagan.
AD 1328	Sawnit of Bagan donates gold sheets to Shwe-Tha-Laung pagoda in Bago with the permission of King Thihathu of Pinya.
AD 1332	King donates the land and slaves to Anandathu pagoda repeatedly.
AD 1333	Minister Thihathu writes stone inscription at Nan-Kai pagoda.
AD 1340	Disapamokkha Mahathera builds Kala-kyaung.
AD 1366	King Thadominphya of Ava attacks Bagan.
AD 1363	Bagan Tuyintaung helds a great donation ceremony.
AD 1368	Last King of Bagan- King Sawmonnit dies.  Fall of Bagan.

## **CHAPTER- III**

### **NAME OF THE CHAPTER: ART TRADITION**

#### **ABSTRACT OF CHAPTER:**

This chapter traces the essence of Myanmar traditional art culture. By so doing attempt has been made to present various kinds of art, especially popular “the ten flowers art” which are extremely concerned with ancient artistic decorations of Bagan.

## Chapter-III

### ART TRADITION

Art or arts is a cornerstone of Myanmar culture. The traditional Myanmar art forms are cherished and have named 'The Ten Flowers'. Myanmar art reflects the central Buddhist elements including the mudra, Jataka tales, Bodhisattva idea, the stupa, the image and any kind of religious monument.

According to Myanmar Chronicles, Theravada Buddhism has been spread in Thaton, about the 3rd century BC. In Upper Myanmar, significant evidence has been found of a very flourishing state of Buddhism around Sriksetra (Pyay Region) from the 5th to 9<sup>th</sup> century AD. This early phase of Myanmar art and architecture is followed by a period when the height of development was attained under the benevolent rule of a long line of Myanmar Kings from the 9th to the 13th century AD.

In Ninth century AD the Pyu kingdom came to end and architectural monuments including characteristically shaped stupas, sculptures in bronze, stone, and minor arts excelled with high degree of skill. Much of the stone sculptures show characteristics similar to the late Gupta or post Gupta style in India.

Based on the notion of making merit by creating duplicate Buddha images in Theravada system, the sheer number of identical Buddha images inside countless niches and pointed upon temple walls became an integral feature of Burmese art<sup>16</sup>. The great development of Myanmar architecture commenced as from the 11th century. The art of decorating the terraces of a Bagan with terracotta plaques, illustrating scenes from the

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<sup>16</sup> Anand Shanker Singh, "A Historical and Cultural Study of Buddhist Art in Early South-East Asia." *International Journal of Social Science and Humanity*, Vol. 6, No. 7, (July 2016). 562. <http://www.ijssh.org/vol6/711-H10004.pdf>

Jatakas, is found to have commenced at an age prior to the Bagan period. There were many evidences that the bas-reliefs at the Mya-thein-dan pagoda or the Tha-gya-paya at Thaton. The date of construction of this pagoda is unknown, but some of the plaques, which depict characters from the Buddhist Jatakas, bear testimony to the antiquity of the pagoda. Near it is the Shwe-sa-yan, believed to have been built in the 5th century BC by king Thuriya-Canda Duttabaung, enshrining four teeth of Gotama Buddha.

The exterior walls of temples are often decorated with stucco; one popular image is the balu-pan-zweh, the face of an ogre holding garlands of flowers in its mouth. The earliest buildings bear evidence of being designed by Mon architects, brought back by Anawrahta after he conquered Thaton.

The interior walls of many temples bear murals based on the Jataka, stories of the 550 previous reincarnations of Prince Siddhartha and of his life before he gained enlightenment as the Buddha. Other murals depict mythical creatures such as the kein-nara bird-man, a symbol of fidelity. The earliest paintings reflect Indian artistic styles, as many artists were Brahmin. Writing on the walls ranges from records of donations to curses on anyone desecrating the temples. In the earliest temples these are in Mon or Pali, while Bamar was used later.

The paintings as Bagan are executed on the walls of masonry temples and just as different types of religious architecture extend beyond the historic epoch of the Bagan dynasty. So, also the remains of Buddhist paintings represent a long period of more than seven centuries, thus offering to us the various aspects of the history of art of the well-known Buddhist centre, Bagan, which virtually is the history of art in Myanmar. Bagan period is regarded as the greatest in the history of Myanmarese art.<sup>17</sup>

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<sup>17</sup>John Lowery, '*Burmese Art*' (London: H. M. Stationary Office ; Palo Alto, Calif, 1974),IV-V

## **The Ten Flowers of Art**

Culture is the treasure of a country and Myanmar is rich in its own culture and architecture which has developed over more than a thousand years. Numerous wonderful traditional arts have flourished in this beautiful nation in the past and many of those are still in existence and practiced widely. The beauty of this culture has been enhanced manifold by its willingness to assimilate and adapt to different cultures and arts during its long and colorful history. Among the various arts and crafts that are practiced in Myanmar, there are ten main kinds of Myanmar traditional arts which we call the 'Ten Flowers'. It is a good metaphor because 'Pan' directly translates as 'flower' in Myanmar language, but it is also used to describe the marking of decorative arts or, as a generic term, for traditional arts and crafts. Most of these arts began to emerge during the Bagan era. The original touch of those olden days can still be seen in upper Myanmar, especially in Bagan and Mandalay. The 10 flower arts are as follows:

1. Panbe (the art of the blacksmith)
2. Pantain (the art of the gold and silver smith)
3. Pantin (the art of bronze casting)
4. Pantaut (the art of making floral designs using masonry)
5. Pantamault (the art of carving stone)
6. Panyan (the art of bricklaying and masonry)
7. Panbu (the art of wood and ivory carving)
8. Panpoot (the art of turning designs on a lathe)
9. Panchi (the art of painting)
10. Panyun (the art of making lacquer ware).

**Panbe (the art of blacksmith)**

Panbe is the art of making utensils for the household, military weapons, and farming tools such as body armour, swords, royal daggers, scissors, sickles, hammers, axes, etc. This is the art of forging iron in a furnace and using specialized tools for creating various kinds of items from it. The art is also well known as the work of beating iron to get a desired shape after heating it. Myanmar's blacksmiths are famous in South East Asia.

The emergence of Myanmar blacksmith art traced back to the early of Bagan period and it had a tremendous improvement in the mid Bagan period. This process making necessary things by tempering iron in the furnace provided the extraordinary creations of ancient architectural monuments of old Bagan.

**Pantain (the art of gold and silver smith)**

It was written as 'Pan Htyan' in old inscriptions. 'Htyan' means the creation of artistic ornamentation with gold and silver. Goldsmithing is the art of making ear-rings, bracelets, pendants, necklaces, etc. Silversmithing is the art of making prize cups, shields, silver belts, and others silverware. In older times, silver was used in Myanmar for making various kinds of utensils while gold was used for making ornaments. Pantan artists have been creating silverware for the past one thousand two hundred years, and the quality of the utensils even in those old times was truly exceptional.

When Buddha icons are not made of gold or silver, they often covered in gold leaf offered by devotees. These little sheets of gold leaf are created by artisans. This tradition of ancient practice continues among today people of Myanmar.

**Pantin (the art of bronze casting)**

There are three products in Pantin: copper, bronze and brass. This is the art of making bronze statues by a lost wax process, such as Buddha image and other figures such as bells. The bells

in pagodas are an outstanding product of Pantin. This art emerged in Myanmar before Bagan period and was improved upon during the Bagan and Inwa periods. The bells used in pagodas, gongs, and cowbells made using the Pantin art are popular souvenirs.

The making of materials of copper, bronze or brass is called Patin. The archeological record contains many bronze artifacts is known as the Bronzw age. Owing to this traditional art, a number of things including triangular brass gong, bell and brass bowl for Buddhist monks are produced under the skillful hands of the artisans. The tradition coppersmiths' craft of Myanmar appeared before Bagan period and it witnessed an improvement during the period of Bagan. Every pagoda in Myanmar has triangle bells, which twirl when struck and ring with a sweet rising and falling tone.

#### **Pantaut (the art of making floral designs using masonry)**

It is the art of creating designs and figures from stucco of temples, pagodas, monasteries, and other buildings with bricks and mortar. A Pantaut artisan is someone who is skilled in using stucco to create floral designs and figures such as lions and dragons. It is very popular in Myanmar. Myanmar traditional stucco carving emerged before the Bagan period and it improved during the Bagan, Inwa, Amarapura and Yadanarpon periods.

#### **Pantamault (the art of carving stone)**

'Tamault' comes from 'Tamo' and it means 'stone' in the Mon language. Pantamault is the art of skillfully carving sculptures from stone, such as Buddha images, standing figures, and decorative pillars and obelisks. Most of the Pantamault works can be seen in Mandalay.

#### **Panyan (the art of bricklaying and masonry)**

Panyan is the art of bricklaying and masonry. It also includes carving and making reliefs of stucco and cement on arched entrances and on the walls of temples, religious edifices, and some buildings. This one art that Myanmar can be really proud of as the buildings built in this

country during the Bagan era are considered much superior amongst all historical periods. The buildings built during this period are astounding due to their solidity, magnificence, enormity, and elaborate adornments.

The construction of Pagan is the story of converting billions of bricks into thousands of temples, and thereby transforming brick into merit. Bricks were made not only in Pagan but also at other sites along the river, judging from the names of locations sometimes stamped onto the bricks. Based on its estimated volume, about six million bricks were used to build Pagan's Dhammayazika Stupa.<sup>18</sup>

### **Panbu (Wood and ivory carving)**

Panbu is a branch of sculpture wherein figures and designs are made using wood and ivory. The origins of this art in Myanmar can be traced back even before the Bagan era began. Significant strides of improvement were made during the Bagan period and this art continued improving as the time progressed. Most of the figures and designs made using the Panbu art are related to Buddhism. Many practicing artists survive even today and wooden sculptures can easily be found in shops. People interested in seeing the wood sculptures of older periods may visit Shwezigone Pagoda at Nyaung Oo; Shwe-inpin Monastery, Mandalay; and Bargayar Monastery, Inwa.

This is the art of making standing figures, embossed figures, wall hangings, floral designs, folding screens, and furniture from wood and ivory. The main tool of the Myanmar woodcarver is the chisel, made of iron with a wooden handle, and a hammer-like wooden beater.

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<sup>18</sup>Sylvia Fraser-Lu and Donald M. Stadtner, *"Buddhist Art of Myanmar"* (New York: Asia Society, 2015), 61

### **Panpoot (the art of turning designs on a lathe)**

The history of Panpoot art in Myanmar can be traced back to 8th century AD. Myanmar utensils are so essential that even the Royal household cannot function without this art of turnery. Royal regalia, such as flower or betel trays with stems, ceremonial food containers, veranda posts, chair legs, bed legs; and crafts basically rely on turnery. This work is commonly known as 'rubbing the woods on the turner's lathe'. The art of turning designs on the lathe gives a unique and interesting shape and design to the items which are well liked by people all over the world.

### **Panchi (the art of painting)**

Panchi is the art of painting and Myanmar's history is rich with gorgeous illustrations of this splendid art form. It was found as Pan Hki in old inscriptions and stands for the art of expressing one-sided vision. Water color paintings are made on paper and cardboard while oil paintings are made on cardboard and canvas as well as on the walls of religious edifices. The artists paint live figures for human portraits, animals, objects, scenery, and photos. Nowadays, Myanmar paintings have become very popular in the traditional market.

### **Panyun (the art of making lacquerware)**

This is the art of making lacquerware using bamboo, wood, and a special kind of varnish called lac (the sap of a tree, Myanmar people call it 'sis-se'). Yun means the incisions made upon the plain lacquerware with a sharp iron stylus to make all kinds of patterns and then applying colour to the grooves. The most popular products are monk's bowls, betel boxes, cheroot boxes, etc. The emergence of this art can be traced back to 11th Century A.D. Bagan is considered as the home of this craft and many of the Panyun lacquerware is considered invaluable due to its artistry and historical significance.

Besides the above mentioned “Ten Flowers” Myanmar also has a rich history of many other arts which include pottery, tapestry, mosaic, lapidary, silk weaving, wall painting, and gold foil making, etc. During the Pagan period become the most Burmese unique artistic feature the many variations of stupa across Asian the Burmese remains on the most artistically successful, subordinating the parts into a coherent whole that unified the original form while retaining the signified majesty of its purpose<sup>19</sup>.

## **Stone Inscriptions**

Inscriptions are words or letters written, engraved, painted, or otherwise traced on a surface and can appear in contexts both small and monumental. Among the several types of inscriptions, the stone inscriptions are very useful to date the prehistorical events. Many stone inscriptions written in Mon, Rakhine, Pali and Pyu languages have been found around the country, but few have been translated or fully researched. It is important to prove history using contemporary evidence such as that provided by ancient stone inscriptions.

Most of the inscriptions are religious; they contain grants of land and slaves to pagodas, caves and monasteries. The boundaries of the grants are, in the majority of cases, imperfectly defined, and many of them have since reverted to the State.<sup>20</sup> The inscriptions are of historical values which have been utilized in the compilation of encyclopedia such as Mahayazawins and Hmannan Yazawin specially referring to these in present days.

Myanmar or Burmese script developed from the Mon script, which was adapted from a southern Indian script during the 8<sup>th</sup> century. The earliest known inscriptions in Myanmar

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<sup>19</sup> Anand Shanker Singh, “A Historical and Cultural Study of Buddhist Art in Early South-East Asia.” *International Journal of Social Science and Humanity*, Vol. 6, No. 7, (July 2016). 562. <http://www.ijssh.org/vol6/711-H10004.pdf>

<sup>20</sup> Taw Sein Ko, *Inscriptions of Pagan, Pinya and Ava*, (Yangon: The Superintendent, Government Printing, 1899) 2

script date from the 11<sup>th</sup> century. Many of these inscriptions are the outcome of the impetus given to religion and letters by Anawrata's conquest of Thaton in the eleventh century.<sup>21</sup>

Recently the artifact was found in four pieces in late 2013 at the compound of Petaw monastery in Myittha Township, Mandalay Region. The sections were put back together, and the stone slab<sup>22</sup> measuring 1.7 metres (5.7 feet) wide, now stands in the monastery. The stone is inscribed on both sides in four languages- Pyu, Pali, Sanskrit and Mon which has not yet been deciphered. The few lines that have been translated describe King Sawlu's donations of his weight size 2 Gold Buddha images, land, domesticated animals and slaves to the Buddha. King Sawlu ruled Bagan from 1077 to 1084 following the death of his father King Anawratha.

The most well-known one is Myazedi stone inscription or Rajakumara stone inscription.<sup>23</sup> Prince Rajakumara, son of King Kyansittha inscribed this stone inscription in AD 1113. This stone inscription was discovered at the foot of Myazedi pagoda near Myingaba Village to the south of old Bagan. A similar stone inscription was found in an old building near Myazedi pagoda. Both stone pillars have each four faces on which are inscribed in Pali, Pyu, Mon and Myanmar languages recording the same subject. Myazedi stone inscription was one of the earliest writings discovered so far in the history of Myanmar literature which told the story of Prince Rajakumara and King Kyansittha. The stone pillar measures 55 inches high, 14 inches long and 14 inches broad.

