

Aspects of Myanmar Culture



Presented by
Tin Mg Oo (B.A. English)
Licensed Tour Guide

OUR THREE MAIN NATIONAL CAUSES

Non-disintegration of the union	Our cause
Non-disintegration of national Solidarity	Our cause
Consolidation of national sovereignty	Our cause

PEOPLE'S DESIRE

- Oppose those relying on external elements, acting as stooges, holding negative views.
- Oppose those trying to jeopardize stability of the State and progress of the nation.
- Oppose foreign nations interfering in internal affairs of the State.
- Crush all internal and external destructive elements as the common enemy.

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YANGON (THE END OF STRIFE)

Yangon is the most unique of Asian cities and serves as the capital of Myanmar with modern living conveniences and facilities. Rising to a standard of a city worthy of international recognition was attained only during the past century.

History of Yangon dates back to a long period of over 2,500 years ago. The earliest accounts of Yangon are never mentioned itself alone but always associated with the history of grand Shwe-Da-Gon pagoda. Here in that case, the very first history of Shwe-Da-Gon pagoda can be

traced on the legendary basis only. The place of Yangon was named Paukkrawaddy or Okkala during the life-span of Gautama Buddha and in building of Tigon or Dagon pagoda. Then, it was known as Dagon in later phase attached to the entitle of grand-pagoda. Then for a long period covered to 236 years, the names of the pagoda and place were hidden as the location was covered with bushes, vines and trees. Only when Ashin Sona and Ashin Utra arrival to Suvamnabhumi Thaton in 259 B.C. as a part of Buddhist missionary, the historic pagoda and its site were acknowledged.

Based on the Mon inscription in 11 century A.D, however, the place was mentioned as Dagon. It was neither a seaport nor a prosperous town of Mon region but a small village on the seaside in lower Myanmar. It might be a pilgrim site, but it was only the rural area in those days, and not comparatively significant upto the 15 century whereas Mon monarchies stationed at Martaban (Mottama), Pegu (Bago), Syriam (Thanlyin), and Bassein (Pa-thein) as their respective kingdom cities existed at royal cities and famous over-sea trade centres of foreign merchants and travellers.

Its' importance rose only with the growing popularity of Shwe-Da-Gon pagoda and comparatively significance increased in the second half of 15 century in which Queen Shin-Saw-Bu (1452-72 A.D) and King Dhammaceti renovated and enlarged the grand Shwe-Da-Gon pagoda. In the 16 century, Dagon gradually achieved some reputations and significant as the detailed inscriptions and informative data about the city were mentioned in the records of Gaspano Balbi in 1853 A.D and Ralph Fytch in 1856-57 respectively who, the latter one was an Englishman and came to Hanthawaddy kingdom during that period.

From these records, Dagon was merely a small town enclosed by a wooden stockade around. It was located on the river-bank and connected with wooden landing, made of wooden-steps, for trade. There had leograph-figures to guard it and some buildings on the bank. Most of them were religious buildings such as monasteries and rest-house with some stalls running straight from the South of river-bank to the Northward direction of Shwe-Da-Gon pagoda (known as Shwe-Da-Gon Pagoda Road now).

As a result of strengthening national unity and expansion of Empire, King Alaungmintaya, the founder of Konbaung Dynasty and Third Myanmar Empire, conquered Mon region in lower Myanmar, including of Dagon, in 1755 A.D. This was a remarkable event and led the small town growing to be modern Yangon in history.

Supposing his last struggle for national unifying campaign, a new city was built and entitled Yangon (The Ending of Strife). The business centre of European interests and importances of Mon seaports were shifted to new Yangon city thus the role of Mon seaports were gradually and intentionally faded away in this way. But, the city was rather small in size and enclosed by a wooden-stockade with fine teak-posts. That city was limited. Thein-phyu street to the East and 30 street to the West, river-bank to the South and Sule pagoda to the North. Outside the stockade on the river-bank, there were three wooden-wharves of which the largest one was king's Royal Wharf (later known as Godwin Road Wharf and Lanmadaw Wharf now).

The town was under the authority of Hanthawaddy's mayor on behalf of the king.

Unfortunately, many a number of residences,

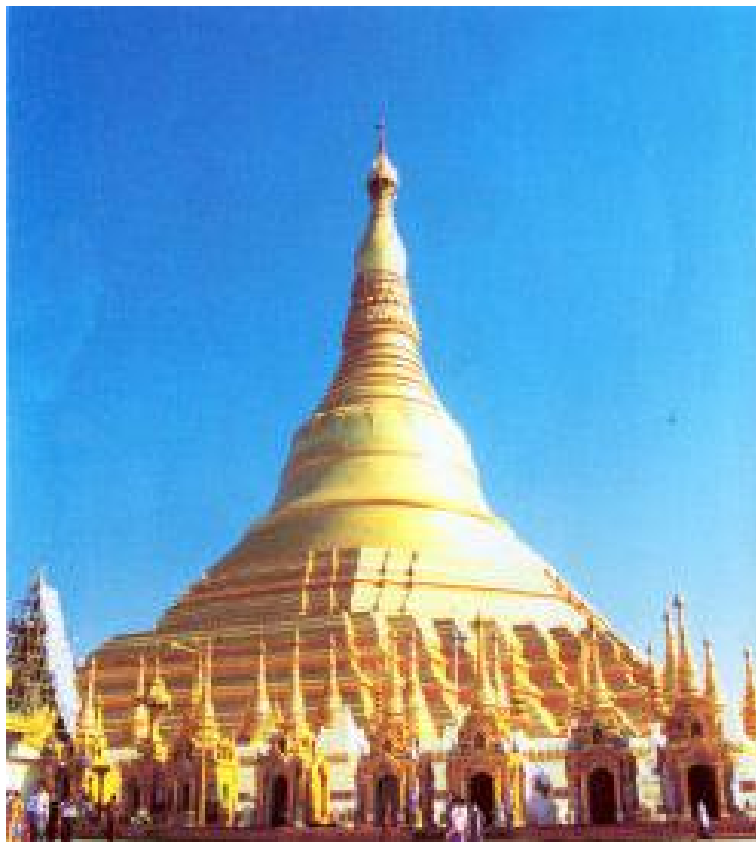
buildings and a large portion of wooden-stockade around the port were consumed by a great fire on February 8, 1841. In the later of that year, King Tharawaddy took a royal voyage to Yangon. He built a new-city on the fresh site (known as Cantonment area later and China-town now). It was much better and fortified in a strategic position as it was far from the river-mouth and out of range from the British gunboats.

The annexation of Lower Myanmar by the British in 1852 A.D caused in building of a new town as Alaungmintaya's Yangon had completely disappeared, whereas Tharawaddy's Yangon had suffered severe damages during the Second Anglo-Myanmar war in 1852 A.D. The architectural formation and city-plan were designed to cure their homesickness and to draw the attention of foreigners for their interests. The construction-work of a new city was began at once in order to serve the capital of British occupied Myanmar. The engineer of this constructions was lieutenant A. Fraser who was the Bengal civil engineers from the infantry troop, with the consultations of Dr. William Montgomery, a surgeon. As the main roads were crossed at right-angle in block, assuming chess-board pattern, the city was reputed as the most beautiful ground-plan in Asia region.

The town extended from the river to Montgomery Road to the North (Bogyoke Aung San Road now), and from Godwin Road (Lanmadaw Road now) to Judah Ezekiel Road (may be Thein Phyu Road or I am not sure the changed name). The new Rangoon city was proper large and roads covered 250' width for Strand and it paralling roads where the road of North-South covered 100' width in the mid of 19 century. It has since expanded

and developed into Modern Yangon capital with a constant progress over a century.

Nowadays, Yangon is the capital of Myanmar and located on the triangle land of Yangon River (Hlaing river) and Bago river, 20 miles inward of the river-mouth, Sule as the centre of the city. It is the residential-point of foreign-Embassies, UN offices, Departmental Heads and the business centre. Once a garden city of Asia, Yangon has reputed for its' enriched religious edifices and colonial buildings as it has much more colonial buildings than any other cities in Asia resulted by keeping apart from the outside world for about 4 decades. The harmonious composition of old and new, Orient and Western with strong Buddhist way of daily-life and architectural significant never miss to share the mysterious treasure to everyone.



Shwe Da Gon Pagoda

SHWE DA GON

Myanmar is known as "The Land of Pagoda" because any direction you may go, there is a pagoda or there is no place or mountain without the pagoda. Among the many stupas in Myanmar, it is the elegant Shwe-Da-Gon pagoda that is the most famous and one of the nine wonders all over the world.

It is located on the top of the last mountain-spur stretched out from Bago Mountain Range and traditionally called "Singuttra hillock". This hill has a high of 190 ft above sea-level and some 20 miles inward from the mouth of the river. At the very first vision, it is seen as the solid gold-mould and glittering under the sunshine whereas it is highly venerated for years and symbol of perfection to a typical Myanmar stupa and architectural-formation.

The historical background of Shwe-Da-Gon dates back over 2,500 years ago and deeply intercoured with the appearance of Gautama Buddha in this present world. Here, the origin of that grand pagoda is traced on legendary basis only and no concrete evidences are found.

In the full-moon day of Waso, 103 Maha Era (6 century B.C), Gautama Buddha attained Enlightenment and Buddhahood after six-long years strenuous efforts and then he resided a week at seven holy places each. At that time, two merchant-brothers of Tapussa and Ballika from Paukkrawaddy of Okkalapa kingdom, went on trade to India and they were accompanied by 500 bullock-carts of caravan. On the way, they were informed that the Omniscient Buddha had presented in India by a guardian-spirit of woodland who was once their relative in previous existence. On hearing that auspicious news, the two

merchant-brothers were filled with ardent-desire to worship and turned their direction to Uruvela forest where Buddha had resided. They paid homage and offered honey-ball and other cakes called Kywet-Kyit, then they asked the Buddha for taking two-refugees; (1) I go to Buddha for refugee (I take refuge in Buddha) (2) I go Dhamma for refugee (I take refuge in Dhamma) as there was no Buddhist Order or monk then . Finally, they requested to the Buddha to have something for veneration. The Lord Buddha had his head shaved and handed the eight-strands of hair-relic to them. Thus, they happily started their return by marine. On the way, they faced many a difficult and danger. At last, they successfully came back to the jetty of Hapinn. King Okkalapa had already acknowledged about the hair-relic in advance and had himself sank upto the neck-deep of water surface for receiving the relic. It was accompanied with a grand pomps and thousand of military leaders. Thus, the jetty came to be known as Botahtaung which meant Thousand Military leaders.

Then the king and people of Okkalapa searched for Singuttra hill and dug on the summit. Coincidely, the three-relics of previous Buddhas were unearthed. After sometimes of veneration, the hair-relic of Gautama Buddha together with the three relics namely the staff of Kakusanna Buddha, the water-dipper of Konagamanna, and the lower gourment-robe of Kasappa Buddha, were enshrined inside the underground relic-chamber (Dar-Tu-Ga-Ba) measured in 44 cubics high (66 feet), wide and long. That was filled with so many precious-stones and enclosed by set of mechanical automations around.

The ceremony was held at tide-up on Wednesday, full-moon day of Tabaung (March) in 103 Maha Era. From

the centre of the relic-chamber, the gold, silver, tin, copper, iron, marble and ironed-brick stupas were encased one after another upto a height of 44 cubics (66 feet) on completion. As of being enshrined with three previous relics, the newly-built pagoda was called Tiguba in Pali-Literature meant the place where the three relics were unearthed. Later it was changed Ti-gon-ba to Da-Gon.

Later, the pagoda was hidden underneath the bushes and grave of vines for some about 230 years, and there was no trace on records. Only when Ven-Ashin Sona and Uttra came to Suvamnabhumi Thaton in 259 B.C, the Shwe-Da-Gon was recovered and came into public-veneration. That was clearly mentioned in Mahavamsa (The Great Chronicle) of Sri-Lanka.

After that, the records and evidences were confusing to everyone. During the reign of king Banya U (1369-1385 A .D), the founder of Second Hanthawaddy kingdom and dynasty, he rebuilt the Shwe-Da-Gon upto a height of 84 feet. Onward, the successive Mon kings practised for the preservation and conservation to Shwe-Da-Gon pagoda. During the reigns of Queen Shin-Saw-Bu (1452-1472 A .D) and king Dhammaceti (1472-1492 A .D), the pagoda was enlarged upto 302 feet and gilded with pure-gold the weight equal to their respective body-weights. The reconstructions were recorded on 3 stone-slabs in details. These stone-inscriptions are the very first concrete evidences on Shwe-Da-Gon's history and could be seen under the sheltered-house at the North-East corner on the pagoda platform.

Finally, king Sin-Phyu-Shin of Inn-Wa in 1774 A .D, raised the pagoda to its' present height of 326 ft (99.6 metres). By then it was more or less fully transformed into

the magnificent spectacle that is what we see in presence.

Now, the elegant Shwe-Da-Gon has a pagoda platform of 900 feet from North to South and 700' from East to West, enclosed by a massive wall around with four main-shrine halls and covered stairways in cardinal points. Though, it has been suffered many a natural disaster; at least 14 times of serious earthquakes, it is still standing fast amid the spacious platform and high-plinth. The whole platform is inlaid with white and black marble-slab. On the platform, over a hundred of rest-houses, pavilions, prayer-hall are facing to the central pagoda and surrounding which are beautifully decorated and crowned by Pyatthats, pyramidal tiers of decorative-roofing. Their interiors contain Buddha-images and decorated with mural painting portraying the different episodes of Jataka-stories and Buddha's life-stories. Their doorways and spandrils are adorned with beautiful wood-carving in floral designs. Some of the biggest of them, as in the main-shrine halls, are gild-columns studded with colourful glass-mosaic. No better living testimony to be seen the architectural and constructional capabilities of Myanmar ancient pagoda builder as Shwe-Da-Gon attains the standard symmetry and axial balance. Thus, Shwe-Da-Gon is itself a museum of Myanmar traditional ten arts and crafts as well as the centre for souvenirs such as toys, drums and musical instruments, ivory-wares, silver wares, mother-O pearl, books on culture and religion, papier-mache mask and so many items, stalled along the covered stairways. Among the four-covered stairway, the southern one is the most common. There are lifts, except for the West whereas the escalator sets for the convenience of old-age and tired pilgrims.

ARCHITECTURE OF SHWEDAGON PAGODA

Glittering under the sunshine and assuming as if the solid gold-mould, this is, one of the nine wonders over the world, grand Shwe-Da-Gon pagoda and no one passes through Yangon without a visit to that pagoda in order to walk around its' platform, admiring the excellent architecture style and shrine as well as pavilions encircling the central stupa.

As of having all the essential features of Myanmar stupa, it has reputed a perfect architecture and as the excellent model of Myanmar stupa whereas Shwe Zi Gon in Bagan is the prototype, the smoothing out to contour has gone much more further and there is a smooth continuous alignment from the base upto the crowning-point.

From the architectural point of view, Shwe-Da-Gon is solid and cist-type stupa, which has considerably developed in the shape from the great Sanchi stupa in Madhya Pradesh about 40 miles away from Bhopal province and an intermediate form of Thuparama stupa in Anruadhapura of Sri-Lanka, regarding the oldest stupas in the respective regions. The construction of a stupa was clearly mentioned in one of the 74 translation scripts by the learned Chinese monk Xuanzang (620-645 A.D).

"The Buddha took his three clothes, folding each one into a square and piled them on the ground starting the largest and finishing the smallest. Then, turning-over his alms-bowl, he placed it on top of them and setup the staff upon the whole. Thus, he said, is a stupa made".

This mentioned us not only the three basic elements of a stupa but also the form which these should be a square

base (The folded robes), a hemispherical dome (The inverted alms-bowl), and a pole like spire (the staff).

Based on this account, the three basic elements of Shwe-Da-Gon could be studied vertically from the base to its' apex, the stupa appears impressive by virtue of different sections in harmony.

The stone-wall with gates in all four cardinal points of great-Sanchi stupa and the four shrine-halls of Thuparama pagoda are composed in that grand Shwe-Da-Gon pagoda in a new-scene, the four main shrine-halls facing the entrance in cardinal points against the central base.

The circular three terraces of Sanchi stupa is transformed into octagonal in form with projections at corners in Shwe-Da-Gon whereas the terraces of Shwe-Zi-Gon in Bagan are high squares. There is a peculiarity in the octagonal terraces of Shwe-Da-Gon pagoda; while the four-sides of cardinal points are straight edges, the rest four-sides have serrated edges. In the rite so going around the venerable object is kept on the right and the circumambulation is made in clockwise position, representing the motion of the Sun in reality. Then, the four-cardinal points are denoted with the four main events of Buddha's life; The East = Nativity, The South = Enlightenment, The West = Turning of the Wheel of Law (Dhammasacca) The North = Entering Parinibbana.

Above the terraces, there rises an octagonal form of structure, *shit-myaunt* in Myanma Language means eight-turning at the corners. The boldness of abrupt-change from the light-terraces to the high hemispherical dome in Sanchi stupa and from the high square terraces upwards to the massive-dome in Shwe-Zi-Gon are changed in Shwe-

Da-Gon where the octagonal terraces with projections at corners through clear octagonal structure recedes to the dome-shape in alignment harmoniously. Thus high-square base and octagonal-terraces, a feature of beautiful transition which occurs in such Mon pagoda as Shwe-Maw-Daw at Bago, may be regarded as the peculiarly of Mon architecture and lower Myanmar style.

The dome of Shwe-Da-Gon pagoda is not hemispherical like that of great Sanchi stupa, but flares at the base, assuming the form of a bell. The convexity of Chinese temple and the concavity of India are at the base and the upper end of bell-shape in Shwe-Da-Gon respectively, sharing the effect of good-looking. This is encircled by a chest-band in the form of turban twisted fold, it's middle, forming two different-parts in one structure; the above part of the girdle or chest-band is called The Beik = The shape of upturned alms-bowl whereas the lower below of the girdle is called Khaung-Laung of bell-rim which is connected to the base by a series of five concentric rings or circular-bold, kyi-wun in Myanmar pronunciation. In the upper part of bowl is ornamented with a decorative hanging-flower, taking the shape of two pairs of volutes and pendant shaped like a banyan leaf.

The simple spire and an umbrella of 3 tiers at Sanchi stupa is here largely changed in many a extra parts in the spire of Shwe-Da-Gon in it's structure and theme. The conical spire is divided into four-parts, the lowest part at the base of cone takes the place of square harmika at Sanchi stupa and Thuparama, in the form of seven irregularly spaced concentric-rings called Baung-yit in Myanmar = protuberant coils. The second part is reminiscent of the double-layers lotus, an upturned lotus on an inverted lotus,

served as the pedestal for sacred Buddha images. Lotus often represents to symbol of purification and omniscience. The double-lotus on the spire is encircled in the centre by a ring of spherical boss or glass-globes and each lotus bares two layers of petals; The kya-yin = lotus in a gracious-structure and The kya-nu = lotus in the form of tendency-manner. This structure of lotus is always associated with idea of supporting foundation of the universe as well as suggestion of the Buddha in the Samyutta Nikaya; the lotus is born in the mud, full grown in the water, rises to pass-over so the Buddha surpasses the world and is not affected by the bound of the world.

The third part is bearing in the shape of elongated teardrop, called banana bud and the last and uppermost of the spire, the crowning section of the pagoda is in the form of seven-tiered spire and called Umbrella-section, a proper orientation of the king's diadem or crown, is classified into three various elements; the umbrella, the weather vane and the diamond orb. The umbrella is made up of seven concentric tiers in a conical-structure, portraying the seven mountain ranges, which encircles the world Mt. Meru as the centre of universe in Buddha's cosmology. The weather vane is in a triangle-shape and for the perching-stand of holy-bird such as Hansa, bat which always indicates the wind-direction in encircling of the central pivot. The diamond-orb recounts the symbolic meaning of adamantine and indestructible knowledge with which the Enlightenment is achieved and ignorance is absolutely rooted out.

Over all, the three basic-elements, the base, dome and spire, the architecture formation and theme of grand Shwe-Da-Gon is differed from the great Sanchi stupa, the

oldest Buddhist stupa and one of 84,000 stupas built by King Asoka in 3 century B.C. certainly, the emphasis at great Sanhi stupa is on the distinctive hemispherical dome, called Anda-egg, but in the Shwe-Da-Gon, the emphasis shifts to the spire which is merely adjunct to the dome in Sanchi and the smallest part but the richest-section crowning the entire-stupa so the original meaning of protection and royalty of it is lost and is meant the symbol of power and supremacy at the topmost. The conical spire becomes dominant in Shwe-Da-Gon and the transformation of harmika from a square to a circular form, the flaring at the base of dome makes the whole-stupa assumes a conical-shape, not in cylindrical-form. The remindful relic mould is transformed as Mr. Meru, the world mountain and centre point of the world axis. The Shwe-Da-Gon is elegant and tapering into the sky while Shwe-Ze-Gon in Bagan is the symbol of massive and bold in structure.

SOUTHERN SHRINE-HALL

Among the 4 covered-stairways of Shwe-Da-Gon, the Southern covered-stairway is the most common one, enriched with beautiful legendary figures and stalls from the very base upto the top end with some cutting-roads on its' course. At first, the gigantic leograph on both sides are such a high and boldness to guard the pagoda and facing to downtown area to the South which were erected on the spots of the old for about some years ago by the architect U Mya Thein Nyunt. Then, the legendary-figures of weik-zar supernatural beings and mandrake are carved overhanging in stucco on the arch of naive to your-right.

At the uppermost the connecting passage of stairway and pagoda platform, there are 22' long crocodile in downward position on both sides. The base underneath the jaws of these figures, there has an ogre head in semi-relief each which were built in 1841 by king Tharawaddy on his royal visit to Shwe-Da-Gon.

In front on the topmost of pagoda platform, that is the Southern Adoration Hall or Hall of Kaunagamana Buddha. Similar to the rest three, the hall is against the central-plinth and opened entrance to the covered-stairway on the South. Noticably different from the other shrine-hall, the Southern. Adoration Hall has one opening only and the brick-base is in downward "U" shape with a pathway to go-through the central-niche covered to all 3 sides. Thus, the space is less than other three but the columns in beautiful glass-mosaic of traditional floral-designs, the iron-beamed arch-pediment are seemed more beautiful. The main hall is crowned by 7 tiered spire with 5 tiered spire on both-sides. At the entrance, the mythical creatures of 2 Pyinsa-Rupas and devas are stuck on the spandril of beautiful flora and scrollwork carving. Inside the hall, the 4 massive columns are decorated in glass-mosaic and support the ceiling of fine-teak-work and the upper structure. On the brick-base in all three-sides, more than 40 of Buddha-images in various sizes are placed respectively and majority in Bhumiphassa mudra. They are made of marble, alloyed metals and bricks. In the central niche, the Buddha-image is cast of alloyed metals and in corona with kingly-costume, Magaik and Salwe in Myanmar language. The central niche with small one on both sides are in the stucco-carved decoration of pinnacles and celestial being in floral motifs.

There are also Buddha-images placed on the thrones made of hardwood and carved beautiful lotus-flower and petals.

In fact, the covered stairways, the adoration halls with respective Buddha-images in all 4 cardinal points are dedicated for about 160 years ago by king Tharawaddy on his royal-visit to Shwe-Da-Gon and Yangon in 1841. That was the last visit of the monarch in independent lower Myanmar as the Second Anglo-Myanmar war broke out in 1852 and caused lower Myanmar turned as a British colony. By the passing of times, Shwe-Da-Gon has suffered so many effects. Finally, All round renovation projects were laid down to preserve the edifices of Shwe-Da-Gon. One of the 33 projects of renovation, the Southern covered stairway and the adoration-hall were largely renovated in typical Myanmar decoration arts and architecture-style with modern technology in 1990s.

Thus, the golden-spires of covered-stairway and shrine-halls, the beautiful decoration arts of typical Myanmar architecture are added a vast collection souvenirs, religious literature, masks and toys, arts and handicrafts items lead as the centre of tourists and souvenir for years.

WESTERN SHRINE HALL OF SHWEDAGON PAGODA

The Shwedagon Pagoda is one of the great wonders all over the world. It was built by King Okkalapa over 2500 years ago. It is located on the Singuttara hill. Shwe means Gold and Dagon means former name of Yangon. Shwedagon Pagoda is also, called the pagoda of four relics (Le Zu Dat Pon Shwedagon) because the walking staff of Kakusanda

Buddha, the water dipper of Konagamana Buddha, a bathing-robe of Kasapa Buddha and eight-strand hairs of Gaudama Buddha are enshrined in this pagoda.

There are four stairways of the Shwedagon Pagoda platform. They are Eastern entrance, the Western Entrance, the Southern entrance and the Northern entrance. On the plinth, the Eastern adoration hall represents the Kakusanda Buddha the Southern adoration hall represents the Konagamana Buddha, the Western adoration hall represents the Kasapa Buddha and the Northern adoration hall represents the Gaudama Buddha. Among these shrine-halls, I emphasis "The Western Shrine Hall of Shwedagon Pagoda". Opposite the Western stairway is people's square and people's park. If we visit the Shwedagon Pagoda from Western stairway we can use either by an escalator or by the steps. The Western stairway, the long stairways, was built in 1935. At the top of the Western stairway is "Two-Piece Tazaung" which was built with the proceed of a daily collection of two-pieces (or) coins from each shop of the Theingyi Market.

In the two-piece tazaung, pilgrims can see the good lacquered columns and broad steps. The beautiful figures on the freeze of the Western porch are guardian spirits. At the opposite of the tazaung is Western shrine hall (or) Kasapa Buddha adoration hall. King Singu donated four Buddha figures for all shrine halls.

The Western shrine hall is located between the two planetary posts of Thursday, in front of Two-Piece Tazaung Hall. Insight the Western Shrine Hall, there are 20 pillars with beautiful glass mosaic and 4 larger columns are decorated with traditional floral designs. The exterior shape is made with Myanmar traditional designs and the roof is

made of teak and it has a seven-tired spire. It is also embellished with iron and metal foliage and floral traditional designs. In other pavilions and shrine halls, each roof has a seven tired spire. Myanmar usually uses odd numbers like 3,5,7,9,11 etc.

The Kasapa Buddha image is inside the huge niche of this shrine hall. The West adoration hall was built in 1841 but was destroyed by the great fire of 1931. Before the great fire, four Buddha images were made up of five kind metal (gold, silver, brass, iron and lead). After the fire, the third Buddha, Kasapa Buddha image was replaced by marble stone because the alloyed image was melt down on that fire. The new Western shrine hall was renovated by the association of Theingyi Market shop owners.

Outside the niche of the Kasapa Buddha, there are four Buddha images, 14 small Buddha images and a small standing Buddha image on a lotus petal. Except for the standing Buddha, all these Buddha images including that of the Kasapa Buddha image are all represented in the Bhumiphassa Mudra. It means Buddha witnessed the earth goddess by touching his hands to the earth. Only monks can go near the huge niches of shrine hall.

In front of the images is an iron shelf. Flower pots are put on the shelves. Pilgrims must not allow to lit the candles and incense sticks in the shrine halls in order to avoid from fire. Pilgrims put flowers in flower pots as Buddhists belief that they will be beautiful and clean in their next existence. Pilgrims go into shrine halls to meditate, to telling beats (or) to say prayers. Donation boxes are in shrine hall either. These donation boxes are to offer golden robes, electricity, cleaning, water and miscellaneous expenses etc.

The Western shrine hall had been suffered for years

by many effects and renovated successfully by will-wished donors along its' history. In 1900 A .D, U Aung Gyi and Daw Saw Nyunt from Pazundaung township in Yangon renovated that shrine-hall. They also set up 2 lithic inscriptions (stone-inscriptions) in front of the opening to the southward; one to the left and the rest to the right. At the left stone inscription, English and Myanmar characters can be seen on both-side whereas the right one is covered with four languages of English, Hindu, Myanmar and Chinese on one face only.

After doing meritorious deeds, Buddhists strike a triangular going. In Myanmar it is called "Kyi-Zi" and recite blessings and sharing merits for beings in 31 abodes. After that, they themselves say "Sar du" or well done three times. In this Western shrine hall, the Kasapa Buddha is robed. This robe was donated by female weavers during the Full-Moon Day of Tazaungdaing (November). During the Tazaungdaing Festival, timely-woven robe competition is held at the Shwedagon Pagoda every year.

Many people come to the pagoda plinth and adore the Lord Buddha and Pagoda, during the festivals days, full-moon days, holidays and Sabbath days and holidays. I hope you will get some knowledge about the Shwedagon Pagoda and beautifully decorated features of Western Shrine Hall of Shwedagon Pagoda.

THE EASTERN SHRINE HALL

The meaning of Shrine-hall, called Ta-zaung in Myanmar language, is a place where the spacious spot is used for adoration, meditation and meritorious deed facing with an open-entrance to the covered stairway in respective cardinal-point.

As far as we could trace the history back, the Eastern shrine-hall was erected by king Tharawaddy in 1841 A.D. It was crowned by a seven-tiers spire. Some 28 years later, the will-wished donor of U Kalargyi from Pazundaung renovated to repair the old damages. As the Eastern shine-hall was consumed by a great fire in 1931 AD, Board of Trustee had reconstructed it again and reopened for public veneration in 1968. Very recently, the Eastern covered-stairway and shrine-hall was largely renovated in 1990s so as to cure the damages by the weather and other ravages. It was one of the 33 special-renovation projects of the grand pagoda in 1990s.

In a common scene, there are many Buddha images in various sizes rested on a man-height brick-base on both sides. Between the two brick-bases behind the iron-shelves and fences, there is a path leading to the central-niche where the first Buddha to this present world rests in cross-legged position.

This is represented to Kakusanda Buddha and made of alloyed metal.

The significant feature of that image is noticeably turned upward in the Varada Mudra which means that the Buddha has shared nothing but hand-position called Mudra in Pali Language. The right palm of this image is his blessing to all living bodies and to grant the pilgrimages and devotees free from worry. So the large 4 Buddha-images in front of the central-niche are in cross-legged position and the same mudra of Varada like the main Buddha-images. These madras are seldom seen and can now be seen at the Eastern shine-hall only, no else- where on the pagoda-platform of Shwe-Da-Gon.

But if you count from the right to the left, the

hand-position of the second image is different from others. The left-palm is resting on the lap whereas the right-palm is turned downward and the fingers of it touch to the ground which is the most common mudra in Buddha's images in Myanmar and it is called Bhumiphassa mudra meaning that Buddha called upon the witness of earth-goddess to assert his perfection in previous existences and enlightenment when the evil-demon Mara came to rival for the possession of the Aparajita Throne. Only when the earth couldn't bear the frivolous talking and lies of the Evil-One and when it led to a serious earthquake so Buddha had Mara ran away. That is why, this Bhumiphassa mudra is the symbol of supreme wisdom and also it represents triumph over difficulties as well as over rival enemies.

Then, the big-columns of the shine-hall are decorated in beautiful glass-mosaic and traditional floral pattern whereas the ceiling is set in tessellate of geometric-patterns and floral-designs. If you take a careful-look, the spandril and overhanging flower motif are seen also to be beautifully decorated. One of the interesting works is that the symbol of peacock is portrayed in metal carving and emboss. In Myanmar, the figure of peacock represents to the "Sun" and the symbol of rabbit represents to the moon these symbols mean Myanmar's are descendents of Sandha-Thuriya dynasty. On the other hand, peacock is the symbol of East and meant victory and courage whereas rabbit is the symbol of the West which means to peace and tranquility.

The main shrine-hall is crowned by an odd-numbered tiered spire with an umbrella adorned with gold-bells and precious gemstone. Here, Myanmar Buddhist believe that odd-number bring them good-luck and better

result. For your charity, the donation-boxes are waiting and flower vases are looking forward to the offering of pretty flower of blossoms by the pilgrims. Shwe-Da-Gon itself is the noblest place and most venerated pagoda in Myanmar so the pious Buddhists and well-wished donors erected a number of religious edifices and images, even some mythical figures on the pagoda platform of Shwe-Da-gon in course of the time. That is why, the grand main pagoda and environs of Shwe-Da-Gon form the museum enriched with Myanmar traditional decoration art and handicrafts such as excellent architecture, sculpture, mural-painting, smitheries, glazed-plaques and so on.

On arrival to the circumambulating-path of pagoda platform, there is a interesting figure a few steps from the Tuesday planetary post. It is called Brahma-thar-Paik in Myanmar language and meant the Brahma-figure embracing the baby in it's breast. According to Buddha's cosmology, there are 31 planes and the Brahma's realms are 20 in number and one reaches the top of the 31 planes in vertical existence. Brahma is a person of superior celestial being. Some couples believe that praying at the figure will get a boon for giving-birth a baby as a result. Thus, anyone or couple who have an ardent desire for the baby, come to pray at this figure.

At the corner of Saturday planetary post, there is a pavilion on your left. It is beautifully decorated having reclining Buddha-image in 26' long and 4' high. That was donated by Rakhine-merchant about 6 decades ago. By this, there are two figures inside a glass-sealed chamber. One is the Grandpa or Bo-Bo-Gyi, which is believed to be the guardian of the pagoda and he is to fulfill the wish after you pay vow-down and praying. As a vision, it has a

pile of lower-garments and shawls over the neck. The rest one is the figure of Sakka which is the most common character and custodian of Buddhism. He is the ruler of two lowest abodes in 6 celestial-planes and he is believed to be the chief over all 37 spiritual-beings in Myanmar. Then turning to your right and stare up the upper terrace, a figure in royal-costume with a height about 2' could be seen at the corner hanging back to the upper pyitsaya or terrace. That is the figure of king Okkalapa who was the very-first founder of the grand Shwe-Da-Gon and the son of legendary parent Sakka and Miss-Mangrave so also the figures of Sakka celestial king and Miss Mangrave can be appreciated enjoyed at Rahu corner hanging from the first-terrace similar height to the former one. In dealing with these three figures, the legend says that; the pretty lady was born from the mangrave tree and brought up by the care of a hermit. As she was grown up, she was more beautiful and graceful, may be none to second in beauty and graciousness. On seeing her amazing beauty, Sakka could not help himself forgetting but fell in love with her. Then, Sakka descended from Tavatisa to human abode and she gave-birth to a child later. That was no one but king Okkalapa, the founder of Shwe-Da-Gon pagoda over 2500 years ago.

Passing over the Rahu planetary post, there is a beautiful formation of asterism at the opposite of a hall toward the North. This place is called wish-fulfilled land or Victorious Spot (Aung Myay in Myanmar language). If some one kneels down on it and prays by paying homage to facing the main stupa, the wish will come to true very soon. As a result, this place is mostly covered with crowd of people, even under the intense-heat in mid-day.

If you want to see the concrete evidences on the history of Shwe-Da-Gon, you have to pass by the Naung-Daw-Gyi pagoda until you come close to the North-East corner of the enclosed-wall. There are three stone-inscriptions housed under an opened pavilion. There was recorded the renovation of Shwe-Da-Gon pagoda in detail and erected by king Dhammaceti (1472-92 A.D). The inscriptions are written in 3 languages of Mon, Pali and Myanmar.

THE NORTHERN SHRINE HALL

Those Who come to Myanmar will be charmed and enchanted by the wonderful, magnificent and breath taking sight of golden pagoda all over the country glittering under the shining sun, Among them, Shwe-Da-Gon pagoda is the most famous

The main body of the pagoda is rounded by 64 satellite pagodas and four main shrine halls at four cardinal points. The main Shrine halls are usually made up 5,7,9, of tiers crowned by a hti (umbrella section) on the top. The four shrine halls are differed from one another in artistic detail and decorative forms .The northern is shrine in serration facing to the head of northern covered stairway It has four roofings, arched by a spire or hti.

The pyathat in the mid or the central roofing is crowned by a nine tiers spire and surrounded by 3,7 tiered small pyathats 2 on its' sides and one in the front. The tiers are decorated with pinnacles of peacock designs and floral motifs. The ceilings of the walls are decorated with rectangular and square patches of fine glass-mosaic with gilded fringes. In the mid of the floral design hanging down

from the ceiling are figures in relief depicted to the episodes in the life of Gautama Buddha.

The shrine is against the stupa to the back and opened to the rest of three-sides with a few steps each, rested on a square brick formation. Except for the entrances in 3- sides, the hall is fenced by waist height iron-bars and lattics and supported by 24 big columns inlaid with colorful glass-mosaic and beautiful woodcarving in floral patterns. But the columns are not completely covered with these decors .Part of the posts, 2 or 3 feet from the bottom is left uncovered any glass- mosaic ,but bare in painting yellow colour when the floor is laid reddish-brown stone slabs and white- marble. In the central niche is a sitting Buddha image in Bhumiphassa mudra of Gautama Buddha in royal costumes. This image has wide -opening eyes and smiling face . That is seemed to share and bless the worshippers compassionate and comfort cast out from bronze in carling yellow- robe. The niche is decorated in stucco pinnacles and floral patterns at the entrances front either. That image is illuminated inside by electric Lights, when it is sealed with a translucent glass behind the locked iron door with bars.

There are a smaller niche both sides of the central niche in the massive back wall and interior of these are simply decorated with white stone alibis and held a Buddha image in cross-legged position each. Right in front of the centre niche is a space for worship which is only for monks but not for laity. On both sides of that pass are various sizes of Buddha- image in downcast eyes on a series of brick rows. They are gilded and in earth-touching position(Bhumiphassa mudra). On the extreme left, a standing Buddha image with the gesture of great compassion. There

are also niches on the two side-walls decorated in glass-mosaic. Each side has images with 4 niches in 4 rows, totalling to an amount of 32 for the two sides. There are images rested on 2 terraces in sitting positions. More than that some flowerpots or vases enriched with colourful flowers in varieties will make you delight and some donation-boxes are asked to the pilgrimage's charity for eternal journey by means of these cash-donations, all round renovation and maintaining charges are consumed for centuries.