According to Professor Khin Mar Swe of Yangon University, 12 stone inscriptions before Rajakumara stone inscription were discovered and listed as;

1. Pawdawmupaya stone inscription (AD 400)

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<sup>21</sup> Taw Sein Ko, "*Inscriptions of Pagan, Pinya and Ava*", (Yangon: The Superintendent, Government Printing, 1899) 2

<sup>22</sup> Ko GyiiZein. "*Stone inscription of King Sawlu- The earliest Burmese stone inscription*" Filmed (Dec 28, 2013). YouTube Video, 6:54. Posted; (Dec 31, 2013). <https://m.youtube.com/watch?v=5pXcMejk12l>

<sup>23</sup> Fig 4

2. Letthesaypaya stone inscription (AD 420)
3. Tuyintaung (Ngayaukthin) stone inscription (AD 1060)
4. Manuha stone inscription (AD 1067)
5. Gawan stone inscription (AD 1068)
6. Taungkhasithabin stone inscription (AD 1081)
7. King Sawlu stone inscription (A 1082)
8. Kyaukpaya stone inscription (AD 1105)
9. Htilaingshin stone inscription (AD 1087)
10. Baganmyaw stone inscription (AD 1102)
11. Yanaungmyinpaya stone inscription (AD 1102)
12. Pareinmahtilaingshin stone inscription (AD 1107)

## **Art of Literature**

There are several stories purporting to the fact that Buddhism reached in the lifetime of Buddha. Then most scholars believed that Myanmar is not included in the list of Asoka missions. The most among them is how Shin Arahana and King Anawrahta of Bagan tried to get Pitaka from Thaton. Burmans were Buddhists long before Aniruddha's conquest of lower Burma.<sup>24</sup> From what evidences we have on Buddhism in Myanmar, Dr. Than Tun says that there are two reasons\_ (1) Not all the three Pitakas were brought over to Myanmar at the beginning, (2) Sanskrit Buddhism, would have been the first to reach the land, which are now we call Myanmar.

There are a number of manuscripts of the texts available at the late period of Bagan dynasty. Making a copy of the Pitaka is more costly than erecting a hollow-pagoda and to spend a little over one third of the price of the Pitaka would enable one to assume the title

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<sup>24</sup> Than Tun, Dr. "Religion in Burma, AD 1000 – 1300" Journal of Burma Research Society Vol. 42 , Part 2 (Dec. 1959) 47 - 69

of dayaka, the founder of a big monastery with “flame pediments”.<sup>25</sup> During the reign of King Kyazwa (1287-1290), Bagan flourished with Pali poems. Pali grammar was very popular study at that time, even among the women and girls. A book regarding with the grammatical work was written by King Kyazwa. He wrote in an abridged form book called Saddabindu as well as Paramatthabindu.<sup>26</sup> A book entitled the Vibhatyattha is a work on Pali cases ascribed to his daughter. Saddhammanana wrote the Vibhatyattha in early fourteenth century, probably at Bagan. He wrote more important works on metrics, the Chandasaratthavibāsani, or Vuttodayapancika, being a commentary on Vuttodaya and Chapaccayadipani. He was not only a Palist but also a Sanskrit scholar. He translated the Sanskrit grammar Katantra into Pali.<sup>27</sup>

We found that Buddhist literature flourished in the time of Bagan dynasty. During the King Kyanzittha, Chapada Bhikkhu went to Ceylon and studied the Buddhist scripture and wrote a number of treatises on Kaccayana grammar. His well-known work was Sankhepavannana, which is divided into nine pariccheda. Chapada Bhikkhu also introduced Sankhepavannana from Ceylon to Myanmar and transcribed it from Sinhalese into Myanmarese-Mon alphabet. On the basis of this work, it appears a commentary on Abhidhammatthasaagaha. Another work is VinayasamutthadTpani, which is also a monastic topic written at the request of Chapada’s preceptor. The other work on Vinayapitaka, Vinayagulhatthadipani is an explanation on difficult passages. Chapada Bhikkhu may have been written The Namacaradipani on ethics. He introduced all these works into Myanmar.<sup>28</sup>

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<sup>25</sup> Than Tun, Dr, “Religious Buildings of Burma, AD 1000 - 13000”. *Journal of Burma Research Society* Vol. 42, Part 2 (Dec. 1959):77

<sup>26</sup> Saddabindu has been ascribed to King Kyawzwa’s preceptor Naivilasa of Bagan who wrote a commentary entitled Linatthavisodhani. A Tika on Saddhabindu, called Saddhabinduvicchaya is by Sirisaddhammakittimahaphussadeva. A Tika on Paranatthabindu was written at Bagan by the thera Mahakassapa. M.H. Bode, ‘Pali Literature of Burma’, 15

<sup>27</sup> B. C. Law, “*History of Pali Literature* Vol, II” (London: Kegan Paul, 1933) 636.

<sup>28</sup> M.H. Bode, “*Pali Literature of Burma*” (London: Royal Asiatic Society, 1909) 17-18.

Another famous grammar book of Myanmar is Saddatthabhedacinta written by novice named Saddhammasiri, who was residing at a village near Khanitthipada Mountain. It was sprung number of commentaries; among those are best known Mahatikawritten by thera Abhaya of Bagan. He is also the author of the Sambandhacintatika.

The pitaka with their many commentaries were known and big scholastic establishments were maintained in many parts of the kingdom. The study of vinaya was found popular with Bagan people and as it required a sound knowledge of grammer for correct interpretation of the said text, it supports the tradition that they were excellent Pali scholars.

The custom of Pitaka donation is popular among Bagan people. King Kyansittha includes the sperate room for Pitakas and Buddha image since the construction of his new palace. For ordinary people, it is not easy chance to donate a full version of Tripitaka which cost 3000 kyats for copying fees.<sup>29</sup> Monks who receive the Pitaka usually store them in the traditional box coated with gold.

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<sup>29</sup>Tin Naing Toe. *“New history of Bagan Kingdom”* (Yangon: Popa Publishing House, 2004) 139

## **CHAPTER- IV**

### **TITLE OF THE CHAPTER: MONASTERIES AND TEMPLES**

#### **ABSTRACT OF CHAPTER:**

This chapter mainly explores the process of evolution of the various kinds of vihara for Buddhist monks in Bagan period.

## Chapter-IV

### MONASTERIES AND TEMPLES

The thousands of temples that are spread across the plains of Bagan are the most impressive testament to the religious devotion of Myanmar's people and rulers over the centuries. Monastery is identical with Pali term Vihara. But the term 'temple' sometimes means to a monastery, sometimes a pagoda. Pagoda or stupa or cetiya is mainly for worshipping and the monastery is intended to be dwelled by Buddhist monks. Bagan has mixed style of temple, traditionally distinguished them whether solid or cave structure.

In fact we have now arrived at the stage when the stupa became transformed into a temple.<sup>30</sup> Temples are the square or rectangular buildings of one or more storey's the highest is the Thatbyinnyu, with three levels. Early temples such as Pahtothamya have paintings with caption written in Pali or Old Mon, while in later temples the old Myanmar language was almost exclusively used. These early temples, based on the Pyu era religious buildings, are of one storey under a sloping roof, with dark interiors lit only by a few perforated windows.

Stone blocks were commonly added to the brickwork in corner; or arches to reinforce the strength of the structure. To reduce the mass and weight for the biggest temples, relieving vaults were built over barrel vaults as can be seen in the incomplete Pyathada Gyi Temple. Secret passages were also built into the walls to ease the weight in temples such as the Thatbyinnyu, Gawtawpalin and Htilominlo. Corridors or halls were built with cloister vaults, barrel vaults, half or 3/4 barrel vaults; narrow and steep staircases with corbelled or voussoir vaults were set within thick walls in many of the larger temples. These techniques were all evolved from the Pyu prototypes.

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<sup>30</sup> A. H. Longhurst, "*The story of the stupa*" (New Delhi: Asia Educational services, 1979), 27

Numerous old bricks of Bagan temples are found to have names of far-flung towns incised on them, places that still exist to this day. Apparently the great King Anawrahta had sent out far and wide for building materials and Old texts record the mixing of cement as follows: 1 part Kya Zu sap (*Terminalia citrina* Roxb), 1 part molasses, 3 parts Ohnshit sap (*Aegle marmelos* Correa), 6 parts glue from buffalo hide, 22 parts Ohnton sap (*Litsea glutinosa*) and a handful of kapok.

One stone inscription listing the accounts of a pagoda says: “The price of paddy was one silver tical (equal to half an ounce) per basket, one tical gold equals 12 tical of silver. The blacksmith was given 4 silver tical, the painter of the temple 70 tical. wooden rafters cost 7, the carver was paid 30, the sculptor 20, and gold for the painting 2. The cost of mortar was 320 baskets of paddy, 300 bricks was 30 baskets, pounding plaster 120 baskets, the carver 60 baskets “etc. Even those who were paid for a religious construction consider their our part of the merit, so not only the kings, queens or nobility donating the temples of Bagan but also the workers contributed to the greatness of Bagan.

There were many monasteries or monastery complexes built by kings and nobility, at times within a large walled compound with pagodas, water tanks, wells, rest houses for travelling pilgrims, alms halls for donation ceremonies and store rooms. Slaves were donated to work in these monasteries as well as farmland or orchards of toddy palm to bring in food and income for the upkeep of the monastic complex. There were also libraries for storing Buddhist texts and the sima the ordination halls.

The monasteries extant at Bagan form another distinct class of monumental dedication. These were constructed mainly of brick masonry, but wooden porches were often attached to them. Monasteries entirely built of timber and wooden halls attached to brick structures have not survived the long passage of time. The most common type is the double storeyed square building found mostly within the precincts of prominent pagodas or temples.

In the centre is a central block from which pointed vaults spring to support the upper storey which is reached by a flight of steps within the thickness of the side wall. To the entrance side was usually attached a wooden hall with triple gables as evidenced by shallow grooves on the brick walls in which the rafters were set and also by the stone sockets for the posts on the square platform in front. The main shrine lies in the middle of the front side outside the building where an alcove, elliptical or rectangular, is provided in the wall. On either side is a door leading into the building. Elaborate monasteries of this type have a central cell, a corridor and a large medial bay in each of the side walls. These are topped by a square central tower and four corner turrets resembling a wooden pyatthat (pavilion). A more complex plan evolved from this basic type is seen in the brick monastery near Upali Thein. Within the square perimeter is a large central room to which access is made from a rectangular hall in front. In addition there are eight small cells ranged around three sides of the processional passage and the main chamber.

The other main type of monastery is a large structure used as a residential college. The Somingyi, Tamani, Winidho and Lemyethna or Amana monasteries belong to this class of monument.

Bagan monasteries and those of Myanmar in general, were generally made of wood. Many of the wooden monasteries with rich architectural significance have disappeared over the centuries for a variety of reasons. Wooden monasteries were usually built of Teak. Threats of fire, insects, rain and humidity and the intensity of the sun's ray may fell the old monasteries into decay and disrepair while the far older brick, stone and stucco stupas and temples have survived in Bagan.

## **Monasteries around Nyaung Oo**

### **Kyansittha Umin**

It is situated near southern roofed passage of Shwezigon pagoda. King Kyansittha built that cave monastery since 11<sup>th</sup> century A D, evidently supposed to have been of the then Buddhist monks. It is a simple, unpretentious brick building with long dark corridors inside. This place is served as a monastery for a place of lodging the monks. Built into a cliff face close to Shwezigon, the long, dimly lit corridors are decorated with frescoes, some of which are thought to have been painted by Bagan's Tartar invaders during the period of the Mongol occupation after 1287. The frescoes are dated back to the 11<sup>th</sup>, 12<sup>th</sup> and 13<sup>th</sup> centuries A D.

There are four entrances into the cave. The building is about 29 feet high from the ground to the ceiling. The length of the cave is about 77 feet. The special thing is that the structure is divided into two parts; one part is above the ground and the other is under the ground. Mural painting on interior wall represents images of Buddha, His footprints, senior monks, and surprisingly inclusive of invading Mongol warriors.

### **Kyaukgu Umin**

It is located at the northern east part of Nyaung Oo near river bank. Originally it was built by King Kyansittha, and later on renovated and upgraded by King Narapatisithu. It was constructed on the natural rock foundation. The main structure was the use of stone-brickwork consisting of ground storey surmounted by the two flights of terraces standing a stupa on the top of building.

Kyaukgu Umin is in three storeys although the top two levels were added at a later date, attributed to Narapatisithu (1173-1210). The back of the temple is against a cliff wherein tunnels and meditation cells had been cut. The ground floor rises 40 feet high and the north facing facade measures 52 feet long richly carved in horizontal decorations.

The large Buddha image in the main hall was hewn out of sand stone. On either side of it are relief figures of Buddha's two disciples. On the ceiling are two Arahats in relief, each on either side are of Buddha's images. Remarkable feature in architecture of this temple is the light well in the vaulted hall of the first storey. From the light wells in the roof of the second storey down to the light wells of the first storey light passes through to the hall when the sun reaches noon.

Kyaukgu Umin was built into the river bank of sandstone. In the lower section were skillfully laid stone-bricks and the two stories above were built of earth bricks. A maze of about 500 feet long was dug in to the sand stone wall, with many twists, tunnels and cellars for meditation.

### **Kondawgyi**

Kondawgyi, meaning great holy mound, is a cave temple situated on a mound not far from Sakkyamuni pagoda. A large stupa rose surmounting by the flight of terraces. It was built in 13th century A D late Bagan era, a monument to be dwelled by Bhikkhu Sangha.

Unlike Sakkyamuni, it has a stupa spire above the terraces. The interior walls are adorned with paintings of fine floral patterns and jataka stories with lines of Myanmar writing identifying them. The temple is famous for its ink writing. The story of the future Buddha receiving prediction from the 28 Buddhas and important events of the Buddha's life are depicted with caption in ink writing.

Kondawgyi is a temple facing east. A stupa stands on its brick image house. Inside the image house are fine stuccoes. On the walls of devotional hall are depicted eight scenes of the Buddha's life and scenes of 550 jatakas. In the frescoes on the ceiling of the main hall are beautiful floral designs figures of birds and couples of animals. The plaster mouldings are excellent art works. They include figures of devas, nagas, and orches clutching floral garlands.

### **Thamiwhet Umin and Hmyatha Umin**

ThamiwhetUmin is located to the north east of a mountain named Hnget Pyit Taung where the bird-ogre was shot by the prince Pyu Saw Htee. It was built at the time of King Narapatisithu in 12<sup>th</sup> century for the meditative Buddhist monks like the cave monasteries in India. The natural sedimentary rock mountain was carved and outside wall was lined with masonry brickwork. Thamiwhet is a cave formed by digging into the side of a hill and contains a stone inscription.

It is constructed with zig-zag corridors as the principal features of the building. Dug into hillsides of the sandstone hills, the caves created a place of cool tranquility conducive to prayer and meditation. Thamiwhet together with nearby Hmyatha are called twin cave-temples.

Closely north of Thamiwhet cave, Hmyatha Umin exists. The caves and underground tunnels were man-made for dwelling the monks. This cave monastery is an ideal so quiet, cool and conducive to prayer and recitation.

### **Hngetpyittaung Complex**

On a mountain named Hnget Pyit Taung where the bird-ogre was shot by the prince Pyu Saw Htee, Hngetpyittaung Kyaung was built for the monks to abide a monastery. The mountain is only 25 feet high and the two temples are standing on it. In the north cave temple, 18 feet high Buddha image was called Gotama. King Anawratha constructed monasteries and caves there in 1058 A D for 1500 monks brought from Tathon. Later Hngetpyittaung School appeared in this area. There are inscriptions and wall paintings inside a small cave on the hill top above north cave temple. To the south there also remain Hngetpyittaung caves. Within the complex, “Shin Arahan Oakkyaung” where Reverend Arahan dwelled is still well preserved.

When Shin Arahan from Thaton came to Bagan, King Anawratha was so delighted and he built a place for him. The monastery was a complex of a wooden building and a brick structure. The monastery had height of 21 feet, length of 85 feet, and width of 56 feet. The wall forming the compound was 119 feet east-west and 117 feet north-south. In front of the brick structure was a Dhamma Sala, a preaching hall. There were two entrances connecting Dhamma Sala and Vihara. The hipped-roof of vihara was the typical style of Bagan time.

## **Monasteries around Wetkyi-in**

### **UPali Sima**

Upali Sima (Upali Thein) is an ordination hall situated north east to Htilominlo pagoda, on the right side of the broad road from Nyaung Oo to Bagan. At the time of King Na Taung Mya and Kya Swa, in the mid-13<sup>th</sup> century, Venerable Upali was a famous monk and he was the leader of simasamuti (making ordination territory according to rules and principles mentioned in Vinaya pitaka).