KING SINGU BELL

In India and Ceylon, almost all the temples have been decorated with different bells for their meritorious deeds and in western countries the bell sound could be heard from all the Christian church. They strike the bell for their services as well as for the funeral services. But in our Myanmar, the bell sound means sharing the merit to every one and sweet sound of bell will give real peace and ecstasy. In presence, the largest bell in the world is located at the Red Square of Moscow in Russia with 121 tons weight. The second largest bell of the world and the biggest bell in Myanmar is Mingun bell, situated in Mingun about 11 km from Mandalay, on the Western-bank of Ayerwaddy river.

King Sin-Phyu-Shin, father of king Tharawaddy tried to donate the best his life-span but he failed as he assigned to his minister of bronze, Pyinnya Deva and took a return to his residential point. It was in the reign of king Singu, his son, the casting of bell was fully succeeded and then ceremonially dedicated the bell to the north-west

corner of Shwe-Da-Gon pagoda in 1778. The bell was entitled "Maha Gandha" in Pali word; Maha means better and Gandha means audio-wave that the bell can release "a sweet audio wave" The bell can be portioned into 3 parts (1) Body of Bell (2) Inscription (3) Lower edge of the bell. The measurement of the bell is 3.5 metre height, 0.3 meter thick and 24 ton in weight.

On the top of the bell is placed the figures of leograpes on both sides of the hook and celestial being as well as makaras (Sea-monster). A twelve-lines bell inscription is still visible and shows the wish and purpose of the donor. After the first Anglo Myanmar war in 1824, the British captured lower Myanmar and the Singu Bell was taken away to England as a trophy but it sank into Yangon river. On approval of Queen Victoria some years later, our Buddhist could manage to salvage the bell by mean of tie a bamboo-raft during the tide-down, when the tide was up, It was automatically afloat on the water surface so it was easily drawn back and sent to its' former spot inside the pavilion of U Tho Gyi, may be the original donor of it and U Shwe-Ni and Daw saw renovated in wood on the old building behalf in 1911 A.D.

KING THARAWADDY'S BELL

The biggest bell on the pagoda platform is king Tharawaddy bell. The practise of bell donation started during Pyu period in 1 century A.D, but some scholars asserted this custom was introduced to Myanmar in the reign of king Anawrahta of Bagan dynasty in 11 century A.D.

This bell was cast in 1824 the year in which the first Anglo- Myanmar war was broken out and practical

donation to Shwe-Da-Gon pagoda was occurred in 1841 A.D. This bell was officially titled ‘Maha Ti Sadda Ghandā’ means three distinctive sound or great sound bell. The weight of the bell is 42 tons or 2594 vises and 24.2 inches in circumference, Diametre at the mouth is 7’8”, with a height of 8 feed and 1’5” thick.,

It is hang on a large iron beam supported by two big columns about 1 foot thick, housed in a pavilion to the north east corner of Shwe -Da-Gon platform, The handle is ornamented with mythical creatures of two celestial beings, two fire breathing dragons, two manusihas and four Pyinsarupa. Manusiha in Pali language means Manure to human being and Siha for leograph thus the figure is come out by the combination of man in the former part and lion body in the hinder part to be a complete figure.

So also, Pyinsa Rupa is not Myanmar but Pali Pyinsa mean 5 and Rupa means physical appearance that the mythical creature of 5 animal combination in harmonious beauty. They are (1) The tusk and trunk of elephant (2) The head of lion (3) The antler and the legs of deer (4) The wings of the Hansa bird (5) The body and tail of gudgeon fish. On the other hand, Pyinsa Rupa the striking feature of Myanmar decorative art denotes to winged, land and water creatures, it also represents the meaning of being active and alive. Pyinsa Rupa is the most significant figure in that pavilion. The ceiling and some portions are decorated in floral pattern by glass mosaic. At the top of the bell is gilded motif and three rings on the body of the bell seemed to be girdle which expresses fullness, strength and glory. The bell inscription in Pali and Myanmar is about a hundred line. These Line are serially

numbered and divided into four by bordering row of floral design 23 line in section 4. From the very beginning up to 28 line are written in Pali language and the rest of verses are done in Myanmar letters

The bell inscription usually mention about the donor, cause of donation, list of donation, time and circumstance, purpose of donor. Though having many a purpose, the main intention is to enter the unconditioned state of nibbana ,cessation of suffering.

THE SACRED BO TREE

All the Buddhas had attained Enlightenment underneath the respective shady tree and that tree only could be regarded the sacred Bodhi or Bo tree as under which the Buddhisatta won over Mara and became a Buddha. The word "Bodhi" in Pali language means "Omniscience, Enlightenment or Supreme Wisdom.

The Bo Tree is believed to possess significant power and could divert the direct of violent storm, whirlwind and storm wind .According to the Jataka story, Gautama Buddha ,on request of his cousin Ananda, allowed to venerate the Bo Tree on His behalf. Thus ,Bo Tree is regarded to be the Pariboga-cedi or a sacred object of worship in Buddhism.

The Bodhi Tree and banyan tree are, in fact, differed one another in their detail appearances as the leaf of Bodhi as larger than banyan and shape is similar to that of human-heart then the top of Bodhi leaf is longer and taper than banyan. Botanically, Bo tree is named " ficus Religiosa and known to Myanmar Nyaung Buddhahe That is a big shady

tree and grown in the tropical countries like Myanmar, India, Nepal and Sri Lanka. The Maha Bodhi tree can be viewed in the precinct or close to pagoda all over Myanmar. There are grown out of seed or sapling from Buddha-Gaya in India or Sri Lanka. The earliest historical evidence of transplanting Bo Tree in Myanmar was found in the reign of king Narapatisithu (1173-1210 AD) in Bagan dynasty. One of the venerable monk, Ashin Maha Kassapa went to Sri-lanka and brought back seeds of Bodhi tree which were planted in the precinct of monastery donated by Ohlon Wungyi, located to the South-East of Inn-wa Royal Palace.

The planting of Bodhi tree in Myanmar continued to modern period. There are three Bodhi trees on the pagoda platform of Shwe. Da-Gon. At the top of the landing from the lift-building to the South, there is a Bo Tree to the right which is fortified by an octagonal brick-form at the base and a Buddha image in cross-leg position is set underneath it. That is to the south-east corner of the main stupa and was planted there by the Head monk Medat Sayadaw on his return from Buddha-Gaya in 1215 B.E, about 150 years ago. The other one is situated to the northwest corner and grown on 4th January 1948, the Independence Day of Myanmar.

The water-pouring ceremony to the foot of Bo-tree is held annually in The full-moon day of Kason in which Gautama Buddha was born, attained enlightenment and entered to Parinivanna.

Thus Bo-Tree, the symbolize veneration object of Buddha is important and noble to a Buddhist.



ASTROLOGY AND PLANETARY POSTS

Everyday living in Myanmar is something strange and really different from the Western and in Myanmar life, as a part of culture, the primary knowledge and important sector are (1) knowing the day one was born (2) the sounds that particular day represent (3) the day numbering and (4) the symbolic figures of the days. As a matter of fact, these points can be categoried in a chart as follow;

<u>Day</u>	<u>Sounds</u>	<u>No</u>	<u>Symbolic-figure</u>
Sunday	Ah	1	Garuda
Monday	Ka,kha,ga,gha,nga	2	Tiger
Tuesday	Sa,hsa,za,zha,nya	3	Leograph (Lion)
Wednesday	Ya,la,wa	4	Tusked Elephant
Thursday	Ph,pha,ba,bha,ma	5	Rat
Friday	Tha, ha	6	Guines-pig
Saturday	Ta,hta,da,dha, na	0,7	Dragon
Rahu	Ra, la	8	Tuskless Elephant

Most Westerners seldom care to remember their birthday though they are quite sensitive about the date of birth and generally celebrate their birthday party somehow as far as they possibly care.

But almost every Myanmar knows their birthday. In fact, the first thing to do on giving birth a child is concerning about to record a horoscope for newly born baby and parents ask their children to remember their birth day and name which are commonly believed to have a relationship to one another. Even adults would often figure out what their birthday in talking about their health and wealth.

Majority of Myanmar people have a practice of naming-system based on the sounds of the birthday for years and no need to inherit the father-name. Thus, the naming-system in Myanmar is liberal and bilateral kinship system. That is nothing but for the sake of the baby only. This practice experiences us knowing the birthday of a person by seeing the initial sound of the name at once and there is exception to those who don't follow it by choosing names on his or her taste.

There is a common concept that the planet under which a person is born, can influence the life and destiny of that person and it is the fundamental indication of that person's character, attitude and destiny. When two persons know each other's character by their birthday, they are more likely to get along better, understanding and forgive each other when and where necessary.

This is an essential knowledge and principle rite for every Myanmar who wishes to converse his better condition in a cultured-way. For those, who desires to know a little more detail, they should try to remember;

- (1) Their patron planet of birthday
- (2) The position of planet or house in the zodiacal square and
- (3) Their periodic motion, these are;

North-West (Rahu)	North (Friday)	North-East (Sunday)
West (Thursday)		East (Monday)
South-West (Saturday)	South (Wednesday)	South-East (Tuesday)

The planetary-posts at the four cardinal points belong to odd-number and mentioned as soma means "fortunate" and the rest four at the ordinal points belong to even-numbers and regard as Papa meaning unfortunate. But the total number of cardinal points (72) is two-time to the total of ordinal points and combination of these points appear as a total of 108 which is coincidentally matched to the number of beads in rosary and the sole marks on the Buddha's footprint.

From the astrological point of view, the individual days and the planet concerns are shown as follow;

<u>Planet</u>	<u>Sphere</u>	<u>regional period</u>	<u>sideral number</u>
Sunday	Sun	North-East	6 years
Monday	Moon	East	15years
Tuesday	Mars	South-East	8 years
Wednesday	Mercury	South	17 years
Thursday	Jupiter	West	19 years
Friday	Venus	North	21 years
Saturday	Saturn	South-West	10 years
Rahu	Earth	North-West	12 years

In a pagoda, the planetary-posts are respected and the rite and ritual of offering flowers, candle-lit, joss-stick and pouring water to the respective Buddha image and symbolic-figure at the post are performed which are common scene in Myanmar society for years.

According to Myanmar astrology as given on page 23 of Myanmar Encyclopedia Vol. VIII, they have significant meaning as follow;

The Sun	represents light, life, courage, father, pride, professional, and social status.
The Moon	represents peace, tranquility, temperament, and silver.
The Mars	resembles might, valour, ability, diligence, endurance, wrath, conflict, aggressiveness, slave and husband.
The Mercury	denotes intellect, wisdom, sons and daughters.
The Jupiter	Symbols education, wealth, moral-character, religiosity, association and teacher.
The Venus	resembles love, lust, vanity, fame.
The Saturn	denotes difficult, delays, oppositions, kinsmen and forgetfulness.
The Rahu	Symbols of darkness, and other special qualities being both good and bad, all four-legged creatures.

In Myanmar society, a person who knows some elementary astrology, is a clever and cultured person. Myanma astrology is set on the theory that planets keep moving on the zodiacal square from house to house taking specified sidereal-number of passing through over each

particular house in clockwise position as they are real in this universe and solar-system. The motion occasions interplanetary conjunctions, opposition, alignment . . .etc exert specific influence and result on a specific being.

Myanmar astrologers, gurus, and pundits have even devised certain fixed formulae to assist laymen in the reading and interpretation of the stars for years. They have compiled fat volumes of dos and don'ts for every aspects of life.

There are two basic formulas; the former one is showing mutually complementary persons in association and the latter indicate compatibility for marriage. Have a look and try to decipher them out;

(a) Zung-Pa, Ka-lar, Swe-Thar, Taw-Yinn;

(b) Ok-Thar , Sein-Pan , Dan Hla, Ko Shar

The rites and rituals are done at the fixed planetary post at the base of Pagodas suggested by the astrologer. But astrology is not exactly a part of Theravada Buddhism but it is an art of Vedas and Brahmanism which has been coexisted in Buddhism for centuries and matched up to the lust of some traditional Buddhists. On the other hand, there is a right and freedom of religious worship and belief in Myanmar.

By the passing of time, the practice of rite and rituals at the planetary post concern is deeply rooted among the tastes of many Buddhist people and Myanmar society tends to think it as a part of Buddhism. As a result, the planetary posts of all eight corners at the base of a stupa, are common scene in Myanmar, especially in lower Myanmar. Thus, visiting a pagoda is meant for two contrasting ideas; doing some meritorious deeds of donations, meditation based on the essence of Buddhism and performing a proper rite and ritual at the planetary

post concerned.

Based on the real nature of planets in solar family The conceptual influence of the planets under which one destiny is going on, are added to the Buddha's cosmology. That is why, Buddhists come to practise the rites and ritual for gaining better-future and free from the effect of influenced-planet's misfortune power. Among the eight planetary posts, the Saturday and Rahu posts are believed to have much more destructive power. A person whose destiny is undergone the influence of these two planets and sidereal period, will be in a real hard time and in critical position. Thus, these two planetary posts are crowded in any hard circumstance they now. A common rite and ritual is simple that a Monday born will go to the planetary post concern in Monday then he pours water in cup which is one more than his real age and meant for peace and purification. So also, he offers springs of eugenia, may be 3,5 or bundle, with candle-lit and joss-sticks for victory.

But specific rite and ritual is a complicated working processes which are performed at specific time, point and location as instructed by the astrologer, fortune-teller or soothsayer. Only after the performance, one mind is in peace and safe. Then feel released from misery in existence. Thus, try yourself performing of such rite and ritual at your respective planetary post looking forward to your better future and golden opportunities.

SULE PAGODA

Sule pagoda is located on a small circle at the heart of the rush Yangon capital. It is also called Kyaik Athoke and Kyaik is meant of pagoda in Mon Language, Athoke means supreme commander (some mentions Hair Relic). Thus the Pagoda which is built by the supreme court official or enshrined with the sacred hair.

The history of its' will have to date back over 2000 years and intercoured with the foundation of Shwe- Da-Gon pagoda on arrival the eight-strands of hair relic by Tappussa and Ballika merchant brothers.

Some say that the hill of Sule pagoda was used as a meeting point when king Okkalapa endeavoured to find out where the Singuttra hill was for the erection of Shwe-Da-Gon. Meeting together in Myanmar pronounced "su-way". In the course of time ,it is changed into "Sule"

Whatever the original name of that Pagoda was not a controversy and a small stupa until Queen Shin-Saw-Bu enlarged it. When king Alaungpaya conquered Dagon in 1557 A.D and named Yangon, supposing to be "End of strife" then made a wooden- stockade with landing for systematic city and security, the pagoda was just out of the city's boundary. It was king Tharawaddy or Shwe-Bo Min in 1837-46 A.D who built a new Yangon city and only then the pagoda was inside the city area. After the second Anglo-Myanmar war in 1852 A.D during the reign of king Bagan, the lower Myanmar was as part of British colony and under the control of Governor Sir Phayre. Mr. Fraser of civil engineer from Bangali Infantry was designated to draw a systematic city-plan. Majority of religious monuments such as pagoda, Sima, monastery, were wiped

out and ponds as well as holes were levelled but Sule pagoda was freed of it.

Now, Sule pagoda is right in the heart of busy-city and it's location makes hinderance for further expansion but being on a comparatively small area, it could easily be preserved in neat and tidy while a large queue of automobiles is winding at the bottom.

The pagoda precinct measures 2.2 acres with a length of 322' from East to West and breadth of 291' from South to North.

From the architectural point of view, this is doubtless in Mon or lower Myanmar type and solid stupa. The octagonal base is the most harmonious transition pattern receding upto banana bud that is the most prominent style and feature of Sule pagoda making different from others. The octagonal base means for the noble eight fold-path and slight three terraces represent to the attributes of triple gems (Buddha, Dhamma and Sangha) then 9 tiers of embossed band, molding of festoon encircled in the middle by a ring of spherical glass globs, banana bud, umbrellas section, weather vane and crowned a diamond orb at the summit, assuming to a height of over 150'.

Renovations and preservations of Sule were respectively formulated just as Northern arch in 1927, it and Eastern arches in 1947, southern arch in 1950. Diamond orb, 250 ticles pure gold, with one precious stone for vane in 1948 and over 9 lakhs cost to add in Diamond orb and vane in 1956, gilding the entire pagoda, hoisting a new umbrellas section were managed to shape. Now, the entire precinct of Sule pagoda is rested on a 27' high base with stalls around the bottom. Every monument and edifice on the pagoda platform were reconstructed in a 5 month

duration of renovation period and consumed over an amount of 172 lakhs domestic currency at that time. The harmonious structure with well-strength base was planned and erected in a beautiful motif and decorative floral pattern in harmonious composition of the old and new architecture essence by the expert architect of Dr. Lwin Aung, once, the rector of Yangon Technological University and builder of Ga-Mon-Pwint store at Myay-Ni-Gon which is regarded the most beautiful fruit of 20th century architecture in Asia.

[Stone Size = 18" x 2" x 2"]



Botahtaung pagoda

BOTAHTAUNG PAGODA [KYAIKDAEULP SAN DAW OO CETI]

Botahtaung pagoda is located by the river bank close to harbour and on the strand road of Botahtaung Township, Tapussa and Ballika were greeted at the river -bank by king Okkalapa with his people in a grand pomp and ceremony. After the completion of Shwe-Da-Gon erection, the two brothers built a stupa enshrined with the relics of hair to commemorate of being greeted by a thousand of military leaders and entitled the pagoda Botabtaung of “Thousand Commanders. It was in Tabotwe (March) 103 Maha Era, (Some says kyaik-Pagoda Pa-two)at its first erection.

The second time was in 111 Maha Era, On visiting of Gautama Buddha with His 500 arahat disciples, King Srimasoka Tissa Dhamma Siharaja of Thaton received two strands of hair relic from Buddha on his return. One was enshrined in Mya-Tha-baik, or Emerald Bowl Pagoda in Thaton and the rest was added inside the Botabtaung Pagoda. The working activities were supervised by the supreme commander Thurathena on the king behalf. It was titled of Kyaik-Dae-Ulp meaning sweet sound sing pagoda as of being resided by the melodious vocalist and sang of sweet-song.

In 236 A.D, king Thihadipa of Thanlyin received hair-relics from the eight arahats led by Ashin Sona and Utra then had his royal commander with the help of Kyaungkon Sayadaw enshrined a strand of hair-relic in so-called Botahtaung pagoda.

Along it history, king Tabinshwehti, Singu, Bodawpaya, Ba-Gyi-Daw, Yangon mayors stood for preservation. The Second World War broke out in 1939 -

45 A.D and the entire world was filled with the smoke and flame of bombs and blood, scarifying a large number of people and edifices all over the world and our Myanmar and its religions were no exception, but effected more or less. Anyhow, 6 o'clock in the morning on 1st May 1947, the mould in ruin was wiped out and cleared in which the genuine hair-relics of Gautama Buddha were come in public vision gilded in role in the relic chamber made of laterite-stone and goldstone. These hair-relics were never enshrined insight the newly built pagoda again but have been put in red-stone casket of the opened relic chamber fortified by gigantic laterite-stone in 10' depth, by Sir U Thwin for the sake of visual veneration and adoration of pilgrims and devotees. The relic-chamber was designated of circular pattern with 8-glass-tighted showroom around it. The votive tablets with Pyu inscriptions have been displayed in series there.

The entire body of relic-chamber is against the main stupa which is built in golden with a height of 160 ft or 32 metres, having 4 small pagodas on the plinth facing to cardinal points. On the lower -base, there are 7 pagodas, one out of 7 is the miniature of the main pagoda.

Along the clockwise direction of circumambulation, the stone-inscription of Ovadapatimauka is inside a small-shrine hall in front of the Tuesday planetary post. The two images of Ashin Mahamauggala and Ashin Thariputtra, the greatest disciples of Gautama Buddha are standing on the left and right as the custodian of it.

Then the tortoise-lake and the shrine-halls of Myan-Nan Nwe, Bo-Bo-Gyi of Botahtaung and Thurasati figures are seen in their respective position in their own caves like builds under spires, accessed by a viaduct over the lake.

In front of the Wednesday Planetary Post, there is a larger hall made of brick and iron-latticed in which a set of Buddhas to an amount of 28 images are placed in different mudras under their respective Bo-trees with individual name and some data are inscribed on. More than that, the statues of Shinthiwali, enriched with most wealth next to Gautama Buddha and Shin Uppagutta, the most miracle person after the Gautama Buddha, could be worshipped and enjoyed in your own vision.

On the north of main pagoda, to the hall, there is a grand prayer-hall on the pagoda precinct, where a grace Buddha image in fine royal costume is seated on the lotus-throne. It was made of alloyed metals after the fifth synod by king Mindon. That was one of the masterpieces of konbaung period and venerated at the head of Mandalay's palace by king Mindon and Thibaw in Yatanabon period. It was taken away to London Albert Museum in 1886 A.D and shown with other regalias for 68 years. On 17 June, 1953, that image was returned to Myanmar and adorned at the anti-hall of Main pagoda for 30 years then placed inside a newly built adoration-hall of over 10 lakhs costing on 16 May 1981 A.D.

The real hair-relics of Gautama Buddha in visual casket, votive-tablets in Pyu alphabets, antique objects and coins, the castings of konbaung period, the respective mudras of Buddhas are viewed at one stop which is about 8 acres with some 11 monasteries, situated on the bank of Yangon river, just a little far off the down-town area.



CHAUK - HTAT - GYI PAYA

In Myanmar, Buddhism has largely influenced over Myanmar for centuries with its introduction of king Anawratha in early Bagan period aided by Ven Shin Arahan from Thaton and the concept of (Buddha's teaching), Buddhism reflects in the course of Buddhist daily-life in Myanmar.

As a result, the monument of religious edifices and venerated object derived form or come out from the strong religious fervour with a fundamental practice of dedication or meritorious donation, one of the essential performances in daily-life of a Buddhist. Out of many images, the reclining Buddha image is something of interesting as it has a various themes and identifications based on the direction of the image-head whereas the rest Buddha image are identified and signified by a complicated hand postures, called Mudra in Pali-term.

Thus, the identification may be studied:

- The East = Absorption in Nirodha and great
compassionate
- The South = Absorption in Nirodha and fruition
- The West = Absorption in Nirodha and great
compassionate
- The North = Entering Parinibbana or final Demise

The large image of reclining Buddha could be venerated at Hinthata, Dawei, Yangon, Bago and Mudon in Mon state which is under construction and will be the largest of its' kind over the world, entitled as the Great Reclining Buddha image of Win-Sein monastic area in a humble rural nature and so on.

Fortunately, there is a large reclining Buddha image by Shwe-Gon-Dine road in Bahan township, Yangon, called Chauk-htat-gyi paya. Here, Paya in Myanmar Language is a common-term and preferred to all the venerated sacred objects such as stupa, temple and Buddha image. Thus, Chauk-htat-gyi is called paya which refers not to the stupa ceti but to the Buddha image in lying position or incumbent Buddha Image style.

The will-wished donor of Ngar-htat-gyi, U Boe Aung and U Bo Thar were close-friends. U Bo Thar was so interested and admired the dedication of Buddha-image by his friend U Boe-Aung and he had always planned for his own. As a result, the wish of U Boe-thar and his wife Daw Pu came to be fulfilled and they built a huge reclining Buddha image, starting in 1906 and completing 5 years later, in 1910 A.D.

Yet, when the construction was completed, the Buddha image was seen to be in deformity and out of proportionate because the lower part of body from the waist

to the tip of feet were lying in a proper level whereas the upperpart from the waist to the top of hair knot were slanting. At its' first construction, the Buddha image headed to the East and had a respective length of 235 feet (about 75 meters). That was became the first architect of the image, U Gyi Nyo and U Boe Khin, who were from Far-Ku village of the donor's native and were well-experienced at relevant field but came to disagree with the agent. Thus, they stopped the construction in its' halfway and left for their native place. Then, another contractor of India nationality was hired to complete the Buddha image in lying position. The problem was that he had no sense (mood) of Buddhism and experiences enough to construct Buddha-image so the style, resulted in such disgraceful formation and style.

Paul Strachan mentioned Chauk-Htat-Gyi and picturesque environs as Wingaba village in his publication of "*Old Rangoon*".

"The picturesque village of Wingaba (labyrinth) sets in acres of shady-trees from the top of which, the carved spires of numerous monasteries pierced the sky. In the centre was a lake which was bordered by shrubs, prayer-halls and rest-houses for pilgrims; the structures were built on pile so that the verandahs jutted out over the lotus strewn surface".

He also quoted the big reclining Buddha image and it's structure in details.

"Wingaba village was also known for an enormous reclining Buddha image called U Bo Thar Paya. This figure, on the other hand, was the handwork of an incompetent Indian whose knowledge of sculpture and Burmese culture were nonexistent. Built up layer of bricks, the clumsily mould and

ugly-face with a broad frog-like mouth and elongated body, gave it a nightmarish quality. Contrary to the traditional posture, this image was depicted propped upon one elbow and rearing it's monstrous head high above the tree-tops".

As there had already Ngar-htat-gyi which meant the Buddha image sheltered by a five-tiered spire, the Reclining Buddha image of Sir-Boe-Ther came to be known as Chauk-htat-gyi (the next to 5). They were situated across one another. 23 years later in 1933 A.D, the donor Sir-Boe Thar renovated monasteries and rest-houses around the reclining Buddha image then dedicated to Ven. Battanta Kodinnya so as to perform the preservation works for Buddha image and as the centre of Buddhistic studies at the same time.

Supposing to take medical treatment, the Ven Monyin Sayadaw from the Monyin monastery in Monywa of Upper-Myanmar, came to Yangon and visited to Chauk-htat-gyi reclining Buddha-image in 1952-53. The Buddha image should be reconstructed in well proportionated structure that he advised so. With the guidances of Ven monks, the iron-hall was firstly constructed to shelter the reclining image by Rodson company starting in 1958 and finishing 5 years later in 1963. It has a dimension of 280 feet length, 90 feet width and 65 feet height. Then, reconstruction of reclining image was started in 1966 by Myanmar architect U Thaung from Dawei and completed enshrinement at lotus shape pillow underneath the armpit in early 1969, at the right chest-band in later 1969 and at the head in 1977 successfully with due respect and grand ceremonies. The consecration ceremony of the reclining Buddha was also held in 1974 A.D.

At present, it is the third largest Buddha image of

its' kind and located on Shwe Gon Dine Road, Bahan township in Yangon. It has measured 216 feet length, and 58 feet height, resting on a brick throne of 230 feet length, 50 feet width and 5 feet 6 inches height. It is enclosed by a number of monasteries, and rest-house with a covered-stairway to the south. Apart from the scene of busy and noisy city, the environs is tranquil and enjoyable shady-trees except for some noise of student monks and young novices.

The next interesting scene at the reclining Buddha image is that a hundred and eight sole marks on both palms and these are clearly depicted in details. There are two Buddha footprints in Myanmar one is in Rakhine state and measured 3'.4" long, 1'.4" wide and 3" depth and the rest is at Shwe Set Taw in Minbu township, Magway district. These are seriously believed to be the authentic footprints of Gautama Buddha as mentioned in their respective histories.

More than that, the Buddha footprints are seen in mural paintings at the centre of arched entrances in Bagan temples. These significant marks are divided into 3 groups and each group represents the world on Buddha cosmology. The 59 of first group indicate the inanimate world or natural world, the 21 of second group indicate the animated world or living phenomenon and the last 28 of third group indicate the world of the conditioned or the nature of impermanent.

Here, the essence of footprint is that lord Buddha is the Supreme One among the three worlds and is greater than any other all over the three worlds. These marks became the natural phenomena on the birth of

the Buddha. When the eight royal astrologers presented on the birth of Buddha, they were asked to foretell the future of newly born baby. All of them, except for the youngest Brahmin, predicted that baby would become either Cakkyavati, (the Universal Monarch) or the Buddha (Enlightened One) whereas the youngest Brahmin Sudatta Kodinnya alone confirmed that the baby had, no exception, become the Self Enlightened One and he went to Uruvela forest in advance so as he would be taught the first. That was because the baby had his feet bearing the figure of Cakkyavati on the palms.

Thus, the hundred and eight sole marks of Buddha footprint could be studied in full set with their symbolic figures;

၁။ လှံမ	THE LARGER SPEAR
၂။ အိမ်မွန်	THE ROYAL MANSION
၃။ လေပ်ပန်း	THE WAX FLOWER
၄။ လည်ရေးသုံးဆင့်	THE THREE REGULAR LINES ACROSS THE NECK
၅။ ဦးဆောက်ပန်း	THE ORNAMENT HEAD BAND
၆။ ထမင်းပွဲ	THE TABLEAID
၇။ အင်ပျဉ်	THE ROYAL COT
၈။ ချွန်းတောင်လက်နက်	THE JAVELIN
၉။ ပြသဒ်	THE MULTITIERED ROOF
၁၀။ တုရိတ်တိုင်	THE ARCHWAY
၁၁။ ထီးဖြူ	THE WHITE PARASOL
၁၂။ သန်လျှက်	THE ROYAL SCIMITAR
၁၃။ ထန်းရွက်ယပ်	THE PALMYRA FAN
၁၄။ ဦးဒေါင်းမြီးစီးယပ်	THE FAN MADE OF PEACOCK FEATHERS
၁၅။ စာမရီယပ်	THE WHISK MADE TAIL OF THE YAK

၁၆။ သင်းကျစ်	THE FRONTLET
၁၇။ ပတ္တမြား	THE RUBY
၁၈။ သပိတ်	THE ALMS BOWL
၁၉။ မုလေးပန်းဆိုင်	THE GARLAND OF JASMINE
၂၀။ ကြာညို	THE BROWN LOTUS
၂၁။ ကြာနီ	THE RED LOTUS
၂၂။ ပဒုမ္မာကြာ	THE LAYERED LOTUS
၂၃။ ကြာဖြူ	THE WHITE WATER-LILY
၂၄။ ကြာပုဏ္ဏရိတ်	THE WHITE LOTUS
၂၅။ ပြည့်သောအိုး	THE POT FULL OF WATER
၂၆။ ပြည့်သောဖလား	THE CUP FULL OF WATER
၂၇။ သမုဒ္ဒရာ	THE OCEAN
၂၈။ စကြာသဝဠာတောင်	THE MOUNTAIN OF THE UNIVERSE
၂၉။ ဟိမဝန္တာတောင်	THE HIMALAYAN
၃၀။ မေရုတောင်	THE MERU MOUNTAIN
၃၁။ နေ	THE SUN
၃၂။ လ	THE MOON
၃၃။ နက္ခတ်တာရာများ	THE PLANETS
၃၄-၃၇။ ကျွန်းကြီးလေးကျွန်း	THE FOUR GREAT ISLAND THE EAST THE WEST THE NORTH AND THE SOUTH ISLANDS
၃၈။ ကျွန်းငယ်နှစ်ထောင်	THE TWO THOUSAND LESSER ISLANDS
၃၉။ စကြာမင်း	THE CAKKVATTI (THE UNIVERSAL MONARCH)
၄၀။ ခရသင်းဖြူ	THE WHITE CONCH SHELL
၄၁။ ရွှေငါးကြင်းအစုံ	THE PAIR OF GOLDEN GUDGEON

၄၂။ စစ်လက်နက်	THE WHEEL
၄၃။ အိုင်ကြီးခုနစ်အိုင်	THE SEVEN GREAT LAKES
၅၀-၅၆။ တောင်စဉ်ခုနစ်ထပ်	THE SEVEN MOUNTAIN RANGES
၅၇-၆၃။ သီတာခုနစ်တန်	THE SEVEN RIVERS
၆၄။ ဂဠုန်မင်း	THE GARUDA KING
၆၅။ မိချောင်းမင်း	THE CROCODILE KING
၆၆။ တံခွန်ကုက္ကကာ	STREAMERS
၆၇။ ရွှေထမ်းစင်	THE GOLDEN PALANQUIN
၆၈။ ကေလာသတောင်	THE MOUNTAIN KALASA
၆၉။ ခြင်္သေ့မင်း	THE LION
၇၀။ ကျားမင်း	THE TIGER
၇၁။ ဝလဟကမြင်းမင်း	THE NOBLE STEED BORN AMONG CLOUDS
၇၂။ ဥပေါသထဆင်	THE NOBLE WHITE ELEPHANT
၇၃။ နဂါးမင်း	THE KING OF FIRE BREATHING DRAGON
၇၄။ ဟင်္သာမင်း	THE GOLDEN HANSA BIRD
၇၅။ ဥဿဘန္ဓားမင်း	THE NOBLE BULL
၇၆။ ဧရာဝတီဆင်မင်း	THE ERAVANA (SAKKAS CELESTIAL ELEPHANT)
၇၇။ ရွှေမကားရိုး	THE GOLDEN MAKARA
၇၈။ မုခ်လေးခုနှင့် ရွှေလှေ	THE ROYAL BARGE WITH FOUR DOORWAYS
၇၉။ နို့စို့နွားသားအမိ	THE COW AND HER CALF
၈၀။ ကိန္နရာ	THE KEINNARA (MYTHICAL MALE BIRD)
၈၁။ ကိန္နရီ	THE KEINNARI
၈၂။ ကရဝိတ်ငှက်မင်း	THE KARAWEIK BIRD
၈၃။ ဥဒေါင်းမင်း	THE PEACOCK
၈၄။ ကြိုးကြာငှက်မင်း	THE CRANE

၈၅။ စက္ကဝါတ်ငှက်မင်း	THE RUDDY GOOSE
၈၆။ ဇီဝဇိုးငှက်မင်း	THE PHEASANT PARTRIDGE
၈၇-၉၂။ နတ်ပြည်ခြောက်ထပ်	THE SIX DEVA REALMS
၉၃-၁၀၈။ ဗြဟ္မာတစ်ဆယ့်ခြောက်ဘုံ	THE SIXTEEN BRAHMA REALMS

KA-BA-AYE PAGODA [THE WORLD PEACE PAGODA]

In Myanmar, building a pagoda is really meaningful and a golden opportunity for everyone which is usually associated with the historical event and religious-affairs. As a result, the successive kings throughout the history endeavoured themselves to get a title the founder and well-wishing donor of religious-monuments and this custom has been practised for centuries.

Among the pagoda built in memory of something significant and remarkable in history, Ka-Ba-Aye is one of them and shows concrete-evidence. It is officially known as Thirimingalar Kabaaye pagoda and literally meant "The World Peace Pagoda" which is situated on the Western-side of Ka-Ba-Aye pagoda road in Yay-ku ward of Mayangon township, Yangon, apart some 10 kilometers (5.5 miles) away from the downtown of the city.

The first prime-minister of independent Myanmar, U Nu had the pagoda in such beautiful structure erected between 1950-52 in preparation for the Sixth Buddhist Council (Synod) in 1954-56 with the aim to get successful grand ceremony and then dedicated to the cause of entire

world in peace.

The grand ceremonies of hoisting Hti (Umbrella Section) and Sein-Bu (Diamond orb) were held on 5th March 1952 with great pomps and due programmes. The sacred relics of Gautama Buddha and His two disciples of Ven Ashin Sariputtra and Ven Ashin Moggalana were enshrined in the pagoda. The area (precinth) of Ka-Ba-Aye pagoda has a vast of 860 acres, more than 8 times to the area of the grand Shwedagone pagoda. The wonderful fact of the pagoda is that the height and the circumference are exactly the same in 34 metres (over 100 ft). The circular high base is rested on a brick mould of breast height and hollow circumambulating path enclosed to the central relic chamber and circular tunnel of iron-beams and reinforcement in the temple like structure. There are 5 Buddha images against the central relic chamber which serves the central supporter in the form of cylindrical hollow. These images are represented to the number of this world and facing the five entrances on the wall. On the interior wall of the tunnel and on the back of 5 Buddha images are depicted life's stories and scenes of Jataka in mural painting and 28 smaller Buddha images are covered with gold plates and setting in the upper part of the central relic chamber whereas the outer is enclosed the standing Buddha images of life size in 12 different mudras (hand-gestures) donated by other Buddhist countries such as India, Sri-Lanka, Japan, China, Laos, Vietnam, Thailand, Indonesia and so on, totalling to a number of 14 countries. Thus, a variety of hand gestures and the different arts of Buddha images could be studied at one point. The interior wall of the innermost central relic chamber is portrayed with the Bodhi-tree at the upper part under which the

Gautama Buddha attained supreme wisdom and Buddhahood where the lower part is formed into glass show rooms and serving as the donation boxes on the other hand at the same time. The pagoda platform is inlaid with white marble slabs and bearing some, planetary posts, the prayer posts may be equivalent to banner post and open-air halls around the central pagoda.

Apart from other stupa, this is the symbol of modern stupa type and forerunner of modern architecture. There is no other pagoda in Myanmar as unique and well structural as Ka Ba Aye pagoda.

For the sake of convenience of pilgrims, the Eastern covered stairway with opened pavilion in spiral decoration was constructed in January 1990.

The opening pavilion at the facade has a dimension of 56 feet length, 36 concrete columns of 138 in 1 foot diameter thus there are 4 feet walk way on both side between the stalls and central walkway. Then, there is a crossing of 18 feet wide span at the middle of the stairway and a shrine hall of 42 feet long and 18 feet wide at the other end on pagoda platform. The entire ceiling of the covered stairway is done in fine teak at the central and ceramic tiles at side walk-ways.

In front of the facade of the covered stair-way, there is a 78 feet in semi diameter shape grass land and a small water fountain, which is composed of 5 large portions in the shape of lotus as the base and they represent the five Buddhas' appearance to this world. From the water surface, there comprises a Sakka-Figure holding the water dripping conch-shell at the hands that means a constant water donation to the Buddha for drinking and washing.