At Upali Thein the scenes are large and continuous instead of confining them in small panels. In addition to the traditional themes of Jatakas stories and the last 28 Buddhas there are contemporary sentences such as the rehabilitation of a monk who has committed an offence that can be expiated only by undergoing penance, the ecclesiastical ceremony for which has to be performed strictly in accordance with the Vinaya rules in an ordination hall.<sup>31</sup>

All mural paintings were lost due to earthquake at the date of 1997 July 8. It is still famous about architectural sculptures made of bricks and manifests a rare and interesting example. The rectangular building has roof battlements imitative of Myanmar wooden

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<sup>31</sup> Aung Thaw. *Historical Sites in Burma* (Yangon: Ministry of Union Culture, 1972), 89

architecture and a small central spire rising from the rooftop. At the time of early Bagan, Araham sima<sup>32</sup>, Upali sima and Tamani sima are the icons of Theravada Buddhism of Bagan.

## **Monasteries inside Old Bagan City**

### **Pitaka Library**

Pitakattaik is situated near Tharapa gate on the westside wall of Bagan capital. King Anawratha built it to house the thirty sets of Pitakas in 11<sup>th</sup> century A D. He marched to Thaton and brought complete version of tripitaka together with captive King Manuha of Tathon. It has an area of 51 feet square and 60 feet in height. The roofing represents five stages on which stands a stupa.

After conquest of Thaton, King Anawratha carted off 30 elephant-loads of Buddhist scriptures. The he built this library to house them in 1058. There are three entrances in the front way and three windows on each side. The windows are decorated with carvings of lion images. There is a passage way between the walls and the inner hall.

### **Nathlaung Kyaung**

Nathlaung temple is located to the west of Sabbannu pagoda. It is the only Hindu temple at Bagan. King Kyansittha built it for the worship of Brahmins in 11<sup>th</sup> century A D. Inside the temple explore the sleeping Vishanu statue which is supported by the pillars. It was built to accommodate the religious needs of Brahmins artisans who came to Bagan. On the stone script written in Tamil language inside the temple, the original name is mentioned as “Nana Desibwin Nagra Alava Temple”. According to the inventory of Bagan Pagodas, the total numbers of ancient monuments are 3122, but the only example of Hindu temple was “Nat HlaungKyaung.”

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<sup>32</sup> Fig 1

In design it resembles the Pyu temple named Leimyethna, four-sided shrines of Sriksetra. The main hall and superstructure of the Nathlaung Kyaung still stand fine but the entrance hall and outer structures have crumbled and disappeared.

### **Shwegugyi**

Shwegugyi is located to the north of Tharapa gate. It was built by King Alaungsithu in 1131 A D; he just followed a shrine of Jetavana at Savatthi. On the 12 feet high brick terraces, raise a cave type stupa and the archways at the northwest corner. There is an inscription on the two stone slabs in Pali setting into the inner wall.

It is a two-tired monument. The base forms a square cellar forming the main structure. There are four Buddha statues seated around the sides of the central block in the cellar. King Bayinnaung was known to have renovated some of the entrance of the Shwegugyi temple later in his period.

## **Monasteries at Minnanthu village**

### **Hsin Byu Shin Complex**

It is a systematic monasteries complex located near Minnanthu village. This large monastic complex was built by King Thiha Thu of Pinya (1311-1323 A D). He founded Pinya in April of 1311 and was the youngest of the three Shan-Myanmar brothers and one who repelled the Mongol forces at Myinsaing in 1301.

King Hsin Byu Shin, Lord of the white elephant built, 24 years after the fall of Bagan, the complex of temple, pagoda, water tank, jantaghara (ayurveda monastic hospital) and a number of monasteries<sup>33</sup> within a 777 feet by 865 feet walled compound.

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<sup>33</sup> Fig 10

A cave temple slightly to the front of the central monument has colourful wall paintings, with many touches of green. There is a Jantaghara (like a swimming pool) where traditionally supplied hot water and Ayurvedic medicine. A number of grinding stones and ruin pieces of rockware are spreading around. That will be the largest ayurvedic hospital which was present in monastery of Myanmar. There are also a number of two storey brick monasteries some distance away inside the complex.

## **Monasteries at Myingaba**

### **Fire-Avoid Monastery**

Mimalaung (Fire-Avoid) temple is located to the west of Pathothamya. It was built by King Narapatisithu in 1174 A D. Bagan was suffering under great fire 1225 A D.<sup>34</sup> A nice set of half lion and half dragon mythical beasts guard the stairway leading up 13 feet high large square brick platform. On the platform, Bagan-style sitting Buddha statue 32 feet high is in the monastery. The monastery has been completely renovated by Reverend Pannadibba since 1816 A D.

### **Soemingyi Monastery**

Soemingyi Monastery is located on the road between Myingaba and new Bagan. Most monasteries were built of wood and did not survive. This is one of the typical Bagan brick monasteries and has been completed in 1204. “Soe-min” is a title for a senior queen or princess of the Bagan Period, so the monastery and the stupa were probably donated by such a lady of high rank. There are many small meditation cells around a central rectangular courtyard. Soemingyi complex consists of a main hall, surrounded by a lobby to east, a chapel to west and small cells to north and south with all of which it is connected by narrow

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<sup>34</sup> Kyaw Aung, U. “*Bagan Temples*” 3<sup>rd</sup> edition, (Yangon: Popa Publishing House, 2011), 36

passages. The passages and floors of cells are paved with stone flags. The chapel is a small, square, two-storeyed building with a door opening on the east side, connecting it with the central hall by a passage.

The Soemngyi is a large, elaborate type of monastery, square in plan, with a double-storeyed sanctum on the western side and a vestibule on the east. It can also be reached easily from the main road by climbing a small raised ground to the west. These monasteries were built "to give a pleasant shade agreeable in all three seasons" as recorded in a Bagan inscription.

## **CHAPTER- V**

### **TITLE OF THE CHAPTER: STUPAS**

This chapter mainly explores the process of evolution of the various types of stupas on the plain of Bagan during the reign of Bagan Kings.

## Chapter-V

### STUPAS

The word 'stupa' means the pagoda, which is a solid spire or cylindrical shape with a domed or pointed top. The ones in Bagan were copied from the 7th century Pyu era pagodas such as Paya Gyi or Baw Baw Pagoda of Srikhetera. To complete and consecrate the stupa the Hti or umbrella must be set atop the spire. The umbrella plays such an important part in the life and history of people. Here it is not only a symbol of sovereignty, but partakes of a religious character, and it is sometimes an object of veneration. This is particularly the case in Buddhist countries like Burma, Siam and China.<sup>35</sup>

It is an iron filigree structure with three, five or seven levels tapering like a pointed crown. At the apex of the Hti is a large cut crystal or in the famous pagodas, an orb paved with real diamonds. A gold or gilded banner set with gems swings free under this diamond orb. The solid stupa is usually built over a relic chambers where Buddha's relics or Buddha images of gold and silver are enshrined. When a stupa has to be enlarged, the original is never destroyed but is encased by a bigger one. The Shwezigon is the biggest encased spire, as discovered during renovations after the 1975 earthquake.

Pagoda or stupa is Buddhist commemorative monument usually housing sacred relics associated with the Buddha or His sainted fellows. The stupa is one of the most important structures as a ritual building. There are three types of ritual buildings in a monastery: (1) stupa, (2) Bodhighara and (3) Image House. Out of these three, the stupa comes first because it is significant for two reasons. The first reason is that Buddha's relics are enshrined inside

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<sup>35</sup>A. H. Longhurst, "The story of the stupa" (New Delhi: Asia Educational services 1979), 1

the stupa and that is the reason why stupas are one of the most sacred ritual buildings. The other reason is that there are many architectural patterns in stupa. People worship the stupa going round keeping to the right (Circumambulate). They worship the stupa offering flowers and incense. Therefore, stupa comes first out of ritual buildings because it has religious significance.

Myanmar is the land of pagodas as wherever can find pagodas. Some golden and towering, others small and no painted, on hilltops or flat lands, thus in all sizes, shape and conditions. Pagodas are icons of virtual worship and ritual. The stupa is beautiful in architecture. According to Sinhale type of structure of stupa, it has various sections as sand terrace, stone terrace, base mounding, threefold terraces, Dome, square enclosure, section of the deities, spire, pinnacle, and Crest Jewel. Each and every one of these sections is decorated with beautiful architectural patterns. These all patterns not only are decorations but also have specific meanings behind them. **Stone terrace** indicates the circle of birth and death of human beings, **base mounding** signifies eighty four thousands of Dhamma teaching by the Buddha, **dome** is the symbol of thirty seven factors of Enlightenment, **square enclosure** indicates the four fold disciples of the Buddha, **section of deities** represents six heavenly worlds, **spire** represents eight Noble paths and fruits, **pinnacle** symbolizes Upādisesa and Anupādisesa Nibbāna, and **crest jewel** shows the symbol of complete deliverance free from defilements.

In brief, Stupas are one of the most important ritual buildings for they are both prominent religious figures and precious architectural structures. Pagoda is the demand to express people's devotion to and adoration of Lord Buddha and his teaching that manifests itself in the act of building pagodas and in making ceremonial offerings before the shrines. Pagodas are also the centres of social activities. They are places for communal almsdonation at proper seasons, people contributing in cash or in kind.

Every pagoda has an annual festival, and all such festivals are trade fairs and clan gatherings. Vendors from all over the country come with their wares. Long winding rows of temporary stalls built of bamboo and thatch blossom forth with colourful goods. The revenues from the stalls are a source of income for the upkeeper and repair of the pagodas. Pagodas are places of Buddhist public veneration, where religious ceremonies take place, and where there is a pagoda there are a number of rest houses around it for the special use of pilgrims and travelers; though nowadays they are used as social meeting places.<sup>36</sup>

## Origin of Stupa

The word 'Stupa' is said to have been derived from the Sanskrit root 'Stu' meaning 'to worship' or 'to praise'. The Stupa developed as the nucleus of Buddhist faith and worship, but its origin cannot be regarded as Buddhist for evidence of its roots date back to c. 2000 B.C. There are various views about the origin of the stupa. According to *Furgoson* 170 years before in India, there had been a Vedic stupa. That origin of the stupas is connected with cemetery. That term used was the word *Smashana*. There were two types of *Smashana*. One was square shape and the other was circular. Normally in a stupa, inside the dome, there had been a square shape place to enshrine relics. During the time of the Buddha, the sculptors also made stupas with ashes. Therefore, general belief is that the original stupa has connection with cemetery. Moreover *Agrawala* has given an idea of a *Hiraniyastupa*. It was a symbol of Vedic Brahman.

The Buddhists, on the other hand, consider the stupa as a symbol of the Buddha. According to the scripture of Buddhism, there are four people who are suitable for the construction of a stupa. They are (1) the fully enlightened one (*Sammasambuddha*), (2) *Pacceka Buddha*, (3) *Arahant* and (4) *Cakkavatti King*. During the life time of the Buddha,

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<sup>36</sup>Sayadaw U Thitthila. "Essential Themes of Buddhist Lectures" (Penang: Buddha Dharma Education Association Inc, 1992), 202

stupas were constructed enshrining the ashes of Sāriputta and *MoggallānaTheras*. *ĀnandaThera* requested the Buddha how he should treat the Buddha's body after He has passed away. The Buddha advised him to do all necessary activities just as in the case of *Cakkavatti* King. After finishing the cremation in the middle of a junction where there were four roads a stupa should be built. This stupa in the middle of the four passed roads should be circumambulated. The Buddha also said that flowers should be offered to the stupa. According to *SarvastivadaVinaya*, it is said that *Anāthapiṇḍika* had obtained Buddha's hair, relic and constructor of stupa.

According to *MahasaṅghikaVinaya*, the Buddha himself had constructed a stupa for *Kassapa* Buddha. Therefore we observed the origin of the Buddhist stupa to the life time of the Buddha. The terms stupa had been given to four places namely: the place where the *Bodhisatta* was born, where He attained enlightenment, where He made the first preaching of the *dhamma* and where He passed away. After the Buddha passed away, many kings were eager to collect relics for the purpose of construction of stupa. *Mahāparinibbānasutta* of *DīghaNikāya* explains clearly how the relics are distributed. The kings and *Brahmans* who obtained relics for the construction of the stupas are as follows: (1) King *Ajasat* of *Rajagaha* (2) *Licchavī* kings of *Vesālī* (3) *Sakya* of *Kapilavattu* (4) *Bulliof* *Allakappa* (5) *Koliyas* of *Ramaghama* (6) *Brahmans* of *Vethadīpa* (7) *Malla* of *Pāvā* (8) *Malla* of *Kusinara* (9) *DronaBrahmin* got the Vessel and (10) *Mavryas* of *Pipphalivana*- got ashes. All those who took the ashes constructed *stupas* and paid great respect. Later on, in India, King Asoka constructed 8400 stupas.

## Pagodas around Nyaung oo

### Shwezigon Pagoda

Shwezigon Pagoda is located in the western part of Nyaung Oo. It is completely covered in gold and richly ornamented.<sup>37</sup> It had been built by the two Kings, Anawratha and Kyansitthain in 11<sup>th</sup> century A D. Construction started at 1060 January 14 and finished at 1090 April 15. It has magnificent architecture manifesting a typical Myanmar pagoda. Based on the three stages of square terraces, the bands octagon, the bell shape dome, the hemispherical dome (inverted alms bowl), series of turban bands, lotus petals, banana bud, umbrella crown, vane and diamond bud rise up. Stone slabs from Tu-Yin Mountain were used. It became first Myanmar style of pagoda. It stands 165 feet height on the field of 14.16 acre.

The pagoda's bell shape becomes a prototype for virtually all later pagodas all over Myanmar. The gilded pagoda sits on three rising terraces. Enameled plaques in panels around the base of the pagoda illustrate scenes from the previous lives of the Buddha, also known as the 550 Jatakas. At the cardinal points, facing the terrace stairways, are four shrines, each of which houses a four-meter-high bronze standing Buddha. These bronze Buddha images are known to be the last survived images of the ancient time. Their left hands exhibit the vitarka or 'exposition' mudra while the right hands are held palm outward, fingers straight up, portraying the gesture of abhaya or 'no fear'.

In addition to ranking as one of the oldest pagodas in Bagan, Shwezigon is known as the site where the 37 pre-Buddhist nats (the spirits) were first officially endorsed by the Myanmar monarchy. Images of the 37 nats can be seen in a shed to the southeast of the platform. At the eastern end of the shed stands an original stone statue of Thagyamin (Sakra), king of the nats and a direct appropriation of the Hindu god Indra. This is the oldest known

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<sup>37</sup> Fig 2

free-standing Thagyamin figure in Myanmar. Flanked by tigers representing her forest home, another small shrine in the south-eastern corner of the grounds is reserved for Mae Wunna, the guardian nat of medicinal roots and herbs, near the region.

### **Sapada Pagoda**

It is located at the junction of Anawratha road near the south entrance to Nyaung Oo. At the time of King Narapatisithu, Sapada Samanera from Sapada village near Pathein had accompanied with Reverend Uttarajiva's missionary tour to Sri Lankain 1170 A D and studied Buddhist Pitaka in Sri Lanka. He came back in 1181 A D, together with the scholar Sri Lankan monks who are the followers of Reverend Mahinda<sup>38</sup> and established Ceylon Sangha School derived from Mahavihara-Nikaya of Ceylon. Four learned foreign monks, also ordained in Ceylon; one was Ananda, a native of Conjeveram, and another was a prince, son of the King of Cambodia.<sup>39</sup>

The stupa was in honour of him and built by the king Narapatisithu. It is so identical to Thuparama at Anuradha in architectural design, representing a landmark in religious history of two countries. It stands on a large brick platform 88 feet square, which is approached by a flight of steps on the eastern and western sides. It commemorates the religious intercourse between Burma and Ceylon.<sup>40</sup> The great fencing wall is surrounding. The square enclosure above the dome is rare style in Myanmar. Although there were a lot of mixtures from the Mahayana and Theravada Buddhism, Sapada's interpretation was accepted by the King Narapatisithu and embraced by the people of Bagan.