Moreover, there are some interesting places in Ka-

Ba-Aye pagoda compound. One of them is that of Maha Pasana Guha, Located a little far to the West of Ka-Ba-Aye pagoda precinct. The then Prime minister U Nu had this gigantic artificial cave erected for the grand ceremony of the Sixth Synod in 1954-56 and hosted to a large number of participants in it during the session. This great cave was completed on 14 May 1954 and built of large stone assuming the natural cave. The construction work lasted for about 4 months. The central hall is surrounded by a secret passage and double massive walls with gates. Surprisingly, the real high vault and ceiling are supported by 6 massive columns of 2 men breadth, 3 in alignment on both sides. As of having a spacious assembly hall and about 10,000 seats in terraces on the stages, the religious ceremonies such as discussions, entitlement and offering mandate to the outstanding monks and nuns as well as laymen for their' enthusiastic effort on promotion of Buddhism are usually celebrated in this grand cave after the successful convention of the Sixth Buddhist council. It is measured 220 feet by 140 feet in inner space whereas the outer one has the dimension of 455 feet long and 370 feet wide. In fact, this grand cave and Ka-Ba-Aye pagoda were constructed to commemorate the 2,500 anniversary of Buddha Sasana (Buddha Teachings). Thus, these two edifices are the mile stones in the history of Buddhism and symbols of modern architecture based on the Buddhism's concept.

At the North East corner of the great cave, there is a Buddha's Art Museum built in 1962 and in beautiful modern architecture style. The antique statues of Buddha and arahats, object of Buddhist arts, varieties of architecture and relaxation, there are Uttha-Thiri garden, Dagon Thiri Sanctuary and Monsleinda lake along the shady tar road.

Most of the compound is covered with shady evergreen trees and fitted with the sweet smell of star flowers and cobra's saffron flowers. The street thereof are fair tar road and concrete path, crowded with flower collector's in peaceful environs, especially in the late evening.

Thus, Ka Ba Aye pagoda and it's compound are worthy for a visit for beautiful architecture, for the landmark of Buddhist history and for many things to enjoy, on a leisurely walk. It will surely give you real peace and happiness religious objects are well arranged and systematically displayed. The upper storey of museum serves as the archive and library.

There are many buildings under the name of State Patiyatti Sasana University with their respective Departments. The teaching of Buddhist literature could be enjoyed. Evergreen trees ,fitted flowers and cobra's saffron flower are planted on both sides of the inter-roads. The streets are of concrete path, crowded with flower collector's .



CITY HALL

CITY HALL AND ITS' ARCHITECTURE

Only in the days of British ruled Myanmar, particularly in Yangon in 1930, the traditional wooden-buildings were transformed into the grand stucco structures. Outstanding as a landmark in the heart of the city, beside the Sule pagoda is the magnificent City-Hall. It is one of the last few public buildings completed just before the Second World War (1939-45).

The construction work of the present City-Hall began in 1926 and completed in 1936. The erection of a larger and more appropriate building for City-Hall was at hand but not practically performed as the forthcoming First World War (1914-18) held the construction-works up. In the late 1920s only, the building of a new City-Hall was started on the site of Old Ripon-Hall.

With the suggestions of British authorities, the new City-Hall with the impressive figures of peacock, lotus and fire-breathing dragon in traditional Myanmar motifs was began to construct in 1926. The interior was composed of grand staircase in wood. Every gate to the main hall was ornamented with intricate carvings receding upto spiral design. Finally, the grand City-Hall was completed in typical Myanmar architecture in 1936 by U Tin of Myanmar architect.

The opening ceremony was accompanied with a grand pomp and presented by the high ranking officers, even the then Governor Archibald Cochran. It was only in 1934 when the municipal committee was upgraded as Corporation Council and the municipal was replaced by a mayor. Thus, many people regard that it was begun in 1934. Of all prewar principal official buildings, it was the first

and only one to emerge in Myanmar architecture, symbolizing the rising of Myanmar influence in political and municipal affairs of the state. It is quadrangle in plan with large-gates facing to the cardinal points crowned by beautiful stucco arch-pediment in traditional Myanmar architecture-style. Inside it, there is a picturesque garden of colourful flower-beds with a neat grass-lawn. It is crowned in volute spiral design and one of the largest buildings which is unique for its modern Myanmar architectural design. It serves the venue of big social function and international conferences as well as the residence of mayor and Yangon City Development Council for years. In fact, this building of quadrangle with a large-turning at all corners, bulwark like sentinel-watches crowned by beautiful spiral in Myanmar traditional style, the massive walls in large-spans are the striking-features of Myanmar architectural style in the former-half of 20 century, freed from the influence of Western architecture.

This is the building from which the scientific sanitary system, development programmes of the city and environment, the convenience of city dwellers and citizens are conducted with up-most care and enthusiastic efforts all the time, by the mayor and development committee.

BANDOOLA PARK

Yangon was once known as the "Garden City" in Asia region but it had been gradually degraded on lost of time. But the enthusiastic efforts and systematic programmes have been formulated recently by the Yangon City Development Committee (YCDC) in order to shape the former glorious beauty and to keep up with the international developed metropolis. As a result, there are about 47 parks in municipal-areas of Yangon city and classified to 3 grades based on size, location, beautifulness and happy-environs.

Among the 8 parks in first-grade, Bandoola park is the oldest one and famous for years, contemporary with the foundation of this capital Yangon.

After the Second Anglo-Myanmar war (1852), the lower Myanmar became the British-ruled Myanmar. The old Yangon of king Alaungpaya and Tharawaddy was transformed to a new-city and beautiful layout plan in scientific manner by a young Scott, Lieutenant Alexander Fraser from Bengal engineer-regime with the help of Dr. Montgomerie in September 1852. Fortunately, during the early-phase of construction of a new -city, the water locked area on the South-East of Sule pagoda was designed as the public recreational garden. The rough-ground was levelled and holes were filled with cart-loads of earth by spreading over a considerable area to stabilize the ground. One of the ponds was intentionally left and shaped to be artificial lake with trees on its' bank. Originally, that park was known as "lake-square". Then, further improvements were added for better, beautiful and enjoyable-environs of recreation-centre in downtown area and renamed "Fytche-Square" in

honour of the then municipal-commissioner who succeeded the former one named Phayre in 1867 A .D. The park became more cherishable place with its' exotic collection of trees where the citizens could rest and congregate in the cool of the evening. Later, the park was entitled as Victoria park to commemorate the diamond Jubilee of Queen Victoria at that year. After the independence, the name of that square was changed to Bandoola park to commemorate the famous General Maha Bandoola who sacrificed his life and limb at Pan-Wah battle and was known for his braveness, royalty, masterful martial strategies and tactics comparable to Nepolian and other famous war-commanders in the world history.

The most prominent of this park is nothing else but the striking oblique of independent monument which was laid its' stake or first-stone on January 4, 1948 by the then prime-minister U Nu and completed in 1950. The opening ceremony was presented by declaratory statement. The record was inscribed at its' base reminding the historic-event of motherland. Thus, this monument is believed to be the foster-brother of national independence and largely considered to be the centre of Yangon capital.

Nowadays, Bandoola park is the spacious land with beautiful horticultural flowers and shady-trees in a well-lay-out plan. The pavements and cement paths are set in rectangle-crossing rimmed by beautiful multi-colours flowers and carpeted with well-kept grasslands. So, Bandoola park is worthy to visit leisurely any way where the Chinese-community gathers to take exercise in early morning, assuming themselves in the group of martial-arts dance called Tai-chi, computerised entertainment and amusement

of fantasy world now add the hilarious mood and relief of everyone.



NATIONAL MUSEUM

NATIONAL MUSEUM

Museum is derived from the word of "Muse" in Greek and Latin, indicating one of the nine fairies inspiring of learning and art. The word of museum was referred to common antiques in 17, 18 and 19 centuries then it came to be used for modern meaningful since then.

Museum, nowadays is a building in which arts and sciences, especially cultural heritages are displayed systematically and preserved in a scientific manner. Thus, museum is the centre for education, traditional arts and handicraft, public, the connecting bridge as well as exhibiting the image of a country.

There are many number of museums in Myanmar, National Museum, Agricultural Museum, Defence-Service Museum, Natural Historical Museum, Anthropological Museum and so on. Among them, National Museum is the most remarkable for having a vast amount of collections from the primitive period to now, covering the very first step of motherland and her various ethnic groups. On 1st June 1957, National Museum was first set at Jubilee-Hall on Shwe-Da-Gon pagoda Road then moved to Grandly Bank building on Pan-So-Dan street on 8th February 1970. By the passing of the time, the collections were increased thus a spacious place was needed to display them. On 16th September 1990, a construction work for new museum was laid down and opened it on 23th June 1996. It is a five-storey building and real-grand costing an amount of 365, 591 million kyats. Now, the new National Museum is located at 66-70 on Pyay Road in Dagon township of Yangon. It has a measurement of 380 feet long and 200 feet breadth on a spacious land.

On the ground floor, the alphas and letters from various period are serially displayed, the votive tables, palm-leaf manuscripts and the letters of well-known person with their own hand-writting, which will give you an experience about paleographic evolution of Myanmar Alpha and literature in concrete evidences. The major exhibition on the ground floor is the Lion Throne. There were 9 thrones in Konbaung dynasty, including of 2 Lion-Thrones. Because of having 108 lion-figures and a larger one in the niches of the base, it is called Lion-Throne and made of clog-wood. During the olden days, the various thrones were functionally used and the Lion Throne was the most important as it was the symbol of authority and crown of the state. The British Government took it away to Calcutta in India as the sign of triumph and returned to Myanmar Government after independence, on 4th January 1948, the date in which the struggle for freedom of Myanmar patriotic was successfully completed and the authority of British Government in Myanmar was ended completely. The other thrones were burnt down during Second World War, and all the thrones were made in 1812-16 A.D. Another interesting showroom on the ground floor is that Yatanabon exhibition. The miniature of Mya-Nan-San-Kyaw palace in Mandalay is modelled in gild and beautiful decoration. More than that, the couch of the Rev. Sayadaw worshipped and venerated by king Thibaw, the couches of king Thibaw and Chief-Queen Supayalatt, the ivory-chair of king Thibaw are displayed in separated glass chambers.

The chief exhibit on the ground floor at the National Museum, under the Union of Culture Ministry, is now located on Pyay road and it displayed by acquiring various thrones from Mandalay regalias, in showcases and shelves arranged in a proper type.

MYANMAR THRONES

These thrones remind us that there were altogether ceremonial thrones in the palace of Mandalay which are listed as below:

Thihathana (Lion Throne)

This throne was represented with the figures of 108 and one larger lion on the base and made of Ye ma ne (Clog-wood), which occupied its place in the noble Hall of Audience and under the lofty spire of Shwe-Nan-Pyat-That-Daw Gyi, where the King and Chief Queen received homage (Kadaw) three times a year.

These days were The new year homage, in the beginning of lent homage, in the month of Wazo and the end of lent homage in the month of Thadingyut.

Hansasana Throne

Represented by the figure of golden Hansa or Brahmani duck and made of Thingan (Hopeodorati), which was set in a palace compartment called Ze-Ta-Wun.

Represented by the figure of golden Hansa or Brahmani duck and made of Thingan (Hopeodorati), which was set in a palace compartment called Ze-Ta-Wun-saung, wherein the image of Royal ancestors were also kept. The compartment was at time used for the reception of foreigners "The scene of our reception" wrote one of the foreign Ambassadors, was The Je Ta Wun saung. It was a lofty room about 40-45' square, with very little ornament. The walls and pillars had originally been painted red, but were now dusty and cobwebbed the floor was spread with carpet and crowded with dignitaries and petty officials of the court, the latter all carrying large and handsome sword

in velvet of golden scabalds. Some twenty feet in front of where we took our seat was the king's sofa, a handsome specimen of the Burmese style of cabinet making, in mosaic of gilding and looking glass. It was spread with a handsome velvet mattress, yellowed bordered with crimson and a corresponding rug of crimson bordered with yellow were spread below for the regalia. These fantastic gilded ornaments, in size and shape much like a large pair of stag's antlers, festooned with a muslin scarf, and intend to receive the royal sword, of the large golden Hansa set with precious stones which stood on the throne between their Majesties, on the public reception day. Other royal paraphernalia, such as the golden spittoon, the stand for the water goglet with its conical golden cover set with gems, etc. were brought in and deposited on the rug when His Majesty (King Mindon) entered. We had waited probably twenty minutes when the expected music sound from within and the guard men entered and dropped on their knees on either sides, the doors in front of us were thrown open at the same time and disclosed a long suite of gold apartment, with the king, rather a short man, but muscular and well proportioned, slowly pacing, towards us in rear of the attendants who bore the sword and other royal apparatus.

Gazathana Throne

Built of Sa-ga wood (champac) and presented by the figure of elephants, which is placed in Bye-Daik, that was occupied by the Minister of Interior (Atwin-wun). The king also sat here when there was occasion for the appointment of the Einshemin or the Crown Prince, and other officers.

Thinkathana Throne.

Built of Pein-ne wood (Jackfruit), and represented by the figure of snail or Conch, which as placed in a chamber called Le-Tha-Saung. The king came there occasionally and received his pages, sons of ministers. Lepet-yi-daw at other time, and paid homage to monks whose pious discourses he listened to in that same chamber.

Bamayathana Throne

This throne is built of Karawe (Martaban Camphor) with the figure of Bee as a symbol which was housed in the Hman-nan-daw-gyi (Crystal palace), the principle living room of the king. The chamber was also used when any one was to be raised to the dignity of Chief Queen and when the ear-boring ceremony of the heirs took places.

Migathana Throne

Ye-tha-phan wood (*ficus glomerato*) was used for building that throne, symbolized by the figure of the Deer and placed in the chamber of Taung Samok-Saung. Near this throne-room was a masonry building much occupied by King Thibaw, the last king of Myanmar dynasty and a pillared ball of glass mosaic and gold, when the King and Queens spectators of the court witnessed theatricals below. That throne-room itself was perhaps used for ceremonially giving to reward, judging "the royal proclamations" mimicked in our dramatic show of present day.

Mayuyathana throne

With a peacock as its symbol, this throne was made of Pauk wood (*Butea Tree*) and placed in the Myauk Samok Saung Daw. When elephants and horses as presents were

brought, the king sat on that throne to accept these presents.

Padumathana Throne

With a lily as its symbol, this throne was built of mango tree and placed Anauk Pwe Dat. Zatawun-Saung-Daw. Corresponding in a manner to the Great Hall of Audience on the Eastern end of the palace, that beautiful lily throne-room, of the Chief Queen, with golden pillars of the finest teak in the country, was used by the king and chief queen to seat in state and receive the homage of retinues maids of the court at the full-moon day of Thadingyut, somewhat at the end of Lent.

Tradition and custom were so powerful at all court, and notably at all Eastern courts, that it seems probably what the last king of Myanmar held his audience of people in the great-hall much as his predecessors did fifteen hundred years before him.

"When their Majesties were seated," observed an ambassador of England, "The resemblance of the scene with presented itself to the illusion of a well-got-up drama, forcibly occurred to us: but I may safely add that no mimic exhibition could equal the splendour and pomp of the real scene.

Sanu = An apartment connecting two buildings.

Samok = An apartment facing to the throne.

Compartment	throne	represented	wood Used
1. Shwe-Nan-Pyat-That-Taw-Gyi	Thihathana	Lion	Clog-wood
2. Ze-Ta-Wun-Saung	Hanthathana	Brahmany Duck	Hopea Odorata
3. Bye-Daik	Gazathana	Elephant	Champac

	Saung-Taw			
4.	Hman-Nan Zaung-Daw Gyi	Bamayarthana	Bee	Martaban Camphor
5.	Taung-Samok Zaung Daw	Miga-Tha-Na	Deer	Ficus Glomerata
6.	Le-Tha-Zaung- Daw	Thinkathana	Shell-fish	Jack Fruit
7.	Myauk Samok Zaung	Mayuyathana	Peacock	Butea Tree
8.	Anaut-Pwe-det Zatawun	Padumathana	Lily lotus	Mango

The showrooms for prehistory and post-history periods are set on the first floor. In the pre history showroom, there is a model of Pya-da-lin cave, belonged to some 11,000 years ago and neolithic culture with remarkable tools of hand adzes, beads, choppers and mural paintings, come to the view first. In the post history displayment, the striking patterns of silver blossom lotus, silver reliquary in the shape of Bo tree, silver coins are displayed which suggested that the art of making gold and silver smith was highly flourished in Pyu period from 4-5 to 8 century A.D. Beside, a numerous collection of bronze and stone images of 11th to 13th centuries during Bagan period are displayed in proper order which was a significant period in Myanmar that flourished between the mid 11th century upto the late 13th century. The highlights of this show room are the royal regalias and other priceless treasures of Myanmar monarchs.

THE ROYAL REGALIAS

When Twinthin Mahasithu wrote the Mahajanaka Pyo (Verification of Mahajanaka) in 1806, the left hand side articles had increased by three and the right by two.

They are now

Front row

- | | | |
|----------------------------|---|------------|
| 1. The Shoes | = | ခြေနင်း |
| 2. The Staff | = | တောင်ဝှေး |
| 3. The Double-Edged Sword | = | သန်လျက်ခါး |
| 4. The Yak Tail fan | = | သားမြီးယပ် |
| 5. The Sea Monster Pitcher | = | မကန်းခရား |
| 6. The Crow's foot | = | ကျီးခြေ |
| 7. The Pot | = | အိုးပြစ် |
| 8. The Chin Rest | = | မေးထောက် |
| 9. The Vase | = | မြူတာ |
| 10. The Vase | = | မြူတာ |

Back row

- | | | |
|----------------------------------|---|---------------------|
| 11. The Lotus Armrest | = | လက်တင်ကြာ |
| 12. The Lion Betel Cup | = | ခြင်္သေ့ခံကွမ်းခွက် |
| 13. The Food Bowl (thalat) | = | သလပ် |
| 14. The Small Betel Receptacle | = | ကွမ်းလောင်းငယ် |
| 15. The Relic Casket (Thittaing) | = | သစ်တိုင်း |
| 16. The Oblong basket | = | ကျပ်လျား |

The right has front row

Back row

- | | |
|-------------------------------------|-----------------------------------|
| 1. The Filigree Receptacle of Gems | 8. The Flower Basket |
| 2. The Sea Monster Pitcher | 9. The Octagonal Betel Cup |
| 3. The Pot | 10. The Serpent Betel |
| 4. The Stand for Cup Drinking Water | 11. The Candelabra (Salinkya) |
| 5. The Water Jug | 12. The Candelabra |
| 6. The Vase | 13. The Big Betel |
| 7. The Bowl Receptacle | 14. The Betel Tray of Three Tiers |
| 15. The Big Betel Basket | |

Some articles changed sides with the passing of time and animals at the base of the pitcher transited from lion to serpent or sea monster. According to Letya Mingandaw Bwe by Myawady and Letwe Mingandaw Bwe, The above list should be corrected as follows. The article on the left side have Fruit container (Thalinmyaung) in place of the oblong Basket, the sea monster Pitcher becomes the lion pitcher and the slippers appear as a new item; and on the right side instead of having two candelabras, there are two vases and the spittoon appears as a new item.

In the Kusa Pyo, written by Monywa Sayadaw in 1827, the Regalias are similar to that mentioned in the Shwebon Nidan i.e thirteen articles on each side of the throne. There is also another list of eighteen articles belonging to the left and seventeen to the right. The poet is perhaps trying to trace that of changes that occurred within half a century. When compared with the 1806 list of Mahajanaka Pyo, there are the additions of the fruit container and perhaps the slippers on the left then the spittoon and the lion pitcher on the right. Thus, we find that these four articles were introduced in the first quarter of the 19th century. But the 16th century accounts mentioned above include the spittoon in the Regalias. The Shwebon Nidan, however, says that though it was used from ancient time, it was not included in the regalias. The intriguing thing is that it also mentions the fruit container, the slippers and the spittoon as well.

The Mahasutasoma Pyo, by Maha Min Hla Mingaung (U Shun) though written in 1839, mentions only fourteen articles on each side. It shows that the author was not keened in giving the full list. Perhaps this was due to the fact that he was telling about a monarch of the past.

The Abhiruka Pyo by Minhlayaza Kyaw Htin (U Shwe Che) written in 1949, the Regalias by Sir Richard Temple written on information procured (in 1889) "Indian Antiquary" and the Magadewa Lingathit by Manli Sayadaw written in 1904, give almost the same list of articles which have eighteen to the left and seventeen to the right. The list according to the Sir Richard is as follows.

On the left, back row.

1. The lotus Arm-Rest Cup
2. The Lion Betel Cup

The Kho-nan is sixteen sided and made up in the likeness of Pigeon King's Palace. There are many others like the twelve sided one and the octagonal one, which are either made in glass or amber mosaic, as for the octagonal one. The square or the circular ones are always made of plain gold. The origin of "The lion Betel Cup" goes back to the time of Sihabahu and "The serpent Betel Cup" also dates back to king Thadonagaya of Tagaung.

THE BETEL TRAY

It was originally part of the regalia of the Rakhines king, who sent an envoy to Bayintnaung (1551-81) to give it as a present.

The Betel Container

There are big and small receptacles, coming from the regalia of the Tagaung King.

The Basket of the mendicants

According to one source, it is the insignia of the Thaton kings and make in the shape of Mt. Pandava. There is, however, another version. When a giant boar ravaged

the land, the king of Tagaung (Thado Maharaja) sent his heir, who was also his brother-in-law, to kill it. The heir pursued the animal as far South as Prome (Pyay) where he killed it. He became a hermit and stayed where the boar died. When he was in need of salt and acid ingredients, he went towards a village but Sakka intervened and provided the hermit with salt and acid ingredients etc placed in a basket used by the mendicants. When a city was founded in the spot where the hermit lived, the hermit handed over the basket to King Mahathambawa. Henceforth it came to be known as Kyatmyinmo called after Sakka, the ruler of Myinmo (Mt. Meru). It never was in the equipage of the ministers as it was especially for the royalty. This kyatmyinmo is also called kyat-hla (The beautiful basket) Perhaps it is the same with kyat lya (The Oblong Basket.)

The candelabra

The monarch of Pateikkaya (near South Manipur) sent it as a present to Anawrahta.

The Water Jug

It is borrowed form the regalia of the Kings of Benares (Baranasi).

The Staff

Spittoon

It seems that it was in use from ancient times. Nagas gave one to Dwuttabaung of Sriksetra. But no special mention is made regarding this in the regalia.

The Flower Basket

King Ajatasattu put the bodily relics of the Buddha

in a flower basket of gems and having made mechanical devices to safeguard the basket he enshrined them in a big stupa. This practice was followed by Anawrahta when he erected the Shwe Zi Gon pagoda, Bagan. When the Chinese, as the legend says, give him the replica of the Buddha's tooth, he put it in a similar basket. Alaungsithu likewise used a flower basket of gems for the five images of the Lord carved out of the Tharekkham offered by Sakra and he made a solemn vow that the basket should go of its own accord to the place where it would like to stay. Thus we are come to understand that the flower basket of gems is the usage of the kings who used it as a receptacle for sacred things.

(ဖလား) **The Bowl** : At the very first of the world, every thing was in darkness and so the advent of the sun and the moon was much welcomed. In commemoration of their presences. Mahasamata, the elected king, caused a bowl to be made in the shape of the sun and the moon.

(အိနိတ်) **The Slipper** : According to Shwenanathon P.21.28, the Airy chamber is the place where the king's slippers were kept. The most important one is made of 70 ticles of gold studded with 908 rubies, 54 emeralds, e.t.c.

(မြေတော) **The Vase** : It is borrowed from the regalia of the kings of Benares.

(ယဝ်) **The fan** : Thirty-two images of celestial beings with the leader of Sakra, sixteen on either sides of the throne, are carved standing on lotus and handling Yak-tail fans. This is to signify that when a king is just, even sakra has to pay him homage.

(လက်တင်ကြား) **The lotus Arm-Rest** : It is borrowed from the Siamese kings. (Thailand)

(ဆစ်တိုင်း) **The Relics Casket** : It is the regalia of the king of Chiengmai.

(ဆလင်းမြောင်) **The Fruit container** : It is from Viengchang.

(ဆလိ) **The food Bowl**

(ဆံလျက်) **The Double edged Sword** : The Shwebon-Nidan advances two theories regarding the time when the regalia of the neighbouring kings were incorporated into that of Myanmar. When Tazishin of Pinya (i.e Thihathu, the founder of Pinya in 1312) built Shwe-Zi-Gon pagoda, the four kings of Chiengmai, Siam, Arakan, and Viengchang paid him state visits. They staged their national dances and music. Each king built a pagoda facing his own land. They exchanged gifts and returned to their respective homes. Thus, the betel tray of Arakanese, the lotus Arm-Rest of the Siamese, the Relics - casket of Chiengmai, the fruit container of Viengchang became part of the regalia of the Burmese kings. There is also a possibility that Bayintnaung (1551-1581) conquered Chiengmai, Viengchang & Siam so he made use of their regalias by right of victory but friendship with Arakam from the time of Tabinshwehti remained steadfast and therefore the Arakanese king sent envoys to present the Betel Tray to Bayintnaung. Hence, four articles were kept in list belonging to the Myanmar (Kings) regalias. It was Bayintnaung, however, who had had the regalias divided into thirteen things belonging to the left and right of the throne each.

Those on the left are :

- | | |
|--------------------------|-----------------|
| 1. The Slipper | - ဆိနပ် |
| 2. The Staff | - တောင်ရေ |
| 3. The lotus Arm Rest | - လက်တင်ကြား |
| 4. The Serpent Betel Cup | - နဂါးကွမ်းခွက် |

- | | |
|-------------------------------|-------------------|
| 5. The Food Bowl | - သလပ် |
| 6. The Big Betel Receptacle | - ကွမ်းလောင်းကြီး |
| 7. The Small Betel Receptacle | - ကွမ်းလောင်းသေး |
| 8. The Bowl | - ဖလား |
| 9. The Pitcher | - ကရား |
| 10. The Fruit Container | - သလင်းမြောင် |
| 11. The Relics Casket | - သစ်တိုင် |
| 12. The Vase | - မြူတာ |
| 13. The Vase | - မြူတာ |

On the right are:

- | | |
|------------------------------|-----------------------|
| 1. The Double Edged Sword | - သံလျက် (ခါး) |
| 2. The Yak Tail Fan | - သားမြီးယပ် |
| 3. The Flower Basket of Gems | - ရတနာပန်းတောင်း |
| 4. The Octagonal Betel Cup | - ရှစ်ထောင့်ကွမ်းခွက် |
| 5. The Lion Betel Cup | - ခြင်္သေ့ခံကွမ်းခွက် |
| 6. The Candelabra | - စလင်ကြာ |
| 7. The Betel Container | - ကွမ်းထည် |
| 8. The Betel Tray | - ကွမ်းချပ် |
| 9. The Oblong Basket | - ကျပ်လျား |
| 10. The Lion Pitcher | - ခြင်္သေ့ခံကရား |
| 11. The Water Jug | - တကောင်း |
| 12. The Vase | - မြူတာ |
| 13. The Vase | - မြူတာ |

They reflect the great and grandeur of Myanmar monarchies. The royal regalias such as the golden-shoe, the staff, the double edged sword, the Yak-tail fan, the sea monster pitcher, the pot, the chin-rest, the vases, the lotus armrest, the lion betel-cup, the food bowl, the small betel receptacle, the relic casket, the oblong basket are something to draw your attention and to give a real pleasure.

The exhibitions on the second floor are Myanmar

traditional folk arts and crafts, musical instruments. Among the musical instruments, a full-set of traditional ensemble in beautiful glass mosaic and the musical instrument in the form of crocodile, that the auspicious musical instrument of Mon people, are worthwhile to see. The tradition and modern orchestra can be comparatively witnessed. The photographs of well-known Myanmar theatre artists of bygone period, the complicate attire of Zat artists as well as the mask to portray the characters of Ramayana and Dasagiri can be viewed. It also puts on display the Myanmar Marionette stage and the various musical instruments of the national races.

On third floor, it accommodates a variety painting from the prehistory to the modern period. Among them, the replica of Padalin cave and its' mural paintings; the rising sun, the bull-family which belongs to 11,000 years ago and is situated in Shan-state, with other replicas of mural paintings, the masterpiece and genuine paintings of water-colour, oil-colour drawn by renowned artists in the first half of 20 century, are shown. They are U Ba Zaw, U Chit Mye, Saya Saung, U San Win, U Ngwe Gaing, U Ba Kyi, U Min Naing and others. U Ba Nyan who introduced the technique of Western drawing and set painting school of Western and modern technique and system, the first. His work done in 1920s are also displayed.

The fourth floor exhibits cultural items and traditional arts and handicrafts of different national races. The main object of this show room is to consolidate the national solidarity and preserve the various cultures of indigenous races living in the motherland. The cultural heritages, artifacts of the ethnic groups as well as the musical instruments, antiques, tools, farming implements,

conventional weapons and traditional costumes of the national races are beautifully displayed.

One hundred and seventy-six antique images in various styles and mudras of Pyu, Bagan, Pin-ya, Innwa, Hanthawaddy, Nyaung-yan and Konbaung periods are displayed on the top and fifth floor. The common characteristics of images and periods can be comparatively studied and the evolution of shape, style, mudra, meaning, belief and custom, may be reflected in architectural formations and the art of sculpture in their details as well as significant composition.

Summing up, the National Museum is a significant landmark to the cultural evolution and in the history of our state and its' people. It is the place where the cultural heritages of the entire Myanmar people is well preserved. So the enthusiastic person could get about the informations of Myanmar in brief with concrete evidences and could be enjoyed the grand cultural heritages on the spot.





THE KARAWEIK PALACE

Karaweik palace is actually a reception centre in the form of mythical karaweik bird. The karaweik palace or the royal barge is rested at the Eastern edge of royal kandawgyi lake that is in full view of the great Shwe-Da-Gon pagoda in the West. It is said that karaweik of this mythical winged creature could be viewed in the forest of Himalayan mountain region. Legendarily, the bird could release a real melodious and ethereal song. The karaweik barge is one of the cultural heritage of Myanmar.

In memory of cultural heritage, the state government had built the Karaweik barge as the reception palace. In 1970, there was an exhibition in Japan in which "Exhibition of Myanmar" had drawn the attention of the audiences and it was known for beautiful traditional decorative arts leading, as a consequence to the construction of this grand palace. U Ngwe-Hlaing, Myanmar architect

designed it, basing on the Pyi-Gyi Mon barge which was one of the Royal-Barges during the reign of Myanmar monarchies. The design is so magnificent and beautiful that it looks like a real-barge on the surface of royal-lake that everyone is drawn into the beauty with wonder and enjoy. The Karaweik palace is somewhat the landmark of Myanmar architecture and culture. This was constructed in order to revive and preserve the cultural heritages and also ancient Myanmar architecture. The construction activities were started in June, 1972 and 18 months later, 31 October 1974, the entire construction came to an end, except for the decoration of heads. Now, two Karaweik-Barges in parallel are the base which has in fact, two storey, the length from the tail upto the head is 270 ft long with a width of 130 ft. The height of central building in typical Myanmar architectural style is 130 ft but the head is 60 ft height and the tail has a height of 65 ft. The palace is made of stucco with reinforcement of iron bars and rod upto a weight of 20,000 metric tons.

The palace in the Karaweik-Barge are designed for 1000 seats and decorated with beautiful woodcarving, gild and glass-mosaic in floral pattern. "Dakkhina Hall or the Southern Reception Hall is seated for about 400 participants and so is the Northern Reception Hall or Uttra Hall. On the ground floor, these is a hall of Shwe-Wah enough for about 100 peoples and it is used for official meeting and conferences. There is also "Lawkanat Palace" for about 50 seats and it is used for meeting and conferences for business.



TAUKKYAN WAR CEMETERY

There are so many wars along the history from the very beginning to the modern period. Among these wars, the Second World War is the largest and the most destructive one filled with a vast number of sacrifices and regretful events. During the Second World War (1939-1945), the Nippon Army of powerful Japan in the orient and the Allied Forces, composed by the British colonies with the leadership of Britain conflicted at the battlefields over Myanmar. At the same time, the independent struggles of patriotic Myanmar people were at its' climax.

The British writer Gorge Orwell mentioned that "There is no winner in a war, but survival only". There is no reason to deny the fact that war means bloodshed, parting, sorrow and vast destruction. Aiming to remind the meaning and nature of war, prevention the occurrence

of such cruel wars in the future, War-Cemeteries were built to honour those whom their lives were scarified in the fighting, by the sponsorship of Commonth-Wealth Countries (once British colonies).

As a result, 3 war-cemeteries were built in Myanmar;

- (1) 1939 Taukkyan War Cemetery 1945 which is the most well-known War-Cemetery and the largest of its' kind in Myanmar, lying 21 miles to the North of Yangon capital
- (2) Thanbyuzayat War Cemetery in Mon State, dedicated to those fell in the construction of the Death Railway (famous as The Bridge on the River Kwai movie to the world)
- (3) Yangon War Cemetery which is unknown, even to most natives of the city, yet it is just little far-off No. 353 Pyay Road in Sanchaung township close to the back of Sarpay Beikman Press and deep inside the Yangon city area.

These war-cemeteries in Myanmar are varied in their localities and number of dead. Body but similar in the excellent model of architectural design, ground plan and common features. These are established and trusted by the Common Wealth War-grave Commission stationed Head-Office at Maidenhead in England. Based on the practice and custom of England, these places prefer a graveyard to a garden-land, without the scene of headstones as they are covered with a carpet of green-grass, especially well-care grass with beautiful flowers as well as keeping tidy and neat in anyway.

Apart 21 miles away from the heart of Yangon, Taukkyan War Cemetery is located to the East of No. 1 Main-Road going down to the city. It was opened on 9

February, 1958 by the then Head of Government together with Mr. Francis festing, Ex-colonel and war veteran. It was come out of the Long-memory of the Westerners on their war deads and the generosity of Myanmar people in a spirit of harmony.

It is a rectangle-shape plot and spacious ground covered an area of about 1.4 acres. The wall facing to the road is made of stone and contains a height of waist. Inside the cemetery-compound, it seems to be covered a carpet of green-grass, suggesting a work of well taken care with beautiful flowers. There are pathways made of cement and headstones dotted in row by row. As of being straight as a line, the pathways are paralleled and crossing at right-angle thus, assuming chessboards pattern and something to look very beautiful. Over all, the site is seemed more a cemetery-compound than a beautiful garden in tidy and neat style as the architectural formation is in excellent model.

This cemetery-compound serves the perpetual resting place for naval-forces, infantry-troops and air-fighters of many nations such as Palestinians, Nigerians, Canadians, Britishes, New-Zealanders, Australians, Frenchs, American, Indian, Myanmar and so on.

Close to the main-gate, there is a stone-inscription of Remembrance and impression "*THEIR NAMES LIVETH FOREVER*". The physical body decays and dies but their supreme-sacrifice for all men to free and their spirit will live forever.

As you go toward a little-more, there is the Cross of Sacrifice about 20 feet height and a figure of sword in bas-relief crowned over the cross. Beyond that and at the centre of cemetery-compound, there is main-structure called Memorial-Point. The flat-roofing and circular at its'

centre is supported by a tall double-colonnades which are, in fact, rectangular-columns. They serve two functions simultaneously, supporting the roofing and bearing the names of war-deads as inscriptions on both-sides. They are not conical form but a rectangle-stone-slabs with broad-faces and such a high. They seem to be the wings of central circle and are 56 column each side. The names of thousand soldiers are inscribed on the faces from the top to the bottoms. The entire-length of colonnade from one top to another end is 315 feet and its' high-up in the mid-portion of the colonnade records "Here are recorded the name of twenty seven thousand soldiers of many races united in service to the British Crown who gave their lives in Burma and Assam but to whom the fortune of war denied the customary rites accorded to their comrades in death". It is crowned by another sentence; "*THEY DIED FOR ALL FREE MEN*".

Furthermost at one side, there is a stone-wall with inscriptions of more names which is "In Honour of those officers and men who died in Battle and Whose Remains Were Committed to Fire".

The headstones, in fact, are the major-theme of any war cemetery. The weather-resistant plaques on the top, usually acknowledge the visitor to have many sources to think. The dead-body may be varied from private, captain to colonel, the most suitable word and for them is telescoped by a word "A soldier, yet the emblems or top plates mention their ranks and names. One of the surprising fact is that some of the plaques depict a symbol of the soldier's concern. The most common symbol is the Christian-Cross. The Gurkha or their units are represented by a boomerang-knife of the Nepal whereas a

pagoda or dancing-peacock is the symbol of Myanmar people.

On the whole, they are variant in ranks, unit, nationalities, the same themes are that they laid themselves down for the sake of all free men, died in their teen's only, rest on a spacious ground. Supposing they are in peace beyond their death and their-spirit will be purification, the cemetery-compound is well cared to be an enjoyable place and scenic garden so as to release the grief of kins concerned and also monotony of visitors anyway.

In fact, the dead-body of war could not feel any consciousness and don't know about the beautiful environs for the peace and purification for their souls, but they seem to remind us the destiny, the meaning of war whatever it may be right or wrong, beyond their death.

Anyway, one should visit this cemetery for study, research, sympathy or inspiration for reflective thinking. The war-cemetery will surely give you something for your life and concept, yet you may know or not.

HISTORY OF THANLYIN

King Srimasoka of Thaton and the hermit Khaw-la-ka built a new-stupa, enshrining the 6 strands of hair-relic of the Buddha in 241 Maha Era (about 259 B.C). It was located on Hlaine-Poke hill and called Khaw-la-ka pagoda in honour of the hermit Khauk but Mon people pronounced it Kyaw-Khike to Kyaik-Khauk later.

Based on the stone-inscription of Queen-Shin-Saw-Bu (1452-1472 A.D), Kyaik-Khauk pagoda was well

preserved by a dynasty of 18 Thaton king's starting from Srimasoka and ending with Dhammapala king. During this period, Pada city had been existed and Areinda had become the count of Pada-city in 1066-1077 Maha Era. Meanwhile, all the boats and ships had stopped at the landing of Sa-gar-kin village and paid taxes to Mg Than-Lyin. Count of Pada-city, Areinda did not satisfy with that of tax-collection job and he marched to attack. Hence, the two armies of Areinda and Maung-Than-Lyin fought at the foot of Kyaik-Khauk pagoda and Areinda was defeated at last. Maung-Than-Lyin marched to capture Pada-city and then changed the sea-side village (Sagar) to a new city built of brick. It was called Thanlyin and located on the southern-bank at the confluence of Yangon (Hlaing) river and Bago river. For centuries, the name of Than-lyin was not so well known or great and famous but it served as a sea-port town under the supremacy of Bagan, Pin-ya, Inn-wa, Hanthawaddy, Nyaungyan, Konbaung, dynasties. On the other hand, the glory of Mon Sea-ports; Pegu, Martaban, Bassein might more influence over the small-town which was ruled by mayor on the king's behalf.

After king Bayinnaung's death in 1581 A.D, King Nanda ascended the throne of Hanthawaddy. In 1599 A.D, Rajagyi of king Rakhine and king Taung-Oo together attacked king Nanda at Hanthawaddy. After their conquest to Bago, the commander of Portugese, Phillip De Brito was appointed as Mayor of Thanlyin, based on the recommendation of king Rakhine. For the first 2 or 3 years, he respected the supremacy and authority of king Rakhine and king Taung-Oo, and he also sent royal presents to them.

During that period, he built a brick-building with the aim of strengthening for the revenue-office then a

fort was built around that building so as to ensure the security. In fact, he planned to control the city as his colony. Later Rakhine commander in Thanlyin was driven out to his native place and De Brito usurped the city.

As the city became more prosperous, De Brito grew in more power. He crushed and tumbled the religious buildings to loot gems and jeweleries. He had the bronze bell cast into gun and canon. What was worst, he forced Buddhist monks to baptize for Christian faith and strictly prohibited Buddhism. He took two Catholic priests to Thanlyin and had them presided as Arch-bishop by dedication the newly built-church. On the other hand, he built a new fort-city enclosed by wall and moat, with the help of Portugese Civil Engineer "Zwim-threiyeineu" and it was called after the name of its' founder. Actually, he had made preparation to expand his authority in Myanmar. Then, he sent a mission to Portugese Governor in Goa to appoint him as Thanlyin's mayor, a part of Portugese colony in Asia and help him with military supports in case of need. Govenner of Goa had De Brito married to his niece and promised to help him all he needs. De-Brito had his son got the hand of Banyadala's daughter, mayor of Martaban, and signed a tie of friendship with Nat-Shin-Naung, Duke of Taung-Oo. In fact, he had himself gaining strength in diplomatic way secretly.

At that time, king Anaukphetlun of Nyaungyan dynasty was powerful by the conquest of territory and unified the kingdom. Disgusting to the heretic-practice of De-Brito, King Anaukphetlun marched to Thanlyin and bravely fought him. At last, Thanlyin was captured and De Brito with his ally Nat Shin Naung were put under arrested. For the insults of Buddhism and heretical practices, De

Brito and Nat Shin Naung were executed and Portuguese prisoners were brought to Inn-wa.

Thus, Than-lyin was known as Syriam to European in the late 16 and early 17 centuries.

During the colonial period, British Government built a oil-refinery under the supervision of British Oil Corporation to exploit the mineral resources of Myanmar. From then on, Thanlyin has come to take shape as the city in present. Now, it is the nearest rural-site to modern Yangon and it is enriched with natural beauty of shady-trees and bamboo grooves with modern quarters of Thilawa-jetty, glass and textile factories, oil-mill and industrial zone.

AN OLD CHURCH IN THAN LYIN

Than lyin known as Syriam in British colonial times, was one of Myanmar's seaport towns which thrived on oversea trade and commerce. From the 16th to the middle of 18th centuries, it had commanded the marine routes in the South-East Asian and its' maritime importance was no less than those of its' contemporaries, Penang, Malacca and Jakata. The Arabs, Armenians, Portuguese, Dutch, Frances and English arrived there one after another at different times. Trade, construction activities, establishment of factories, were serving under Myanmar monarches and meddled in local politics. But King Anaukpetlun besieged it and broke up the Portuguese stronghold there in 1613 A.D. Then King Alaungpaya, the founder of 3rd Myanmar Empire, suppressed his enemies there in 1756 so after that date, this seaport town

was relegated to the background.

Among the old monuments in Thanlyin, stand still, are now easily reached in half an hour from Yangon by means of road transportation through on the newly built bridge, so-called Thanlyin. The first one is that of old Roman Catholic Church in ruin on a hillock, locally renowned Shin-Mwe-Nun Kon inside the fortification of Gas and Oil factory. Due to the Portuguese capture in there for duration of 13 years from 1600-1613, that old church is mistakenly regarded to be the Old Portuguese Church. But the two inscriptions sheltered in a small brick-house inside the main body of church tell us the truth historical background.

One of them is a tomb-stone with lines in Latin and Myanmar. The Latin says, "*Here lies Maria Dias, aged 43 mother of Antomio Fernande, expired in March 1732, R.I.P.*"

Some portions of the Myanmar inscriptions have been weathered and leading a loose rendering into English as follow;

Year . . . second waning moon of Tabaung (March) on the 4th day (Wednesday) the mother of preacher Yarnate ago 48 followed the course of Karma (passed away).

The other is a Latin inscription of 10 lines in relief letters on a metal-plate of 34 inches by 22 inches, which says that the church is dedicated to Virgin Mary, and it was build in 1750 by an Armenian couples of Nicolai de Aguilar and his wife Margarita. Beneath the floral frame of that plate owe two lines of Armenian letters which shown that the church was built in 1750 in ever loving memory of Agatt, the son of Mr. Nicolas and wife. The church and the tombstone are, in fact, out to connect to the Portuguese,

neither are the two inscriptions related. The Portuguese communities in Thanlyin were pulsed to up country after their gang-leader Phillip De Brito was captured and put to death by King Anaukpet Lun in 1613 AD. The tombstone letters were inscribed 13 years earlier than the church. Then it was discovered at first inside the compound of British Oil Company in the early days of the British colonial rule, and it was removed into church. It is not the tombstone of De Brito, as the locals believe it to be.

By Notification No.303 dated back to the 10th August 1908, the government had the old church declared to be a protect monument under the ancient Monuments, Preservation act of 1904. Since then, both the church and the two inscriptions have come into the customdy of the Archaeology Department, which as compiled a brief history of the old, church as follow.

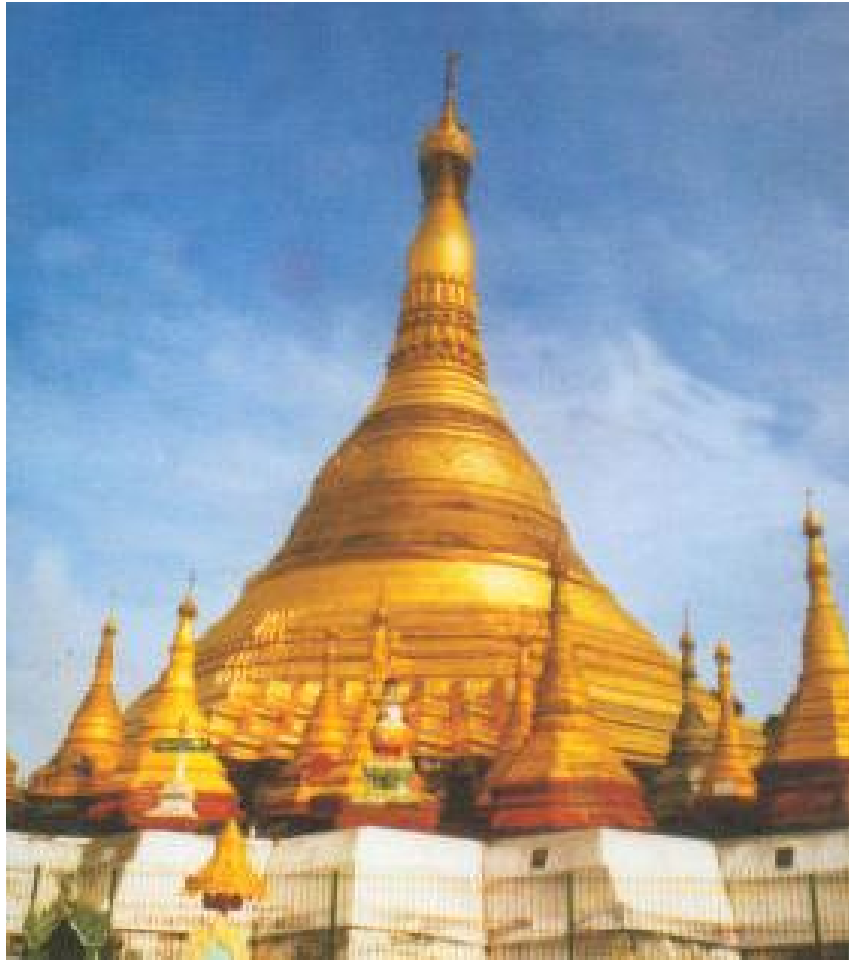
"The church was reacted in 1749-50 A.D by Monseigneur Nerini, the second vicar Apostolic of Ava and Bago and a member of the Barnabite Mission, which served in Bago in the 13 century. The major portion of the expenditures to the erection was born by Nicolai de Aguilar, a well-to-do Armenian merchant. The form of the build was thus described Monseigneur G.M Percoto, Missionary to the Kingdom of Ava and Bago and Bishop of Massulis"

In a Description of Myanmar Empire (1335, Rangoon) worked out by father Sangermano, there was a note added by John Jardine, president of the Educational Syndicate of British Burma in which he quoted Manseigneur G.M Percoto on the description and the service of the church as follows:

A rich Armenian and his wife finding the money, Mirini built a splendid church, with only one nave adornal

with arches and columns within and without. "And with a bell tower so high as to make the Peguans marvel. A Latin description of 1750 commemorated the Armenians, whose names were Nicholas De Aguilar and Margurita, his wife. The people met in the church at the sound of the bells; baptisms were performed with solemnity; they made processions and went singing psalms through the squares and the streets, and everything was done as in Italy. For the boys many schools were made of geography, arithmetic, navigation and such sciences and arts as might be useful to them and over all father, Nerini presided, untiring day and night.

Today, only the shell of this old church remains with the two inscriptions housed inside it. Day trippers go to Thanlyin to get away from the hurly-burly of Yangon and to recapture the heyday of the old seaport and imaginatively reconstruct the picture of about 250 years old Armenian church of the Barnabite Order.



KYAIK KHAUK PAGODA IN THANLYIN

Thanlyin is located on the southern bank of Bago river and at the confluence of Yangon river and Bago river. It is half an hour drive from Yangon capital crossing over the newly built bridge so-called Thanlyin "Bridge".

Kyaik Khauk pagoda perches on the hillock of Uttaranga or Hlaine-Poke to the south of Thanlyin. Kyaik khauk is not Myanmar language but Mon dialect "Kyaik means Pagoda and Khauk means bent hermit Khauk or Khau-La-Ka.

The history of the pagoda dates back to over 2000 years ago. In 241 Buddhist Era, the pagoda was built

and enshrined with the 6 strands of hair relic of Gautama Buddha by hermit khauk with the patronage of king Thirima Soka from Thaton.

In 424 Myanmar Era, king Anawrahta (A.D. 1044 - 77) enlarged the pagoda with laterite-stones and stood for 4 covered stair-ways in cardinal points, a monasteries, 4 rest-houses, 4 ordination halls, 1 library inside the lower enclosed wall.

In 710-11 Myanmar Era, the pagoda was largely ruined by an earthquake and 5 years later in 116 M.E, Banyau-U, king of Hanthawaddy Bago rebuilt it upto a height of 27 cubics (41').

The pagoda was broken into two in 778 M.E, and built again upto 30 cubics by king Rajadhiraj. Then a serious earthquake made the pagoda ruined to the bottom, the wife of Thanlyin-mayor, Shin-Nyein on behalf of king Bayinnaung, renovated it enshrining the relic of head-bone and others from Sri-Lanka and the height of the pagoda was 56 cubics (84') at that time.

In 1130 Myanmar Era, Thanlyin mayor and officials rebuilt the pagoda in shape of Shwe-Da-Gon that was due to the command of Sinphyushin 108 cubics (162') height.

In 1292 Myanmar Era, a terrible earthquake led the pagoda collapse of the crowning section and uncovered the concrete evidences of renovation records for centuries. The will-wished donors U Ba-Shin and his wife Daw Khin Nyunt hosted for 9 tier-umbrella and vane by Daw Saw Yin, British Oil Company (B.O.C) and public renovated and enlarged that historic relic stupa upto a height of 123 cubics(224').

The pagoda is cist-type stupa and rested on high

octagonal terraces with projection at the corners then tapering to a top crowned by a 9-tier spire. At the base of the main stupa, there are 108 satellite stupas around it and in two shapes due to their architecture formation; the former assumes to the shape of Bupaya or conical form and the later is of banana-bud in shape or elongated ear-drop. More than that, there are 13 pagodas on the platform.

Among the covered stairways, the eastern one is the most common. Both sides of this entrance at the top, the original donors of the king and hermit statues with the Dhammacedi stone inscription can be viewed.

Min-Nan-Dar Pond

Son of king Okkalapa, Minandar and daughter of king Thanlyin, Mway-nan fell in love to one another, their story was similar to Romeo and Juliet of Shakespeare and leading the romance to a tragic ending. When Mway-nun heard about the death of her beloved prince Nandar at the landing of Ba-Ta-Htaung pagoda, she donated everything her properties and any way she could to Khaik-Khauk pagoda as well as offered alms food over hundred monks led by Kyaik-Khauk Sayadaw for 7 days. At last, she made a pond in memory of Nandar, called Min-Nan-Dar lake to commemorate her beloved one on behalf of the late prince. That lake could be viewed in the precinct close to the North-West corner of the pagoda.

The Mahamuni Buddha Image

The Mahamuni Buddha Image is made of alloyed metals and placed inside a beautiful hall near to the Southern gateway on the plinth of golden Kyaik-Khauk pagoda. That Buddha image was cast and dedicated by the

will-wish donors of U Myat Thu and wife Daw Ohn from Pyin-Ma-Kan village in Thonese township for some 70 years ago. The old-shrine was suffered the effects in course of time and acquired for renovation thus U Kyaw Myine, chairperson of Thanlyin Myo-ma market endeavored to collect cash donation from public and reconstructed it in 4 May 1995. That Buddha image in royal costume is similar to Mahamuni Buddha image in Mandalay and occurred the washing ceremony as Mahamuni does.

Emerald Buddha Image Form Bangkok

On 24 December 1993, a Buddha image made of emerald, was donated and housed inside the Thokdiyowa hall on the pagoda plat form at first with the approval of the abbot to Minkyaung (King's monastery) in Thanlyin as well as Chief of Central Sangha Nayaka committee. Due to the proposal of Trustee-Board, the trustee-member was designated as the chairperson for the hall construction of emerald image. The construction activities was started on the 4th waning moon of Thadingyut 1357 M.E and finished on the full-moon day of former Waso in the following year. The cost was over 27 lakhs by public donation. Now, the emerald Buddha image is rested a newly built hall with beautiful decoration which was, once the generator building. The measure of the image is 4' in high seated on a 3' high throne and 260 kilo (129 vises) weight. It is located close to Southern shrine hall.

Nat-Shin-Naung's Tomb-stone

The other interesting one environ to Kyaik Khauk pagoda is a tomestone belonged to the late Warrior-poet called Nat-Shin-Naung, Duke of Taung Oo in the late 16

century and early 17th century. In the waning moon of Waso 949 Myanmar Era, King Nanda of Hanthawaddy sent him to Thanlyin mayor for state-affair. On seeing the beauty of Myint-Phone-Shine, the younger sister of Thanlyin mayor's spouse Thugandakalyar, he felt in love to her at first-sight that he composed a verse about that and made praying at the pagoda. In 974 Myanmar Era, De-Brito Governor of Thanlyin invaded to Taung-Oo and take Nat-Shin-Naung to Thanlyin (Some said that De Brito and Nat-Shin-Naung were alliances and Nat-Shin-Naung took shelter of the strength and power De-Breito) while king Anaukphetlun of Nyaung-yan dynasty in central Myanmar was stronger and endeavoured to a new unified state. When king Anaukphetlun conquered to Thanlyin in 914 M.E (1613 AD), Nat-shin-Naung was executed for the association of foreign invader and against the authority of Myanmar monarch. That was on 3rd waning of Tagu (March). The younger-brother, Min-Ye-Kyaw-Htin built a monument in which the burial urn of Nat-Shin-Naung was kept with the approval of king Anaukphetlun. That tomb stone is now laid on the West close to the Northern covered stairway.

Minister Padaetharaja's Tomb-stomb

In 1113 year of Myanmar Era, Banyadala of Hanthawaddy king captured to Inn-wa and brought the royal families and court officials to his native state. On arrival to Thanlyin, the royal laureate of Minister Padaetharaja suffered a serious chorea disease and left at the hand of Thanlyin mayor. Residing at the monastery of Kyaik-Khauk Sayadaw, he was passed away on the 3 waning of Kason in 1116 Myanmar Era. A tomb-stone was erected

with his burial urn inside the northern compound of Kyaik-Khauk pagoda.

LEGENDARY OF PADA KINGDOM

Based on the evidences of

- (1) Glazed-potteries, broken plates and bathes, sailing ropes over 2300 years ago.
- (2) Laterite-stones and brick pagodas, glazed-tablets, laterite-images, stone-pipe belonged over 1700 years ago.
- (3) Bronze-trays, broken-trays of transmutations-works, lava-stone, of over 1700 years ago.
- (4) City-walls, moats, stones and brick slabs and pagodas in ruined state.

These show that Pada Kingdom was, once highly flourished in lower Myanmar over 2000 years ago. In presence, some of these evidences can be viewed in the environs of Padagyi village by the road of Thanlyin-Kyauktan, 11 miles from Thanlyin and to the South-East of Yangon capital.

Pada is not Mon language but derived from Pali literature meant that "first and foremost".

The legendary went to the period of Thaton formation over 2000 years ago. The founder of Thaton, king had heir-sons of Tisa Bogasena, Tisa Nagasena, Tisa Narasiha and daughter of Nan-Saw. In 98 Maha Era, they were sent for new capital and region accompanied by Minister Kawiseinda and over 30,000 followers. On arrival of Thihadipa wood land (Kyaik-Khauk stands on), they met

a hermit of Karannaka and were recommanded there was reasonable enough to build a new city. Thus, on the 8 waxing day of Thadingyut (Saturday) in 98 Maha Era, the new Pada kingdom with city in proper features was built and ascended by the title of Bogasena-Tisa-Siha-Dipa-Dhamma Yaja and Leik-Mut-Sawnan as chief queen. It is said that the city had 27' high enclosed-wall, 90 main gates and 160 junior doors, 9 parapets with 20 arched ways. It measured up Thanlyin in the North, Kyauk-Tan to the South, Thone-Khwa to the East and Thitawa to the West. The entire city area was enclosed by water-moat, soft-mud moat and dried-up moat in 4 provinces.

The monuments made of laterite-stone were gradually broken into piece and powder by means of heavy rain and intense heat in course of passing time, as well as the effect of De Brito in 16-17 centuries and colonial period. In 1280 Myanmar Era, contractors Kar-son and Nanat-Marmut took the laterite-stone of Pada kingdom to Yangon. Now, these can be seen as embankment along Pazundaung creek.

PADAGYI OR PADAYWA NGA-HTAT-GYI

That huge Buddha image is located at Padagyi village by the road of Thanlyin-Kyauktan.

The 41ft height image is rested on a throne measured 5 ft height, 34 ft in length from East to West and 21 ft width from North to South. That image was made and donated on 7 (Saturday) the waning moon of Tawthalin 1268 Myanmar Era (about 100 years ago) by the villagers of Padagyi with the leadership of Venerable

monk U Kusala. It was consumed over 150,000 bricks of local-made and erected by the mason of U Nget-Gyi from Phettan block of Yangon. In 1269, the beautiful shrine-hall was donated and decorated with glass-mosaic, gild, fire-breathing dragon, wood carving in striking feature by the same villagers. That was crowned by a 5-tiers pinnacle and later ruined. In 1270, the will-wished donor of U Mg Ka Lay and Daw Aye Me family erected a new shrine-sculpture and dragon. 2 years later, the another shrine-hall telescoped by a seven tier-spire at the top was donated by U Pe Koe and Daw Aye Kyaing in 1273. At last, a new hall was donated by U Thar Kyaw and Daw Ohn Pwint in 1277 ME.

Now the gigantic Buddha image is placed under the shelter of 5-adoration-halls, enclosed by a wall measured 122 ft from East to West and 18 ft from North to South.

The mason, U Gyi Nyo built a couple of figures in princely costume at the landing of the prayer hall for beauty only but one year later, they came to there for guardian said of these figures in mood to another body. They have been paid homage and offered ever since. Their mother, Popa Me-Daw is housed in a dais near to the couple of figures. The Venerable monk Kusala demised on the 8 waning moon of Waso in 1299. The follower to the late monk, Ashin Nandamedaw well-preserved that image and hall then made iron-fence in order to defend from plunderers and heretics.

The second monk was passed away in 1350 and the present monk Badanta Sandhima handed the responsibilities and named the Padagyi monastery to Padagyyi Patiyati Sathintaik means the learning centre of Pitaka literature.

U Kusala was born in 1212 M.E by the parent of U Thet Pyin and Daw Nyet Oo from Ayardawgyi, Monywa district. His childhood name was Mg Myat San (reign of King Bagan).

He entered Buddhist Order in 1232 by the sponsorship of Wet-Ma-Sut-Wun-Htauk and was entitled as U Kusala (Meritorious-deed)

In 1240, he went down to Yangon then Padagyi village and resided in a humble hut made of bamboo and thatch. In his days, he could manage to erect brick monastery,achieve and library buildings, set generator and aqueduct for water element up to on his dying in 1299 Myanmar .



KYAIK-HMAW-WUN-YE-LEI-PAYA

KYAIK-HMAW-WUN-YE-LEI-PAYA

In 166-77 Buddhist Era, Areindhama mayor of Pada city and headman of Sagar village Mg Thanlyin disputed and fought to each other. Mg Thanlyin won the battle and found a new city on the old village circle so-called Thanlyin.

Son and successor of Maung Thanlyin, Bogasena (Duke of Thihadipa island) became the founder of Pada kingdom in 215 Buddhist Era and Kyaik-Hmyaw-Ka-Daw pagoda in 238 Buddhist Era. His wife was the daughter of king Thaton and Thuwunnadevi gave birth a girl so-called Mway-nun.

King Bogasena erected a pagoda in 238 Buddhist Era and called Kyauk-Hmyaw-ka-Daw. That pagoda was enshrined with the one sacred hair and other relics given him by the hermit and on the spot chosen by the hermit his superior pandit. At that time, the high of pagoda was 7 cubics or 11' and rested on a small island in the middle of creek.

The tenth successor king of king Bagasena, king Tuttanaga received one sacred hair relic and other 27 relics from Sri-Lanka as of religious present. Due to the request of eight arahats from Sri-Lanka, the king kept the relics inside the reliquary made of gold and silver and enshrined in the original stupa by making 3 solumn wishes as follow;

- (1) May the pagoda platform be freed from over flood,
- (2) May the entire pilgrimages reside on the pagoda-platform well enough.
- (3) May everyone who trusts and renovates the pagoda, be enriched with wealth in this present life.

In 1271 Myanmar Era(1909 A.D), U Ba Tun, the pleader and wife Daw Thet discovered an ancient pagoda on the islet in the middle of Hmaw-wun creek which is joined to the brimming Yangon river and enlarged upto 34 cubics (51') with four arched- halls in terraces-form. The pagoda was entitled Kyaik-Hmaw-wun ever then. Kyaik in Mon language means pagoda Hmaw-wun means location in the middle of Hmaw-wun creek or Yay-lai-Paya in Myanmar pronunciation.

It was in 1310 (1948 A.D) Myanmar Era, the umbrella section and the banana-bud were reconstructed and that new hti crowned to the top of the main body on the full-moon day of Kason by U Kyaw and wife Daw Sein May then well preserved upto now.

In 1341 M.E (1989 A.D), the large-scale renovation works were laid in accordance with the guidance of statemen inwhich the pious Buddhist from any corner of Myanmar participated and the pagoda platform was extended 15' to the sides except to the Northern-portion with cement and reinforcement, the old-edifices were made assure of strengthhold, the entire platform was covered with white marble slabs and the main pagoda was gilded in pure gold from the very bottom up to the topmost.

During the period 1989-1998, over 150 million kyats were consumed for all-around development and renovation of the pagoda donated by the public in daily.

Sutaungpyae-Ngasut paya

That Buddha image is made of alloyed metals or the blending of five metals thus so-called Nga-sut in Myanmar language. It is cross-leg position in royal costume with the hand is earth-touching position

(Bhumipassamudra), belonged to late-Konbaung period or Yatanabon age. It was that image which was adorned at the monastery in Mingazun village of Kyauk-Tan Township in 1218 M.E (1854 A.D) at first and then shifted to Ye-Lai pagoda for public adoration and veneration in 1300 M.E (1938 A.D), Ever since, the image is rested there up to now.

Shin Uppagutta Statue

That statue has been venerated for 60 years ago. The arahat is said to be possessed miraculous power and protected the hinder of Mara on the convention of Third Synod in the reign of king Asoka then used to live sheltered the bronze-spined raft on the South-sea.

Thurathati Medaw

The figure of Thurathati is swastica in Indian origin but widely accepted to Myanmar Buddhist as the goddess of wisdom, arts and diplomatic way of nuisance speaking, sitting on the back of hansa bird holding tri-pitaka (in shape of 3 books) at the hand.

Naga Medaw

That statue was made up and paid homage for 50 years ago by the devouts and pilgrims, especially mariners and fishermes as it grant to their wish fulfill.

Yet-Kha-Deva Brothers

Yet-Kha-Deva is something like that of evil-demon, having awful the Jataka stories. When the pagoda was renovated by the 3rd donors U Ba Tun and wife Daw Daw Thet, the figures of two evil demons were seen in the naive

of the main pagoda and they were made of stone then reconstructed to the present shape in putting of the place they are standing now ever since.

In presence, Kyaik-Hmaw-Wun-Ye lai-Paya is something strange for its' unique location and particular architecture style. The pagoda is glittering golden colour under the bright sun-shine against the clear blue horizon and fortified by the flow of Hmaw-Wun creek with the crowd of gigantic tamed fishes. All these beautiful scenery and humble rural life will enchant to the curious visitors and pilgrims forever. The entire pagoda entire precinct is resting on an islet in the middle of tidal Hmaw-Wun creek in Kyauktan Township, just a two hour-drive from Yangon capital.

HISTORY OF HANTHAWADDY

Hanthawaddy called Bago, is the capital of Bago Division and located on the Eastern Bank of Bago river in Lower Myanmar. As of being apart from the capital Yangon, it has a distance of 51 miles by road and 47 miles by rail-way thus it could easily be reached in one and half hours driving.

Bago is known as Hanthawaddy, Ussa and Bago throughout its' history and reputed as kingdom for three times. Thus, it is one of the most ancient cities of grandure and glory. The very first phases of the history is based on the legendary basis only but its foundation was seriously believed to be during the life-span of Gautama Buddha.

In 111 year of Maha Era, the Buddha accompanied by his 500 arahat disciples, took a missionary-tour to

Suvamnabhumi Thaton in (Mon) Yamanya region. Then, he proceeded to preach in other regions over Myanmar. On the way, he stopped over the newly emerged sea-shore. Meanwhile, a couple of hansa-birds was flying over vast sea and stopped on a tiny patch of land on the surface of the vast sea. On that case, the patch was too small to perch both hansa-birds at the same time so the female-hansa-bird had perched on the back of the male-one. On seeing that, lord Buddha smiled and told his cousin Ananda the prophecy;

"One thousand one hundred and sixty years after my demise, there will be built a city which will become the capital of a race of monarch"

And in the fullness of the time, there came Thamala and Vimala, descendents from the king of Thaton, to build the city of Hanthawaddy (The land of hansa or brahmany-duck). They established themselves at Hanthawaddy in the year 825 A.D (some claimed that the founding of Hansawaddy was in 573 A.D). It was the very first time and lasted for 232 years by 17 successive Mon kings. During this duration, the region was known as Hanthawaddy. It was the contemporary of Bagan in central Myanmar but the steady growth of Bagan power degraded Bago as the normal city.

Then, the power-decline of Bagan dynasty and Empire in the late 13 century, caused to appear many a rival city-states as well as seperate power and authority to regional leaders such as Pin-ya, Sa-gaing, Inn-wa and Bago. In 1369 A.D, king Ba-nya-U, a descendent of king Wareru from Mataban (Mottama) founded the Second Hanthawaddy dynansty at Bago. It lasted for about 170 years and ruled by 11 successive kings, upto the region of

Sushintaga Yutpi in 1539 A.D. Among the 11 monarchs of Second Hanthawaddy Dynasty, king Rajadirit (1336-1432 A.D), Queen Shin-Saw-Pu (1452-72 A.D) and king Dhammaceti (1472-92) were well-known for their brave character and fervent desire for promotion of Buddhism. In fact, Pegu (Bago) was a famous sea-port and a woe already recorded in Portuguese history of late 13 century. As over-sea trade was growing, a reasonable amount of foreigners came to settle at Hanthawaddy Bago. Geographically, Hanthawaddy was stony and hilly region located on the bank of vast sea to the South. It was closely similar to the geographical formation of Orissa province in Southern India. Thus, the new dwellers of India called Hanthawaddy Bago as Orissa and in course of passing-time, Orissa was gradually changed to Ussa for the smooth flow of native speakers. On the other hand, Hanthawaddy in Pali-term means Wan-Be-Ku in Myanmar pronunciation then Be-gu to Pegu (Bago now).

After conquest over Hanthawaddy in 1539 A.D, king Tabengshwehti of Taung-Oo moved his capital to Bago as it was the important business centre for over sea trade and growing economically greatly all the time for it's strategic location and valuable-products. Thus, the third Hanthawaddy Dynasty was founded at Bago and reigned by 3 successive Myanmar kings; Tabengshwehti (1539-51 A .D) Bayintnaung (1551-81) and Nanda (1581-99) for about half a century.

During the reign of king Bayintnaung (known as Brenginoco to Europeans 1551-81A.D), it was a period of ceaseless domestic-rebellions and wars with neighbouring countries, especially Ayuthia. He was born from the parents of Min Gyi Swe and Shin MyoMyat. That was three months earlier than the birth of Tabeng-Shwehti by Min-Gyi-Nyo, king of Taung-Oo then.

The birth of Bayinnaung was pretty interesting and filled with surprising events. At the day in which Bayinnaung was born, the earth-quake took place unnaturally seven-times, the entire world was covered with thick mist and a bee-hive was perched underneath the front-ladder of respective villa.

On seeing such unique events, the venerable monk and astrologist, Ashin Mahinda foretold that the newly-born baby would become the crowned king over many states for the bee-hive's occurrence of the ladder, the glorious monarch and he would manage to rule the entire world as the earthquake shook seven-times in the form of paying-respect. He would be entitled "The Owner of white Elephant" as he had exactly received the precious white-elephant and born on Wednesday.

He was very first baby to his parent and called Shin-Ye-Htut in his childhood. His father Min-Gyi-Swe was the royal teacher at Min-Gyi-Nyo's palace and his mother Shin-Myo-Myat was designed as the royal wet-nurse for Tabengshwehti. So, Shin-Ye-Htut and Tabengshwehti were foster-brothers and bosom-friends in their childhood. That was why, he was called Bayinnaung or King's brother.

By the passing of time, both Tabengshweti and Shin-Ye-Htut grew up then Tabengshwehti became King of Taung-Oo and Shin-Ye-Htut was the General. Tabengshwehti had his friend entitled Kyawhtin-Nawrahta as Shin-Ye-Htut could manage to beat the enemy of 3 times of his army at Naung-Yoe battle. That was something to shape the determination, braveness, cleverness at martial art and strategies as well as excellent management skill of Bayinnaung. These were clearly seen and led to a brighter future. (In Myanmar, it is known as Naung-Yoe spirit

and it means "Never Retreat").

Then Tabengshwehti, King of Taung-Oo had his General Kyawhtinnawrahta married to his elder sister Khin Khin Gyi and he also got the hand of Khin-Phone, the younger sister of Bayintnaung as Queen. Thus, Tabengshwehti and Kyawhtinnawrahta were not merely close-friend and King and General but also kin as brother-in-law in turn. Then, Bayintnaung was known as Bayintnaung Kyawhtinnawrahta.

Again, the braveness, excellent management skill and loyalty of Bayinnaung were seen at the "Grand Ear-Boring Ceremony" of king Tabengshwehti which was held at the plinth of Shwe-Maw-Daw pagoda in Bago and inside the territory of enemy. The king was guarded by 50 bodyguards only. If there was something miss or wrong, king Tabengshwehti faced danger, even assassination at the spot in every second. But Bayinnaung could serve the grand ceremony with success without any harm to Tabengshwehti. That event gave proof that the excellent management skill and optimum use of time and condition of Bayintnaung were really worthy. On the other hand, the respect given to brother Bayinnaung could be seen clearly.

At a royal convention, some ministers and commanders recommended to the king that Bayinnaung should be given a fine entitle as the governor of Taung-Oo, Tabengshwehti pointed his finger to Bayinnaung and said that he (Bayinnaung) was, such in fact, he himself believed himself Bayinnaung was the king like him and wielded autocratic power on his behalf. That showed Bayinnaung had got the love and respect of his comrades and followers as well as utmost-trust and care of the king. Later, Tabengshwehti appointed foreign, mercenaries,

Indian, Portugese and Shans a circumstance that bore certain testimony to his decline and fading of glory. Among the foreigners, a Portuguese soldier called De Melos gained mostly favour and pamper by Tabengshwehti just as he was invited into the sleeping-chamber of king Tabengshwehti for intoxicant drinking. Sometime later, king Tabengshwehti had never looked any interest in state's affairs and become a pure drunkard. So, Bayinnaung had the sole responsibility and concerned to take care every state-affairs and security-sector on king's behalf. Bayinnaung had the king safed and secured by posting the loyal-guards and he himself came to the palace in the early morning upto late every night. On the other hand, he tried his best to persuade the king to avoided liquor and to shun wily foreigners.

For these reasons, the ministers and commanders of Mon, Shan and Myanmar urged Bayinnaung.

"If the king keeps on drinking more and more, the rebels and upheavels would be uncontrollable and you should act as now king."

Bayinnaung replied, *"Tell it me only, but no one else all borthers, we are living under the gratitude of the king."* Based on Buddha teaching, *"Living in merit (Loyalty) for a day is really better than living in demerit (disloyalty) for hundred years."* *"I try my best to turn the king be right and accept our suggestion; we should serve very well, yet the king couldn't help himself accepting our advise."*

On the death of king Tabengshwehti in 1550 A.D, Bayinnaung succeeded the throne and reigned for some 30 years. Yet his reign was filled with ceaseless local wars, foreign rebels and upheavels, however he had his kingdom Hanthawaddy risen up its' highest glory under the Second

Myanmar Empire. He endeavoured his best to strengthen and expand of the mother-state. On the other hand, he had to give stability and peace of the state by solving the ceaseless great crises one after another. Not all the regional governors and chieftain under his authority showed respects and loved him but because of his courage, determination, loyalty, excellent management skill and martial art of strategy, they were suppressed. For a chance, the regional governors were ever getting ready to rebel against and to rule in the separate states in their own authority. In 1564 A.D, Bayinnaung marched to Ayuthia and captured successfully. On the absence of Bayinnaung at Hanthawaddy Kingdom, a Shan sawbwa called Banyakyan led the Shan prisoners of war and rebelled at the capital at once. But the royal security forces defeated it successfully and put rebels under arrest. Caesar Frederick, a merchant traveller from Venice of Italy had recorded about the grand and vast army of Bayintnaung on their victorious return;

"The king rides on a triumphing cart, all gilt which is drawn sixteen goodly horses and so high with a goodly canopy over it; behind the cart goes twenty of his lords and nobles with everyone a rope in his hand fast to the cart for to hold it upright. The king sit in the middle of the cart and upon the same cart about the king stand forward of his nobles most favoured of him; in the middle of his army goes all his nobilities round about the cart".

"Bayintnaung (known Branginoco to European) returning victorious to Bago, entered many wagons going before, loaded with idols and inestimable booty, he came at last in a chariot with the conquered Queens laden with jewel crouching at his feet".

His conquests were so immense and his Empire attained to proportions that had never been surpassed in the history of Myanmar. It extended to parts of China and Tartary and became the most powerful Monarchy in Asia, except that of China. Martaban, Bago, Taung-Oo, Pyay, Inn-wa, Zimme, Linn-Zinn, Shan states, Laos, Siam (Thailand) were included within its borders. The capital of Empire was established at Bago.

Bayinnaung was such a man of magnanimous nature that he gave the rebels no punishment but freedom. This practice was different from the tradition of Myanmar monarchs and really admirable. He was really far-sighted and with wisdom so that he used to construct new roads and bridges which brought better trade and transportation of state.

In 1566 A.D, he built a new palace and city at Bago. In 1581 A.D, an Englishman called Ralph Fytch came to Hanthawaddy for trade and inscribed and noted about the grandeur and great palace city.

"In the new city is the king's palace which is in the form of walled-castle with ditches full of water round about it in which are many crocodiles. The lodgings inside are made of wood, all over gilded with fine pinnacles and very costly work covered with gold-plates; abiding the king with all his Barons, nobles and other gentlemen".