### **Sakkyamuni**

Sakkyamuni (Thetkya Muni) is a cave temple, situated in the northern part of Nyaung Oo. It was built by the king Narapatisithu in 12<sup>th</sup> century A D. It is a square structure inside which

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<sup>38</sup> Paragu, "*Bagan Traveller*" (Yangon: Alinthis Sarpay, December 2012), 7

<sup>39</sup> G. E. Harvey. "*History of Burma*" (Calcutta: Asian Educational Services, 1925), 56

<sup>40</sup> A. H. Longhurst, "*The story of the stupa*" (New Delhi: Asia Educational services, 1979), 23

measuring 24 feet wide chamber presenting a Buddha statue in centre. The four entrances are on all sides, the archway installed on the western side.

It is a square structure with a porch projected on one side. Above the main square block are three receding terraces on which stand the spire and a stupa finial. The flame-like arch pediments over the doorways, the pilasters and friezes are adorned with stucco carvings. The interior walls are covered with panels, of painting which depict scenes from the life of Asoka, Convener of the third Buddhist Council and of the introduction of Buddhism to Ceylon.

They are two small temples very harmonious and equipped with pretty paintings of time. Wall paintings represent the former lives of Buddha or Jatakas in particular in the hall on the walls and the vaults. Paintings reflect conventions of the 12th century and represent scenes of the Indian everyday lifestyle.

It is considered that the animal representation of Thetkyamuni is the most important of any temples in Bagan. The animal representations include pigeons, corbels, peacocks, parrots, hares and elephants. In the hall, there are 28 Buddha images are drawn. The cornices are painted geometrical reasons. Between North and the south, the walls are painted of the 550 Jatakas, while in the West one can admire a whole of 16 Buddhas including six in large scenes.

## **Pagodas around Wetkyi-In**

### **Gubyaukgyi**

Gubyaukgyi is situated to the southeast of Wetkyi-In village. It was built by the King Nadaungmya in 13<sup>th</sup> century A D. Pyramid-like spire base on the main double-cave terraced blocks was inspired by Mahhabodhi temple in India. Buddha's footprint and some beautiful drawing patterns are painted on the east hall ceiling. Inside the temple, 28 sitting Buddha

images on the left upper wall, Jatakas stories on the side walls, army of evil spirits led by Mara on the wall of Buddha's Throne.

There is another temple of the same name in Myinkaba, and to distinguish between these two, this monument is sometimes called 'Wetkyi-in Gubyaukgyi'.

### **Htilominlo**

It locates about halfway between Nyaung oo and Old Bagan, on the right side of the broad road to Nyaung Oo. Its name in Pali was Tilokamingala meaning Blessing of the three worlds and the founder was King Nadaungmya in 1218 AD.

Htilominlo is a large cave temple with a main entrance hall facing the east and three archways each on north, south and west. It is two storeyed having four Buddha images in each storey. It has 150 feet in height and 140 feet length base around. The temple is known to be the last Myanmar Style temple built in Bagan. Traces of old murals are also still visible. Fragments of the original fine plaster carvings and glazed sandstone decorations have survived on the outside. The doorways feature nice carved reliefs. Several old horoscopes, painted to protect the building from damage can be found on the walls of the temple.

### **Alodawpyi Pagoda**

Alodawpyi meaning "Fulfillings of wishes" is situated to the southeast of Htilominlo pagoda on the north side of the broad to Nyaung Oo. It is a cave temple with the entrance facing to the east. It was built by King Kyannnsittha in 11<sup>th</sup> century A D. Inside the cave there remain the four Buddha statues and the archway to upper terrace. At the entrance the scripts represent about the renovation date on 1194 May 01 by Thingyinatokthin. There are wall paintings of 30 Buddha Images and ink inscriptions also.

## **Pagodas inside old Bagan City**

### **Sabbannu**

The Sabbannu (Thatbyinnyu) is situated inside the old Bagan city. It was built by the King Alongsithu in 1155 A D. It is the tallest building in Bagan at 61 meters, and the largest one among the other monuments. It has four storeyed and a number of mural paintings inside.

The plan of the Thatbyinnyu is not unlike that of the Ananda-square, with porticoes on all four sides-but the eastern portico projects further than the others, breaking the symmetry. This plan is followed in such later temples as the Sulamani and the Gawdawpalin. Three receding terraces rise above each storey, ornamented with crenellated parapets and corner stupas. Above the terraces of the upper storey rises a curvilinear spire, surmounted by a slim, tapering stupa which takes the temple up to a height of 201 feet. The great height of the temple and the vertical lines of the ornamental features-the plain pilasters, the flame-like arch pediments, the corner stupas-give a soaring effect to the Thatbyinnyu.

The eastern portico has a central stairway guarded by two standing door-guardians. The stairway leads to an intermediate storey where a corridor runs around the central mass. Two tiers of windows along the walls make the interior bright and airy, but the walls are bare of painting except for some traces in the western portico. Two stairs built into the thickness of the walls provide access to the terrace above the eastern portico, from where an external flight of stairs leads to the upper storey. Here, a huge image of the Buddha is seated on a masonry throne. A further flight of narrow stairs built into the thickness of the walls leads to the terraces above the upper storey.

The terraces of the Thatbyinnyu provide a good panoramic view of Bagan- of the green and brown landscape, the innumerable monuments, the broad Ayeyarwaddy River, and the distant hills to the east and west.

To the southwest of the Thatbyinnyu, in a monastery compound, are two tall stone pillars with foliations in an inverted V pattern. They were the supports for a huge bronze bell of which the chronicles say: "King Alaungsithu offered two great bells, one at the Thatbyinnyu and one at the Shwegugyi. They were cast of pure copper, 10,000 adula in weight, larger by far and nobler than the five great bells offered by his grandfather, King Kyansittha."

### **Ngakywe Nadaung**

Ngakywe Nadaung is located to the north of Sabbannu pagoda. Ngakywe Nadaung pagoda was donated by King Taunghugyi during the 10th century. It is the early design of Bagan stupa derived from Pyu of Sriksetra kingdom. Design of structure is similar to that of the Bawbawgyi, Phayargyi and Phayarmar from Pyay (Sriksetra). On the circular brick foundation terraces, stands the cylindrical dome having a total 44 feet in height. Many of the green-glazed tiles that covered it can still be seen.

### **Pahtothamya**

Pahtothamya is situated to the west of Ngakywe Nadaung. It is a temple of early style. It was built by King Nyaung Oo Sawrahan in 11<sup>th</sup> century A D. On the three flights of terraces, a dome rises. Inside the cave hall, the stone images of Buddha set in niches on the wall. There are also mural paintings and inscriptions written in Mon. But the temple was renovated during the reign of King Kyanzittha (1084-1113).

Pahtothamya temple has a long hall which lengthens towards the East. This monument has a harmonious proportion, having a height of 26 meter, 30 meter on the side and the hall has 17m of length. The interior of this single-storey building is dimly lit, typical of the early type of Pyu-influenced temples with their small, perforated stone windows. In its

vertical superstructure and lotus-bud sikhara, however, the monument is clearly beginning to move forward from the early period.

### **Kadawpalin**

The Kadawpalin (Gawdawpalin)<sup>41</sup> is a large beautiful cave temple in the middle of Old Bagan. It was firstly built by King Narapatisithu in 1203, but left uncompleted then King Nadaungmya finished up in 1227 March 26. It is two storeyed building, from the base to the top 180 feet in high. A large seated Buddha statue represents in each of storeys. On each of four sides, there are entrance porticos. East portico is the main entrance and larger than others. In the ground storey, a vaulted corridor runs around a central block.

### **Mahabodhi**

The Mahabodhi Temple<sup>42</sup> is very different from the other temples in Bagan. The temple is a copy of the famous Mahabodhi Temple in India Bodh Gaya where the Bodhi tree grows under which Lord Buddha attained the enlightenment. It was built by King Nadaungmya in 1216 March 26. The main entrance faces to the east like the original Mahabodhi at Bodh Gaya. There remain two large Buddha images in each of two storeys. Above the base structure of quadrangular block there rises a pyramidal spire with niches containing 465 small images of Buddha.

### **Bupaya**

The Bupaya Pagoda is located at the north end of Old Bagan, perched on the curved banks of the Irrawaddy River. Incidentally, Bupaya means 'gourd', it got its name. It was primarily built by King Pyusawhtee since 3<sup>rd</sup> century A D. Above the circular terraces; there rises a bulbous dome similar to that of stupa built by Pyus at Sriksetra. The original architectural

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<sup>41</sup> Fig 6

<sup>42</sup> Fig 7

sculptures are almost lost due to repairs. Damaged by earthquake in 1975 it has been reconstructed in the size and shape of original.

### **Ananda**

The Ananda Temple is located just outside of Old Bagan, in the southeast of Tharapa gate. It is one of the largest and most beautiful temples, both inside and outside Bagan. It was built by King Kyansittha in 1090 A.D. It was one of the first great temples built in Bagan and preserved well. The architectural style represents Mon and Himalayan influence. The temple's most distinctive feature is the gilded spire on the top of huge terraces. It is a single storey cave temple. It is an elegant, symmetrical structure with the layout of a Greek cross.

The block of masonry in the centre that support the super structure above, has a tall alcove on each of its four sides with each of four standing Buddha statues of 31 feet tall.<sup>43</sup> Inside the main block, two narrow vaulted corridors run around the central room, the walls of which are full of niches housing small stone Buddha statues in different poses. A series of 80 large sandstone reliefs in the two lower tiers of niches in the outer corridor show scenes from birth to Enlightenment of Buddha some 2500 years ago.

Above the square central structure rise six receding terraces. On each corner of second terrace a golden satellite stupa stands with separate spire. The terraces are full of mythological lions which are supposed to be the guardians of the temples.

On the six terraces, stands the spire with five niches on all four sides set over each other containing a Buddha statue each. Then the topmost parts include lotus, banana bud, umbrella, cone, banner and diamond crystal. Total height is 167 feet. Although almost temple in Bagan has a single main entrance facing north, Ananda has four entrances facing all sides.

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<sup>43</sup> Fig 3

## **Pagodas at Minnanthu and Phwasaw Villages**

### **Loka Hteikpan**

Loka Hteikpan is located to north of Shwesandaw. This small cave temple was built by King Alaungsithu since 11<sup>th</sup> century A D. The entrance faces north; on the south wall is a large stone Buddha statue. The interior wall paintings remain almost intact; behind the statue draw the seated Buddha image in middle with the two chief disciples Sariputra and Moggalana worshipping on either side. Painted on the sides are the 7 scenes from the 10 Great major jataka stories. On the north wall are 28 Buddhas, on the east wall scenes of pagodas, on the west walling the scenes of jatakas stories and the other surfaces Mara's army. On the entrance ceiling is a pair of Buddha's footprints. The inscriptions in Mon and Myanmar express all about the 28 Buddhas and jataka stories painted there.

### **Culamani**

Culamani (Sulamani) is located to the southwest of Minnanthu village. It was built by King Narapatisithu in 1183 A D. It is two-storeyed cave temple with the porches on all four sides while the main entrance is facing east and extending further than the others. It is a large, very elegant multistorey structure style of late Bagan period. Based on the square layout, three receding terraces represent the large first floor. Another four receding terraces rise as the upper floor. Hence both storeys are surmounted by the flight of several terraces with small satellite stupas at the corners. The topmost stupa comprises of a spire which is a tower structure of Himalayan style. Beautiful glazed terracotta plaques with jataka stories and the great previous lives of Bddhain different sizes and patterns decorate the Culamani's base and terraces.

Inside the main hall of ground floor, there are four Buddha statues on each of four sides. The corridor surrounding and inner walls of temple are decorated with mural

paintings<sup>44</sup> of 12<sup>th</sup> century as well as 15<sup>th</sup> century. They depict scenes of Prince Siddhattha and various mythological creatures like Naga and Makara.

### **Mingalazedi**

Mingalazedi is situated near Myazedi, about half kilometer south of the old Bagan city wall. It was built by King Narathihapati. Construction started at the date of 1269 February 7 and stopped for a long time as a prophecy arose that:-“the pagoda is finished, the kingdom is disintegrated”. After Reverend Panthagu came and reproached the King, Narathihapati resumed the construction and completed in 1283 A D. Mingalazedi Stupa was the last great Bagan monument built by King Narathihapate. The Mingalazedi pagoda indicates the high water mark of Myanmar pagoda architecture because it was constructed a few years before the fall of Bagan.

The structural design is the prototype of Shwezigon pagoda. It is a late period Bagan style, symmetrical structure about 130 feet high and the last of the large Bagan temples. Above the three rectangular receding terraces is a platform, on which a large bell shaped dome, horizontal concentric bands, hemispherical dome, conical spire, lotus petal. Banana bud and umbrella are placed systematically. Each terrace has a small satellite stupa at four corners. At the centre of all four sides provide stairways to climb up to third terrace.

Of the brick structure block on which the stupa stands, scenes of devas worshipping from east, yakkha from south, naga from west, galuna from north are placed in niches. The terraces contain the glazed terracotta plaques of jataka stories.

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<sup>44</sup> Fig 5

## **Pagodas at Myingaba**

### **Gubyaukgyi**

Myingaba Gubyaukgyi is located to the north of Myingaba village. It was built by the prince Rajakumara, the son of King Kyansittha and Sambula in 1113 A.D. It consists of a large shrine room attached to a smaller antechamber. The towers on the temple of Indian spire type. Rajakumara deployed 3 villages of slaves in order to build and maintain this temple. The oldest original paintings are found on interior wall and Gubyaukgyi is noted for the paintings of the earliest Bagan. Of some interest are the Mahayanist kind of picture in a hall essentially Hinayanist. Most of the scenes are of Buddhist Jatakas with some Hindu gods, Mahayana Bodhisattvas, dragon-serpent Naga in human form, demons, birds and guardian celestials.

The exterior is decorated with exquisite plaster carvings on the frieze, dado, window pediments and pilasters. The remarkable feature of this temple lies with the many large array of well preserved frescos found in the temple interior. Sometimes referred to Myazedi inscription, the four-sided stone pillar inscribed in four languages Pali, Pyu, Mon and old Myanmar is one of the earliest inscriptions in Myanmar.

### **Apeyadana**

Apeyadana is located to the south of Myingaba village, at the north of royal palace of King Kyansittha. It was built by a great queen, beloved wife of King Kyansittha in late 11<sup>th</sup> century A.D. It is an early cave temple of Brahmanic and Mahayanist influence, Bodhisattvas such as Avalokitesvara, Hindu deities Brahma, Vishnu, Rama and Indra. The inner shrine contains a large, brick seated Buddha statue and surrounding walls are lined with niches. Interior walls are many jataka scenes.

The Apeyadana has main square block structure with a portico projecting to north. At the top of the dome of stupa is low and bell-shaped, of Ceylonese design. The Apeyadana has Brahmanic, Tantric and uncanonical wall paintings pertaining not to the pure Theravada because the donator herself is a follower of Mahayana Buddhism. A unique example of a series of paintings reflecting the influences from three sources, namely, Theravada Buddhism, Mahayanism and Brahmanism may be noticed at the Abeyadana temple at Myinkaba Bagan.<sup>45</sup>

### **Nagayon**

Nagayon is about half a mile south of Myingaba village, near Apeyadana Temple. It was built by King Kyansittha in late 11<sup>th</sup> century. Nagayon temple is the prototype for his later merit Ananda. There are the same slopping curvilinear roofs, the same terraces, the same corner satellite stupas, the same spire and the same tiny units. The shrine contains a huge standing Buddha statue sheltered by the hood of a naga serpent and flanked by two shorter statues. A dark corridor running round the central cave hall is ventilated by five perforated windows on each side. On the walls of main hall and corridors have niches containing stone sculptures of the life of Buddha from the jataka in Mon and Pali.