"The palace and city were square-shape according to ground-plan and enclosed by doubled brick-walls. The inner fort was called Kanbawzathaddy and the outer city was known as Hanthawaddy, from East to West 1 mile 2 furlongs wide and from North to South 1 and half miles long. There were five gates at every face of the city walls. All the gates had their own names, for instance; Thayawaddy, Yodaya (Thailand),

Motama, Linn-zinn, Dala, Mohyin, Nyaung-shwe, Zimme and so on. These were, in fact, the supervisor's names for the construction of the gates."

Caesar noted about the palace and city; *"It has no draw-bridge, yet it has 20 gates on the wall. There are many places made for centinel to watch, made of wood and guild with gold the streets thereof are the fairest that I have ever seen, they are as straight as a line from one gate to another and as broad as 10-12 men may ride-a-breast in them, planted by both sides with the dots of houses"*.

The new city of Bayinnaung was as large as a normal metropoli. Though, the area of Hanthawaddy was really large, Bayinnaung ordered to have uniform the weight and measurement to accuracy and uniform-in-one, supervised by respective experts and noblemen. That was why, Hanthawaddy kingdom was one of the vital sea-port in international trade and became more prosperous in all the time.

Yet, the reign of Bayinnaung was a little-short and filled with almost ceaseless wars and rebellions. He served for the propagation and purification of Buddhism. He sent a mission of art and craftsmen to Buddhagaya in India and a mission of monks to Sri-lanka for relics. Later, Mahazeti was constructed enshrining the relics from Sri-lanka but architecturally simalar to Indian style which was enclosed by seven-holy spots exactly the same of position, distance and structure to those in Budhagaya. He also built new pagodas and respective monasteries in remote-areas and undertook all round renovation and preservation for grand pagodas such as Shwe-Maw-Daw in Bago, Shwe-Da-Gon in Yangon, Kyaik-hti-Yoe in Kyaikhto, Shwe-San-Daw in Pyay, Kyaikkhauk in Than-Lyin, Shwe-Zi-Gon in Bagan

and so on. The most remarkable work of Bayinnaung was that effectively suppressed animism and animal sacrifices which were heretical and dangerous for the existence of pure Buddhism.

In 1581 A.D, when the king was 66 years old, he passed away suddenly attacked by malady after he reigned some 30 years and founded the grand Hanthawaddy kingdom at Bago and established the great Second Myanmar Empire. There is no doubt that he is the symbol of the respective nature and admirable personality of a most famous king, treating with great compassionate and magnanimous nature to his people, receiving genius love and respect in return, pious Buddhist and enthusiastic effort for propagation and purification of Buddhism, and so on. Thus we see a common person becoming the Monarch of a large Empire. That will ever remind one and inspire what is the meaning of life and success.

HANTHAWADDY KINGDOM AND KANBAWZATHADDY PALACE

Many of a king from Wareru Dynasty reigned through the history of Hanthawaddy also known as Ussa Bago. In 1538 A.D, Tabinshwehti from Taung-Oo conquered Ussa-Bago and he transferred his capital to Ussa Bago. In 1550 A.D, Tabinshwehti was assassinated by Thamein-Sawhtut, mayor of Sittaung and then Bayintnaung, his brother-in-law, ascended the throne of Hanthawaddy in 1551 A.D. 15 years later, king Bayinnaung built a new capital and palace in 1566 A.D. when the palace in Bago was really old and congested at that time.

Based on the record of Usaraw, King Bayinnaung convened all his sons, brothers, commanders, royal sages and astrologers and then he discussed about the construction of Hanthawaddy royal city. After a series of careful survey of 17 city-plans such as Ayuthia, Zim-me, Linn-Zinn, Inn-wa ... etc, the city-plan of new Hanthawaddy was built exactly the same to the city-plan of Taung-Oo and Ayuthia.

When king Bayinnaung (known Brenginoco to Europeans) founded the new city, Shwe-Maw-Daw, one of the most venerated pagodas in lower Myanmar came to be located inside the fortified city. At the center of the fortified city was the site of Kanbawzathaddy palace which was especially chosen there in accordance with the traditional city-plan. For those, who have a good knowledge of astrology and who know that the king was born on Wednesday, it can be understood that the location of Shwe-Maw-Daw pagoda and Kanbawzathaddy palace were made in such a way that the king could make his daily devotion from the Southern direction of the pagoda, a site which is especially reserved for those who are born on Wednesday from the astrological point of view.

Buildings and complexes of the palace were enclosed by double crenulated walls and a deep moat. The inner-fort was called Kanbawzathaddy and had three portions whereas the outer moat and palace-complexes were known as Hanthawaddy. The city was square in shape and 1 mile 4 furlongs long from North to South and 1 mile 2 furlongs wide from East to West. There, the palace-buildings inside the inner-fort were in T shape. Between the palace-wall and city-wall, there were situated the houses of Crown-Prince, Assembly Building, elephant troops,

infantry, cavalry and other residential areas of the people. Generally the main buildings of the palace were situated just in the heart of the city. There were 5 entrances at every face of the city walls. All the entrances had their own names to indicate the founders under the royal decree of the king: such as; Ayuthia, Linn-Zinn, Zim-me, Dawei, Motama, Tanintharry, and Taung-Oo. The palace of Kanbawzathaddy was as large as a normal city and was visited by many travellers, more than one of whom have left their impressions on record. The first and most notable of these was Caesar Frederick, a merchant traveller from Venice in Italy. He came to Bago in 1567-68 A.D and mentioned about the grand and great palace-city;

"They finished the buildings of new-city. It is a great city, very plain and flat and all 4 squares, walled round about, and with ditches yt compass the walls about with water, in which ditches are many crocodiles, it has no draw-bridge, yet it has 20 gates five for every walls; there is main places made for centinels to watch, made of wood and covered with gild ith gold. The streets thereof are as straight as a line from one gate to anoyther and as broad as 10 or 12 men may ride abreast in them, and those streets are fair and large."

Then, he kept onto mention the palace-buildings and their artistic decoration ;

"The king palace is in the middle of the city, made in the form of a walled-castle, with ditches full of water round about it. The lodging within are made of wood, all over costly works, covered with plates of gold".

King Bayinnaung always treated and served very well upon the prisoners of war. Once he conquered the Sawbwas from Shan, Thai, Laos and Manipur, he had all those royal-bloods and families kept with him in his

palace. Bayintnaung also accepted and treated well as his own son to a famous king from Thailand called Naresuwun also known as Branaraja, Black king in Myanmar, who lived 11 successive years with his mother Phra Suvunna devi and sister Phra Suvenhklyar in Myanmar. King Bayinnaung was really fond of that Thai princess and made a special apartment for her own.

The first excavation of its' kind is being undertaken in 1990 A.D by the Department of Archaeology, at this site which covers an area of approximately 18 acres. So far as the spade-works of archaeologists have uncovered, 6 plinths of apartments are exposed to view. Of these plinthes, the largest one with beautiful motif is supposed to be the main apartment of the palace and measures about 660' in length and 200 feet in width. The diggings at the palace site have yielded a fair number of antiquities and innumerable pieces of glazing which indicate the fact that the glazing was a flourishing industry when the power and prosperity of Hanthawaddy was at its zenith. Among these antiquities, special mention is made on a piece copper-plate with detailed in floral design on it. Trace of gold on it suggest that it was probably detached from the interior-part of the palace.

To the north-west corner of the palace site, there is Archaeological Museum to exhibit not only antiquities collected from the excavation of the palace-site varied to 6 moulds but also other ancient relic pertaining to Mon and Myanmar culture.

PAYATHONEZU

At the Payathonezu village which is located by the Yangon-Bago main-road and three miles to the South-West of Hanthawaddy Bago, there is a cluster of ruined monuments. These were originally built by King Dhammacedi (1472-92 A .D), the 9th monarch of Second Hanthawaddy dynasty. During his 21years rule, he made his best for the propagation and purification of Theravada Buddhism such as construction and renovation of religious buildings, missionaries to Sri-lanka and Bhuddhagaya in India, Sima halls and so on. Among the results of his enthusiastic efforts at Mahabodhi temple and venerable seven holy-spots were the most wonderful religious edifices and punctual orientation of Bhuddhagaya in Bihar province, India. In 1477 A .D, King Dhammacedi sent a mission composed of eight learned-monks and 50 arts and craftsmen of painting, carving & sculpture, to Buddhagaya in India (Now Bihar province in India) so as to record the structure of Mahabodhi temple and other sacred monuments. As a result, Mahabodhi temple and seven holy-spots at Hanthawaddy were erected exactly the same as to India in theirs' architectural formation, ground-plan, position and distance to one another. These monuments were serially built in 1479 A .D by King Dhammacedi.

(1) Mahabodhi Temple (Shwe-Gu-Gyi)

This Buddha image was built in the form of cross-legged position representing the episode inwhich Gautama Buddha attained supreme wisdom and Buddhahood underneath the respective Bo-tree and then He resided for the entire week. The image was placed inside the temple.

By this temple, a pavillion of 50 cubics (75ft) long and 28 cubics (42ft) wide, was built and crowed by a three-tiers spire. At the centre of pavition, there was a Buddha-image in Bhumipassa mudra of earth-touching position, made of sandal-wood and rested on the throne. Behind the throne, the artificial Bo-tree was erected in iron-trunk, silver boughes and figs with gold-leaves. There were figures of Vathondari or Earth-goddess in front of the throne, Sakka and Brahma around the throne. The boughes and leaves of Bo-tree from Buddhagaya were enshrined in a new-stupa enclosed by the wall with 4 gates. There were rest-houses by the gate-ways each, whereas the interior-faces of the enclosed-wall were set with glazed-plaques depiciting the Sakka and Brahma in adoration to the Buddha, The Buddha's victory over the armies of Mara can be viewd here.

(2) Animitha (Open-eye) image. (Stupa)

As the second week, the Buddha stood looking to the Aparajita Throne and Sacred Bo-Tree with an opened-eye from the North-East corner for the entire-week as regarding the Enlightenment. This standing Buddha-image was built by Thamein Raja of Pathetko's mayor on the king behalf.

(3) Yatanasingyan (The Jewel-Landing)

As Buddha had stood opened-eye looking, the celestial beings misunderstood that Buddhahood had not been achieved yet so he stood that like. Knowing this, the Entightened one ascended to the celestial-abode and showed the wonderful miracle in order to root out the doubt of the celestial-beings. Then He descended to the human-

world. For the sake of paying-homage and welcoming the Buddha, The Jewel-Path was erected with two-stupas at the head by Banyan. Yan, son of king Dhammacedi.

(4) Yatanagara Stupa

For the fourth week, the Buddha resided in the Jewelled-monastery venerated by the celestial beings. He live there absorbing in dialectical way on the 7 piles of Abhidhamma of 84,000. That monastery was located in the North-West of Sacred Bo-Tree. The Yatanagara stupa was erected in the shape of King Asoka's stupa by the commander Saw-Nu-Thine.

(5) Ajapala Buddha-image. (Stupa)

After the absorption in Abbidhamma, the Self Enlightened One resided under the Ajapala banyan tree by absorbing in fruition for the fifth week. It was located toward the East of sacred Bo-Tree. It was built in the orientation of king Asoka's at Buddhagaya in India by commander Maha-Raja.

(6) Monsaleinda Buddha-image (Stupa)

Next to Ajapala-residing, the Buddha resided at Monsaleinda for the Sixth week, which was located on toward the South-East of sacred Bo-tree. Meanwhile, it rained heavily with a powerful wind. The dweller of the lake, the dragon king had himself crested the lower-body to serve as the throne whereas the upper-part was crowning and backing so the Buddha could be freed from the effect of weather such as heavy-rain and strong-wind. It was erected in Buddhagaya by king Asoka so it was built at Payathonezu village in Hanthawaddy by Yoga-Raja, mayor

of Bago on the king behalf.

(7) Rajayatana stupa

For the last place, the Buddha resided under the Lin-Lun Tree for the seventh and last week, facing toward the North. That tree was located toward the South of Sacred Bo-tree. This sacred monument was built by Queen Netakathin. When the constructions were completed, King Dhamaceti dedicated it on 5 waxing of Waso (Sunday) in 844 Myanmar Era (May 1480s A.D) with a grand libation ceremony.

These sacred monuments were called Mahabodhi in king Thalun's reign and changed its' name to Kyaik-Tha-Le during the reign of King Alaunpaya later, the abbot of Kyaik-Pun, Ven. Ashin Kaweinda named the monuments "Shwe-Gu-Gyi or Great Golden Cave".

From the very first erection, these monuments have been suffered the natural weather and wars for years so the damages were reconstructed and preserved by the successive kings and the public with huge donations throughout its' history.

In 1969-70, monuments at that site were reserved and preserved as the historical monuments and under the preservation programmes of Archaeology Department. Now, these monuments are over 500 years old and getting almost its' former grandure and beauty with the guidance of Peace and Development Council (Bago Division) and Renovation Committee.

As Buddhism flourishes, the area is covered with victory earth sand sapping from Buddhagaya, the exact measurement of to Buddhagaya it copied, it could be regarded as the wish fulfilled-land and consecrated by the

Buddha.

One of the remarkable point is that the voussoired-arches could only be studied here, but nowhere else in lower-Myanmar. It suggests that King Dhammacedi had well-experiences at architecture, may be the master of architecture.

KYAIK-PUN-PAGODA

Though we may say this pagoda, it is, in fact, Buddha images in sitting position under the blue-sky and situated only a few feet off Yangon-Bago Road.

The term "Kyaik" is the most common word used in lower Myanmar. That is meant "Pagoda" and "Pun" means "Four". Thus Kyaik-Pun in Mon dialect means four Buddha images. The four Buddha images are placed back to back against a massive central column in cubical-shape made of large-brick.

This unusual and impressive pagoda was built by king Dhammaceti in 1476 A.D to commemorate the Buddhas appeared this present world. It was 100' high of central-column and 50' high of each image at its' first construction and made use of key-stone and voussoirs in every two-feet height to strength hold and reinforcement for last-long as the donor knew the nature of architecture. Apart from its' history, legend deals with it tells a more interesting story;

Once upon a time, there were four pretty virgins, richly endowed with wealth. Naturally, they were beleaguered by ardent suitors, who were becoming more and more nuisance, as the sisters did not inclind to worldly

life and pleasure. They were more bent on religious-life.

So, the four sisters agreed to take a vow of life-long celibacy and commemorate the event by building four sitting Buddha images, on each image would be the name of a particular sister and her irrefutable vow saying may this image crumble down to the ground, a symbol name and disagree on me.

For sometime, there was peace and nothing happened that was until the youngest sister broke the vow and the image bearing her name crumbled down to the ground. She died unable to face the shame and disgrace. The crumbled image, people say, has been left like this to present day.

Whatever it is, the pagoda was gilded by Tabinshwehti of king Taung-Oo in 904 M.E, renovated and gilded in 924 and 926 M.E by king Bayintnaung, Nanda, son of Bayintnaung in 1211 M.E(1757-58 A.D). The pagoda crumbled down and was rebuilt by king Alaungmintaya, founder of Third Myanmar Empire. The relics unearthed from the central column were re-enshrined in a new pagoda to the West.

No one can deny that the pagoda is unique, because the images have no man made effect between them and the vaulted blue sky. There they repose in magnificent grandure in all weather fair or foul. They are kept in a fair state of preservation in lush rugged countryside scattered with a large number of ancient ruins majority of them are under reconstructed. The outer enclosed wall is about 1000' in each side and inner is 525' in square.



SHWE MAW DAW PAGODA

It is one of the most famous pagodas in Myanmar and located on a 50' high mound in Hinthagone ward of Bago.

The historical background of stupas in Myanmar are of more or less legendary basis and Shwe Maw Daw is no exception. The erection date of pagoda is varied from the tradition to either the life-span or after the demise of Lord Buddha. On the other hand, the enshrinement inside the pagoda is variously mentioned of hair-relic, collar-bone or tooth-relic either. No matter what happen, it is sure

that Shwe Maw Daw is the highest respected pagoda and highly venerated during the course of history. According to the stone-inscription of Queen Shin Saw Pu and her son-in-law king Dhamazedi written in 824 Myanmar Era, mention is made about the history of Shwe Maw Daw. According to it;

Lord Buddha took a voyage to Mihtila in 111 Maha-Era and one of his disciples, Ashin Gavanpati left for Suvamnabhumi then preached the king Maha Srimasoka. While listening to the doctrine, king Srimasokas wished to pay respect to the Buddha so he asked the arahat Gavanpati to invite Buddha visiting his kingdom.

For that reason, Lord Buddha accompanied by his arahat followers visited and preached in Suvamnabhumi for 7 long-days. When Buddha decided to go back, some hermits pledged Buddha to leave something for veneration. Thus Buddha compassionately gave them 6 strands of hair. So, the king asked for, and the Buddha prophesized.

"After my demise, a number of 33 holy teeth relics will be brought into your hand by Arahats Gavanpati".

On the demise of Buddha, Arahats Gavanpati took 33 teeth-relics to the king and king Mahasrimasoka enshrined them in the 33 stone-stupas. Later these pagodas were covered by the bushes and they were unknown for some 200 years. When Ashin Sona and Ashin Uttra got there in 259 B.C, With the information of the Arahats, king Sula Srimasoka rebuilt 33 golden-pagodas and the one pagoda to the west of Hanthawaddy was known as Ma-wai or Maw-Daw pagoda.

The relic-chamber was built of 40 cubics length, 20 cubics width and 8 cubics height in the shape of Sinhale-style and the entire relic chamber was lifted up by a brick-

base of 50 cubics length with 25 cubics width. The Buddha-image on the throne carved of ogre-figure and tooth relics with its' gold-pot were enshrined together. It was in 238 Maha Era and designated as Ma-waw stupa.

That pagoda was located within the earth-quake prone-zone, it was affected as many 34 times and reconstructed after every collape by successive Mon and Myanmar kings.

In 1892 Maha-Era, a serious earthquake caused the total damage of Ma-waw and other stupas numbering 16 so king Banya-U, the founder of Second Hanthawaddy dynasty reconstructed a new stupa on the platform higher than 13 feet of the former one by enshrining tooth-relic and relics of other pagodas. The pagoda was 55 cubics height (75 feet).

2 years later, the pagoda was collapsed by another earthquake and king Rajadirit, son of Banya-U, rebuilt and enlarged the pagoda upto 70 cubics (100 ft) and 48 corner-stupas at the base.

During the reign of Queen Shin Saw Pu in 819 Myanmar Era, the serious earth-quake had the pagoda tumbled down to first-terrace thus it was rebuilt and enlarged upto 150 cubics (230 feet) by enshrining the ogre-throne at the base of northern-side. It was marked by depicting ogre-figure in flora-patterns at the bell-shape. King Bayintnaung rebuilt upto its'old height and form of the ruined pagoda in 2,3,4 waxing of Tazaungmone in 926 M.E. 53 visses of gold for Bodyweigh himself and 20 visses gold for his son bodyweigh were donated and 52 corner-stupas were added. The bricks for the erection were taken from brick-baked side beside the Manurama stream in front of Mahazedi hand by hand. The entire pagoda platform

was 15 inches raised.

In 960 (1599 A.D), king of Rakhine and Taung-U jointly attacked and captured Hanthawaddy kingdom and the entire-city was burnt down causing Shwe Maw Daw to be covered with black fumes and hazes.

For years, Shwe Maw Daw was in ruined state and another 2 earth-quakes in 1006 and 1130 M.E caused from bad to worse. King Sin Phyu Shin and king Singu couldn't manage to rebuilt it. Only during 1148-51 then king Bodawapaya, the founder of Amapura palace and founder of great stupa at Mingon, rebuilt the pagoda and enlarged upto 223 cubics (335 feet) by enshrining a vast number of images such as 204 golden-images, 3541 silver-images, with stone, sandal-wood, ivory, ambur, emerald, jade images and many precious-stones. The pagoda platform was lifted up another 2'4" height.

In 1292 M.E (1930 A.D), a serious earthquake tumbled down the bell-shape of the pagoda to the South-East corner. Then the Second World War broke out and Myanmar was overrun by Allied forces and also Japanese Army. Then independent movements were gaining ground and the construction endeavour could not be done upto 1949 A.D.

In 1313 M.E, the then prime-minister U Nu laid the first-stone (stake) on the south of Western shrine-hall. The ground-plan and foundation were laid with reinforcement and concrete upto 13 feet under the surface so as to bear the natural disaster of earth-quake. The enshrinements were systematically and beautifully displayed in a newly build museum.

The Pagoda had relic-chambers; one under-ground place and one at the bell-shape place. The grand ceremonies

of hoisting pivotal-pole, diamond-orb, umbrella section were held stage by stage graced by the then president Dr. Ba U, Prime-minister U Nu and other ministers of the state at that time.

Now, the height of Shwe Maw Daw pagoda is 373 feet and it is perched on a hillock about 50 feet. The golden Shwe Maw Daw is surrounded 121 surrounding stupas at the base. In fact, it is the symbol of testimony to withstand the natural disasters in the course of time and its' marvelous good-will and donation of successive Mon and Myanmar kings. From the architectural point of view:

The three-fundamental elements of pagoda can be studied, thus;

Base : The base is made-up of three terraces in octagonal with projection, rises to the bell shape dome of upper-end and encircled a chest-band in it's middle to loss the monotonous baldness. Surprisingly, there is an interior ambulatory-path leading up to the top of bell upward and downward lotus flowers divided by glass-globe at the center, then banana-bud which are crowned the umbrella -section, weather-vane and diamond-orb these are the smallest parts but the richest part of a stupa.

ARCHITECTURE OF SHWE MAW DAW

It is a dolmen type and solid stupa, yet there is a secret passage from the bottom upto the bell-shape. Surprisingly, there are two relic-chambers in Shwe-Maw-Daw pagoda; one at the base and the other on the bell-shape structure. It is neither as massive and strengthen as Shwe-Zi-Gon in Bagan, Nyaung-U nor as elegant as Shwe-

Da-Gon in Yangon. In fact, the upper-part from the bell-rim to the top of Shwe-Maw-Daw is architecturally oriented to the elegant structure of Shwe-Da-Gon. There are common characteristics among Shwe-Maw-Daw in Bago, Shwe-Da-Gon in Yangon and Shwe-Zi-Gon in Bagan. Thus, the architecture of Shwe-Maw-Daw can be comparatively studied;

Apart from the two respective pagodas in Yangon and Bagan, Shwe-Maw-Daw in Bago has a very deep-foundation at cardinal and ordinal points. They are 13' down to under-ground and made of iron-reinforcement and concrete so as to bear the natural disaster of severe earth-quake.

On the pagoda platform, Shwe-Maw-Daw is enclosed by a wall with gates at all four cardinal-points, the common structure of Shwe-Da-Gon and Shwe-Zi-Gon. But the four shrine-halls in cardinal-points of Shwe-Maw-Daw are seperated from the central-plinth and similar to Shwe-Zi-Gon whereas the four shrine-halls of Shwe-Da-Gon are against the central plinth, situated in cardinal-points.

In Shwe-Maw-Daw and Shwe-Da-Gon, the base is made up of octagonal terraces with projections at the corners, the symbol and a feature which occurs in Lower Myanmar stupa type whereas Shwe-Zi-Gon has no base but high square terraces in straight and the lowest square terrace serves as the base.

The dome of Shwe-Da-Gon and Shwe-Zi-Gon are not hemispherical but flaring at the base so that it assumes the shape of a bell and connected to the base by a series of concentric-ring = kyay-wun or circular-bolts, So Shwe-Maw-Daw has. But in Shwe-Da-Gon and Shwe-Zi-Gon,

there is a flow of one smooth continuous line from the base to the top whereas Shwe-Maw-Daw has seemingly a break at the bell-edge, assuming outcrop on the alienment mentioning that the lower-part is former-structure and the upper-part from the bell-edge to the top is later work of architecture. They were seperately erected in different period on the single-monument. Then, Baung-yit or irregular spaced concentric rings of Shwe-Maw-Daw is more wide and assuming cylindrical form where Shwe-Da-Gon is formed in conical-type.

On the whole, Shwe-Maw-Daw is not as massive as Shwe-Zi-Gon in Bagan and as elegant as Shwe-Da-Gon in Yangon but more tapering into the sky and leading the highest stupa in Myanmar.

HANSAGONE PAGODA

Hansagone (Hinthagone) is one of the famous pagodas in Bago and situated on a hillock. There is a beautiful legendary concerning with the historical back-ground of Hinthagone. In 111 Maha Era, Lord Buddha with his 500 arahat disciples took a voyage to Suvamnabhumi Thaton in Ramanya region and He then proceeded to perform the missionary work. On the way, Buddha stopped over the newly emerged land. Meanwhile, a couple of Hansa-birds (Brahmani-ducks) were flying over the vast sea and rested on a tiny patch of land amid the sea. The patch was no space enough for the two hansa birds at the same time so the female bird had perched on the back of the male one. On seeing that, Buddha smiled and said his cusion Ananda the prophet;

"One thousand one hundred and sixty years after my demise, there will be built a city which will become the capital of a race of Monarch."

And in the fullness of the time, there came Thamala and Wimala to build the city of Hansavati. The tiny patch became a hillock and was known as Hansagone means the hillock where the two hansa birds (Brahmaniduck) perched.

When king Bayinnaung ruled at Hanthawaddy in 929 Myanmar Era (1567A.D), he had a stupa built on the top of Hinthagone with a title of Ponyayatana and then the entire body of the pagoda was gilded from the top to the bottom. A number of 600 monks were offered alms-food and the four requisites then the merit was recorded on a stone-inscription. On Tuesday, the fifth waning of Pya-tho 1130 Myanmar Era, a serious earthquake led the Pagoda tumbled down. In the following year, it was reconstructed by Thiri-Ujana, mayor of Hanthawaddy under the sponsorship of king Sin-Phyu-Shin of Konbaung dynasty.

During the Second Anglo-Myanmar War (1852A.D), soldiers of No.(4) Infantry troop supervised by the British Colonel Heel, took away the diamond-orb, silver, weather-vane and many precious objects from the relic chamber. Due to the war, the abbot of Hansagone monastery, U Sandhima fled way and came back to the monastery 4 years later. The senior novice U Kawein inherited the monastery when Ashin Sandhimar passed away in 1240 Myanmar Era (about 1878 A.D). As the Indian Road contractor Narlabi tumbled the entire stupa down, the villagers of Supan village became too angry with it and the senior novice gone away. Then, they had the

Ven. monk Vayama from Tiger-monastery to the North of Hinthagone presided the monastery. In 1255 Myanmar Era, (in 1890 A.D), a monastery was built on the Hinthagon and dedicated Ven. U Atula entitled of Shwe Hintha-Kyaung (Golden Hansa bird monastery). During the management of U Gunavasa from the monastery as the head of king Thibaw's palace, the hermit U Khanti asked the Ven. U Guna-Vansa for the construction of religious edifices. With the approval of the Ven-monk, he built new Hinthagone pagoda on a hillock, 200 yards to the South of old Hinthagon which was built by king Bayinnaung and it was finished in 1286 Myanmar Era, (known as U Kanti Hinthagone now). Then he built an iron covered stair-way, connecting Shwe-Maw-Daw and Hanthagon pagoda, with the public donation.

During the Second World War, the large portion of covered stair-way at Hinthagon was devastated, ruined and blown out by the gun-shots of Japanese air fighters. In May 4th 1989, the Board of Trustee and the consultant committee were formed in 9 participants of men and monks respectively with the guidance of State Law and Order Restoration Council (Bago Division). So, the Board of Trustee measured the edifice for preservation and renovation works. Thus, the Hinthagone Pagoda is well sheltered inside the golden spire and enjoyable environ again. The pagoda on top of the hillock is called Suvannahansa in Pali term meaning golden brahmani-duck and the statue of the female hansa-bird is perching on the back of the male one. Originally, this hansa statue symbolized the commemorating the origin and history of the hillock but was on people said later that the female will beat over the male in marriaging at Bago. "What a fear!"



SHWE THAR LYAUNG BUDDHA IMAGE

The reclining Buddha images may be classified into four types, due to the head direction

- (1) East calls Shin-pin Paung-laung, absorbing in Niyodha and great compassionate posture.
- (2) South relaxes in lying by absorbing in fruition(phala).
- (3) West Naraban of absorbing in Niyodha (attainment)
- (4) North-Parinibbanna of enteringj to unconditioned state (the final liberation).

The reclining Buddha of Bago is placed inside a huge steel pavilion built in 1906, now protecting the great image from weather effect, this image, heading to the south is the largest one of this type and said to be a masterpiece of perfection in symmetry, wonderfully executed to be the most proportionate, measuring 180' length with 52' high rested on a plinth about 5' made of brick. Around the

spacious precincts are rest-houses and other accommodations. There are also restaurants and snack shops in the vicinity.

Tradition says that the Reclining Buddha was erected in 994 A.D by Migadhipa of Mon king to commemorate his conversion to the Buddhist after years of worshipping nats and making sacrifices of living-animals.

Previously, it was the custom in the kingdom to celebrate annual feasts in honour of the spirit. Before the feast-festival, the commoner took part in the blood-sport of capturing or hunting animals.

The king's son and heir, famous for his prowess as a huntman, led the chase. As he and his followers rampaged the countryside, the quiet woodland rang with the lusty cries of hunters, followed by the whistling of arrow shafts and the clanging of swords and spears till late in the afternoon, they decided to call off a day. It was too late to go back to the city so they looked for a place of camping for the night. They got to a clearing, fringed with flowering shrubs and saw a beautiful young maid in her flower gathering.

It was frightening for the maid to be suddenly confronted by a group of savagemen, some carrying weapons still dripping with blood and others bearing carcasses of recently killed animals in all bloody act. This horrible appearance was still aggravated by the piercing cries of live animals in nets and cages all meant to be killed at the ritual feast.

The maid stood rooted on the spot too afraid to move. Flowers fell from her hands and spread out on the ground. The prince was there and she looked at him among the flowering shrubs. Then followed a stormy wooing and it was not until the prince promised to allow Dala (Ta-La-

Htaw of some) for this was her name, to remain a Buddhist and worship in her own way, if privately, There he made a formal request for Dala's hand in marry.

Dala became the chief consort of the Crown-Prince, very much honoured and cherished. This naturally caused jealousy among the other wives, who looked for a way to bring about her downfall. It did not take them a long time to discover that she was a pious Buddhist and she was performing her daily devotion in a secret.

It was Dala, the Crown-prince's chief consort who did not follow the custom of worshipping the spirit-image (Animism), and never took part in the bloody rituals, they reported it to the king. He was greatly offended and brought her in the presence of his royal families and courtiers then he had Dala vowed down to the spirit images. So Dala knelt facing the pantheon of spiritual images, being wounded by the black-robe executioner with in a stand, ready to do their duty.

Dala clasped her hands and mind firmly concentrated on the attributes of Buddha and His teachings, she vowed down to the spirit images. The next moment, the entire assembly of grotesque images as if unable to stand the pure thought permeating Dala's mind, fell down from their altars and broke into pieces. Seeing the miracle, the king was filled with fear and remorse for heretic worshipping. He, then and there, declared himself as a Buddhist on the spot and proclaimed that all the ritual sacrificing custom must be come to an end. Later, the king to commemorate his conversion, erected the reclining Buddha image not only of prodigious dimensions but also of sublime beauty, on the very spot where the spirit image crumbled down.

That Buddha image was gilded in 718 M.E by king Banya-U and in 747 M.E by king Rajadarit. Then in 828, 839, 891, 901 M.E, it was reconstructed and gilded by Queen Shin-Saw-Pu and other successive kings of Mon and Myanmar. In 16 century, the entire devotional-hall and major portion of Buddha image were consumed by a great fire. One year later in 1562 A.D, Bayinaung, the founder of second Myanmar Empire at Hanthawaddy and will-wished donor of Mahazedi pagoda, had maintained and enlarged the pagoda upto a length of 128 cubics (180ft) in presence, enshrining with relics and Buddha images. The genius ruby was inlaid on the row of forehead and named as Nibanna Image with a new devotional hall built of iron, over the image but the ruby, and iron-hall treasure were looted and taken away by Portuguese in the end of 16 century A.D. Then the Buddha image was hidden in the jungle growth and buried underneath the shrubs for 3 centuries. It was only in 1890 A.D of colonial period, the road contractor Narlabi of Indian broke the late-brick mound for the construction materials of Bago railway. When he was gradually clearing the jungle shrubs, the original form of the image was revealed. The great image was restored and renovated to its' former grandure and glory and entitled as Shwe Tha lyaung pagoda by Kalyarni-Sayadaw, Oak-Pho Sayadaw and Buddhists. The hall built of iron beams and frame, could be managed to shape and shelter over the huge image by the donation of public all over the country.

The discovery of an ancient Buddhist monument always has a tremendous effect on the devotees. It is neither interested in antiquity nor intellectual motivation that makes people together round the scene in a large numbers.

The discovery of the Reclining Buddha image was a grand opportunity to the Buddhist giving their unstinted services for its' repair and renovation. Cash-donation poured in generously and voluntary services for clearing jungle, carrying construction materials like brick to the work-side, were participated without any request and invitation. Devotees gave voluntary services.

KALYARNI SIMA (Ordination - Hall)

King Dhammaceti, also known as Ramadhipati (1472 - 92 AD), one of the cleverest and wisest rulers of second Hanthawaddy dynasty, was a fervent promoter of Buddhism. He sent a mission of monks to Ceylon (Sri-lanka now) in 1475 A.D where they were, once again, initiated into the Order and received re-ordination in the presence of the members of Mahavihara sect in Kalyani Sima which was founded by the apostle Mahinda in 259 B.C (3rd Century B.C). The purpose of the mission was to establish an exact basic ordination of a canonically valid monastic succession of the Mon monk order and the grand ceremony was held in accordance with the heart-core ethical codes and rites of Buddhism. On their return to Hanthawaddy kingdom, the monks brought the holy-sand from the Kalyarni river in Ceylon and had a proper site consecrated after spreading the sand over that ground, followed by the erection of the first Sima of this kind in this land of pagodas. Sima means Ordination-Hall.

The original structure of the Sima was a prototype of the famous Kalyani Sima in Ceylon and repaired by the

mighty king Bayintnaung. In 1612 A.D, a new building was constructed to replace it by king Anaukphetlun. The building was overtaken by calamities twice and new structure were built over it until the last building in 1902 A.D was in badly ruin. It was therefore dismantled and constructed by the public donations. The ground was then fortified by white marble pillars, symbols of a consecrated land.

On the western side of the Sima, of great historical importance and significance, are ten huge stone-pillars in bilingual of Mon and Pali, covered with inscription on both sides, exception of the 9th and 10th stones which are inscribed on one-face only. These were set up there in 1476 A.D by king Dhammaceti in order to record the ceremonial relating to the consecration of Kalyarni-Sima and his works for the services of Buddha's teaching. The great value of these stone-inscriptions rests on the detailed information. It gives the early history of Buddhism in Myanmar, of the valid mode of consecrating ordination hall, of the intercourse of Bago and Myanmar with Ceylon and South India in the 15th century and of the Myanmar view of apostolic successions of Buddhist monkhood. The language of the first three-stone is in Pali and that of all the rest are in Mon. Most of these are more or less broken into fragments but copies of the Pali texts on palm-leaf are still extant.

That holy Kalyarni Sima and stone inscriptions, in presence, could be studied near to Shwe Tha Lyaung Buddha Image at Ma-Zinn Creek ward in Bago and it plays the vital role in account of the history about Myanmar and Buddhism.

MAHAZEDI PAGODA

Mahazedi pagoda is located to the West of Shwe-Tha- Lyaung and in Ma-Zinn Western part of Bago. This pagoda was erected on the model of Mahaceti on Sri-lanka in 1560 A.D by king Bayintnaung. In the day of enshrinment of relics, the king received an auspicious news that the chief -queen Raja-Devi had given birth a baby and entitled Raja Dhadu Kalyar to commemorate the grand solemnity of relic-enshrinement.

After 7 years of his reign, king Bayinnaung designated 4 of Myanmar court officers and 4 of Mon commanders for the construction of a new pagoda in a style of Mahazetiya pagoda at Sri-lanka and himself supervised the erection upto the finishing job. The construction was started in 921 ME (1560 A.D) and lasted for 6 months but the hoisting ceremony of hti (umbrella) was held in the following year.

On the 2 waning day of 921 ME (Tuesday), a vast amount of 1000 monks were offered alms-food and the stake was laid by king Bayintnaung, 60 relics in golden color, 8218 relics in pearl-white, 12916 other relics leading to 21194 and the rest 63320 relics were kept in ruby, gold, silver caskets and so far. The replica of tooth-relic and over 20,000 statues with the entire body of tri-pitakas inscribed on gild-palm-leaf, the statues of king, queen, heir princes and princesses cast in pure gold and courtiers cast in silver were also enshrined in the relic-chamber,

At that time, the height of pagoda was 150 cubics, with a grand garden in the front, in 926(M.E), it was collapsed by a severe earthquake and then it was reconstructed to put up a new-hti by the original donor in

962 ME. The Portuguese Adventurer, De-Brito took the umbrella and replaced it. In 975 ME, after a serious earthquake, the pagoda collapsed and crowning-part and the rest of bare-edifice were hit by a serious earthquake again in 1250 ME which made the pagoda broken into piece the entire-structure.

Thus, a decade later in 1260 ME, the pagoda was rebuilt by U Ka-lar of noble family from Yangon but during the annexation of Japanese, the pagoda was largely in ruin. In 1323 ME, the committee led by U Thein Pe, in 1327 ME by District Commissioner U Tin Maung Gyi, 1331 ME by U Tha Din, member of the state council, took in charge of the reconstruction and renovation works of the pagoda. In 1340 ME, the pagoda was roughly completed with a height of 333' and 1500' in perimeter with a new crown of a precious umbrella section inlaid with 9 gems.

In 1991 A.D, all-round development and renovation works were laid-down to extend its' environs for proper area, the southern prayre-hall was sponsored by U Kyaw Khin and Daw Than-Htay, the northern prayer-hall was built with the funds collected by Kyaik-hti-saung Sayadaw and his pious follwers, the western and eastern prayer-halls had already constructed by the help and patronage of Kyaik-hti-saung Sayadaw and U poo-Htaung respectively.

Now, the beautiful and unique Mahazedi Pagoda is resting on a square base of about 300 ft in every side with 4 prayer-halls, rising up to a height of 333 ft with 1500 ft in circumferences, surrounding of respective religious building in an area of 6 acres. The forthcoming buildings planned and designated to erect are 4 Simas or Ordination-halls and double-enclosed walls with arched-

entrances and central-arches.

HANTHAWADDY INTERNATIONAL AIRPORT

Though, in presence, the ancient kingdom of Hanthawaddy is got by through the International Airport at Mingaladon in Yangon, In the very few years later, it can be directly landed for a new and large international airport which is now being under construction. It will also become the main air-field for Yangon and it is located to the south-west of Bago, two-miles away from Kyauk-Taing-Kan village, at the site of an old aerodrome.

That will come to play in a vital role of international-dealing and business sectors under the title of Hanthawaddy Air-port. The runing-way is erected upto 12,000 ft long with 200 ft width and 18,500 ft for landing of the big 747 Boeing plane and other of similar size. The project was started on 21 March 1994. The total area of the ground is 9.745 acres, The project has been jointly managed to share of high tech and plan with the co-operation of engineers from domestic and abroad.



Mandalay (Yatanabon)

Of all the ancient capitals of Myanmar scattered over a thousand miles from Tagaung to Tanintharry, bearing testimony to its' history, Mandalay is the newest.

Mandalay is come from Mandalar of Pali-term and meant "The centre of universe". But it is officially known as Yatanabon (Pile of Gems) and always associated with its' grand palace of Mya Nan San Kyaw.

It is located on the eastern bank of mighty Ayerwaddy river, on the northern bank of Dohtawaddy river, on the southern bank of Madayar river, on the western side of water-break, in upper Myanmar. It is on the vast plain between the Shan pleateau to the east and the mighty Ayerwaddy on the west. The area is something about 25 square-miles and the streets are crossed at right-angle, assuming the pattern of a chess-board, supposed to be the most beautiful ground-plan and capital in Asia, may be in the world.

In 1853 A.D, king Mindon, the second last king of Konbaung dynasty and Myanmar, ascended the throne of upper-Myanmar, some 3 years later in 1856 A.D, he grew so tired of his capital at Amarapura, associated in his mind with the unfortunate reign of his elder brother king Bagan, and the humiliation of his country. He was anxious and wished to draw away the attention of his people from the disasters that had overtaken his dynasty and state. Coincidentally, there was a rumour in the air that "*For live longer, take shelter of Mandalay hill*". The royal soothsayers and sages reported to the king that if the life of dynasty lasts longer, he prefer, the new capital will be set on the space shaded by the shadow of Mandalay-hill. On the other hand, the king, in general, seemed to have himself entitled the founder of capital and palace.

Upon these reasons, it came that on Friday the 13th of February 1857 that year of terrible upheaval in India, the first-stone (stake) of Mandalay was laid to please the king and a number of 150,000 people prepared to leave their homes, associations to move a bared new-city.

A team of five court-officials was chosen by the king to supervise the construction of new city. It was to be a perfect-square of 6,666 feet; the enclosed-walls to attain a height of 18 cubics, there were to be turrets for watchmen with gold tipped spires; and there were to be twelve-gates, of which the four principle ones were to bear away from the palace to the cardinal points. The great care was taken to follow the traditional plan of the older capitals;and it was in the perpetuation of an ancient tradition that the true architectural interest of Mandalay resides.

Upon one point, there are some disputes. The practice of all previous kings had been to bury alive a

number of persons at the foundation of a new city; and lively-fears were entertained at Amarapura when the foundation of the new city was being laid, that traditional custom was not followed at Mandalay. Jars most of oil were buried instead at the corners of the city and guardian-spirits were put in small image-houses (dais) under the care of inspired mediums. A moat, 225 feet wide was dug around the walls with a stripe of green-grass land between. The palace itself was protected, as apart from the great battlement walls by a stockade of fine teak-posts 20 feet high and an inner brick-wall of 15 feet high with an esplanade 60 feet wide between. The palace-buildings were set on a rectangle brick-base which was 1004 feet at maximum length, 574 feet in minimum wide with 6' 9" high. Supposing to be auspicious, the palace was faced to East and generally divided into 2 groups; the East group and the West group. The more important-buildings such as Audience-hall, Glass-palace, Watch-Tower, Zetawun-Hall and so on, were belonged to the East-group; and Chief-Queen Chamber, Queen Chambers, maid-of-honour's Chambers and servant Quarter were in the West-group, numbering 114 buildings in total.

Based to the stone-inscription on construction of the kingdom, the construction was completed on Monday May 23 of 1859 A.D. Since June 1857, the king and all his courts moved in splendid procession to Mandalay. There the king established himself in a temporary-palace and personally overlooked the construction of the city, allotting of sites for public purposes.

In December 1885, Myanmar was annexed by British-troops under the leadership of general Prendergust and became the colony of British Empire. As a result, all

the precious-items and royal regalias, throne, were taken away from Mandalay-palace and the palace-site was crowded with a number of soldiers from British-troops. That was the very-first step to destruct the buildings at Mya-Nan-San-Kyaw Golden Palace in Mandalay kingdom of Myanmar. During the Second World War later on 1941, when the British-troops and the Nippon Army of Japan advanced into Myanmar, the entire-state was battle-field and filled with a vast amount of damages. Almost all the buildings at Palace-site in Mandalay were bombed and burnt down to ruined-state.

Unlike palaces in other countries, the palaces of successive Myanmar kings throughout the ages contained many individual buildings which were identified according to their functions. After 103 years later in 1989 A.D, the restoration and reconstruction programs were laid down in a scientific manner by the state-government and a new glass-museum was built at the centre of the palace to commemorate the centennial anniversary of Mandalay as there were only 12 buildings left by the passing of time. For the past years, the government has undertaken a massive reconstruction project and about 100 buildings were successfully shaped to their former beauty and architectural formation.

(1) The Great Audience Hall

This building is the highest and come up to 207 feet high. It is located right at the centre of palace and the hall of Lion-Throne crowned by golden-spires. There are three parts (a) Convention Hall of the East (b) Hall of Lion-Throne behind the Convention-Hall and (c) The seven-

tiered spire right over the top of Lion-Throne. Then, the Convention Hall is sub-divided into 3 apartments (1) The left or Northern apartment (2) the right or Southern apartment and (3) the central or main-apartment connected to the left and right. The entire-spire is made of fine-teak carving and gilded, the row in flora and scrollwork, the gable from the right-angle corner and spindral are gilded, the peacock-figures at the corners of roof are decorated in glass-mosaic. Such decoration in details are seen other palace-buildings and roofing is usually made of zinc-sheet.

Zetawun Hall

It is just over the Eastern connecting-passage and meant the Hall of Victory. It is sub-divided into 2 apartments by martaban or partition. At first, Hansasana-Throne was put in the Westem-apartment. During the reign of king Mindon, this Hansa-Throne was moved into the Eastern-apartment to receive the British mission Col-Albert Fytch and then never taken to its' place back. The kings and queens of Konbaung dynasty cast in gold, are set in this hall and paid homage 3 times annually. King Mindon also received the British-mission of general Haulrage H Brown in 1872, who brought the letter of Queen Victoria, recorded about the Royal-receiving Ceremony in his diary (1857-1899 A.D)

Glass-Palace

It is the largest and the most beautiful hall, sub-divided into two apartments: the Eastern apartment where Bumble-Bee-Throne located and the Western-apartment composed of many small chambers. The Eastern-apartment was used for collection and wedding reception, water-

festival, ear-boring ceremony for princess and funeral-reception on the death of king Mindon in 1878 A.D. The Western apartment was resided by the king and not allowed anyone to enter, except for the king and four senior queens. It is the major one and sleeping-chamber of the king.

Watch-Tower

It is a tower like building and 79 feet in high. It is always guarded and used to the perspective-view of beautiful city and landscapes, enjoying the luminating Thadingyut Festival, for Fire-alarm. When the British-soldiers entered to Mandalay in November 1885, Supayalatt was looking them from the top of that watch-tower which was built by king Thibaw, the last king of Konbaung dynasty and soverigned Myanmar.

The Lotus Throne Hall (The Western-Conventional Hall)

It is located to the Westward of central palace and composed similar to the Eastern Conventional Hall. There was a throne with lotus figures at the base which was set right at the centre of the hall. It was also used 3 times a year at the new-year festival, the begining and ending ceremonies of Buddhist Lent. The male belonged to the Eastern whereas the female used together for paying-homage their monarch and chief-queen in this hall. It is also known as the Chief-Queen Chamber. There are so many chambers left to see; the Head-Gear Chamber, The Tea-Chamber, The Customary, Ammunition-Hall, The Deer-Throne Hall, The Library, Relic-Tower, The Clock-Tower and so on. They all are decorated in beautiful flora and founa design of traditional Myanmar architectural style.

The palace and Mandalay are the centre of

Myanmar traditional arts and remarkable architectural skills, witness to the grandure of culture, an inspiration to patriotism as well as a legacy to the essence of Myanmar culture in a high.

In fact, Mandalay palace is an interesting place with full of eventful historical monuments about the grand Konbaung dynasty and to take pride of our Myanmar forever.



MANDALAY HILL

MANDALAY HILL

The hill is located to the North-East of the city and rises 230 metre (or) 954 feet above the surrounding area. There are over 1700 steps to get the summit of it.

Supposing to be the world mountain (Mt. Meru) at the heart of this earth, the hill is fortified by 9 hillocks named on Golden hillock, Silver hillock, Ruby hillock, and so on. That hill is said to have mentioned Khinapura in Kakusandha Buddha era, Vatamapura in Konakonna era, Padiasapura in Kasappa era, Pappataseta in Gautama Buddha era and now known as Ogress hill, Water winding hill and Mandalay hill as well.

Our Lord Buddha Gautama is said to have resided there in His previous existences as the kings of leograph, elephant, quail, lizard and sambur that is why that hill is quite venerated for Buddhists and known for far and wide so much. More than that, on visiting of Gautama Buddha Himself with his 500 arahat-disciples including His cousin Ananda, the guardian ogress of Sandarmukhi was so filled with ardent veneration to the Buddha that she had cut off her brasts in order to offer to the Buddha (that is the noblest donation to the female). On seeing that, Gautama Buddha smiled and uttered a great prophet.

" Ananda, over 2400 years later from now, a grand capital will be presented in this region and a king well-preserved in kingly precepts and moral will be the monarch for it, he will be the great supporter for the purification and propagation of Buddhism, reincarnated by the ogress due to her meritorious doing of such deeds."

King Mindon, the founder of Mandalay city and convenor of 5th Buddhist Council (Synod) is to have

believed of that once ogress of Sandarmukhi. On the summit of that hill, there are two stucco-figures of gigantic snakes and a pagoda called Su-Taung-Pyae pagoda (Pagoda grants to wish-fulfilment). Along the eastern covered stairway from the top to the foot, the spiritual-house of the grand-forefather is a little down to the relic chamber building at the top. There is a museum conducted by that of hermit U Khanti, backyard of that, there are, a rest-house in 9 marabins or spans, a grave of cholea robusta or sal-trees, a grand chapel for preaching hall.

Among the four covered stairways in cardinal points, the western side the steepest, having a cross at the middle donated in 1226 BE (1862 A.D) by Queen. Sin-Phyu-Ma-Shin (The right owner of royal white elephant) titled in Padumayatanadevi (The princess of gem & lotus). She had also donated a shrine-hall in beautiful decorative glass-motifs and a proportionate Buddha image with its' own throne. At the end to the foot of that western covered stairway, there are leographs in turn look each which architecture style is assumed to the late Amarapura period (or) Yatanabon period of over 130 years ago and the eyes and nails are made of marble. On the oppsite of these, there is a lake made of bricks and stones constructed in 1234 BE (1869 A.D) by Maung Ye, a salt-maker from the Hanthawaddy. It has the figures of king, fire-breathing dragon, Sakka (King of celetials beings) and the great demon of Dhataratha, one of the lokapalas (World's preserver) and chieftain of the west-sphere of the world.

The pagoda platform of Su-Taung-Pyae is donated by King Mindon in 1226 B.E. The construction activities of that platform and shrine-hall in spire-roof were looked over by the governer and prince of Salin-town on the king

behalf.

A little far of the top, there is ogress hill where in a pagoda decorated ogre around the base, a meditation centre, Ma-Htwe-Lay pagoda, and Yatanabon Mihtila Su-Taung-Pyae pagoda donated in 1205 B.E (1841 A.D) by King Shwe-Bo or Tharawaddy (1837-46 A.D) and his queen Sriyatana Sanda Mahaesi in a height of 47 cubit (70 feet) and replaced a new umbrella-section in 1239 B.E (1874 A.D) by Queen Shin-Phyu-Ma-Shin. On the 10 waxing moon of Tagu, 1245 B.E (March 1880 A.D) during the reign of king Thibaw, the last king of Konbaung dynasty and Myanmar monarches, a serious fire broke out close to the Shwe-Myin-Tin and burnt to an amount of 54 buildings out of 78 monasteries belonged to 9 monastic compounds, (1) Dhipeyin, (2) Ni-Shie, (3) Kuthodaw, (4) Lone-daw, (5) Lankarama, (6) Makutarama, (7) Sue Kha, (8) Sobhitayama, (9) Panpe, except of This-seint alone (but this also was burnt out a few years later). The rest of monasteries freed from that fire were moved to the western part of the city.

At the very beging of colonial period, the monk, U Nandiya alone carried out the maintaining of edifices on the hill and a lady so-called Khin-lay, a royal-blood, came to there then she had got the authority to management on maintaining and construction works as she had a diplomatic tongue and a real good term with the high rank officials. The cave inwhich U Nandiya stay is on the western slope of the main-hill. As of having much snakes, that cave is called snake cave (Sudhasana by the monk) and in 10 feet height leading to interior 3 rooms of about 10' square. There is a reclining Buddha in the first room and sitting Buddha in the second one. The third and last one is the

most spacious and has a white-washed Buddha image. Alas, there is a secret passage to the right leading to a cross perforated window on the natural stone wall which admits light and fresh-air inside the cave.

A few steps from the standing Buddha of the top, there is a cabin built of stone and brick having the single door and 4 huge iron-beams blocked thus it is rather a building to a fortress and was once lived by Khin Lay for years. This is a forgotten corner at the summit. As of being covered a canopy of leaves and virtually concealed by bushes and vines leading something strange to be out of view. That chamber is only space to one glance enough in the thick wooden-door leaves with granting security. It has kept neat and well-ventilation.

U Khan Ti was a simple hermit as selfless as a saint and with a public faith came up the hill about 1910 (A.D) who was supported by the supremes of the British authority. He even made a formal request the British authorities to hand over the hill to him as the hill was still a cantonment area then.

The hermit U Khan Ti immediatly set to work and his work gained momentum within a few years. He built covered stairway starting from northern and southern approaches to the summit. These are built of irons and zinc roof. Meanwhile Khin Lay was also managing her renovation works.

The hermit was a thorn to Khin Lay and she complained to the British authorities about the new comer but the British had already got on the best term with the hermit. Many pilgrims and dignitaries including British governors often interviewed the hermit. Sir Harcourt Butler, who paid yearly visit to Mandalay Hill to see his old friend

U Khan Ti.

Moreover, U Khan Ti was given special advantage: Ayerwaddy Flotilla Company Ltd, issued a special complimentary ticket entitling U Khan Ti to a free passage in the first-class cabin and his two followers in the second class cabin on board the company's steamers for any stop-over along its' route. Jurical Department exempted the hermit from being summomed the civil court. He also did vast religious renovation and construction works all over the country, especially at remote hills and forest area in unnumerable amount of costs with funds from the public donation. The more U Khan Ti get fame, the faster U Nandiya and Khin Lay down to the dust.

A new motor way is recently constructed, on the installation of escalators and tree planting are undergone in order to green the region and city.

ARCHITECTURAL FORMATION OF ANCIENT CITIES IN ASIA

Palace, city, ground-plan of palace-site and architectural formation of ancient cities in Asia are generally similar to one another. The entire palace site is lifted by a brick-base and in the square-shape or rectangle-shape. The palace is used to set at the center of palace-site and the complexes inside the palace site are usually made up of wood and crowned by beautiful spinals, spires and spindral in traditional architecture-style, the entire-palace is enclosed by immense brick-wall with rampart, water-moat. The roads inside the palace city are as straigh as a line and crossed

at right-angle. The corner stupas are set at the interior corners of the wall.

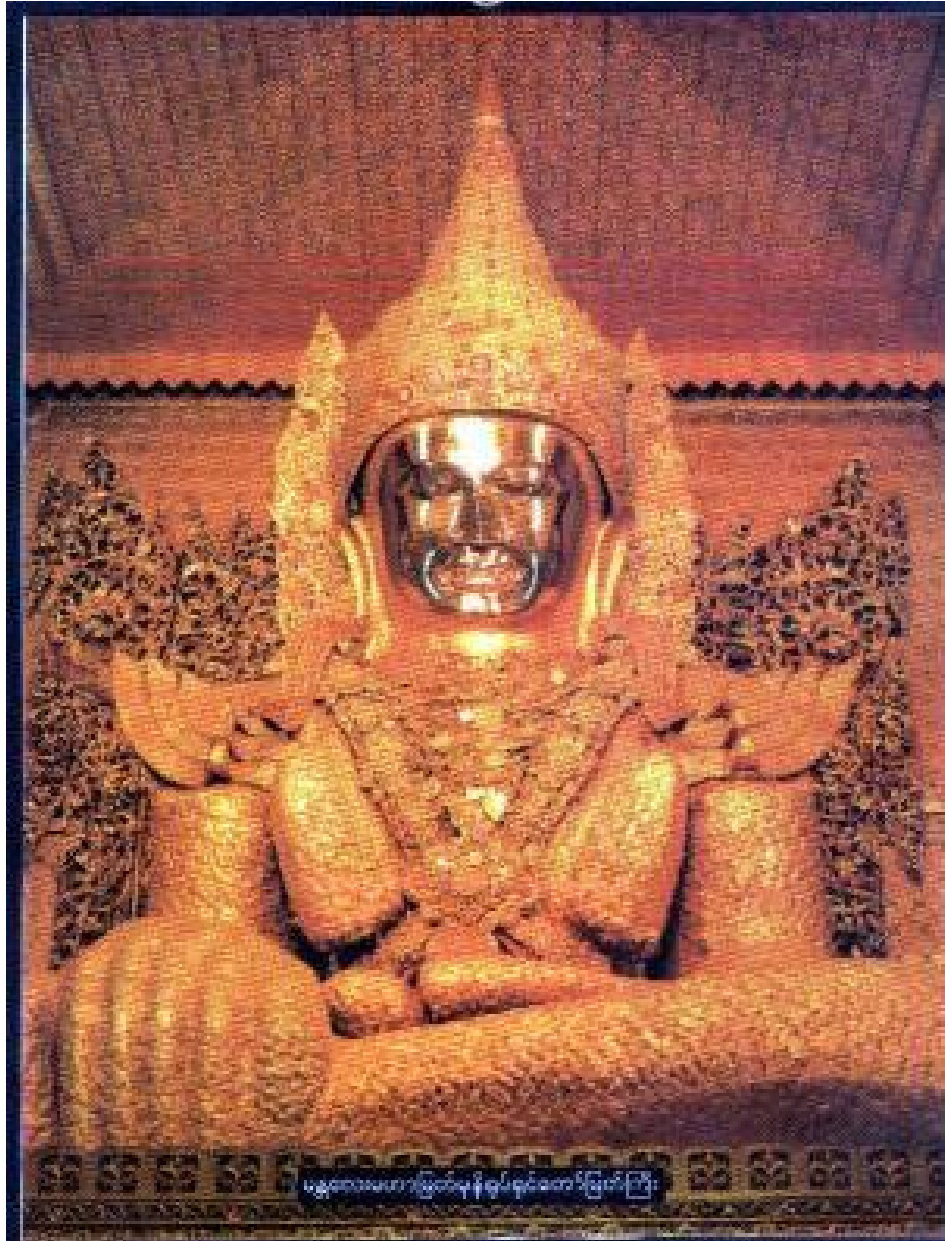
Ferguson mentioned " Palaces of king Solomon and Lebanon are looked like very much to the palaces of Inn-Wa, Amarapura and Mandalay in many a way not in their artistic-details and architectural decorations. Such similarities of palace-formation, could be seen at Bantaepray Ankor palace in Cambodia, palaces of king Asoka and king Vikyramadhita in India and palaces of China, Thailand and Myanmar.

Majority of such ancient palaces in Asia region give a general account of common characteristics as follows;

- (a) The palace and city are inside a square or rectangle plan.
- (b) The palace-city is enclosed by a high and massive wall.
- (c) On the enclosure-wall, there are ramparts, breakworks, watch-tower crowned a spire.
- (d) The gate-ways are nomally 12 in number for most palace-cities.
- (e) The main palace building is usually set right at the center of the city.
- (f) The entire palace-city is built on a brick-base or terrace.
- (g) The brick-base or terrace is in the shape of rectangle, or square.
- (h) All palace-buildings are made of wood in beautiful carving, glass-mosaic and painting for decorations, and single-storey.
- (i) The palace-city is enclosed double or triple walls ensuring the security.

Majority of ancient cities in Asia region, are in

ruined-state and Mya-Nan-San-Kyaw Golden palace in Yatanabon Mandalay is keeping its' grandure and beautiful traditional handiworks.It plays the vital role in historical background of ancient cities in Asia- region.



MAHAMYATMUNI

RAKHINE BUDDHA-IMAGE OR MAHAMYATMUNI

Mandalay is known for many reasons as the centre of Myanmar traditional arts and handi-craft, the landmark Mandalay hill and the two-snakes, the most beautiful city-plan and the grand-palace, the world biggest book and business-centre, and so on.

Out of the above conditions, there is one point that exactly not to put aside and led Mandalay to be more interesting and perfection the beauty and history. That is nothing else but Maha Myatmuni or Rakhine Buddha image which is one of the most venerated spots and famous Buddha Images in Myanmar as well as abroad.

The history of the grand Buddha Image is said like that in 544 B.C , Lord Buddha came to Rakhine state for promotion and propagation of Buddhism. The ruler in Rakhine was Sadra-Suriya of Danyawaddy Era.

That event was recorded in Brahmani alpha of Taung-Pauk-Gyi stone-inscription carved on natural stone-hill and written in Pali language. Based on paleographic structure, it might belong to 3 B.C regarded by the experts and scholars.

Being visited by Gautama Buddha and a number of 500 disciples, king Sandrasuriya and his peoples heartly hosted and respectively listened Dhamma for seven long days conducted by Buddha personally. They wanted to something venerable in the absence after Buddha visit so the king together with the people came in presence of Buddha and pledged whether they may be allowed to cast a Buddha image.

With the approval of Buddha, they cast a Buddha-

image made of alloyed-metal that is exactly the same size to the live-Buddha in very details. Then, the Buddha himself had infused the image by touching on his breast for seven times and consecrated on the spot. Ever since, kings and people of Rakhine well venerated the image as live-Buddha, for centuries. Geographically, Rakhine region is the Western part of Myanmar and sharing border with India. It is only 256 away from Calcutta, Bengal, Vinga, Bhagiranadi and Rajagyo that meant there is nothing impossible if Buddha visit reached to Rakhine region.

So the Buddha image is seriously believed to be alive with the Buddha's breath, leading the most sacred and glorious image in Myanmar up-to-now.

The successive kings of Rakhing and pious people had ensured the image free from any destruction and taking away to other region.

During the reign of king Bodawpaya (Badon), there was a rebel of Rakhing and the king had his son, the Crown-Prince led a vast army and marched to Rakhine. After battles for sometime, the Myanmar army beated over the regional troops and settled the rebel successfully. On their victorious return, the sacred Buddha-image and other images were brought along with them. On the way back, it took them about one month over mountain-range and stopped over night 34 camps. Finally, the grand Buddha image came to the seat in a temple and has never got away. During the reign of king Thipaw, a new-temple was constructed to shelter the image and a vast amount of gold (5462 ticles) was donated for the image. Then the golden-canopy was donated. Later, the fine teak-wood shelter of that image was replaced of brick-building after a serious fire by the leadership of Taung-Khwin Sayadaw with public donation

that you see now.

The grand Buddha image is 3.8 metre high and covered a two-inches layer of gold as a result of constant application of gold by faithful. It accounts for its' other name "The soft-gold Buddha image" and also inlaid with pile of Jewellery on the kingly costume over the breast offered by temple-visitors and well-wished donors. The weight of gold over this grand image is estimated over twelve-tons. The image is in the posture of Bhumi-passa mudras. The left palm rest on the leg whereas the tips of finger of the right-hand is touching to the earth, calling upon the witness of earth-goddess. It is in the form of trophy over the devil, in the attitude so-called the triumph.

Buddhism has flourished in Myanmar since ancient times, and the religion predominates today, with the result that Buddhist religious ceremonies and practices feature strongly in the lives of Myanmar's people.

Washing the face of a Buddha image is an important example; this sacred ceremony has been handed down the centuries. The ceremony is performed upon Mahamyatmuni (the Grand Buddha Image), a most sacred image, at the Temple of Mahamyatmuni in Mandalay.

The face washing ceremony takes place at 4.30 am every morning. Buddhists come and wait there before dawn, and some, even, sleep there so as to be sure not to miss the event. They carry towels hoping for them to be used to wipe the face of the image, in occurrence they consider supremely auspicious.

With the firm belief that the image breathes with Lord Buddha's breath, the image's teeth must be brushed every morning as must a human being's. The monk who performs the brushing is supposed to be the most learned

one. It is his daily duty, with no exceptions, until old age prevents him, or when another monk is designated. The criteria for selection are, however, by no means clear and of unknown origin.

To wash the face of Mahamyatmuni, the monk must climb upon the image's lap. He then sprays Thanaka, a scented water which is a daily donation at the shrine, all over the face and brushes the mouth in the manner of teeth-brushing. Then he wipes the face with the towels of the faithful and finally fans it dry.

After the ceremony, worshippers, male only, may apply gold leaf over the image. Women wait outside in an appointed area from where temple officials take their pieces of gold leaf and apply them to the image on their behalf.

At Mahamuni in Mandalay, one of interesting things is that a gigantic trainglar-gong hang on a iron-bar that is lifted by two bronze-figures on each-side. That large trainglar-gone was dedicated by the donation of well-wished donors for some 40 years ago. It has a dimension of 7' 5" height, 10' 3" length with a various thickness of 7" in hook at the top, 8" at the rim and 5" at the lower end. That is the largest one of its' type in Myanmar and has a weight of 3264 visses or 11 tons (noted Nyein-Chan-Thar-Yar in Myanmar language). The two figures who bears the iron-beam and gigantic trainglar-gong, have a high of 15 feet, 2½ times to the real-human, and various weights of 1274 (visses) (noted Aung-Kyaw-De-Wa) and the rest 1234 visses (noted Aung-Kyaw-Zay-Yar). These figures are believed to possess the magical healing power thus the diseases infected persons come to these figures and pray to free from their disease by touching and pressing on the body parts which they really feel of their body. This gigantic

trainglar-gong and two figures of its' supporters were cast by U Mya Thaung who was the master of casting and famous for the cast of Mahabandoola bronze-figure as if real and stimulus-patritism. He was died some years ago but his workshop of casting bronze-figure is still running by the name of "Mahabandoola" to honour the late-master and supervised by the sons of Ko Pa, Ko Nay Win, Ko Nay Tun and Ko Paing to keep the tradition very well. Their workshop is stationed in Tampawaddy ward in Mandalay, the centre of making bronze-cast for many items and visiting spot of tourists. The other works of the late-master can be viewed at Kandawgyi Park in Yangon as 10 Leograph-figures, at Shwe bonyatana Palace in Shwe-bo as the General Mahabandoola and so far.

Other things worthy seeing at the temple are antique objects of bronze images of Hindu gods in the Cambodian style, which always draw a crowd. These images also have a turbulent history.

It is said that when King Sam Praya sacked Angkor Thom in Cambodia, he ordered the images to be removed to Ayutthaya. After King Bayingnaung attacked Ayutthia, the images were taken away to Hansawaddy.

During the reign of King Nanda, King Naresuan of Siam attacked Hanthawaddy. King Taung U and King Rakhine promised to join King Naresuan but King Taung U abducted King Nanda and took him to Taung U. The Rakhine warriors were furious. They had previously carried Mahamyatmuni and the bronze images back to Rakhine. When King Badon sacked Rakhine, he brought back Mahamyatmuni and the bronze images to Mandalay.

There are six images, which were offerings to Mahamyatmuni. They are of Erawan (Indra's triple headed

elephant), two Gatekeepers, three lions. The images are believed to cure the sick if sufferers press them in the place where they are diseased, such as the throat, legs, etc.

Maha Muni Temple not only reflects the strong Buddhist belief of Burmese people but is a place of pilgrimage for Buddhists from neighbouring countries. True Buddhists should visit the temple at least once in their life-time and attend the face washing ceremony. If Phra Maha Muni breathes with Lord Buddha's breath, the temple and the face washing give breath taking scenery to audiences and all Buddhists.

MAHA-LAWKA MARAZEIN OR KUTHODAW PAGODA

It is known as the world largest book and located on a spacious land at the foot of Mandalay hill in Mandalay.

All the words are not written on paper but on the stone-slabs covered to 5' height, 3½' width and about 6" thick. The land-area is 13 acres and enclosed by 3 walls.

It was one of the seven-monuments founded by king Mindon who was the second last king of Konbaung dynasty as well as the independent Myanmar, and well respected in a love by his people and foreigners. These seven buildings are palace-city, moat, Mahalawka Marazein Stupa, Golden. Sima, Uncomparable monastery, the Chapel, the Buddhist Library (Archieve-building). The very-first stone for the seven building were laid in 1860 at the same time, 8 years after his success to the throne.

In fact, the working processes of inscription were a

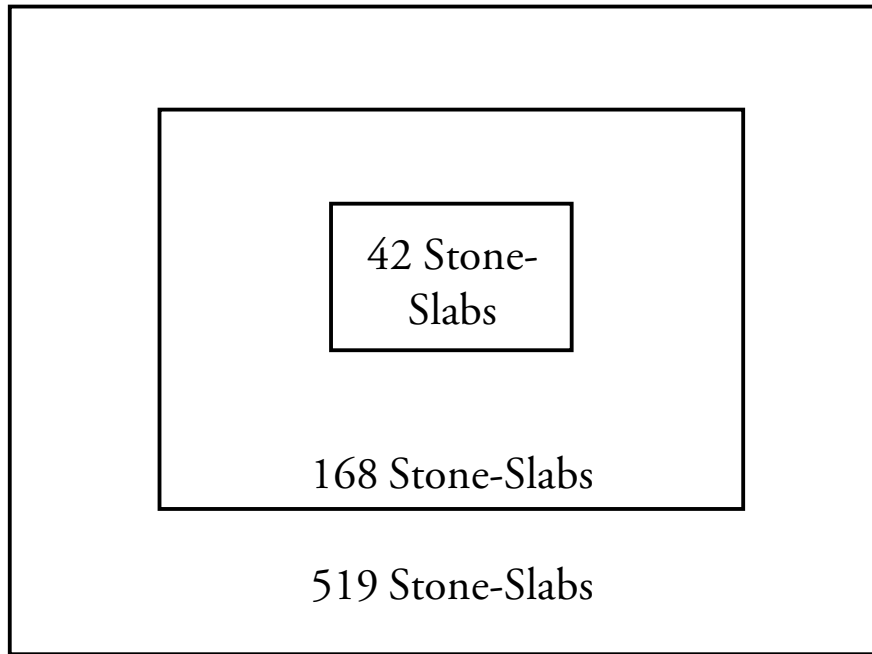
very complicate one and difficult to perform as the raw-marble stones were brought from Sakyin-Taung (hill bears of marble), 32 miles to the North-East of Mandalay, then, the marble-stones were modelled of proper shape and size. After that, they were made to smooth for inscription that was the final-task. It took the labours for 7 years 6 months and 14 days for inscription.

The well-prepared marble stone-slabs were firstly written by pencil because correction of stone-slabs was meaning delay and to be perfect beauty and neat. Then, all the words were carefully checked word to word method by a supervisory team of well-versed monks and learned court officials.

Second applying in gold and finally carving of tripitakas from top to end. The real inscription labours numbering an mount of 50 were used for these activities.

As of having two faces and 80 to 100 lines on each side, a stone inscription could be carved in 3-5 days. Majority of the marble-slabs were first-class ones in their quality. By that way, the inscription processes were started on 14 October 1860 A.D. (for about 7½ years). The work-shop for inscription was set at the pavillion inside the Crystal Palace.

The stone-slabs were systematically set in row by row and composed in beautiful ground-plan encircled to the centre-pagoda. Then, the stone-slabs were sheltered inside the Sri-lanka type stupa, the land and the stone-slabs were enclosed by three walls in square shape. Thus, the arrangement was set ; 42 Stone-Slabs in diagram as follows:



Vinaya Pitaka belongs to	111 stone-slabs
Abhidbamma Pitaka covers to	208 stone-slabs
Sutta Pitaka covers to	<u>410</u> stone-slabs
	729

Besides, all the meritorious deeds were inscribed on a stone-slab in detail. Thus the stone-slabs were numbering 730. They were set 42 stone-slabs and the record stone-slab to the South-East corner inside the inner-most enclosed-wall, 168 stone-slabs inside the middle enclosed-wall and 410 stone-slabs inside the outer-most enclosed wall. Out of these, there were 3 more stone-slabs at the North-East corner inside the inner-most enclosed-wall. They were sheltered in 2 houses and inscribed by the court-officer of Wet-ma-sut on request of Queen Kyay-Myin in 1920-21 A.D.

At a casual look, the stone-slabs could bare to the testimony of weather, time and other effects. But, gold of inscriptions was gradually fade out so the stone-inscriptions

were regilded during the reign of king Thi-baw who was the son of king Mindon and the last Myanmar Monarch so that was the last-gild as the entire Myanmar was annexed by the third Anglo-Myanmar in December, 1886 A.D. and become as part of colony of British Empire. British brigades were set at; Mahathetkyamarazein Kyauttawgyi, Uncomparable Monastery, the Chaple Ward and so on around the foot of Mandalay hill. There was no right for the public and Buddhists entering these areas.

5 years later, the late court officials led by U Aung Pan, Surveyer from Yangon pledged the British Government to withdraw the army-troops from the religious areas and building as well as authorize for reconstructions of the damages referred to the constitution of Queen Victoria whereas mentioned that the citizens have the right of freedom in religion.

With the approval of the authority concerned, the alm-offering festival was held in 1890 for the very first time. Then, it discovered that all the precious-stones, even stone-nail of the stone-leograph and the ogre-head at the covered-stairway, were taken, so 9 bronze-bells for the stone-inscription house each, numbering 6570 bell were taken.

All the damages were renovated and crowned by new stone-finial in stead of iron-umbrella so as to last longer and they were similar to the shape of sinhale type in India.

Queens and daughters	155
Court officials	58
Shan chieftain & regional leaders	102
Public donation	<u>414</u>
	729

It was in 1892 A.D. At the same time, the

commander of Moe-Bye transplanted Mae-Zae and star-flower trees among the houses of stone script, ink-written were done about 10 times along its' history.

The centre-stupa was gilded from the top upto the bottom in 1912-13 by Sir Boe-thar of Yangon who was the founder of Chauk-Htut-Gyi reclining Buddha image in Yangon.

The southern iron covered stair-way which was composed of 22 spans and 11-span covered stair-way for Western were constructed in 1915-16 A.D. by the famous hermit U Khanti. Installation of iron-doors were donated serially and the construction of plaster to the base of stone-inscription houses were started in 1964 and completed in 1968 A.D. 30 years later, the entire-set of Tri-pitakas were appeared in publication. It was Mr. Phillip H. Ripley who was the owner of Hanthawaddy Publishing House (H.P.H) and dared to announce that it (the publication) was exactly the same to the stone-inscription at Kuthodaw and anyone could to point out a single-variance, would be rewarded 50 ks which was such a large amount at that time.

Now, Kuthodaw is situated at the foot of Mandalay-hill and well preserved in houses crowned by sattavali and stone-finial with iron-rail for all four-sides. They are beautifully set on rows with shady trees. The single door-leaf in beautiful wood carving of Yatanabon style will give an account of its' history and its' pious donor who was well-respected and loved by his people as well as foreigners for his determination, wisdom, clever, ardent-desire on propagation and promotion of Buddhism forever. It will stand as the world Biggest Book and comparative guinous teaching of Buddha among the Buddhist countries. "Be pride of it!"



SHWE-INBIN: AN ARCHITECTURAL LEGACY

Shwe-inbin, one of those few still left standing, is situated in Daywun quarter of Western Mandalay. It retains almost all the essential architectural features that are required of an ancient Myanmar monastery. These features are Kyaung-U Pyat-That (the Eastern pavillion with an altar and a Buddha image in it), Sanu-Saung (the covered passage-hall connecting the Eastern pavillion and the main hall), Saung-Ma (the main Hall) and Bawga-Saung (the store-room on the extreme West). These structural elements are united together by a carved railing of the verandah all around and the entire mass is lifted on the wooden posts. Access to the floor level is gained through sets of masonry stairs-case.

According to a stone inscription erected by one Daw Phwa on Tuesday, 15th waxing moon of Tagu, B.E 1279 (26-3-1918) the monastery was built at Daywun by

U Set Shwin, a Chinese merchant in A.D 1895. He was born of an unknown family at Yi-law village in Momyin district of Yunan province in China. Though his genealogy is not traced in the inscription; a particular reference is made of the Panthay rebellion in Yunnan, which made U Set Shwin's parents evacuate their native palace. They came to Myanmar and settled down at Bhamaw.