The temple has a projecting hall facing north, a portico paved with green glazed stones to provide access to the temple. The outside wall of Nagayon is decorated with masonry art of floral designs.

### **Myazedi (Emerald Pagoda)**

Myazedi is located to the north of Myiagaba village close to Gubyaukgyi temple. It was built by prince Rajakumara, son of King Kyansittha and Sambula in first half of 12<sup>th</sup> century A D. The outstanding stone inscription in Mon, old Myanmar, Pyu and Pali was discovered near

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<sup>45</sup>Gunapala P. Malalasekera, "Encyclopaedia of Buddhism Vol 3" (Colombo: Government of Sri Lanka, 1977), 533

Myazedi and thus popularly referred to as Myazedi inscription. The inscription is directly concerned with the nearby temple Gubyaukgyi, finally most scholars agree to use the term “Rajakumara-inscription”.

Myazedi, “Jade pagoda” in translation is the large gilded stupa. The stairs leading to the temple are found guarding by two mythological lions. On a number of square receding terraces, stands the stupa. The first and third terraces contain small satellite spire in which ornamental niches containing small Buddha statue on each corner. Second terrace contains lion statues at the four corners.

### **Manuha**

Manuha temple is situated at Myingaba village, on the main road of Bagan. It was built by the captive Mon King Manuha in 1067 A D. It is a square structure of two storeys. The temple enshrines four large golden Buddha statues in separate room. The front of temple consists of three cave halls, each containing a seated Buddha statue. The central image measuring 33.5 feet (10.24 metres) is flanked by two smaller images measuring each 20.5 feet (6.25 metres). The back of the structure consists of a single hall that contains a 94.5 feet (28.8 metres) long reclining Buddha.

The temple is facing towards the east. A portico with the main entrance is protruding out of the structure leading to the front room. The two smaller entrances on either side lead to the rooms enshrining the smaller seated Buddhas. Along the corridors inside, a number of narrow steps lead towards the back room. There is a stairway near the back room to climb up the top of temple.

### **Lokananda**

Lokananda pagoda is located to the south of Thiripyisya village on the bank of Ayeyarwaddy River. It was built by the King Anawratha in 1059 A D. Anawratha received Buddha’s sacred

tooth relics from Sri Lanka King Vijayavahu (I) (1059-1114). There are totally four stupas enshrined with Buddha's scared tooth relics. They are Shwezigon, Lokananda, Tantkyitaung and Taywintaung pagodas on the four corners of Bagan city.

Out of four stupas, Lokananda is the one near a jetty named "Nanda" on the south-western corner of Bagan capital. On the octagonal base terraces the cylindrical dome and bell shaped dome combining with conical spire set up. At the bottom of stairways the two large mythological lions are guarding around the temple.

### **Tantkyitaung Stupa**

Tantkyitaung is a hill situated on the western side of Ayayarwaddy River on the other side of Bagan. Tantkyitaung pagoda was built by King Anawratha in 1059 A D. There was small stupa previously built by King Asoka and at that time King Anawratha enshrined the scared tooth relics during renovation the old stupa. Again it was maintained by his successors Kings, Kyansittha, Narapatisithu, Nadaungmya and Narathihapate.

Tantkyitaung pagoda is 90 feet high with the base of 60 feet. Above the square base structure is a platform on which several terraces rise surrounding with the satellite stupas. On the octagonal receding terraces, resides the pagoda. Its nine tiers of topmost stupa contain a silver vane and the diamond bud. There are 32 statues of elephants made in ratio to different directions at the brick base structure of pagoda. There is a statue of Buddha, that of Ananda and forest guardian too. The head of a dragon is protruding from the wall down below.

### **Tuyintaung Pagoda**

Tuyintaung is a mountain situated on the eastern side of the Ayeyarwaddy River bank of Bagan. Tuyintaung pagoda was built by King Anawratha in 1059 A D. One among the four, in which the four imitations the scared tooth relics of Buddha received from Sri Lanka have been enshrined here.

On a hilltop platform, a brick base structure with 32 statues of elephants made in ratio to different directions stands. The pagoda stands on the two octagonal terraces above main structure. Then the bell shaped dome, sharpen conical spire, sloped roof, inverted lotus petal, bosses, fulblown lotus petal, banana bud and the umbrella are found systematically.

### **Nanpaya**

Nanpaya temple is located to the south-west of Manuha pagoda. It was built by Nagathamana, the grandson of captive King Manuha in early 12<sup>th</sup> century A D. It was built of baked bricks in the inner walls and sandstones in the outer walls. Nanpaya happens to be one of the four stupas made of sandstones in Bagan.

It is a Hindu influenced Buddhist temple. All four pillars of the interior cave hall were decorated with skillful artworks, on which accomplished two stone reliefs of Brahma. The three headed Brahmas are sitting on the lotus seats. Some scholars said it is a Hindu temple because of its Hindu-style architecture, Brahma figures and devotional throne.

The base structure contains perforated windows through which light and air penetrate into passageway and inner walls on which stone reliefs and murals proudly highlight the workmanship of Bagan period.

### **Dhammarajaka**

Dhammarajaka (Dhammayazika) pagoda is located to the south-west of Phwa Saw village. It was built by King Narapatisithu in 1198 A D. It is a solid circular pagoda. Unlike other conventional designs, it has a pentagonal floor plan. There is an entrance on each of its five sides. The five sided floor plan was intended to include the statue of Maitreya, the future Buddha. Most of Bagan monuments with square floor plan have a statue of Buddha on each of four sides of the structure. The four previous Buddhas are Kakusandha, Konagamana, Kassapa and Gotama that have reached nibbana. On each of the five sides of the

Dhammarajaka pagoda is a statue of Buddha including Maitreya future Buddha. Dhammarajaka Stupa is surpassing example of the Bagan Stupas. According to cosmic metaphor and symbol of the five Buddhas, the geometrically guided lay-out is the finest expression of the Bagan.

The five structures enshrined the statues of Buddha play the role of satellite stupas topped with a tower like structure similar to the spire and topmost parts of Ananda pagoda. On the three receding terraces, set the bell shaped dome containing glazed terracotta plaques with depictions of 547 jataka tales and the stories about the previous lives of Buddha. A brick stairway leads up to the large, arched and intricately decorated entrance gate.

There are some ink inscriptions on the interior walls of projecting porches. The inscription records say that King Narapatisithu received the holy relics from the King of Sri Lanka in 1197 A D and that he built the pagoda in 1198 to enshrine the relics.

### **Dhammayangyi**

The Dhammayangyi is situated on the north side of the road to Minnanthu village, about 1 kilometre southeast of the old Bagan wall. It was built by King Narathu in 1170 A D. Dhammayangyi is the largest temple in Bagan. Seeing from a distance it looks like the early step of Egypt pyramids. The enormous structure consists of a massive square base topped by six receding terraces.

The sides at the base of structure are 255 feet long, while the centre core of the temple measures 82 feet long. The interior floor plan of the temple includes two ambulatories. The construction was never fully completed after the death of King. Temple innermost passage was intentionally filled with brick rubble centuries ago. The image of Buddha in the eastern hall was sculptured out of a single marble slab. In the northern hall there is a rectangular

stone pillar with inscription reading the donation list in 1165 A D of Ah Sawlat. The western sanctum contains side by side statues of Gotama Buddha and the future Maitreya Buddha.

The tower like structure originating from North India, that was once on top of Dhammayangyi has collapsed. The largest temple complex in Bagan, but not the tallest, is surrounded by brick wall with huge arched gates at four sides.

### **Pyatthada**

Pyathada also called Pyathatgyi pagoda is located on the south side of road to west Phwasaw village. It was built by King Kyaswa in the first half of 1249 A D. It is two-storeyed cave temple on which the stupa stands. It is one of the large temples built in Bagan. It has open terraces and upper deck allows the panorama views over the plains. The architects used an inner relieving arch and a second upper arch to support the huge chambers, illustrating the point that temple styles changed in Bagan because the builders improved at arch construction by decreasing weight.

### **Namdamyinnya**

Namdamyinnya temple is situated to the north of Minnanthu village. It was built in 13<sup>th</sup> century A D. It is a single storey cave temple with the entrance facing east. The term Namdamyinnya is derived from Ananta-Pana (unlimited wisdom). In the cave monastery east of this temple Reverend Ananta Panna dwelled for 17 years from 621 till 638 Myanmar era during the reign of King Narathihapate. There is a stone inscription with the date of 1260 February 18.

There are masterpiece painting of the old Bagan remain still intact in the temple. Apart from paintings Buddha's usual life stories, there also are Mara's daughters scantily dressed in different postures seducing the Lord Buddha in vain. The temple is so rich with the works of art like an art gallery.

### **Phayathonzu**

Phayathonzu is located to the south of Sambula pagoda. It is the identical three pagodas triplet and one of the most interesting structures of old Bagan. It is a single storey cave temple. On a single base brick structure the three stupas stand. The caves are medium large on which all three stupas have the same shape. Along the perimeter of temples laid small terraces, decorated with turrets at the corners.

The exact date of construction and the name of donor are still unknown. It was probably built in 13<sup>th</sup> century A D<sup>46</sup>. The architecture of temple is Bagan typical combining them in the triad. There are fascinating wall paintings inside the eastern part and the middle temple, but the western wall of the temple is completely bare. It is assumed that the construction was left unfinished as the King and people fled the country when the Mongol Army invaded Bagan. The paintings are of Tantra Buddhism and Mahayana Buddhism.

### **Gupizatgyi**

It is located to the north of Shwetisaung pagoda. It had been built since the time prior to Kyansittha's reign, some researchers assumed. It is a single storey base structure on which the stupa rises.

Gupizatgyi is a cave temple. There are wall paintings around the pillars inside the caave hall. On the western side Mara Army pictures were painted together with Old Mon letters.

### **Laymyethna Gu Paya**

Laymyethna (the four directions in translation) is located to the north of Minnanthu village. It was built by the minister Anandathura who served under the King Nadaungmya in 1223 December 15. It is a single storey structure, a cave temple on which stands a stupa.

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<sup>46</sup>U Lu Pe Win, "*Pictorial guide to Pagan*", 2<sup>nd</sup> edition, (Yangon: The Yangon University Press, 1963), 59

Out of two walls around the pagoda, the outer one is already damaged. As the pagoda belongs to Minnanthu village, the Buddha puja ceremony has been held annually by the villagers since the accomplishment of its construction. There is a brick building of dhamma hall, a monastery and layman's dwellings around.

The main entrance faces east and there is a Buddha's footprint on the ceiling of the entrance. Interior wall paintings<sup>47</sup> are almost lost; only remain on upper part of the walls. The paintings contain 28 Buddhas, jataka tales, Buddha's 10 great previous lives and Myanmar masonry flowers. The stone scription represents the merit of minister and his beloved wife.

### **East Petleik and West Petleik Pagodas**

East Petleik pagoda and west Petleik pagoda are located on the roadside to Lokananda. These twin pagodas both possess identical shape and structure. In the galler-like cloister around the base of two pagodas, there remain earthen tarracotta plaques painted the life story of Buddha.

East and west Petleik pagodas have been built in Ceylon style by the King Anawratha in 11<sup>th</sup> century A D. The pagodas were built on vaulted corridors, the walls of which were lined with hundreds of unglazed terracotta tiles illustrating scenes from the jatakas. The buildings themselves are not very impressive but are of ancient architecture.

There are terracotta plaques which depicting the 550 Jataka stories discovered by excavation of zedi.<sup>48</sup> Petleik means "rolled leaves" resembles the shape of pagodas in wrapped leaf form. There are unusual features of bell shaped dome and are four deep niches at the cardinal points to house Buddha statues.

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<sup>47</sup> Fig 8

<sup>48</sup>Kyaw Oo Lwin. "*Photos records of Pagoda in Bagan Vol 2*" (Yangon: Department of Archaeology, National Museun and Library, 2011), 15

## **CHAPTER- VI**

### **TITLE OF THE CHAPTER: BUDDHIST IMAGES AND ITS ICONOGRAPHICAL FEATURES**

#### **ABSTRACT OF CHAPTER:**

This chapter mainly explores the process of evolution of the various kinds of vihara for Buddhist monks in Bagan period.

## Chapter-VI

### **BUDDHIST IMAGES AND ITS ICONOGRAPHICAL FEATURES**

Flexibility, adoption of cultural element, and blend of religious symbols were significant features of Bagan spirituality. Although the Southeast Asia Buddhist art as visual aids for propagation of the religious ideas reflects Hindu art influences, it was changed in the Southeast Asian context. The iconography of Southeast Asian Art strongly reflects Indian influences but Buddhist artists tried to change the idea with the identifying attributes and gestures of some Hindu deities as Buddhist icons.

The starts of trading missions from India coming to the east and some of them come to Myanmar coastal regions and brought their religious images and icons for worship. Regional styles emerged and developed gradually. Buddhism had created a great current of art in the region and Buddhist stylistic arts had great impacts on the religious and secular life of the people in those related areas for more than two millennia. The iconographic features varied from country to country. Images are also important features of religious buildings. Design and decoration in Buddhist art historically has stimulated creativity in ancient Bagan.

The diversification and complicated nature of the Late Bagan architectural and artistic achievement can be observed in the Minanthu and Phwar Saw villages. The iconographic remains of Bagan Period can provide the Buddhist dissemination from the origins of India to the East and Southeast Asian regions throughout the land route of Bagan regions because so many visual remains can be found in Bagan as the adapted; influenced; flourished; and compromised features with the neighboring boundary.

## **Standing Images**

There are four types of standing Buddha statues usually seen in Myanmar.

1. Feet together, the body held rigidly, and the robes hanging straight down means the Buddha is standing still the hand is likely in the Abhaya Mudra, protecting or Mahakarunika Mudra showing compassion.
2. Feet slightly apart and the body less rigid means the Buddha is walking, but this is a casual pose that is not often seen.
3. Feet together and fingertips lightly touching the robes on either side of the body and the bottom of the robes flaring widely means the Buddha is flying in air. With this image there is very likely a line of standing monks behind.
4. The Buddha and a line of monks after him all holding alms bowls, symbolizing the morning food round.

## **Seated images**

In all seated images the legs are crossed with both soles turned upwards. Images seated as if on a chair are very rare and mostly seen in the southern part of Myanmar. This symbolizes the time that Buddha soon after his enlightenment went to see his father the king at the palace, where he sat on a chair. Princess Yasodaya, his wife in his previous secular life, cried bitterly, rubbing her face on his feet.

A seated image inside 'Thandawgya cave temple' which plaster had crumbled away over centuries, leaving only green sandstone blocks gives a mystical appearance.<sup>49</sup>

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<sup>49</sup> Fig 9

## **28 Buddhas**

It is part of Buddhist lore that altogether 28 Buddhas have graced the earth and each had attained enlightenment under the Bodhi tree (*Ficus religiosa*). Hence this tree is often seen on pagoda platforms.

The names of 28 Buddhas listed are Tanhankara, Medhankara, Sarankara, Dipankara, Kondanna, Mangala, Sumana, Revata, Sobhita, Anomadassi, Paduma, Narada, Padumuttara, Sumeda, Sujata, Piyadassi, Atthadassi, Dhammadassi, Siddhartha, Tissa, Phussa, Vipassi, Sikhi, Vessabhu, Kakusandha, Konagamana, Kassapa and the current Buddha Gotama.

All these 28 Buddhas were born into royal families or rich Brahmin families. When they had seen the four signs - an old man, a sick man, a corpse and an ascetic - they renounced worldly life and left home. They engaged in meditation on mindfulness until they attained Enlightenment. At the request of God Brahma, they preached their first sermon to those who followed them.