U Set Shwin became prosperous in Mandalay and got married with Daw Phwa, of royal blood. Being a pious Buddhist, he built the famous Shwe-inbin monastery, besides doing a great deal of meritorious works. He dedicated his monastery to U Zawanadaza, the Shwe-inbin Sayadaw. This act of merit is duly recorded in the inscription from lines two to five to five on faces B. That stone inscription gives a detailed account of meritorious deed and informative data on the dedication process. These may be equivalent to the English meaning in brief as follows;

In B.E 1257 in Mandalay, a garden land situated at Daywun quarter was purchased and transformed into a monastic compound. The Shwe-inbin monastery with the rest-house, ordination-hall and other subsidiary building were built in it and dedicated to the Reverened Sayadaw Tipitakadara U Zawana Daza.

The Kyaung-U-Pyat, that is an image hall wherein the Sangha did their obeisance to the Buddha image. The Sanu-Saung was reserved for the exclusive use of the presiding monk. Religious discourses were given to the laity in the Saung-Ma on every Sabbath day. On the other days of the week, the Eastern part of the Saung-ma was a lecture-hall in which the student monks received their instructions in Pali literature while the Western-part behind a partition or marabin was utilized as a sleeping chamber by the Sangha

residing at the monastery. In the Bawga-Saung were stored up provisions and the verandah all around served as a promenade for the senior monks of the community.

A floral pediment adorning the lintel of a doorway with the deva figures in bas-relief on the door-leaves suddenly break into one's vision when one ascends any flight of steps to the floor level of the Shwe-inbin above. Astonishingly winged angels, an element of the Christian art, can be found mingling with the other celestial beings of the buddhist world on some door-jambes of the establishment. Their presence does not mar the harmonious intermingling of the animate decorative motifs, but adds a meaningful significance to it, suggesting that the elements of the two religious arts have been blended in furtherance of a lofty ideal. A row of masonry crenellation all around the base of the monastery is cut through for eight staircases, which have their lower ends, finished in volutes, spiral designs.

The archaeological importance of the above inscription can hardly be over-emphasized as it puts on record the construction of Shwe-inbin which, in the base of other contemporary buildings in Mandalay, becomes an increasingly rare specimen. The architectural features found in the Shwenandaw kyaung of King Thibaw in Eastern Mandalay, for the Shwenandaw kyaung was built on a much smaller scale out of the materials collected from the dismantling of a residential palace building wherein King Mindon resided during his life time.

This situation devolves responsibility on the Department of Archaeology to preserve the Shwe-inbin in situ as a cultural heritage for posterity. And it is according accomplished first by giving it a structural stability and then

by replacing its worn-out carvings with the new ones. Strict observance of original features is made in repairs and the carvings are done according to the old standards before replacement on the building. The Department does not spare any effort in securing the services of the carvers who are the descendants of the ancient masters and they are given to prevail themselves of this opportunity of restoring the Shwe-inbin to its originality.



SHWENANDAW MONASTERY

There lies the Maha Atula-Veyanbonsa in ruins in South-East quarter of Mandalay. Between the great walls of this famous monastery there lies in the eastern gate of Southern corner the historic "Shwe Kyaung Monastery". It can be seen the corner of 12th street and 62nd street in the North-West direction.

Originally it was one of the palaces of King Mindon and chief queen Sakya Devi that were built at North of the Royal Palace.

Then it was known as "the Quarter of the Golden Palace."

On October 1, 1878, the great king Mindon died at this palace and was succeeded by King Thibaw, the last king of the Konbaung Dynasty. He moved this golden palace to the present site in order to offer the monks as a monastery. This rebuilt building measured 115 feet by 69 feet.

People at that time called the monastery "*Shwenandaw Kyaung*" in memory of the original golden palace. In fact, it is a suitable name because it is still shining with the colour of gold. Today the common name is "*Shwe Kyaung Gyi*" the great golden monastery. In order to construct in a traditional style, king Thibaw, by donating one lakh and two thousand Kyats, caused it to have a pinnacle, spires, Vane, sikhara and other fine decorations. Around these, there are wood-carvings of ten great Jatakas made with great artistic detail.

It has 150 pillars in various rows. Thus there are 15 rows in the East-West direction while there are 10 rows in North-South direction. Since these great basic foundations are constructed for artistic and architectural purposes, each pillar has additional props or supports the measurement being 1-7 inches by circumference and 6-1½ inches by height. On these supports, wonderful dragon and mythical birds are carved with artistic skill. The total of naya carvings is 44. Each naya carvings is in the style where in the two fore-legs stand erect at the pillar and the two hind-legs are carved as props against the pillar. The beautiful quite naturally, recoils to the front. The head, being onward-looking is harmony with the crest in its' head. This is harmonious and artistic.

At the great wooden foundation pillars, white brickwork in lotus style, oil can be poured at these

foundations. Thus the monastery was built for posterity. To protect rain and heat, four quarters are covered with white rock roofs in each pillar-post:

There are five stairways, one in the East, two in the South and another two in the North respectively. The ladder steps, totaling 15, in equal size of stone-slabs, can be seen. Under the two rails of the ladder stand emerging style of makara statues in stucco as balustrade, which show the high degree of masonry and sculptural.

One can see the row of designs on each rail of altogether 34 pillars exist in the compound of the environs, ten in north-south way, eight in the east and six in the west two entrance-gates exist the remaining walls and pillars are decorated with sein-taungs, the bas-reliefs of 2-6 by 1.6 inches with a thickness of 1.4 relief. The one hundred bas-reliefs, in white colour, attract the eye of an onlooker. They are both beautiful and appealing.

The Main-Hall, known as Zetawan or Marabin-Saung, contains an imposing throne at the centre. On each of the throne, in south and north directions, there three exits and entrances totaling six. They can reach the western hall where some railings and gates remain even today. A thalun or Royal-Couch, used by king thibaw when he took the Sabbath, can be found in this hall. East of the central throne, one can see the small marble supports of 18 in north and west, 16 in theeast. On their environs statues of sculptors of men and animals together with scenes from Jataka-stories were carved. On the southern side, one can see from west to east the successive scenes from the stories of Maha-Paduma-Jataka. Then Nemi-Jataka, the great renunciation Sandakumara-Jataka follows. On the eastern side one can look at the following sculptured scenes from

south to north: Vesantara-Jataka, Vidhura-Jataka, Surannasama, Utena, and scenes from the Buddha's life. On the Northern side, some scenes of Mahosada-Janaka and Vidhura-Jatakas attract the eye. The ship of Prince Janaka, interestingly enough, is modeled on a steamship of modern time.

Modern visitors marvel at the detailed. Intricate-sculptures and bas-reliefs, such as ten great Jatakas, branches of trees, lokanatha deva, two nats (celestial beings) in devotion. The descriptions of these deities and men are so beautiful that one cannot do justice to them in writing. One has to see them for good effects. The basic pillars contain paintings of deities in black colour.

Inside the Jatavanna-Hall deities, in two rows, are in the style of veneration to the omniscient Buddha. These sculptures exist near the upper wall of the hall. In eastern Sanu-Hall, the room contains images of birds, wings of birds and flowers of great beautiful designs. The sculptural art reaches its' great height when one looks at the detailed carvings with artistic variety. The gutter is also painted with gold. It has lovely designs in various shapes and colour. If one describes them all, one can produce a book of art designs.

The doors, steps and gates are also in this grand style. The entrances have the measurement of 3, by 6½'. Other doors measure 2' by 2-6 feet. There are six marabanga-doors inside while northern side and the southern side has 12 and 7 respectively, thus making 44 doors. The central room possesses wooden lock and key. No iron keys are used. Thus the wooden doors have wooden-locks of greatsize and design. Above these doors, one can find a row of wooden boards and planks of ten-

inches width. The show sees traces of workmanship of the late eighteenth century style.

On the throne is placed an image of Dhakkhinasakha Buddha with its height at three feet and nine inches and this image was formerly placed and adorned by King Mindon at his hall, thus the donor was the king himself. King Mindon sent a mission to Buddha Gaya to repair the great Maha-Bodhi Temple and the Maha Bodhi Tree. On the return of the mission, a southern branch of the great sacred tree was presented to him.



ZAY-CHO MARKET

ZAY-CHO MARKET IN MANDALAY

In our Myanmar, market is a public and information centre as various people from different region come there.

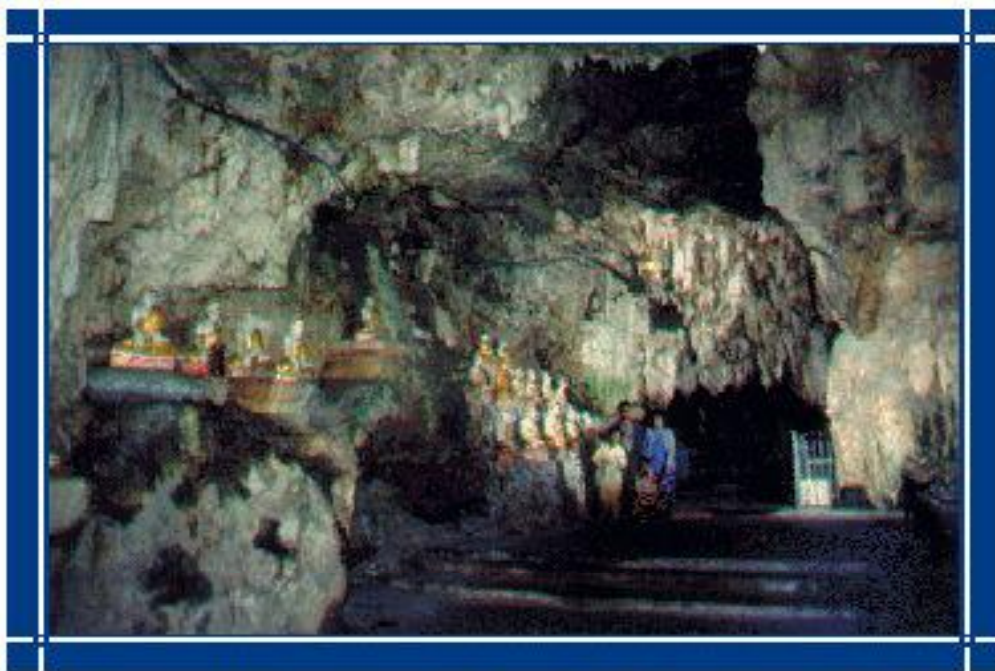
Associated with the grand Mandalay city, "Zay-Cho market" is well-known for its' cheaper-price as well as the nuance of the dealers with unique style of golden-anglet. It is situated at the corner of 26 (B) street and between 84-87 streets in down town area.

The buildings of Zay-Cho market were firstly designed and erected during the colonial period in 1904-05 A.D. by a French civil engineer. At the very first, there were 12 buildings marked in alphabetical order of A to L under the single-shelter and built of brick and zinc-sheet as roofing. By the passing of time, buildings of Zay-Cho market were getting old due to intense-weather and other effects for years and not kept up to the need of time and circumstance as the market oriented economy system was introduced to Myanmar in 1990s. 6 complexes labelled from A to F were dismantled for reconstruction of a new modern-building in order to match the need of international standard. Thus, the reconstruction work was started on June 16, 1994. It took for about 3 years to come to completion. The opening ceremony of the grand market was held on 31st July 1997 and presented by the state officials. The total cost of reconstruction came to an amount of 8650 million kyats.

Now, the new Zay-Cho market is composed of 8 buildings in rows, all are 4 storey-buildings, except for B complex as its' basis is a six-story-building. Stalls and shops are set in 8 square feet each so a floor could cover to a

number of 774 stalls and 2976 stalls are in a four storey-building. For the six storey-building, it could served 200 stalls more than the others. Thus, the total amount of all 8 complexes in Zay-Cho market A to H cater to a number of 3176 stalls. 6 escalators are installed at the heart of market-complexes for easy accessibility and convenience of the customers to buy commodities easily. All buildings are built of concrete with iron-reinforcement so as to bear the earthquake of 6-Ritcher-scale as maximum.

As Mandalay is located in the strategic point and crossing-road of domestic and foreign trades, Zay-Cho becomes the centre of innumerable items of consumer-goods, including of wares from India, China and Thailand. Zay-Cho market is the symbol of fine arts and Myanmar handicrafts as it is the seat of last Myanmar kingdom as well as centre of gems and jewelry. The Zay-Cho is the most famous market in Myanmar which may be the largest shopping centre in Asia.



Sacred Cave Near Pyin Oo Lwin (May Myo)

PYIN OO LWIN

The meaning of a town is that the place where a reasonable community has constantly resided for some reasons. Among the cities in Myanmar, Pyin Oo Lwin is best known for hill-station and summer-resort, apart from other ancient cities. It assumes the European city for its temperate weather and beautiful horticultural flowers with terraced city plan in a scientific manner. It is located on the slope of Shan Plateau and some 42 miles away from Mandalay, about 1070 metres (3510 feet) above sea-level. The names of that beautiful recreation centre are varied to five;

- (1) May-Myo honour to the founder of the city for a century ago.
- (2) Terraced- City buildings and gardens are set in terraces like pattern.
- (3) Flower-City horticultural flowers are being blossom around the year.
- (4) Hill-Station Locating on the hill-side of the Shan Plateau.
- (5) Pyin-Oo-Lwin City on a plateau with fresh environ, may be generally defined.

Based on the mention in the gazetted (1787 A.D) delivered in the reign of King Bodawpaya, it was a small village and named Pyin Oo, at very first. Then a Myanmar official from the court of Amarapura, U Maung Maung Dwe, together with the village headman U Khan Oo came to the small village on an official tour in 1850 A.D. On enjoying the beautiful environment filled with fresh air and brightening so lwin, the adjective of fresh and clear, should be modified the village's name. Thus, it was known

as Pyin Oo Lwin.

The third and last invasion of British to Myanmar in 1886 A.D, the rural village, was turned to a city and brighter history. The homesicked Europeans and those who had wished themselves to keep away from the intense heat and weary Mandalay, were enchanted by Pyin Oo Lwin in temperate area. One of the British colonels H.O May with his regiment, changed the name of the village from Pyin-Oo Lwin to May-Myo which was mentioned in the Military gazette of 1887. The city plan was set a pictureque pattern with well cared gardens and eucliptus trees along the streets. Themansion were built in semi-timber and mock-tudor style cottages, assuming to European style and atmosphere. The Next Britich official to visit that was Commissioner D.M Smeaton (I.C.S) in 1896. A rail way line from Mandalay to May Myo was built in a zig-zag system to keep up the formation of mountain range in 1990. The British Army Headquarter in Mandalay was shifted to May-Myo in 1904 and the railway line was extended to Lashio. Flowers native to England such as rose, dahlia, daisy in the gardens, vegetables, coffee, banana, pine-apple, strawberry in the plots and the avenues of pine, casuarina, cherry, silver-oak, chestanut were systematically grown so the place, soon, came to be known as "Little England". It became the excellent summer - resort headquartered not only for the British Colonial Governmernt but also for the trading-firms of Bombay Burmah Co and Steele Brothers Ltd. Then the English, American and European set English Vernacular schools. After Myanmar independence, the atmosphere and environment were changed and become Myanmar town.

The major attraction of Pyin-Oo-Lwin is the candacring (Thiri-Myaing). It was build to host the visiting

Prince-Wale in 1906 and once the residence for Bombay Burmah Trading Company in the style of country-house in rural England.

Gandamarmyaing hotel built in similar-style, is another stop-over point and known for it's cheap room price and more convenient closed to the heart of the town. There is a 18-holes golf-resort for golfers and a leisure-walk to enjoy the crisps in a cool-fresh mountain-wind. Many of the delicacies and relishes which will ensure the visitors so pleasure and joy, are stilled offered, for example, morning tea with fresh-snack of the native and a crackling-log blaze are composed to make warm and release from the intolerable squeeze of upland region.

The Purcell Clock-Tower in the centre of the town is another landmark of May-Myo under the British. The tower was built to commemorate the Silver-Jubilee of King George V donated by Mr.Purcell, an Armenian resident of Mandalay. The construction was completed in 1936 and come to be known on the donor's name Purcell Clock-Tower.

Then, the botanical garden during the British colonial period, was set to the Southern-part of the town. It had an area of 240 acres and an artificial lake inside the garden. The natural climate and geographical composition led many a flowers of orchid, magnolias, chrysanthemum, cherry, peach, strawberry and plums growing in large-number.

Very recently, this garden was enlarged to a total area of 366.96 acres and water storage-area being to acres expanding upto 436.96 acres. So the previous 246 species of local hard-wood were increased 482 species of tree numbering 11,127. The exotic hard-wood of 42 species to

1529 trees were come up 67 species to 3577 trees and only 10 species of bamboo were surprisingly multiplied to 71 species. The orchid of 40 species were increased in number to 133 species. That is why there are enriched varieties of tamed water-fowls and it is come to be known as National Royal Lake Garden which is a pleasant recreation-centre and educative-centre, research conducting point in addition to the source of promoting eco-tourism.

A panoramic view of the resort in dream-like can be enjoyed from the summit of a hill where Nyaung-Kan-Gyi pagoda is resting. The early morning of each-day, the daily-market is lived with colourful shan ethnic groups and become the community centre upto late afternoon. Staying at the village in environ region will experience the lovely customs of hill-tribes and the scene will take you real high-light and amazing feeling. Whatever be happened, the wide displayment and portraied of fresh products and handicrafts such as shan puppet, taperstery, lacquerware, brass-ware, polished gem stones, are offered everyone's memory in their's very mind eye fore ever.

One of the most attractive characters is the pony cab something to be liken a wooden coach drawn by a horse which is rarely viewed in Pyin Oo Lwin ever since the British occupation. The Pedlar takes a great pride in painting of carriage in extravagant colours and adorning the horse with beautiful reins and flowers. That is highly regarded as the excellent accompany for leisurous sight seeingaround the town and taking photograph in memory of old. England and bygone period. The 18 century chinese temple (Joss-house) is worthy a visit, built in neat and quiet environ where beautiful trees and well kept lawns with hedges, blossom in pretty are rimmed in gigantic speck.

The natural surroundings of Pyin-Oo-Lwin are rugged enough for those interested in adventurous hiking and mountaineering. The more devout can pay homage at the Buddha images in the long Peik Chin Myaung tunnel which is some 15 miles away from the town having many Buddha images inside the cave and springs with crystal clear water currence beneath is, with stalactites and stalagmites composed of natural lime stone bed. There is also " A Nie Sa Khan water fall" where water flowr down from a high of over 200' located 6 miles apart from the town and to the West of Mandalay-Lashio Road.



Maha-Arnt-Htoo-Kantha-Buddha-Image

Maha-Arnt-Htoo-Kantha-Buddha-Image is made of marble stone and in the attitude of Bhumi-phassa mudra which is seriously believed to grant one's wish and rapidly come to be known for its wonderful miracle and interesting origin. It is now sheltered in a grand hall on the way to Lashio, put in account the must visiting site in Pyin-Oo-Lwin. Pwe-Kauk water-fall, distant 7 kilometre out of the town is a picnic spot with triple fall, some colonial buildings of British, many beautiful cottages in the style of western pavillion where colourful flowers carpeted the entire space of compound will take you into a sweet dream. There is a huge lake in the middle of the garden crowded people for rest, and recreation. Moreover a large number of Indians, Nepalese can be viewed in there whose forefathers came along with the British Indian Army but they settled to make money as Inn-Keepers, carriage pedlars, and gardeners when the British retreated from that area.

Thus, Pyin Oo Lwin is a thriving town yet it is small in size. It is indeed a place close to paradise, composed by the Western mansions and European cottages in terraces of relief from rock back with oriental beautiful mountain scenery as well as land scape in addition of enjoyable temperate weather. It will ensure you a real satisfaction and recreation for ever.

Miscellaneous

MYANMAR'S PUPPET [THE REAL-SERIOUS ART OF PERFORMANCE]

No pagoda festival in Myanmar is come to complete without a marionette-show, even the funeral ceremony of the venerable monks. As our Myanmar is an agro-based state, round about 85% to the whole population in Myanmar are Buddhists and peasants. Festivals, hence, are commonly come after the harvest season of paddy and crops, and only when peasants and farmers can look forward to a short spell of leisure for the year. What is more they have hard cash to spend.

What the meaning of Myanmar marionette is that being a part of culture and performing art. If there is a tracing back how the marionette-show was come to exist as far as we possibly care, the probable origin of Myanmar marionette-show was about in the latter half of 18th century, about some 220 years ago. The minister for Royal Entertainment, U Thaw was the foremost one of marionette idea during the reign of King Singu who ascended the throne in 1778 A.D.

Due to the chronicles, full-scale festivals were held by Myanmar monarch in olden-days which should be interpreted to mean a variety of shows was performed with the use of royal-drum, folk-drum and two or three of dancers, acrobats, clowns (congeries) and other entertainment forms. At that time, there was no show on stage yet as we know it today with characters, plot and story but the solo dance on the ground enclosed by lamp-posts at the corners and that was known as "Aneint-Thabin"

(The Ground-performance) because it was done on the earthen-ground. When intercourse began with other lands such as India and China, did elaborate court-play finding their way into Myanmar. Though Myanmar marionette plays were not as old and far a long back as those of classical drama and play, they were defined "Ah-Myint-Tha-Bin" (Stage-performance) due to its' own and certainly proceeded the Myanmar Zat-pwe as we know in presence.

At this point, it will not be missed to find a real definition for Myanmar marionette-show, that is neither a fun-fare kind of show like the "Punch" and "Judy" in the West and designated for juvenile, nor a side-show, even light-entertainment. It is a serious art of presenting full-length drama to adult audiences and the whole night affair with beginning, middle and finishing so that the marionette are no longer toys or dolls but substitute for real human players.

The art of manipulating marionette with complicated strings is a serious study since the objective is to meet with wooden-figures as life-like as possible. Indeed Myanmar marionette seems to be the original art. It was gradually developed from the small-beginning to full-stature and appeared to have been grown as soon as it was born.

U Thaw who seemed to have anticipated its success and brought it into being as a full-blown art-form. U Thaw planned as marionette troupe which called-for strict-disciplines as laid down by the Teaching of Buddha and at the same time which allowed as much aesthetic freedom as possible for the performers. Every marionette must have a special meaning and every scene was meant not only to entertain but to instruct and educate also. So, he made his mind up having 28 marionettes for the troupe according

to the Buddha analysis, the physical body of a living being is a component of 28 material-phenomenons, perhaps U Thaw wanted to compose the fact that his creating of the marionette group was firmly based on the Buddha's sermons.

Myanmar marionette show is a night-long affair and divided into two sessions, the former one is highly devoted to attract or draw the audience's attention to the show and provision is made in it to amuse all walks of people, young & old. In the latter session, the play of the night is enacted from the beginning to end in proper order.

In those days, both on the stage of the "Zat" and on the stage of marionette-show, the play began with strict observance of traditional practice quite different from the manner in which it begins today. 550 Jatakas (The Buddha's birth stories or existences of embryo-state) principally formed the bulk of the dramatic repertory. Much was also drawn from Myanmar chronicles. The pre-occupation was with re-enactment of the past and the stage of this time surely did not shed light on the contemporary-life.

Myanmar marionette stage was got the backdrop (backscreen in white) which is about 2½ feet high or waist-high so that the upper-body of manipulators are visible to the audiences. It is manipulators who pours themselves emotional mood and all into the playing of marionettes figures (shown as follow) and they are the ones possessed by "lamaing" as believed by the performing artistic. That is their art!

THE 28 WOODEN FINGERS

Ritual Dancer (or) Votaresses	2
King	1
Horse	1
Regents or Crown princes	2
Elephants (White & Black)	2
Prince	1
Princess	1
Tiger	1
Monkey	1
Hermit	1
Parakeet & Parrot	1
Celestials or Devas	2
Dragon	1
Old couple	2
Ogres	2
Ministers	4
Necromancer & Zawgyi	1
Clowns or Buffoon	2

The puppet-show will have to open with the ritual-dance performed by a female marionette, exactly votaress to pay respect to the guardian spirits to the area. It is a formation to pay respect to those to whom respect is due with Kandaw-pwe, the arrangement of two banana-bunches and green-coconut on a tray decorated with flowers wrapped in green banana leaves and literally means an offering of respect. That is the real important item in any Myanmar celebration both in family circle and public. In the very first night of the show, through this dance the troupe request the powers that be to waive away all dangers and ill-luck. The ritual dance is really exciting and

boisterous, the marionette in red or pink costume dances harmoniously to the booming of Myanmar orchestra (Ensemble).

In the beginning, there was real chaos. Myanmar legend declares, let there be a sphere of water and when the water evaporated, the surface of the earth becomes level similar to that of a drum, then the creation of the moon, sun and other heavenly bodies followed. Next climatic phenomena and there are not only up heavals and submergence but horrible convulsions of the earth crust. Mountain, river, valleys glaciers and seas are come into existence. It is then the mythical Mount Meru is created, out of which grows the legends of Himavanta. Due to U Thaw's convincing, Kingdoms are composed up subsequent to the creation of this world. It is, therefore, night and proper to portray in the former session of the marionette show some aspects relating to the formation of the world and done through the dialogue by the figures of ministers.

After that, the Himavanta scene with wild creatures in their own habitat is appeared that is where the animal figures come in presence, horse prancing, elephant marching sedately, tiger prowling, winged-creatures fluting, monkey up to their usual trick. Himavanta is supposed to be inaccessible to normal human beings. Only ogres and necromancers (supernatural being endowed with magic powers) might be viewed wandering in those wild. Incidental amusement and honours are provided for the bodies by staging fighting between animals. That scene, providing amusement and comedy, preserving continuity as well as satisfying tradition, is repeat every night.

The play next portray is the foundation of kingdom. The king commonly makes his presence holding

court with his sage-ministers. What is said in this scene mentions about what the play is going to be about. Therefore, whatever the play may be, it officially starts with the appearance of the four ministers. The manipulator of marionette-string brings into full-play the ponderousness of official gait, and exaggerates the swings of ministers arms in the grand manner to such effect that Wungyi-Ka (The Dance of stylistic minister) is born of his skill. The ministers are going to the Assembly Chamber, the king holding assembly with his ministers. There are stock scene indispensable to any play.

The highest skill of Myanmar marionette art is that playing of the marionette-strings. In the heyday of the marionette, a single figure such as the Nat-votress may have to be worked by no less than sixty-strings separately, even a single thread for each eyebrow that I learned. It is said that Zaw-gyi or necromancer marionette is regarded the most complicated and difficult to manipulate. As I have already mentioned, these wooden-figures are not merely toys or dolls. They are on the stage to deputize human beings with all the wonders of their anatomy. They have no less a task than to accomplish all the movements and gestures of live actor's singing, dancing, speaking and portraying emotions. Praise be, the figures are in small and their faces indiscernible in detail by the audience or U Thaw might have demanded that his marionette operators even manipulate the facial expression.

The measure of the manipulator's achievement is the fact that the marionette sets the standard of Myanmar dance. It is a well-known fact that live-actors and dancers have had to model and imitate their gestures and movements in dance on marionette worked by famous

manipulators.

The convention of Myanmar marionette-play are such in a many. Springs of leaves stuck in a bamboo holders stand for trees, forest land or grove as the case may be one such tree between two adjacent scenes divides the stage into two kingdom or fortified regions. Ignorance to the convention of marionette tree-planting can make the audience vet in mind to the development of the underlying theme of the play. Then, there are diversified conventions of existence. Although the total figures come on the stage round the side of backscreen, some figures make their exit over the hand-rail. This runs a long the top of backscreen. The manipulators lean over this to work their marionetting suiting the action to the words and the speech of dance-movement to the musical rjythms. Monkey use to jump out the stage over the rail but necromancer or demigod in red flaming dress with the magic wand at the hand, disappearing in this same activity and situation will also be viewed. That shows their supernatural power, one of which is the ability to fly via the air-phenomena.

Myanmar marionette art and show are in decadences now. After the days of Myanmar monarch's patronage, that vital sector of Myanmar traditional art gradually declined. The professional manipulators and marionettes misconstructed themselves the tradition of their predesessors and pondering to the fancies of modernized-audience, introduced new figure and scenery in discriminatedly and convention went overboard. Wild horses which should be as they were at the beginning of the world, attended by immaculate sices (groom). The primeval forest of Himavanta inaccessible to common-people, seemed with khaki-clad hunters popping their toy-guns at amazed tiger

as well as jerseyed footballers, even European ladies complete with haddogs on the lead.

Myanmar theory to the beginning of the universe was forgotten and the grand beauty and elegance of country Myanmar tradition, the polished manners of the royal palace and aristocratic usage, preserved in the court-scene were dropped out. No longer did the minister of marionette discuss the laws, the affairs of state and the people. That is because the mechanized urban society and modern-audience could not help themselves enjoying and following the subtleties and nuances of polite language.

Actually, the marionette theatre has strict rules laid down by the tradition. Wooden figures of marionette, especially the leading character must be made of clogwood and each figure must be carved to be replica of human down to the smallest detail, even animals figures must be made by that accurate method. There is never change of roles and each marionette is treated with the respect it is due. marionettes are kept in two separate chest, the right one in which king, crown prince, princess, ministers, hermit and all the senior one are kept and the lesser one such as animals, clowns are put in the left-chest. There are specific rules of exist and entrance, those who are supposed to have supernatural powers, like necromancer and the spiritual being enter stage flying over the white backdrop and exist the same way. The elephant enters from the right and the tiger comes out from the left so far.

Maybe marionette stage in Myanmar is not what is used to be, but its art still lives in the hearts of the people and the artists.

MYANMAR HARP (PRIDE AND CROWN OF MYANMAR MUSIC)

Culture is the reputation of a state and hard-core of it's race. It culture is the fruit, music will be the root as they are interdependent and can't exist independently. Culture will promote the development of a state and so shall music lead survival and growth of it's race. Thus, there is no state in the world that hasn't culture and music.

Music is a kind of art and composition of words in a melodious rhyme, that comes out of musical instruments by timing. The earliest stringed-musical instrument appeared in Mesopotamir region where Sumerian civilization highly flourished in about 3,000 B.C. It was a single-stringed musical instrument used by the Egyptians in their battle fields and hunting grounds. World musicologists believe that the musical instrument of harp was created by experiencing the vibration of a bow and arrow when shooting and varied into two types of forms. (1) bow shaped harp which is earlier and used by the ancient Arabians, Egyptians, Indians and in Java about 3,000 B.C, (2) Traingle-shaped harp, the later form. In 1,500 B.C, the eight-stringed harp was introduced and came to be played by the Egyptians.

In Myanmar, there are, however, only ten traditional arts, except for music and lapidary (Pan-Ywe), no one refuses to accept the fact that music is the most powerful and has been flourishing for centuries. According to the basis raw-material, musical instuments are classified into 5 groups as follow;

- (1) Brass-musical instrument (gong, circular-gong)

- (2) Stringed musical instrument (harp, violin)
- (3) Leathered musical instrument (drum, pot-drum)
- (4) Wind musical instrument (flute, oboe)
- (5) Clapper musical instrument (bamboo-clapper)

Among the musical instruments of Myanmar, harp could play alone and call for no other players though drum-circle and xylophone are leading musical instruments of Myanmar ensemble. The violin is the king of music in Europe but in Myanmar, the harp is the crowning musical instrument as the rest of musical instrument are tuned to the sound of harp-basis. Compare to Myanmar harp, the violin is a tiny piece as tuning is easily done in the presence of keys and bars where as Myanmar harp has no divisional mark to tune but can be tuned by experience and skill only.

Dealing with Myanmar harp, there are many a beautiful legendaries. Among these, the most prominent story is that directly concerned with the significant event of our Lord Buddha. After leaving the five disciples, the Buddha-to-be went alone and had undergone over strenuous efforts for six long years in Uruvela forest. He became bone and skin day by day as of lacking his daily food. But he was not able to attain enlightenment and take the correct-way to Buddhahood yet. Meanwhile, a messenger of sakka, god-harpist called "Pyinsatheinkha" came to play his celestial harp in all ways in the presence of lord Buddha. When he played the first-string, it was broken because it was too tight and then he played the second-string but it made no sound as it was too loose. Finally, when the third and last string was played, a melodious sound appeared because that string was neither too tight nor too loose. Only then, Lord Buddha had himself come

to be aware of the extremes and took the middle-path which led him to become an Enlightened Buddha (Attainment of Supreme Wisdom), the saying has been still gone on and laught all Buddhists to be free from extremes.

*"Neither too tout nor too loose,
Only then a harp-strings has
Melodious sound tuned"*

According to Buddhist-scriptures and sutras, Pyinsatheinkha played his celestial harp with 15 stanzas in honour to the ethereal sound of Buddha when Buddha resided in Eindhabala cave of Vadhiya hillside over 2,500 years ago.

There are other stories about the harp and they can be studied in 550 Jataka stories of Utena, Kusa, Gutila and so on.

Ancient chronicles of Myanmar and concrete evidences from votive tablets in Pyu language prove that the harp existed in Myanmar and was an instrument of a musical troupe as early as the opening of 9th century. In February of 802 A.D, Sri-khettra city-state missioned a Pyu musical troupe to Chan-Ann, the capital of Tang-dynasty then. Based on the record of New-history of Tang-Dynasty, that musical troupe was led by the Crown-prince Sunanda, Minister Nakyakusa and a general. The number of Pyu musicians was 22 and they had various musical instruments, including of harp in different shapes.

- (a) Two harps with pheasant head shape
- (b) Two harps with crocodile head shape
- (c) One flat-harp with dragon head shape
- (d) One flat-harp in the form of rain-cloud
- (e) Two flat-harp of large-gourd
- (f) One flat-harp with a single-string and

(g) One small flat-gourd harp.

Moreover, among the sculptures in rock-relief on the walls of Ananda Temple in Bagan built by King Kyan-sithar in the late 11 century, included a figure of a harp which showed that the harp existed in Bagan period. The Veluva harp, the Utena harp, the Kusa harp and the guttila harp mentioned in the 550 Jalakas and Myanmar classical stories, were not presumed the present type of Myanmar harp. They were perhaps the type of a seven-stringed Indian harp called "Vinar" because it was similar to the harp cast of semi-relief on a coin in the reign of Samudhragulla, India in 330 B.C and stucco-carving of glazed-tablet on terraces of Borobudhu Temple in Java, still being used in India. In other words, Myanmar harp was an orientation of such type.

Myanmar musicians had the title of their harps engraved on the back of sound box or harp-body. At the beginning of Konbaung period, the concept of music gradually changed to be a favourable art and the role of musicians also came into shape. King Bagyidaw succeeded the throne in 1181 M.E, King Tharawaddy ascended the throne in 1199 M.E, Prince of Pyin-si, Ma-Mya-Lay (Queen of Western Palace), U Sa (Governer of Myawaddy) had themselves learned the art of playing harp and were experts at harp.

It is said that U Sa, the Governer of Myawaddy added 6 more strings at the request of King Bodawpaya who was bored having to listen to U Sa playing his harp with seven-strings. With the help of other musicians, a thirteen-stringed harp was created but not well founded. On the other hand, king Bodawpaya (1782-1819 A.D) appointed a Royal Commission to compose a verse drama of

Ramayana (The life-story Rama) which is the shorter of two great national epic poems of India, the longer is the Mahabharata composed in Sanskrit around 300 B.C, and it could manage to translate with necessary songs from Thailand into Myanmar for that drama. Prince of Pyin-si composed new 8 songs of Thai-basis known as Yo-da-ya songs and introduction of Mon sound, in anyway, led to the expansion and promotion of Myanmar musical field. The musical scholars of Konbaung period used harp in general and the major musical instruments, were formed into two units the left and the right. In addition to the above harpists, Nat-Shin-Naung (King of Taung U) was the master for his beautiful verses called "Ratu". So was Hlaing-Hteik-Khaung-Tin famous for her masterful composition called Baw-lei in Myanmar language (that may be similar to elegy). Thus, it can be said that the harp was in common use and played by the kings, the top court-officials and down the ordinary people in Konbaung period.

Before and after the independence, the art of playing harp has been preserved by Myanmar harpists U Pyon Cho, Daw Saw Mya May Kyi, Daw thuza, Pale Saya Nyein, U Ba Than, U Myint Mg, U Htay Aung, U Sein Pe, U Tun Shein and So on.

By the passing of time, the shape and number of strings changed. It was said that harpist U Nyein added the fourteenth string. In fact, U Nyein is said to have 15 more strings (15 strings). And in the recent past, the harpist U Ba Than entitled the highest title in music of Ah-Lin-Ka-Kyaw-Swa, endeavoured to add the number of strings upto 16 and introduced typical Myanmar music notes on international standard.

Unfortunately, he was passed away when 13 kyo

songs were successfully played on international standard notes. These songs are basis for harp-learners and first-year course for music-students at University of Culture in New Dagon Township (South), Myanmar.

Myanmar harp is usually made of gumkino wood, Pa-dauk in Myanmar pronunciation. Bot. Pterocarpus macrocarpus and acacia-wood is used for arm-rest of the harp as it is hard enough. For case, clog-wood and teak (white) are used for harp-body or sound box. From upper view, the formation of a Myanmar harp is in the shape of a bowl (cup) at the stern and champac-leaf at the head where the root of arm-rest comes out. Then, the body of the harp is covered with deer-skin that would be after first-birth so it can be freed from fluffy and distortion but has proper tension and plain.

At a time when the act of wild-life preservation is effectively regulated, the deer-skin is rare and goat-skin is substituted. According to the curvature of the arm-rest, Myanmar harp is varied into three types,

- (1) Arm-rest carved in foliage form
- (2) Arm-rest carved sitting-monkey form
- (3) Arm-rest carved the harb form

The mentioned arm-rests are meant fast for shape. Among them, the arm-rest in the shape of sitting-monkey is mostly used because it fasterns silk-cord and is free from being too tout or too loose.