The auspicious ceremony of Buddha Puja is held to pay homage to the 28 Buddhas who were enlightened and who taught Dhamma in different times. This practice is to remind Buddhist to strengthen their devotion.

## **Reclining Images**

There are of two types: the Buddha at rest, lying on his right side with the right hand propping up his head. The left hand lies along his body and the left knee is slightly bent so that the feet are not aligned. The eyes are open. The Parinirvana or dying has the body lying on its right side body with the head on the pillow. The right arm is folded under the cheek. The body and feet are straight, with the soles of the feet placed one on top of the other. The eyes are closed or downcast.

## **Crowned images**

The image wears a bejeweled crown on the head and ornate regalia on the shoulders, plus armbands and bracelets. It is believed to symbolize the time that the Buddha emphasized the impermanence of material things to a boastful king named Jumbudarit by creating himself dressed in magnificent regalia and then making the costume disappear in an instant. This image is thus known as the 'Jumbudarit' style. Another view by scholars is that it represents Maitreya, the Future Buddha.

## **Hand positions (Mudra)**

The different hand positions of Buddha images are called 'mudra' and not used for anyone else, king, spirit or celestial.

1. Dhyana Mudra- meditating. Seated image, hands together on lap.
2. Bhumisparśa Mudra- swearing by the earth. Seated image, the right fingertips touch the earth.
3. Dharmacakra Mudra- preaching. Seated image, both hands are raised.
4. Vitarka Mudra- discoursing. Seated image, both hands are raised
5. Abhaya Mudra- giving protection. Usually standing, both hand are raised, palms outwards.
6. Mahakarunika Mudra- showing compassion. The hands are held on the heart.
7. Bīṭhṛkaguru Mudra- healing. Seated image, the right-hand finger: hold a small medicinal fruit; a pot of water is placed on the lap or the upturned left palm.
8. Varadha Mudra- giving. The right hand is held down, palm outwards.

In many of Ananda's niches are enshrined the images of seated Buddha which roughly fall into two types, namely those in Vyākṛhāna mudra - the act of preaching with right hand against the breast and left hand either on the lap or hanging down, and those in the common Bhūmisparśa mudra - earth touching attitude. In the middle stand four colossal images, the

north and south ones are in the dharma chakra mudra. Inside the shed east of Lokananda pagoda, a 6 feet high Buddha statue made of hard sand stone is in a dhyana mudra.

### **Votive tablets**

They are flat-backed clay, sand stone or soap stone tablets with images in low relief on the front within a thick rim. The bottom is usually squared and the top is arched to a point. Sometimes there are incised lines on the bottom or at the back. There were tens of thousands made in ancient times and enshrined in pagodas, not only in Myanmar, but in all countries of Asia where Buddhism once flourished or still flourishes.

The most popular design of votive tablets contains the eight great events from Buddha Gautama's life:

1. Nativity, the mother Queen Maya standing upright and with one arm around the shoulders of her sister and the other holding a branch of the Ingulin tree (*Pantalomea suavis*).
2. Enlightenment, of a larger image of the Buddha set in the middle in a meditative or earth-touching pose.
3. The first sermon preached to five hermits in the deer park.
4. Twin miracles of fire and water flowing from Buddha's body.
5. Descent from heaven where Buddha spent the three months of Lent preaching to the celestial who in the previous life was the Buddha's mother Queen Maya.
6. Taming the Nalagiri Elephant which had been sent by an evil monk to kill the Buddha.
7. Lady Sujata offering milk gruel to Buddha.

## 8. Buddha's death scene.

Sometimes the offering of milk gruel is replaced by the monkey offering a honey comb or it might also be included to make nine scenes. Numerous clay votive tablets unearthed from old pagoda mounds and ruined temples form another class of sculptural art at Bagan. They generally bear on the obverse a seated Buddha in earth-touching attitude within a Bodhgaya type of temple flanked by stupas or Bodhisattvas. Many specimens with 10, 28, 50 or 100 Buddhas are also found. Sometimes the principal figure is that of a Lokanatha seated in a kingly pose. In the earlier examples belonging to Anawrahta's reign most of the tablets are impressed with two lines of Sanskrit in North Indian Nagari characters of the 10th-11th century. Pali or mixed Sanskrit and Pali were also used to stamp the epigraph which is the well-known Buddhist creed beginning with 'ye dhamma hetuprabhava' which is rendered; thus he Buddha hath the causes told of all things springing from causes; and also how things cease to be,' Tis this the Mighty Monk proclaims. The earlier tablets resemble the fine specimens from places like Sarnath and Nalanda. A large number of them were moulded at Bagan so that Anawrahta's name could be incorporated in the formula.

Buddha on his death bed has forbidden his followers to make images in his likeness for he wanted his teachings to remain purely focused on the Buddhist texts. Only 500 years after his passing were his images first made. Previously, the footprint was one of the few symbols used as representation. The stylized design of the Buddha's footprints, with 180 symbols on each sole, is a sacred motif. On the pads of the toes are conch shells symbols. On the soles are spears, flowers, birds, white umbrellas, crown, peacock feather, water pot, golden fish, palaces, banners, plus noble animals such as elephants, lions and tigers.

In Bagan, Buddha footprint can be divided into free standing so called isolated footprint and mural painting types. Both forms developed but mural painting type is more

frequent due to the custom of placing Buddha footprints on the ceiling of temple entryways. The real Buddha footprints are limited in quantity; therefore, the isolated Buddha footprints have been recreated by devoted artists.

The earliest so far discovered and finest isolated Buddha footprint in Bagan is Lokananda Buddha footprint. The next isolated form is a pair of cult footprint, the example of this type can be seen at Shwe-zi-gon pagoda and Ananda temple. These two are the earliest pair of cult footprint in Bagan. The tradition of painted footprint on the ceiling became extremely popular in Bagan for not only interior decoration but also for the amulet object to protect evils for the person who passed under it.

### **Relief plaques**

The East and West Hpet Leik, Shwezigon and Mingalar Zedi Pagodas, and the Ananda Temple have high-relief plaques showing various Buddhist scenes. Usual subjects are events of the Buddha's life, or the scenes from the Jataka Tales. The two Hpet Laik Pagodas have terracotta plaques while the others are coated with a green glaze.

Some popular subjects are the attack of the evil Mara's armies or the three daughters he sent to seduce the Buddha before Enlightenment. It is probable that the daughters symbolise the three biggest defilements of Buddhism: Loba, greed; Dosa, anger and Moha, delusion.

On studying the glaze specialists found that it were made up of Silica, White Clay, Calcium, Lead Oxide, Tin Oxide, Copper Oxide, Chrome Oxide, Vanadium Oxide and Feldspar. Old kilns for glazed ware were discovered in Bagan that have produced various colors: turquoise-blue, brownish-purple, olive-, emerald- and light green, although the glazes seen on the temples and pagodas were only various shades of green, yellow and cream.

### **Stucco work**

The exterior walls and arch pediments are often decorated with intricate stucco work. Unlike the few inventive styles in the paintings, here the Bagan masons stuck to traditional motifs in portraying mythical creatures, celestials and ogres. Friezes are often repetitive series of a popular motif known as the Belu Pan Swei or ‘ogre clutching garlands’: the head of an ogre with garlands or strings of pearls in his jaws and fists. Cornice pilasters often portray stylized flowers called ‘Kanote’ and pediments over entrances soar in flame like motifs called Rama’s fingers in local architectural terms.

### **Wall paintings**

Many temples of Bagan are illustrated with paintings on the interior and decorative stucco work on the exterior, as a work of merit. The murals were painted on a dry surface; they are not frescos where paint is applied on wet cement. In a few temples, the Zatar or horoscope can be seen somewhere in a corner. Horoscopes are made on a person’s birth but here, they mark the ‘birth’ of the temple.

Through these pictures with captions in Pali, Old Mon or Bamar the ancient pilgrims could also study the faith. The themes are on the 550 Jataka Tales, the lives Buddha went through before he attained enlightenment as well as the biography of his life as Prince Siddhartha, his enlightenment as the Lord Buddha Gautama and his death.

Originally most of the walls and vault ceilings of monuments in Bagan were adorned with mural paintings. It is one of the most effective ways of spreading Buddhism. Even today the tradition continues with a different type of presentation. Many pagodas have walkways with series of panels or framed canvases hung close to the ceiling illustrating the Jataka Tales of the previous 550 lives of Buddha or scenes from his life, or the legend of how the particular pagoda came to be built and by whom.

Apart from scenes telling a story the walls or ceilings are often covered with lotus or figures in circular or square patterns. The lotus is a symbol of purity and often used in Buddhist art. The importance of white elephants for the kings and in religious tales is seen in numerous murals; mythical creatures especially the Keinara bird people who symbolize fidelity were painted in different styles. One creature often seen in ancient temples but no longer in use is the Makkara while the use of the Naga or the crested dragon motif still exists to this day, as does the Keinara and the crested lion Chinthe. Another being often seen at pagodas is the Manote Thiha, a lion with double hind-quarters, sometimes with a crowned human head.

Also known as Maggan, the Makkara is a sea creature which has an elephant's trunk, jaws of a crocodile, gills, scales and tail of a fish, and claws of a lion, somewhat similar to the Rakhine Byarla. The walls were prepared for painting with an under layer of red clay cement and sand; then a thin coat of lime was applied, after which was a final layer of fine cement.

This would be rubbed until silky smooth with a piece of ivory. The earliest painted temple is the Pahtothamya Temple of the 11th century. Early paintings were done mostly in four basic colors of black, white red and yellow and their combinations. Black was made from soot white was obtained from lime, and red and yellow ochre from river rocks encasing lumps of these brilliant colors. Adding the blue juice of the Indigo (*Indigofera tinctoria*) leaves to yellow ochre gives green, a color rarely seen in the old wall paintings as it could easily become oxidized and turn brown. All colors were mixed with the sap of the Neem tree (*Azadirachta indica*) as fixative, an age-old organic glue still used to this day and made by soaking the dried lumps of the clearest, purest sap in water . For a brighter hue the paint was mixed with the gall bladder of animals.

Paintings of the early Bagan period show people with strong Indian features; the Indian influence is seen also in the costume and pose. Since ancient times Brahmins have served at almost all SE Asian court; painters might have accompanied them to Bagan. Later the style changed so that the faces no longer have prominent features. On the whole the stylized classical art has a similarity that runs through various periods, even if faces became gentler and bodies more willowy.

The mythical creatures that abounded in these paintings such as ogres with evil faces or crested dragons almost exactly conform to accepted motifs. One temple, however, seemed to have had a painter who veered from tradition. In the early -13th century temple Gubyauk Gyi of Wetkyi In village, two half-teardrop shaped panels on either edge of a wall displayed a popular subject, the attack of Mara's armies on the Buddha who was on the point of enlightenment. The paintings show evil beings with bearded Indo-European faces and ordinary snakes instead of the classical dragons. Even the mythical creatures were of species unknown to traditional Myanmar art.

In one old monastery the Kyansittha Umin built in the early century, the wall paintings are believed painted after the fall of Bagan, since one wall showed a Mongol soldier in breeches and wearing boots made of fur shooting an arrow. Another wall has a procession led by a dancer and musicians and followed by officials in long robes bearing gifts. These dignitaries wore 'caps shaped like the rhinoceros horn' mentioned by the Chinese scholar Chou Chau-fei in 1178 CE.

The faces of these celebrants are painted in such a way that one could not be sure if they were masked or if the artist was creating an entirely new style. If it is the latter, then the highly modernistic style marks an amazing point in art history. In direct contrast to this creative approach are the paintings inside the Abeyadana Temple of the late 11th

century. Executed with skill in the traditional manner, the paintings are of the usual Buddhist scenes but include many Mahayana motifs such as the Bodhisattvas and Tantric deities. This temple is unique in its numerous Mahayana symbols.

One painting that has fascinated scholars, writers and pilgrims is a small rectangular panel in the Nanda Manya Temple, showing a procession of women of all ages, including grandmothers with bent backs and withered breasts. In the middle, standing still as if reluctant to take a step, is the figure of a young girl. Her youth is emphasized by the smallness of her figure, a folk legend has grown up around it that the scene showed a bride escorted by female members of her family to be deflowered before the wedding by the Aree sect of priests. Some scholars deny the story, saying it must only be part of an ordinary ceremony.

A style of art that is freer than others can be seen on the walls of the Sulamuni Temple. They were presumably painted in the 14th century Pinya period or later, for the arched eyebrows and small mouths are typical of that era's art.

All of Bagan painting was on the walls; the only painting on cloth was discovered rolled up inside an arm of a broken image during repairs. The fragment of cotton was restored in Rome and is now at the Bagan Archaeological Museum. Datable to the 12th century, this piece of cloth measuring 31.7 inches wide and 53 inches high is exquisitely painted scenes from the Jataka ones. The lines are much more delicate than those seen on walls as presumably the cotton would have a smoother surface used were cinnabar, regular, lacquer, carbon, yellow ochre, red ochre and orpiment.

Temples built or renovated in the 18th and 19th centuries have paintings of those periods. Compared to the early Bagan paintings the figures are more fluid, the subject matter

is often secular and ever irreverent, showing people at leisure, in a state of near-undress, or entwined with lovers, such as in the Ananda Oke Kyaung Monastery.

Bagan art often showed faces with almond-shaped eyes surrounded by thick, short lashes, high cheekbones, oval faces, straight noses and gently curving but full lips. These features can still be seen on many inhabitants of villages such as Wetkyi In, Phwa Saw, or Min Nanthu, which have existed since the rule of King Anawrahta; the ancient artists might have painted the faces they saw in their communities.

### **Influence of Hindhu Iconography**

Brahmanism (especially Hura) from India had been arrived Burma since early first century A D for the purpose of Astrological service.<sup>50</sup> Brahmanic icons as objects of worship are found quite in number of places, especially in Thaton, Bago, Vesali, Srikestra, Bagan and Kawgoon. Apart from Buddhist iconography, the Brahmanic icons of various sects can be found in Bagan. Brahmanic deities are illustrated with Buddhist patting, which is a characteristic of Bagan religious iconography. Most of the scenes on Hinduism are to be found in Nathlaung Kyaung, Nanpaya and Shwesandaw pagoda.

A standing bronze image of Vishnu measuring about one foot in height was found in a field of Myingaba. The god with four arms stands erect on double lotus. Then, a small sandstone image of the four-armed Vishnu measuring eight inches high, seated in Padmasana on lotus was found in Bagan museum. A weathered stone fragment of Vishnu found in Shwegugyi temple shows the crowned head and torso of a four-armed god. A stone slab sculpture of Vishnu reclining on the serpent Ananta was unearthed from the floor of a small square Buddhist shrine west of Mimalaung Kyaung.

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<sup>50</sup> Than Tun, Dr. *"The Search of Myanmar History"* (Yangon: Historical Research Department, 2001), 249

Exchange between Bagan and India is evidenced not only by Buddhist art and architecture but also by the presence of a temple dedicated to Vishnu, the Nathlaung Kyaung. A number of Hindu images are found inside the temple. All the paintings represent figures of Vishnu with his devotees as well as forms of ten incarnations. Pictures of Shiva can also be found at the south wall of inner ambulator of Apeyadana temple. At the same level to those pictures of Shiva, on the south wall is a picture of Kali Devi.

The finest representations of Brahma are to be seen in Nanpaya, on the south of Manuha temple. At the Myebontha temple, inserted in the thrones are long rows of solemn stone Brahmas. On the wall of Theinmyazi temple, was found a Brahma figure. The figure is robust and well-developed. The multiplicity of eyes, noses, mouths, hands, and legs is a common oriental symbolism to indicate superhuman might and power.

In Buddhism, the part of many layered universe is the realm of pious celestial spirits. Especially in Theravada Buddhism, the Brahmaloaka is said to consist of twenty separate heavens, the lower sixteen (Rupa - Brahma - Loka) and the higher four realms (Arupa - Brahma - Loka). Theravada Buddhists believe that the rebirth in Brahma - Loka is the reward enjoyed by an individual who has accompanied great virtue with meditation. But Brahma is never depicted in early Buddhist texts as a creator god.<sup>51</sup>

### **Influence of Tantric Iconography**

The mural paintings found in Apeyadana Temple in Myingabar and Payathonzu Temple in Minnanthu suggest the cultural blend of Theravada, (Pali tradition) and Mahayana-Tantric Buddhist, (Sanskrit tradition) iconography and symbolism existed in ancient Bagan civilization.

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<sup>51</sup> Peter Harvey. *An Introduction to Buddhism: Teachings, History and Practices* (New York: Cambridge University Press, 2013), 38.

Apeyadana Temple is considered to be holding Mahayana-Tantric features heavily based upon the mural paintings found inside. Many scholars agree that the paintings in Apeyadana Temple signify the Bodhisattvas of Sanskrit tradition such as Avalokitesvara the Bodhisattva of compassion, Manjusri the Bodhisattva of wisdom, and Lokanatha, another form of Avalokitesvara as the protector of the universe. Images of Tara, the female Bodhisattva can also be found in this temple. The veneration of female energy, Sakti- is a fundamental concept of Tantrism.

Although icons of Pali tradition, such as twenty-eight Buddhas of the past eons identified by the Bodhi trees where the Buddhas were enlightened, received the major role in Payathonzu, the other paintings represent the ideas of non-Pali traditions. The female figures with halos embraced imply the paintings to be Tantric, either Hindu Tantrism or Buddhist Tantrism.

It shows Bagan did not distinguish between what is Theravada and what is non-Theravada. This leads to the intersectorian blend of iconography and symbolism found in Bagan monuments since the early period up to the end of Bagan era.

## **Bagan Archaeological Museum**

The Bagan Archaeological Museum was opened on 17th April 1998 in the world renowned ancient city Bagan, in Mandalay Division, Upper Myanmar. It is situated near the Gawdawt Palin Pagoda. On the base layout of 380 feet east-west and 360 feet south-north area, the three-storeyed museum displays ancient arts and architectural items as mentioned in the book, “Lists in Bagan Archeological Museum<sup>52</sup>”.

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<sup>52</sup> Min Swe. “*Lists in Bagan Archeological Museum*” (Yangon: Ministry of Union Culture, 2011)

There are many display rooms. On the ground floor there is a fully decorated and air-conditioned hall large enough to hold international conference, symposium, seminar or meeting. On this floor are the display room for objects of visual arts of the Bagan Period such as terracotta, stucco works, wood carvings, stone sculptures, metal works, lacquer works, etc., the showroom exhibiting models of 55 different coiffures used by fashionable court ladies of the Bagan Period, the display room in which originals, replicas and ink copies of Bagan stone inscriptions and other forms of epigraphy, the gallery where paintings by famous Myanmar artists of today depicting the social life and military might of ancient Bagan, as well as copies of frescoes on walls and ceilings of ancient temples, and the display room in which models of Bagan monuments of architectural and artistic wonder.

Going up to the second floor by grand marble floored stairways, we reach the display rooms on religious themes. Here we find that exhibits are Buddha statues and images of various makes, postures, and styles providing us some knowledge of Buddhist iconography. In the room of Buddhist Art are displayed objects of all visual Buddhist arts. Viewers of these objects may well appreciate the depth and extent of Buddhist influence upon Myanmar culture. Here on the second floor is another art gallery, but it specialises in religious themes. Paintings by artists of to-day and murals by master painters of Bagan's time on display in the gallery all represent Bagan pagodas and monuments or depict Buddhist stories - jatakas.

Next above the second floor is the flat roof of the whole building from where pilgrims, visitors and tourists can enjoy a panoramic view of the entire "pagoda land" of Bagan and patiently wait for the right moment to watch the "large orange coloured globe" gradually sinking behind the Tantkyi Taung hill range on the west bank of the mighty Ayeyawaddy River.

To crown the pleasures of the visitors to Bagan a big bronze statue awaits their attention in the centre of the round-about lawn in the front of the museum's portico. The statue represents the hero king Pyusawhti (A.D.167-242), the third king in the Bagan dynasty of 55 kings. Legend has it that he conquered the five enemies who had been molesting Bagan by slaying them with his mighty bow and arrows. The enemies were the big bird, the big boar, the big tiger, the big flying squirrel and the wild weed bu (gourd). The Bupaya Pagoda standing on the brink of the Ayeyawaddy River at Bagan is attributed to Pyusawhti. It stands on the site where the hero king finally eradicated the troublesome weed.

Visitors to Bagan have now two grand museums. The entire area of 16 square miles of Bagan Archaeological Zone itself is a field museum of nearly ten centuries old and a splendid modern museum of very recent time. Bagan is still in good condition as an ancient city and in present situation conservation. The 1975 earthquake was one of the natural disasters which Bagan overcome alone the history.

## CONCLUSION

Bagan is an ancient city in central Myanmar, standing on eastern bank of Ayeyarwady river, known for archaeological area, where more than 2000 Buddhist monuments towers over green plains. Bagan stands out for not only the sheer number of religious edifices of Myanmar but also the magnificent architecture of buildings. The artistry of the architecture of pagodas in Bagan proves the achievements of Myanmar craftsmen in handicrafts.

Indicating the artistic and architectural decorations attached to the monuments of Bagan, a list can be noted by grouping them into four classes. Features of interest in art and architecture categorised into (1) Plaster cravings, ornamental frieze and pilasters, stucco figures, etc., (2) Stone sculpures, stone cravings, stone perforated windows, etc., (3) Glazed plaques and (4) Mural paintings (frescoes).

Kondawgyi, Sakkamuni, Htilominlo, Nagayon, Gubyaukgyi (Myingaba), Culamani and Sambula are fallen into group one. Nagayon, Apeyadana, Nanpaya, Gubyaukgyi (Myingaba), Nathlaung Kyaung, Ananda and Kyaukgu Umin are special for stone sculptures. Petleik East&west, Shwezigon, Ananda, Mingalarzedi and Dhammarajaka are the places of scared glazed plaques. Kyansittha Umin, Sakkamuni, Kondawgyi, Gubyaukgyi(Wetkyi-In), Upali Sima, Pathothamya, Lawkahteikpan, Ananda Oakkyaung, Apeyadana, Nagayon, Gbyaukgyi (Myingaba), Nandamannya, Sambula and Payathonzu are the best art galleries of mural paintings.

Stupa types can be also classified as follow;

(1) Stupas with bulbous shape

Ancient monuments of this type in Bagan were Bupaya Stupa, Ngakywenadaung Stupa, Paukpinyar Stupa, Htupalesutan Stupa and other inner Stupas of encased pagodas. Those Pyu type pagodas were Stupas with bulbous shape. The early types of Bagan ancient monuments are very similar to Bawbawgyi, Hpayama and Hpayagyi at Srikshetra. Most of the

Stupas with bulbous shape consist of the circular basements, lotus flowers laid between circular plinth and bulbous-shaped Stupa and plain conical spires.

#### (2) Stupas with octagonal basement

Most of the Stupas with octagonal basement are built by King Anawrahta in the early 11<sup>th</sup> Century A.D such as Myinkabazedi Stupa, Lawkananda Stupa and Tuyintaung Stupa in Bagan. Some of those types of Stupa are also built by King Sawlu who is the son of King Anawrahta such as Innhpaya Stupa near Dhammayangyi Temple. Innhpaya Stupa is a biggest Stupa with octagonal basement. The prominent features of the Stupas with octagonal basement are surmounted with elongated bell-shaped dome crowned by conical spires.

#### (3) Stupas with rectangular basement

Those kinds of Stupa can be seen in many places of Bagan, for example, Shwesandaw Stupa, Shwezigon Stupa, Mingalazedi Stupa, etc. It consists of rectangular basement which have three spreading terraces and five spreading terraces. There are accessible terraces and unaccessible terraces in those Stupas. Accessible terraces have flight of steps on each side with corner stupas. Unaccessible terraces have no flight of steps to climb up on higher terraces with corner stupas and usually consist of housing standing Buddha images, seated Buddha images and figure of animals.

#### (4) Stupas with circular basement

This kind of Stupa is very rare in Bagan. A Stupa with circular basement is Stupa No. 2146 which is situated to the north-west of Einyakyaung Ngamyethna Temple. Most of the Sinhalese type Stupas and Stupas with bulbous shape consist of the circular basements. The Stupas with circular basement are surmounted with bell-shaped dome crowned by conical spires.

#### (5) Stupas with pentagonal basement

There are seventeen pentagonal monuments in Bagan. Those kinds of monument consist of two types, pentagonal Temples and Stupas with pentagonal basement. Stupas with pentagonal basement are very few. There are only two Stupas with pentagonal basement in Bagan. Those are Dhammayazika and (Stupa No.1671).

(6) Sinhalese type Stupas.

The Sinhalese type Stupas were constructed after the model of Thuparama from Anuradhapura in Sri Lanka, for example, Sapada Stupa, Sapadaw Stupa, Saytanagyi Stupa, etc. The prominent feature of Sinhalese type Stupa is relic chamber that being constructed between bell-shaped dome and conical spires.

Not only on Bagan plain, Bagan Kings also built many temples and stupas in the other places such as Kyaukse, Monywa, Shwebo, Thayet, Taloke, Aneint, Kale, Kyankhin, Kanbalu, Sidoktaya, Kyanhnyat, Singu, Samoon, Sagaing and Amyint. They built the temples not only one or two storeys but also three and four storeys. After that, they built the temples and stupas on the platform which showed the distinctive features of the philosophy of Buddhism and their powers. And then, not only rectangular plan - shaped but also pentagonal and circular plan - shaped were built. Among them, the pentagonal plan - shaped was more required in skill for estimating, drawing and construction. In the decorative aspects, they also invented as the line drawing with symbolical of stylistic.

In the Bagan period, two and half centuries (Between the reign of King Anawrahta and Narathihapate), Bagan reached the zenith of its power. In this period, Myanmar Arts and Architecture passed through a golden age. In early Bagan period, they built mostly stupas and one-storeyed temples with curvilinear roofs. And then, they provided with perforated windows to admit light into the temples. In the later Bagan period, they built temples as high as possible with two or three or four storeys with flat terraces. During the reign of King Narapatisithu, the architectural aspects were changed and underdeveloped.

Burmese Buddhism, from Bagan times to the present, as been described as kammatic, the main preoccupation, from the king to humblest subject, being the earning of merit to ensure a favorable REBIRTH in the next existence. Coupled to this, the royal dedication of colossal monuments was seen as an act of communal merit-earning that would benefit the entire nation.<sup>53</sup>

It can be safely concluded that the artistic and architectural achievements of Myanmar Religious Architecture reached its golden age during the reign of Bagan Kings (1044-1368 A D). Throughout the studies of various monuments in ancient city Bagan, a wide variety of Buddhist art have been incorporated as the inhabitants of particular realms within the Buddhist cosmos. As reflected from various examples, the cultural interchanges in the aspects of religion, art, architecture or intangible cultural heritage such as traditional practices and beliefs influences each other rather than one side being a prototype for the other. Buddhist art and architecture in Bagan of different periods and cultures had its own uniqueness and identity from which examples of architectural masterpiece could be distinguished as important representatives of various architectural styles.

The demarcation of zones such as the monumental zone, the archaeological zone and the preservation zone is considered carefully not to disturb the skyline of Bagan in future.<sup>54</sup> Nowadays, the new public buildings appear on the landscape of Bagan. Some are built among ancient Bagan monuments. The monumental zone which includes the most significant monuments can attract tourists with their architectural and archaeological values. Therefore, this zone may be developed with tourist facilities such as new public buildings e.g. hotels,

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<sup>53</sup> Robert E. Buswell, Jr. *ENCYCLOPEDIA OF BUDDHISM Volume Two* (USA/ Thomson/ Gale: Macmillan Reference 2004) 578

<sup>54</sup> San Nan Shwe, Dr. "Conservation of Cultural Heritage Buildings in Bagan Area" ASIA PACIFIC SOCIOLOGICAL ASSOCIATION (APSA) CONFERENCE TRANSFORMING SOCIETIES: CONTESTATIONS AND CONVERGENCES IN ASIA AND THE PACIFIC: [http://www.burmalibrary.org/docs21/Society%20and%20Culture/San-Nan-Shwe-2015-Conservation\\_of\\_Cultural\\_Heritage\\_Buildings\\_in\\_Bagan\\_Area\\_en.pdf](http://www.burmalibrary.org/docs21/Society%20and%20Culture/San-Nan-Shwe-2015-Conservation_of_Cultural_Heritage_Buildings_in_Bagan_Area_en.pdf)

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## Appendix-I

### Chronological Categorizations of stupas

Stupas can be categorized by the periods which are to be built.

(i) Pre-Bagan Period (7th Cen. A.D - 10th Cen. A.D)

Buhpaya stupa

Ngakywenadaung stupa

Paukpinyar stupa

Htupalesutan stupa

(ii) King Anawrahta's Reign (1044 A.D - 1077 A.D)

Myinkabazedi stupa

Lawkananda stupa

Shwesandaw stupa

Shwezigon stupa

(iii) King Sawlu's Reign (1077 A.D - 1084 A.D)

Inn pagoda stupa

(iv) King Kyansittha's Reign (1084 A.D - 1113 A.D)

Min-o-chantha stupa

Stupa No. 1236, Myinkaba

Myazedi stupa

Shwezedi stupa

(v) King Alaungsithu's Reign (1113 A.D - 1160 A.D)

Pyathatshwegu stupa

(vi) King Narapatisithu's Reign (1174 A.D - 1211 A.D)

Dhammarajaka stupa

Sapada stupa

(vii) King Htilominlo's Reign (1211 A.D - 1234 A.D)

Saytanagyi stupa

Soemingyi stupa

(viii) King Narathihapate's Reign (1255 A.D - 1287 A.D)

Mingalazedi stupa

## Appendix-II



**Figure 1- Araham Sima, ordination hall which was consecrated and built by Shin Arahan and King Anawrahta. Upper wooden structure is later renovation only.**



**Figure 2- 'Shwedagon,' enshrined several Buddha relics including a copy of scared tooth relic from Kandy, was built by King Anawrahta.**



**Figure 3, the teak wooden 9.5 metres tall gilded image inside Ananda pagoda which was built by King Kyansittha in 1090 AD.**



**Figure 4- Stone inscription by Prince Rajakumara, son of King Kyansittha in about 1113 AD which measures 36cm width and 138 cm height each of four sides' inscribed Pali, Pyu, Mon and Myanmar.**



**Figure 5- Mural painting on corridor wall inside Sulamani which was built in 1183 AD.**



**Figure 6- 'Gawdawpalin' a cave temple built in 1203 AD during the reign of King Narapatisithu.**



**Figure 7- 'Mahabodhi' of Bagan, modeled after the famous Mahabodhi in Bihar, India in 1215 AD.**



**Figure 8- Seated Buddha image with mural painting background inside Lemyethna pagoda which was built in 1222 AD.**



**Figure 9- ‘Thandawgya’stone Buddha image (6 metre high) was built in 1284, using the tuff from Mount Popa.**



**Figure 10- Monasteries inside Hsinbyushin systematic Monastic Complex which was built by King Thihathu of Pinya in 1311 AD.**

## Buddhist art and architecture during Bagan dynasty

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### Abstract

Bagan was a capital of ancient Myanmar Kings. It is 16 square miles on the eastern bank of Ayeyarwady River in Myingyan district of Mandalay division. Its geographical coordinates are Latitude 21° 10' N and Longitude 94° 51' E. Some scholars suggested that Bagan derived from Pyugama (Pyu village) lying on the communicating road between Halin and Pyay. (Pyugama changed to Pyugam then Pugam and later Pagan so on). The inscriptions of Bagan usually refer to it by its classical name *Arimaddanapura*, "The country of trampler on enemies". The Mon inscriptions of King Kyansittha's biography near Shwezigon pagoda give "*Tattadesa*" as another name of *Arimaddanapura*. *Tattadesa* is translated "the parched country" by Hall, Luce, etc. Perhaps Bagan was already founded in the middle of 9<sup>th</sup> century A.D. Nevertheless, the earliest statements about Bagan together with her name are found in two Campa inscriptions, which can safely be taken as 1044 A.D. Bagan period last for about 300 years from the reign of Anawrahta (A.D. 1044-1077) down to that of Saw Monnit (A.D. 1325-1368). During that period, Theravada Buddhism became the principle religion. However, there were references to Mahayana Buddhism and Brahmanism as well. Under the instruction of Theravada Buddhism, Bagan people realized that *paramis* must be fulfilled for salvation. Among ten, as *dana-paramis* the earliest perfection to be fulfilled, the practice of charity was obviously the most popular for Bagan people then. Their meritorious deeds were mostly building of religious establishments. The principal forms of Buddhist art involve the construction of monuments, either stupas or temples, which embody the main artistic media: architecture, painting, and sculpture, in addition to the decorative arts. Along the southern Burma coastline the Mon civilization enjoyed good maritime contacts with India and acted as a conduit for the ingress of Buddhism into the Ayeyarwady valley. The Mon possessed their own script, and their knowledge of Pali texts was significant to the development of art at Bagan.

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### Introduction

The ancient kingdom of Bagan in Myanmar is the symbol of Burmese religion, history and culture as well as facts about important architectural works of its ancient capital. Towering above the plains of the central Myanmar, the treasures of the ancient kingdom of Bagan have survived for centuries. Bagan is home to over two thousand Buddhist temples standing as symbols of Burmese history and culture.

The ancient capital city of Bagan can be found in the Mandalay region of Myanmar. Bagan has the nickname "Land of Thousand Pagodas". The people of Bagan took refuge in Buddha, Dhamma and Sangha and they also hoped that the religion would last until the end of 5000 years after the parinibbanna of Lord Buddha. They took part in many meritorious deeds in supporting the propagation of the religion. They built solid pagodas, hollow pagodas, Ordination halls (*sima*), monasteries (*Vihara*), *Pitakas* stores, Dhamma halls, rest houses, alms-houses, warehouses, reservoirs, wells and bridges.

## Objectives

This study is aimed to contribute the following objectives.

To study on creation of architectural aspects of stupas those were built during the first Empire of Myanmar.

To support the works of conservation and maintenance of these historical monuments in Bagan area.

To appreciate cultural heritage buildings and conserve thr essence of atchitectural objects of these heritage buildings.

To perceive the essence of the cultural heritage buildings in Bagan without losing their values

## Hypothesis

On viewing the study on Buddhist arts and architectures of Bagan dynasty, five main factors can be viewed as fallows;

- (i) The reflections of the historical background in Bagan dynasty.
- (ii) The special features and ideas of creative abality during the reign of study.
- (iii) The development and changes in arts and architectural typology of temples and stupas in Bagan.
- (iv) The arts and architectural technological achievements of Myanmar religious architecture reached its peak during Bagan dynasty.
- (v) Not only regional people but also national people need to conserve and protect the landscape of Bagan not to lose the essence of Bagan due to man-made and climate.

## Methodology

Historical method using archival and literature sources has been used in this study.

## Arrival of Buddhism in Early Myanmar

Regarding the arrival of Buddhism, Myanmar traditionalists believed that Buddhim arrived into early Myanmar during the lifetime of Buddha referring to the account of the two merchant brothers, *Taphussa* and *Bhallika* from *Rajayatanakatha* of *VinayaPitakaMahavaggapali*. After receiving some sacred strands of hair from the Buddha, they built a *cetiya* in the city of *Pokkharavati*, the district of *Ukkalapa*, the land of *Ramanna*. Although the pagoda was originally small; it was gradually raised to the present height of over three hundred feet by successors including *Banya U* (A.D. 1353 – 1358) and *Banya Kyan* (A.D. 1450 – 1453). The identification of the *cetiya* that was first built by the two merchant brothers, with the *Shwedagon Pagoda* in *Yangon* has long been accepted by Myanmar chronicles from the *Maha Yazawin* (Great Chronicles) of *U Kala*, A.D. 1744, onwards.

Another legend points out *Suvannabhumi* (Land of Gold) identified with *Thaton* as another land where Buddhism arrived with reference to the *Dipavamsa* and *Mahavamsa*. These two chronicles mention that in the reign of King *Asoka*, *Thera Moggaliputtatissa* after holding the third Buddhist council, sent monks to nine adjacent countries in order to distribute the religion, the two *Theras Sona* and *Uttara* came to *Suvannabhumi*.

There was Myanmar another region where Buddhism was flourishing. It was *Arakan*. The stones images which are the earliest Buddhist culture of ancient *Arakan* are found in the *Mahamuni* compound. The *Glass Palace (Hmannan)* chronicle claims that *Theravada Buddhism* was arrived in *Bagan* through *Thaton* in the reign of King *Anawrhta* (A.D. 1044 – 1077).

Nevertheless, Theravada Buddhism probably had been introduced to Bagan even before the advent of King Anawrahta. As stated in an inscription of Bagan, it can be known that a *simā* building set up on the top of Tuyin Mountain near Bagan by early King Saw Rahan (A. D. 931 - 946). The religion prevailing among the Bagan people before and during the early reign of King Anawrahta was some form of Mahayana Buddhism, which had probably introduced from Northern India, especially from Bengal of the Pala kingdom. In A. D. 1057, Anawrahta conquered Thaton, and brought the sacred scriptures and relics. He also received complete copies of Tripitaka from Sri Lanka. Under the instructions of Theravada Buddhism, the people of Bagan performed many charitable deeds, notably established many religious buildings.

### Rise in Religious Establishments

By the end of the 13th century, more than 4,000 religious structures were built in and around the kingdom's capital city. Though many temples have been damaged and destroyed by natural and manmade forces since then, over 2,000 temples and other structures survive until modern day. For the purpose of worshipping, they built *cetiya* which means a monument, heaped up stones or bricks. It can be seen as a solid pagoda. Myanmar *cetiya* (temples) have had prototypes in India but they are no exact copies except Mahabodhi (Bagan).

Lokananda solid pagoda is located at the south of Bagan near the *Sripriyā* (Thiripyitsaya) village on the bank of Ayeyarwaddy River. It was built by the King Anawrahta in 1059 A.D. The king received the sacred tooth relics of Buddha from King of Sri Lanka, Vijayavahu - I (A. D. 1059-1114). There are totally four stupas enshrined with Buddha's sacred tooth relics. They are Shwezigon, Lokananda, Tantkyitaung and Taywintaung pagodas on the four corners of Bagan city. Lokananda is the one on the south-western corner of Bagan. On the octagonal base terraces, the pagoda is a tall cylindrical bell shaped similar to the style of stupas in Pyu period.

Tantkyitaung is a hill situated on the western side of Ayeyarwaddy River on the other side of Bagan. Tantkyitaung pagoda was built by King Anawrahta in 1059 A.D. There was a small stupa previously built by King Asoka and at that time King Anawrahta enshrined the sacred tooth relics during renovation of the old stupa. Again it was maintained by his successors Kings, Kyansittha, Narapatisithu, Nadaungmya and Narathihapate. Tantkyitaung pagoda is 90 feet high with the base of 60 feet. Above the square base structure is a platform on which several terraces rise surrounding with the satellite stupas. On the octagonal receding terraces, resides the pagoda. Its nine tiers of topmost stupa contain a silver vane and the diamond bud. There are 32 statues of elephants made in ratio to different directions at the brick base structure of pagoda. There is a statue of Buddha, that of Ananda and forest guardian too. The head of a dragon is protruding from the wall down below.

Tuyintaung is a mountain situated on the eastern side of the Ayeyarwaddy River bank of Bagan. Tuyintaung pagoda was built by King Anawrahta in 1059 A.D. One among the four, in which the four imitations of the sacred tooth relics of Buddha received from Sri Lanka have been enshrined here. On a hilltop platform, a brick base structure with 32 statues of elephants made in ratio to different directions stands. The pagoda stands on the two octagonal terraces above main structure. Then the bell shaped dome, sharpened conical spire, sloped roof, inverted lotus petal, bosses, full-blown lotus petal, banana bud and the umbrella are found systematically.

Shwezigon Pagoda is located in the western part of Nyaung Oo. It is completely covered in gold and richly ornamented. It had been built by the two Kings, Anawrahta and Kyansittha in the 11th century A.D. Construction started at 1060 January 14 and finished at 1090 April 15. It has magnificent architecture manifesting a typical Myanmar pagoda. Based on the three stages of square terraces, the bands octagon, the bell shape dome, the hemispherical dome (inverted alms bowl), series of turban bands, lotus petals, banana bud, umbrella crown, vane and diamond bud

rise up. Stone slabs from Tu-Yin Mountain were used. It became first Myanmar style of pagoda. It stands 165 feet height on the field of 14.16 acre.

The pagoda's bell shape becomes a prototype for virtually all later pagodas all over Myanmar. The gilded pagoda sits on three rising terraces. Enameled plaques in panels around the base of the pagoda illustrate scenes from the previous lives of the Buddha, also known as the 550 Jatakas. At the cardinal points, facing the terrace stairways, are four shrines, each of which houses a four-meter-high bronze standing Buddha. These bronze Buddha images are known to be the last survived images of the ancient time. Their left hands exhibit the vitarka or 'exposition' mudra while the right hands are held palm outward, fingers straight up, portraying the gesture of abhaya or 'no fear'.

In addition to ranking as one of the oldest pagodas in Bagan, Shwezigon is known as the site where the 37 pre-Buddhist nats (the spirits) were first officially endorsed by the Myanmar monarchy. Images of the 37 nats can be seen in a shed to the southeast of the platform. At the eastern end of the shed stands an original stone statue of Thagyamin (Sakra), king of the nats and a direct appropriation of the Hindu god Indra. This is the oldest known free-standing Thagyamin figure in Myanmar. Flanked by tigers representing her forest home, another small shrine in the south-eastern corner of the grounds is reserved for Mae Wunna, the guardian nat of medicinal roots and herbs, near the region.

Twin pagodas or East and West Petleik pagodas are located closed to Lokananda pagoda. Those pagodas are built in A. D. 1060 during the reign of King Anawrahta. These twin pagodas both possess identical shape and structure. In the galler-like cloister around the base of two pagodas, there remain earthen terracotta plaques painted the life story of Buddha. Those pagodas are built on vaulted corridors, the walls of which were lined with hundreds of unglazed terracotta tiles illustrating scenes from the jatakas. The buildings themselves are not very impressive but are of ancient architecture.

Shwesandaw solid pagoda is located at the south-east of Bagan. This pagoda is attributed to King Anawrahta (A. D. 1044-1077) as some of the oldest votive tablets having the name of Airuddha are found in its relic chamber. It is not only a giant reliquary, built to hold a prize, but a monument to a successfully completed military campaign and symbol of Bagan's transition from the parochial to the imperial.

Sapada solid pagoda lies at the south of Nyaung Oo. It is a monument to Myanmar's good relations with Sri Lanka. Monk Sapada, a native of Patheingyi, visited Ceylon for ordination and on his return to Myanmar erected that pagoda. The stupa was in honour of him and built by the king Narapatisithu in 12<sup>th</sup> century A. D. It is so identical to Thuparama at Anuradha in architectural design, representing a landmark in religious history of two countries.

Dhammarazika solid pagoda is located at Phwasaw village. This pagoda was built by King Narapatisithu (A. D. 1165 – 1211). Construction commenced in A. D. 1196 and next year the King, having received four relics of Buddha from King of Ceylon, enshrined them in it and then the pagoda was surmounted by a spire. It was a solid circular pagoda. Unlike other conventional designs, it had a pentagonal floor plan. The circuit wall which was five sided was constructed with five archways. The four archways represent four Buddhas, namely Kakusanda, Konagamana, Kassapa and Gotama. The fifth archway represents the future Buddha (*Bodhisatta*) Arimetteya, the final Buddha of this current world (*Bhadrakalpa*), i.e. the kalpa in which totally five Buddhas are enlightened.

Apart from solid pagoda, another type of stupa is called "gupaya". "Gu" derived from Pali "guha" meaning "cave" and therefore "gupaya" refers to a hollow pagoda or cave temple. Manuha hollow pagoda is situated at the north-east of Lokananda, at Myingaba village, on the main road of Bagan. It was built by the captive Mon King Manuha in A. D. 1067 and completed in six months. It is a square structure of two storeys. The temple enshrines four large golden Buddha statues in separate rooms. The front of temple consists of three cave halls, each containing a seated

Buddha statue. The central image measuring 33.5 feet (10.24 metres) is flanked by two smaller images measuring each 20.5 feet (6.25 metres). The back of the structure consists of a single hall that contains a 94.5 feet (28.8 metres) long reclining Buddha.

The Nanpaya hollow pagoda is also attributed to Mon King Manuha. Nanpaya temple is located to the south-west of Manuha pagoda. It was built by Nagathaman, the grandson of captive King Manuha in early 12th century A D. It was built of baked bricks in the inner walls and sandstones in the outer walls. Nanpaya happens to be one of the four stupas made of sandstones in Bagan. It is a Hindu influenced Buddhist temple. All four pillars of the interior cave hall were decorated with skillful artworks, on which accomplished two stone reliefs of Brahma. The three headed Brahmas are sitting on the lotus seats. Some scholars said it is a Hindu temple because of its Hindu-style architecture, Brahma figures and devotional throne. The base structure contains perforated windows through which light and air penetrate into passageway and inner walls on which stone reliefs and murals proudly highlight the workmanship of Bagan period.

The Ananda hollow pagoda stands just outside the wall of Bagan, the south-east of Tharapa gate. It was built by King Kyansittha in 1090 A D. During the reign of King Kyansittha, eight noble monks from Mount *Gandhamadana* (in the *Himalayas*) visited to Bagan. The King was full of faith, and he made a great "gu" after the likeness of *Nandamula* grotto by help of these monks, called Ananda hollow pagoda. The name *Ananda* is a corruption of *Nanda* or *Nandamula*, the famous caves in the Himalayas. The architectural style represents Mon and Himalayan influence. This temple is not only probably the most graceful structure of its type in Myanmar, but the most artistic arrangement.

The Thatbyinnyu (Sabbannu) hollow pagoda is located inside the old Bagan city, in the south-east corner of city walls. This temple rises to a height of 201 feet and is the tallest of all hollow pagodas in Bagan. It was built by the King Alongsithu in 1155 A D. The great height of the temple and the vertical lines of the ornamental features—the plain pilasters, the flame-like arch pediments, the corner stupas—give a soaring effect to the Thatbyinnyu.

The Dhammayangyi hollow pagoda, the largest of all hollow pagodas in Bagan, is situated on the north side of the road to Minnanthu village, about 1 kilometre southeast of the old Bagan wall. It was built by King Narathu in 1170 A D. Seeing from a distance, it looks like the early step of Egypt pyramids. The enormous structure consists of a massive square base topped by six receding terraces.

In addition to those, many solid and hollow pagodas, monasteries, simas, Pitaka stores, Dhamma halls, Rest houses, almshouses and warehouses are also found as the art and architecture of Bagan people.

## Conclusion

During Bagan period, the artistic and architectural achievements of Myanmar Religious Architecture reached its golden age. Nowadays, the new public buildings appear on the landscape of Bagan. Some are built among ancient Bagan monuments. This zone may be developed with tourist facilities such as new public buildings e.g. hotels, motels, guest houses, inns, museum etc. without any attention not only on the value of cultural heritage buildings but also on the essence of the landscape of Bagan in future. All developments within this zone should be strictly prohibited. And the proper way of maintenance and renovation should be performed carefully not to lose their own architectural and archaeological values.

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