The size of the harp has two measurement; 20" to 32" in length for men and from 24" to 28" for women. And then, a harp's body has two-major portions with some components;

- | | |
|--------------|-----------------|
| (1) Saung-Oo | Body of harp |
| (2) Let-Yone | Carved Arm-rest |

- | | |
|---------------------|---|
| (3) Myauk-Goung | Gauge of the ridge |
| (4) Khin-Tan | Ridge to be strings tied |
| (5) Hnar-Pauk | Nasal Perforated Hole |
| (6) Min-Pauk | Central Perforated Hole |
| (7) Nat-Ta-Mee-Pauk | Twin Perforated Holes |
| (8) Saung-Kyo | Silk-cord |
| (9) Bwe-Kyo | Spunsilk with tassel |
| (10) Nyaung-Ywet | Carved leaf at the
top of the arm-rest |
| (11) Pa-Pyin | Root of the tore-end
or Buttress like projection at the
joint of the neck and body. |

Harp-strings are fastened to the arm-rest of the harp by means of fastening cords or keys pushed through the arm-rest. In olden days, fastening cords were tied in a special way of knot to prevent the cords from slowly sliding or slipping down. The present way of making such a knot is of a reef-knot method.

Ancient harps found in neighbouring countries are mostly those whose strings are tied to the arm-rest with fastening cords. In Myanmar, Sa-gaw Kayin living around the Bago mountain-range and Shan in a number of Shan regions play harp with strings tied to the keys resting on the arm-rest of the harp. That is because the tuning of strings calls for a master-skill and dexterity as it is a time consuming process. Tuning by keys is far easier than that of traditional tuning of knot-turning system.

So, the use of key-replacement has taken place in Myanmar harp. The body of the harp is usually decorated with gild and glass-mosaic in beautiful flora designs, but must not affect the ethereal sound of the harp.

Harp strings have to be tuned to different scales to

play different music-composition. With the "Hnyin-Lon" scale, a harp can play "Kyo" "Bwe" and "Tha-Chin-Khant" songs, with the "Auk-Pyan" scale, it plays "Pat-Pyo" "Lay-Htway-Tha-Khant" "Myinn-Khinn" "Law-Ka-Nat-Tha" and "Nat-Chin". If the scale is "Pale", "Yoe-Da-Ya" (Thai), "Myin-saing", "Tay-Htat", "Shit-Sie-Paw" and "Dain-Tha" songs can be played.

The shape and grace of Myanmar harp is that it is held in the bosom when playing and to be rested on its' own stand, never left lying on the floor. The red tassels of the cords that hold the upper ends of the strings must hang properly. Thus, there is an famous riddle about Myanmar harp,

*"It lies not on the ground;
Yet it is no bird.
Taken to the bosom, yet no suckling.
Bearded; but no sultan."*

Not all the notes of the scales are represented by the opening-strings. The missing notes are played by stopping or braking the string close to the curved-end with thumb-nail of the left-hand. By plucking the strings with the same left-thumb at the same time with the thumb and fore-finger of the right-hand, three notes appear simultaneously, or a drone-note added. In this way, the harp gains superiority over the other percussion instruments by means of technique. The harp is played in a sitting-posture of cross-legged style. But, a female player sits with feet-tucked underneath, knees together.

Today, harp is being used not merely as a musical instrument but also as an artifact to decorate the dwellings and something to take pride of. Harp may be derived from Indian origin, then it is created into typical Myanmar form.

The harp plays an important role in Myanmar culture as it is the crown of musical instruments and the pride of Myanmar. It will ever remain as a grand heritage of Myanmar musical traditions.

Come and enjoy to play the harp in picturesque Karawaik hall where the biggest Myanmar harp (may be biggest one in the world) of about 20 feet in length with real strings. It is beautifully decorated and will draw the attention of every spectators at first-glance. See with your own eyes'.

HISTORY OF LACQUERWARE

Lacquerware is one of Myanmar traditional ten arts and handicrafts which has been existing in Myanmar for centuries. Yet there is no much different in Lacquerware production, the origin of lacquerware is varied to three different ideas and periods by historians and scholars.

- (1) Myanmar lacquerware product was derived from China,
- (2) The art of making lacquerware was introduced to Myanmar during the reign of king Anawrahta(1044-1077 A.D)in Bagan period.
- (3) The art of making lacquerware in Myanmar was no means to earlier than 16 century A.D especially the rule of King Bayintnaung (1551-1581 A.D)

Meanwhile the scholars and historians were puzzled to the origin of Lacquerware, a special construction team on preservation of Ancient Bagan Monument excavated some lacquer cups from the compound of Lay-Myet-Hnar

pagoda at Min-Nan-Thu village in Bagan recent years. Besides, the Lithic inscriptions of Paw-Daw-Mu pagoda and Shin-Pin Bodhi mentioned dedication of alm-bowls to Ven-monk. These are belonged to 12 century A.D of Bagan period and suggest that the existence of lacquerware art in Bagan era.

Later, the objects of lacquerware were recorded. King Dhammaceti (1472-92 A.D) sent a mission of monks to Sri-Lanka with them Lacquerware of water goglets and betel boxes brought along.

During the reign of King Anaukphetlun (1605-1669 A.D), the diplomatics from Mughul and India were hosted with tea-leaf lacquerware-receptacle and put thier credentials on the beautifully decorated lacquer kalat. In the late Nyaung-Yan period (17 and 18 century A.D), the great laureate of minister Padaetharaja composed the simple rural scenery and humble nature of toddy's climber daily-life with a lacquerware item of Hni-Daung-Lan-Gyi which was a tray of three or four-legged large circular receptacle made of bamboo-stripe, soft-wood in coating lacquer for water resistance and longer last. Inwhich common Myanmar people and family used to serve their's daily meals happily.

Based on Myanmar chronicles, lacquerware was used on state occations and at the royal receptions. Later, the lacquereware was put in the list of royal usage and state gift which was frequently exchanged and recorded as the royal present eversince the reign of King Sin-Phyu Shin (1763-1776 A.D). During the reign of king Bodawpaya (also known as king Badon 1782-1819 A.D), he had one of his missions brought along the royal presents of Ivory ware, carpet, helmet inlaid with rubies and sapphires,

lacquer-boxes, stone ring, and peacock's tails. The Great Myanmar Chronicle mentions that the warriors of king Alaungpaya put on martial hats and armours as well as handed shields and offensive layer made of lacquer and leather when they captured to Thanlyin in 1756 A.D

John Crawford who came to the palace of Inn-Wa in King Sagaing's rule (Bagyidaw also called 1819-1839 A.D), the Englishman quoted in his record that the exports of Myanmar to China were;

" Cotton, bird-nests, salt, ivory, amber and lacquer ware". So (Michael Symes who came to the court of Inn-Wa during the regin of King Bodawpaya, as the leader of British mission to Myanmar two times, remarked on Myanmar Lacquerwar;

" Lacquerware is regarded as a minor art in most countries but it came to be the remarkable handicraft and well known industry of Myanmar for the last three centuries."

Thus, the traditional art of lacquerware has been introducing as the religious assories upto early Inn-Wa period then become the royal present and common usage in the late Inn-Wa period onward.

Nowadays, lacquerware is one of Myanmar traditional ten arts and handicrifts and has been flourishing in Myanmar for centuries. The basic material of lacquer is, in fact, the product of tree or resin lac from the sap-tree (known as *Melanhorrea Usitata* botanically) which is native to South East Asia and the shellac or Cheik, which was a much demanded forest product of Myanmar in the 13 to 17 century A.D foreign market. In fact, shallac is the gummy deposit of a parasite insect (*Coccus Lacca* or *Tachrdia Lacca*) and can be got by means of heating.

In Myanmar, it is the resin-lac or lacquer not the shallac which is used in the making of lacquerware. These trees of sap are largely grown in reserved forests of Taung Oo district and little grown in temperated Shan pleateau. The lacquer of Taung-Oo forest comes in two colours; reddish brown and black which are highly regarded for excellent quality whereas the lacquer from Shan is covered to regional consumption only and not as excellent quality as Taung Oo forests. Over a hundred of lacquerware items are poduced all the time and can be classified into main categories;

- (1) accessories and attairs
- (2) hanging decorations and ornamentations
- (3) Interior decoration items
- (4) traditional souvenirs
- (5) religious objects and articles.

The lacquerwares are usually depicted of Buddha life's stories, Jataka stories, Zodiac squares of cosmology, mythical creatures, festivals and flowers, famous pagodas, natural beautiful scenery in beautiful traditonal foliage patterns.

Dealing with the arts and handicrafts of lacquerware production, it has been still flourishing in Myanmar as the respective Department has planned to educate and handing down generation to generation, so as to preserve and safeguard the cultural heritages and national character.

Many a writer of Myanmar, as well as foreigners wrote about the traditional lacquerware of Myanmar. They are the abbot of Zetawun monastery in Monywa, U Mg Mg Tin, Dr. Than-Tun , Dr.Khin-Maung-Nyunt, Dr. Thein Htaik, Dagon Nat-Shin, Bagan U Khin Maung

Kyi, Thabye Nyo Maung Ko Oo, Mr.Taw-Sein-Kho, U Lu Pe-Win, Maung Theikpa and Sein-Mann of Myanmar authors as well as A.P Morris, A William John Lawry, Sir J.G. Scott, Sylvia Fraser Lu, Susan Marhert of foreign-writers. But there may be much more of such writers who enthusiastically endeavours on preservation and propagation of traditional lacquerware production of Myanmar. Very recently, the seminar of lacquerware production in South-East Asia region was held at International Business Centre on 14-16 february in 1996 and presented by scholars, researchers, presenters, international delegations, heads of Embassies and special inviting guests from all 13 countries such as Indonesia, Cambodia, China, India, Japan, Korea, Vietnam, Thailand, Laos, Malaysia, Myanmar, Germany and France. A total of 19 presentation-papers were read by the respective scholars such as Dr.Khin Maung Nyunt (member of history) Dr.Thein Htaik (Director-General) U Nyunt Han (Director Archae) Dr.Myo Myint (lecturer of History) for Myanmar side. This is the remarkable period for knowledge-transformation of lacquereware technology to new generation and the promotion of lacquerware production in scientific manner.

The Production of Lacquerware

The production of lacquerware in Myanmar could be generally sub-divided into three categories; (a)production of plainware (b)production of black-ware or lacquer-coated-ware and (c) production of decorative lacquer-ware. The basic raw-materials are thitsi in Myanmar pronunciation or wood-oil of sap-tree and bamboo, wood, rattan, clay, glaze, creamic or pony-tail so far.

The production of plainware may be defined as modelling of proper shape and size by raw-materials.

The production of blackware means coating of lacquer at fixed interval which makes a black-colour.

The production of decorative-patterns is that the black-ware is decorated with foliage and flora design, natural beauty and scenery, zataka-stories and mythical-figures in golden, silver and multi-colour in order to draw the attention of onlookers and share enjoyment.

As of being various in apply-techniques, the lacquerware could be classified into 6 groups more;

(1) Plainware

It is the origin of typical Myanmar lacquerware and made of bamboo and wood coating with lacquer. The colours are brown, black and red. As it is cheap and enjoyed by everyone, It is used as tray, goglet, cup, alms-receptacle, box, betel-box, tea-leaf receptacle, spitton, alms-bowl and so on. They are durable, useful, light and the symbol of humble rural handicrafts. They are also known as Kyaukka-ware because a vast amount is produced at Kyaukka-village in Monywa district of Mandalay Division.

(2) Incised Lacquerware

The plainware was incised with a sharp iron and then coated with proper colours such as red, yellow, orange, blue, green, white and black. It is decorated with incised patterns in multicolour and commonly seen on fold-chair, vase, table, chair, relicquary, letter-box, letter-pamphlet, wall-capital, bracelet, curtain and other souvenirs.

(3) Golden-leaf lacquer-Ware

The blackware is written in yellow-colour which is made of neem, and yellow-ochre powder. And then, the gold leaf is applied on the written designs. During the olden-days of Myanmar kings, that type of lacquered-ware was designated as the royal-usage and septre. As of being used pure gold, the price is a little higher.

The canopy and walls of monastery are fully decorated in design and portrait of jataka-stories, which can be viewed in Shan-state and the upper Myanamr of dry-zone.

(4) Relief-moulded lacquerware or Thayoe

Thayoe is something made of animal-bones and shuff, saw-dust. These ashes are made/prepared to be gummy and then mixed with wood-oil. The dust-ash is embossed on the sketch of plain-ware. When it is dried up, it is coated with wood-oil or lacquer one time after another. After gilding of colour-spreading, it is really enjoyable and as pretty as the glass-mosaic one.

(5) Glass-mosaic lacquerware

It is a work of tolerance. At first, the glass or mercury-ball is cut into a various geomatric patterns like circle, traingle, square, rectangle, asteroid then inlaid on the base-lacquerware to shape the proper decoration of floral patterns, scrollwork, and something look beautiful. Finally, the entire space is coated with gold-powder. After washing over it, the breath-taking beauty of glass-mosaic with base-lacqure is appeared in shining as bright as the sparkling of precious-stones displayment. Because of expensive raw-material, demand for skillfulness and time

-consuming work, the work is symbol of expensive. These lacquerwares can be seen as Buddha-images, letter-boxes, thrones for images, preaching-chair, couch, pillars and canopy at religious edifices.

(6) Dry-lacquer-ware (Buddha-image)

Majority of dry-lacquers are Buddha-images. The Buddha image is modelled of bamboo-stripe or wood as the base, then coated with soft lacquer layer after layer. Moreover, the Buddha image is modelled by the composition of soft-clay and ash of hay. Then, it is enclosed by cloths which sank in soft-lacquer for sometime ago. This may be a thick of 1 inch or more. The soft-clay inside the image is watered on dry-up. Now, the image is gilded thickly so the base lacquer layer can not be seen. Painting, gild and glass-mosaic could be added over that on proper. The biggest dry-lacquer Buddha-image is located in Sale, where the fine Yokeson monastery rest, in central Myanmar.

The decorative-patterns and design are, in fact, the arts of painting. The lacquerware of Myanmar is more or less done in flora and founa, scrollwork, natural beauty, geometric pattern any way.

Very recent years, modern-lacquerware is introduced to Myanmar. It is the technique of Japan and the lacquer is coating on the fabric-ware, especially plastic. But, the traditional Myanmar lacquerware is pure handicraft made of domestic product, not the part of hi-tech and semi-manufacture. Thus, the consumption rate is steadily increasing and becoming the vital souvenir for tourists on their departure.

Based on the survey of December 1995, Bagan-Nyaung-U township and Kyaukka region in Monywa are

the major-areas for lacquerware production. Other cities such as Bago, Kyaing-Tong, Inn-wa, Ta-Dar-U, Mandalay, Yangon, Loi Kaw, have a little labours in lacquerware product. As a whole, there are about 2500 labours in lacquerware product of Myanmar.

State school of lacquerware was set at Bagan in 1924 and then upgraded to an Institute to train local people on systematic and scientific manner of lacquer-ware products. Upto 1995-96, a number of 600 people were educated.

MYANMAR PAINTING

Introduction

In Myanmar, the traditional arts and handicrafts are classified to 10, groups such as Pan-be (Black-smith), Pa-dein (Gold & Silver smith), Pan-Tai (Stucco -carving), Pan-pu (sculpture) and so on .

Pan in Myanmar language can mean of signify the artistic decoation, and Pan-chi (Painting) is one of the ten decorative arts in Myanmar society, for centuries.

Archaeological and historial evidences have proved the fact that fine arts in Myanmar are as old as it's history. The earliest Myanmar paintings extent in Myanmar belongs to Bagan period begining from the half of 11 century A.D.

The chief merit of classical-painting in Myanmar lies in the movement and style unique of line-system and simplicity of drawing. In the temple of late 12 century A.D and 13 century A.D, the art of painting have themself reached a high-level of the Myanmarization. The influence of Indian-style gradually faded away imperceptively and

two branches of arts painting and sculpture took on an indigenous character in their march toward a full-development.

Traditionally, four artistic elements were used in the composition of Myanmar painting Kanot, Nari, Kapi and Gaja which are Pali and Sanskrit words used to define both subject and treatment.

Kanot : designates every type of ornamentation in the form of round or curved lines. Foliages and flora pattern, especially the components of lotus plant, is depicted in this way.

Nari : which literally means woman, describes more generally any depiction of the human-form as well as representations of god or deva-figures and of the Buddha.

Kapi : strictly refers to the painting of monkey, but it is extended to cover the portrayal of any animals-forms as well as various mythological creatures.

Gaja : is the term used to describe the portrayal of elephant which is a common figure of Myanmar painting and plays a vital role in Buddhism. The body of elephant is associated with the idea of massive, height as well as the idea of strength and immobility. Moreover, Myanmar painting is classified into four categories ;

- (a) Palm-leaf painting
- (b) Mural painting
- (c) Parapaik painting and
- (d) Jataka painting

The ancient Myanmar painting was different from the Western art in method, motif and purpose. Like other oriental arts, linear system was used as its' method and linear-drawings were basic principles. With lines of geometric patterns, the action, the impression, the manners and

postures of human and animal figures were clearly presented.

The motif of Myanmar ancient art was conceptual whereas that of its' Western equivalent was perceptual. The ancient Myanmar artists made painting out of not everybody realisms known by with the physical eyes but what he seems in his mind's eyes. So the western art had realism and Myanmar ancient art had conceptualism. The ancient Myanmar artists made a line and wash-drawing of what he considered the most beautiful or the best based on his own experience in his subtle artistic mind.

The purpose of Myanmar ancient art was three-fold; spiritual (religion), moral and aesthetic. As we have mentioned above religion is a dominant theme and the immediate-reaction aroused in oneself on seeing the mural painting belongs spiritual feeling or mentar spehere.

In Bagan Era, mural painting was mostly done on the walls of temples. The artists usually drew foot-print at the center of the arch and 28 Buddha-images in row, the upper floral-pattern, the life-stories of Buddha, especially nativity scene, preaching of the very-first sermon, Enlightenment and scene of Entering Parinibbanna, the last-ten life-stories of Buddha, the lower scrollwork and Jataka-stories. The masterpiece mural paintings of Bagan Era could be viewed at Pahtothamyia stupas and Nanda Banya and Payathonezu at Min-Nan Thu village. The pigments in Bagan period were natural and made of colour-ochre and gall-bladder. Red, yellow, brown, white colours only were used with deep-green in Bagan Era.

The mural paintings, in fact, show Buddha's teaching (principles of Buddha) preached in pictures. The mural paintings also teach moral instructions for the adults and character-training for the children.

The aesthetic purpose was seen in the scrollwork of floral-pattern and the figures of mythical creature, human and so on. The flora designs came out from the inspiration and artistic taste of the artists.

A detailed study-work of ancient Myanmar art shows that during the Bagan and Pindaya period, that artists were influenced by the technique and style of India. After the fall of Bagan, the artistic-life slowed but with diminishing in vigour. However, when peaceful periods were ushered in during the late 17 century and early 18 century A.D, the traditional art was revived with the royal patronage from the later capitals of In-wa and Amarapura.

Only from In-wa period onward, the portrait Bagan art came to have a distinct Myanmar style. Both style and drawing technique underwent important changes in the late Kon-Baung and Amarapura period, as a result of western influences.

In Amrapura Era, the drawing of foot-print was revived, enclosed by a circle of astrology-chart in 12 months, the method of perspective and elevation were added into traditional drawing as well as giving natural beauty and portraying daily-life were introduced in bright green, red and blue colours, the artists could manage to use multi-colour, even light blue and golden-colour.

Western art and its' technique influenced on traditional Myanmar painting in the beginning of 1920s. Two Myanmar artists U Ba Nyan and U Ba Zaw had western techniques introduced into Myanmar painting field after a period of study in England.

The very first school of painting and sculpture was found in 1939 and then upgraded the state-school in 1952. At present, there are many arts-exhibitions conducted by

seasonal, annual, one-one, group under the organizing of Myanmar Painting and Sculpture Council. On the other hand, the modern artists have themselves set private studios and art galleries. Their workmanships and masterpieces are keeping up with the international standard and try to sell cheaper at proper period for the general public.

THE TRADITIONAL TEN ARTS OF MYANMAR

Arts of decoration and works of ornamentation are, in fact, the cultural heritages which plays in the vital role of civilized society and give a concrete accounts to reflect the standard of the daily-life as well as the culture.

The arts of making such things are specific functions come out from the artistic creation and well-experiences with dexterity. Yet these arts were introduced into Myanmar during the Bagan period 11-13 century A.D that the scholars and archaeologists regarded for years, the archaeological evidences of ancient Pyu cities such as burial-urn, stonerelief figures, gold and silver images, as well as coins, the stupas of Baw-Baw-Gyi and Be-Be-Gyi built of large stones confirmed that some of Myanmar traditional arts had been highly flourishing in Myanmar since Pyu period from 3 to 9 century A.D then fully blown in Bagan period from 11 to 13 century A.D mentioned with initial word of "Pan". Here, "Pan" means artistic decorations and ornamentations or "Pan" to a direct-meaning is flower through then a sense of beauty and graciousness. These arts were resulted by harmonious composition of Indian cultural influence and the beautiful ornamentation of

Mon cultural heritage. Then, in In-wa period, these arts had reached it's highest standard and enriched with a maximum artistic decorations based on experimental senses and inspirations.

So, the traditional arts and handicrafts of Myanmar could be classified into 10 groups based on their raw-materials and artistic-detail, except for music and lapidary;

- (1) Pan-Be - The art of making iron-ware (blacksmith)
- (2) Pan-Dein - The art of making gold & silver - ware
- (3) Pan-Tie - The art of making bronze-ware
- (4) Pan-Taw - The art of making stucco & plaster carving
- (5) Pan-Yan - The art of making brick bondage (monasonry)
- (6) Pan-Pu - The art of making carving (wood)
- (7) Pan-Ta-Maw - The art of making carving stone
- (8) Pan-Put - The art of making wood-turning
- (9) Pan-chi - The art of drawing & painting
- (10) Pan-Yun - The art of making lacquerware

(1) Pan-Be

The scholars regard that the art of making iron-ware had been flourished ever since Ta-gaung period, Pyu period, Han-Linn period and Therakhittra period then widen in Bagan period. The work of beaten-iron was mentioned as "Pan-Be", "Pan-Fe" in Bagan period. Iron-wares of farrow, knife, augur, ax, and house-hold tools were produced. For the sake of military affair, swords, spears, and martial armour were produced either. Especially, sword was made a large number regarding the symbol of dignity and status. It was put in account of 5 requisite regalias of

the king. Thus the art of making iron-ware, especially sword was favoured and highly flourished in those days.

Base on the chronicles, the most famous swords were those of king Duttabaung, king Thadominpya, and so on whereas the king's sword was double-edged sword. During the late Kon-baung period (Yatanabon period), the casting of iron was introduced in modern technique. With the leadership of Crown-prince Ka-naung, an iron-factory was built at the head of Shwe-Taung jetty in Sagaing and operated by foreign- Supervisors of William, Jone, Hallack and Graham but stopped after the third British invasion to Myanmar.

(2) The art of making gold & silver ware

The gold and silver wares of Pyu period, somehow, mentioned the standardised art and that it was existed in those days. A reliquary in the shape of Sinhale-stupa was excavated from the Ka-Lar-Kan mould of Therakhittra, made of silver.

Most of Pyu's gold and silver wares were excavated from the relic-chamber of ancient-pagodas. They were caskets, bowls, neck-lace, small-bells, cups, combs and so far, made of gold and silver. Later, many a number of trays, rice-pot, spoon, cup, receptacles, hand-cup, for royal presents (spectres) and Hansa betel box, betel-receptacle, jug, Lion-goglet, fruit. container, vases, for the king as well as royal costumes for princes and princess were seen through Sagaing, Pin-ya, In-wa, Taugn-Oo, Nyaung Yan and Kon-baung periods. The most common wares were seen as umbrella-section, weather-vane, and diamond-orb always inlaid with precious stones.

(3) The art of making bronze (brass) ware

In Buddhist countries in South-East Asia, especially in Myanmar, the venerated objects such as Buddha images, well-known Hindu-God, triangle gong, circular-gong, musical instruments were cast in bronze or alloyed metals (gold, silver, iron, lead, zinc). During pyu period, the art of bronze wares were produced as coins religious forms. But in Bagan period, the art of making bronze-ware was widen and led to the dedication of bronze bell. The custom of dedication bronze-bell had been practised by king kyansittha, king Alaungsithu, King Dhamacedi, King Bodawpaya, king tharawaddy and King Singu. The gigantic bell of Dhammacedi in Pazundaung creek, bell of Bodawpaya at Mingon, bells of tharawaddy and Singu at Shwe-Da-Gon pagoda platform are concrete evidences. The most significant Buddha-image cast-in-bronze is that Thet-Kya-Thi-Ha Buddha-image at Aung-nan avenue in Mandalay dedicated by king Mindon of Kon-baund dynasty. It is known for well-proportionate and gracious-brightness.

(4) The art of making stucco (plaster) carving

As the evidences of Pyu period, the stucco-carving of man, leograph, ogre and makara (sea-monster) in foliage pattern confirmed the existence of this art in Pyu-period. In Bagan period, the influence of Indian-culture and Mon architecture were gradually changed into unique Myanmar style so it was the remarkable period for the evolution of Myanmar architecture which could be studied at monuments of Bagan. The stucco-carvings of two-sea monsters, flaming-arches, hanging. Flowers and many figures on the walls, faces of pillars, cornice, duyin (band

in the breast-form of peacock) at the head of arch and roofing in Bagan will give you the breath-taking beauty and masterful carving. Among these works, the stucco carving of Nanpaya is reputed the most excellent and beautiful artistic decoration ever.

(5) The art of making brick-bondage

Yet, there is no concrete-record about the origin of masonry, the large stupas of Baw-Baw-Gyi, Payamar, Payagi at Therakhitra mentioned that the existence of masonry as fundamental part of construction architecture. In Bagan period from 11-13 century A.D, masonry was reached at it's climax. The striking monuments of brick-laying and bondage system with excellent stucco and mortar work could be viewed as the massive. Shwe Zi Gon, the tendency Ananda temple, the high That-be nyu and the massive Dhammayangyi, made of comparatively large brick and stone, especially the sand stone. For lower Myanmar, the elegant Shwe Da Gon is the symbol excellent masonry and perfection of Myanmar stupa.

(6) The art of carving or sculpture (Wood)

Originally, the art of carving or sculpture was appeared in Northern-India at first. In Myanmar, the earliest sculpture images were excavated from the ancient Pyu city of Hanlin as Hindu-gods and animal figures. During Bagan period, the donor of king kyansittha and arahat Shin Araham were carved at Ananda temple where the large Buddha images of wood-carving stood either. Then King Alaung sithu also carved the statues of fore-father and ancestors in order to pay-homage daily and be excused from any wrong done. Later the wood carving was more

prominent and common. The masterpiece wood-carving can be studied the original door-leaf at Shwe-Zi-Gon in Nyaung-U and at the back-slab of Shwe-Gu-Gyi pagoda in Pakkoku which are beautifully decorated in foliage pattern and the symbol of masterful dexterity as well as the most beautiful work in Myanmar.

(7) Pan-ta-maw the art of stone-carving

Pan-ta-maw is itself a word composed of Myanmar and Mon whereas "Pan" in Myanmar-language means the art of artistic decoration and Ta-maw in Mon language prefers to the stone thus the art of artistic stone-carving and decoration may be regarded.

Yet, there was no mention about Pan-ta-maw in Pyu period, the stone-carving of Buddhistic images and arahat-statues from the excavation of Therakhittra as well as the lower-portion of two large-stone-relief from the gate to the second brick-building in Beikthano mentioned that the art of stone-carving had been existing in Pyu period.

Among the stone-carving, Maha-thet-kya-marazein Buddha-image in Mandalay dedicated by king Mindon is the fine-example and carved out of a single-block. It was the biggest of it's kind in those days and completed in 7 waning-day of kason 1227 (1863-64 A.D). It has a dimension of about 27 feet high, 12 feet at breast-width and 18 feet at head perimetre and perpetuated for proportion and clear white-colour.

(8) The art of wood-turning

Though, the art of wood-turning had been flourished for years, there was no records and evidence upto Pinya period. In Pinya period, the regalias were set in

wood-turnings. Then, the stand and handle for receptacle, tray, and tea-leaf boxes as well as the posts of banisters, spinals and palaquins for monastery, Sima-hall and royal-palaces were made of wood-turnings. The products of wood-turning were the common to every-hold in Yatanabon period.

(9) **The art of making lacquerware.**

The records about lacquerware were no trace in Bagan period but the lacquerware of betel-boxes, container, betel-tray in Rakhinne style could be studied in Pin-ya period. Then it was put in account of royal-gift in Kon-baung period and varied into betel-boxes, rice-receptacle, tea-leaf-receptacle, alm-receptacle, large-cup, tray, and large-tray.

Now, the art of making lacquer-ware is the most attractive arts and handicraft in Myanmar and centred at large-cities, especially in Bagan-Nyaung-U area and Kyauk-Ka village in Monywa district. It is generally divided into 2 classes based on the raw-material. If the lacquireware is made of pony-tail, it means genuious-one and symbol of last-longer, if it is made of bamboo or rattan and so far, it may be regarded as rough-lacquerware.

(10) **The art of drawing**

The art of drawing in ancient Myanmar could be seen as mural-painting on the walls of Pagan stupas and temples. Line-system was practised to depict 550 Jataka-stories, Buddha's life stories and images, portrayal of Mahayanism and Tantrism, the figures of Brahman and celectial-beings,

The art of drawing in Bagan period was based on

the four symbolizing themes;

Kanot (lotus)	:	painting of foliage patterns and scrollwork
Nari (lady)	:	painting of god, goddess, prince, princess, sakka, Brahma, all men figures
Kapi (Monkey)	:	painting of leograph, Hansa-bird, monkey ogre and mylhical figures.
Gaza (Elephant)	:	portrayal of elephant, all the massive and still-structures.

There was no idea of perspective and panoramic view in Bagan period.

Later, painting on lenin was introduced in In-wa, and Kon-baung period. During colonial period, the techniques of Western arts were introduced to Myanmar. The excellent painting of Kon-baung period as five-requisite regalias, royal-barge and boat, 55 ways of making hair, and various elephant figures can be seen at museum inside the Mandalay-palace. The excellent mural-painting of Konbaung period could be enjoyed at the walls of Ananda brick-monastery in Bagan, Tilaukaguru cave in Sagaing hill, Kyauk-Taw-Gyi Pagoda of Mandalay as well as ancient stupas, temples and monasteries on In-Le lake of Southern Shan State.

Summing up, the traditional ten arts of Myanmar have been flourishing for centuries and reflecting the influences of Buddhism on Myanmar community. At first, the decoration of monuments and Buddhism have been widen to common usage and reputedated the glory arts and handicrafts of Myanmar tradition.



INLAY - LAKE

INLAY - LAKE

Myanmar is a country composed by the various geographical features such as snow-capped mountain to the North, high mountains of Rakhine to West and Shan plateau to the East, the beautiful blue-sea to the South and many a vast plains and central valley.

Among the remarkable places of Myanmar, Inlay Lake is the most famous for it's natural beauty and unspoiled nature, pleasant mountain scenery and enjoyable temperate weather, unique comformatoin of water and land-form, enriched of biodiversities, the ethnic-groups, legged rowing-style these are the striking symbols of the uphill lake.

Inlay is a natureal lake and located in Nyaung-Shwe plain of Southern Shan State and about 2900' above sea-level. The lake is easily accessed from Taung-Gyi, capital of Shan-State to Nyaung-Shwe, the entrance to beautiful

lake. It is a 19 mile motor-road. Inlay is the second largest lake in Myanmar and has an area of 14 miles length, 7 miles width (some variously mention to 17 miles length with 4 miles width and 12 miles length with 4 miles width).

The origin of Inlay lake is said that during the reign of king Alaungsithu in Bagan period, the king took a royal voyage over Myanmar and reached that beautiful lake. On seeing the lake, the followers of the king pledged to let them living on the lake by setting some villages. Those Dawei people built 4 villages at first with approval of the king thus the lake with the community was known as "Inle Ywa" in Myanmar pronunciation meaning 4 villages on the lake such as Wanh-Lon (Ywa-gyi-bant-pon), Namtpan, Naung Taung (Naung-Daw) and Hai-yar (He-Ya-Ywa-Ma). Actually, these words are belonged to shan language and meant as follow; Want = village, Lon = Large mean large-village, Namt = water, Pan = whirl mean the village by a great whirlpool, Naung = cut-lake, Taung = Seaweeds means the cut lake covered with seaweeds, Hai= cut, Ya = mallow -grave means the village founded by cutting of grass and mallow-grave. By the passing of time, the population is gradually increased to grow the villages about 40 in presence.

Based on the survey of 1982-83, there was a population of about 55,000 in some 80 villages on the lake. At present, the population may be about 70,000 in over hundred villages on the lake so far as I know.

The main-career of the villagers on lake are generally mentioned in 4 groups. (1)agriculture (2)fishing (3)loomng (4)silver-smithery. For the agricultural-works, the floating island is the essential on which the plantations are set-up and 1/3 to the total area of the lake is covered

with floating islands. There are two-types of floating island; natural and artificial. In fact, a natural floating island is messed and piled by a vast amount of old and shed plants such as mosses, willow-weeds, grasses, creepers e.t.c. for years. This is cut and moved to the place of preference then tied to the bamboo-pole in order not to float away in current. For artificial one, the natural heap of dykes and grasses is put into bamboo-frame then covered with other plants and creepers to shape the proper-thick and size, about 4-5 feet in thick. One year or some times later, it has density and harden enough then overlaid and covered with fertile-soil about 1' layer. Finally, the villagers plough for plantations in row of bars and plots. Besides, all the necessary buildings such as monasteries, schools, rest-houses, clinic, work-shops and houses so far are set on floating island. Thus, floating island is the symbol of clever witness and optimum usage coming-out from the experiences and inspiration of the humble-villagers. They grow tomato, egg-plant, cucumber, snake-gourd, gourd, pumpkin, bitter-gourd, potato, onion, sugar-cane, pulses, mustard, cauliflower, aster and many flowers. The agricultural works used to cover about half year and the rest half year is meant for fishing. That is why there is a saying "Agriculture for the half year and fishing for the second half". They grow rice either and introduced high-yield paddy-fields leading for the whole year agriculture activities, in presence.

Fishing is made for domestic consumption and recorded an account of 32 marine species of fishes. Among these, Nga-fein and Nga-khu-Shin-Ma, are the most famous and on the verge of extinct with an appetite taste. The fishing equipments are really simple and made of pure

domestic products such as bamboo, rattan so on. They may be mentioned as net, trap, spear, barb, harpoon, conical fishing equipment, heck, mesh-snare or pisciculture so far. Out of them, the conical fishing equipment is the most prominent and regarded as the symbol of fishing. It has 2-3 metres long, and the villagers fish with conical fishing equipment at the head of a long, narrow and flat boat which will be really picturesque and breath taking-beauty to everyone.

The other professional industry is looming which is not important as the former two but more famous than agriculture and fishing. Inlay has a high reputation for its looming products for years. Wovening products may be basically divided into two; silkware and cottonware, based on the primary raw-material.

Namt-pan was the centre of looming products in olden days and produced robe, sarongs and bag in a large scale. After the Independence, Namt-pan, In-pau-khon and Ywa-ma were famous for looming products, especially In-pau-khon as the centre of looming industries on In-lay lake. At present, In-pau-khon alone hosts the looming industry. Ywa-ma is mostly producing a vast number of bags, penny and cotton wares are produced in Thabyaybin and Pyabin villages. There are about 10,000 looming-sets in Nyaung-Shwe township, majority (about 8000 loomings) of them are belonged to Inlay lake.

More than that, the silverware of Inlay is also famous and draws to the attention of new-comers and visitors anyway. Silverwares such as cup, vase, receptacle and lime-box are made in Ywama village. The rest traditional arts and crafts such as Black smithery, sculpture, painting, stone carving, stucco carving, masonry, wood

turning are also seen and suggest that villagers on the lake are skillful artists and artisans.

In fact, the villagers are really pious Buddhist and many a number of religious edifices and monument can be enjoyed. Thus, there are about 1,000 pagodas and 130 monasteries on Inlay lake. Among the pagoda, Phaungdawoo is the most famous and venerated site. The story of that pagoda is dated back to Bagan period when king Alaungsithu came upto the foot of Phaungtawpauk hill on the western bank of the lake then built a new pagoda by enshrining 5 Buddha images from the head of his royal barge. That is why it is known as Paung daw oo paya meaning Buddha images at the head of royal barge. By the passing of time, it was hidden underneath the bushes and forgotten. In 721 Myanmar Era (about the mid of 14 century A.D), Sawbwa Si Sai Bwa was reported that a miracle was playing and went to there where he found the five Buddha images in the cave and took these to the head of his residential building for public veneration. Then these Buddha images moved to Indein and Nant-hue village finally. In August 1952, a grand building was constructed for them. It is a two-storey building of high and spacious, connected a covered stairway to the landing of boat stop. On upstairs, the five Buddha images are resting on a beautiful throne at the centre.

The Buddha images take a voyage of village to village along the lake from the dark-moon of Tawthalin upto 3 waning of Thadingyut annually. It is said that one of the Buddha images could never be moved for touring and the touring is usually accompanied with grand pomps and ceremonies, regatta contest done by leg, the most famous and exciting race. The day after the full-moon day of

Thadingyut, there is a ceremony of "Alms-Food Offering" to the monks and novices from all the monasteries in environ concerned. It is held at dawn and the largest one of such ceremony togethered by the natives of Inlay and enviorn such as Pa-O, Da-Nu, Taung-Yoe and so far.

Another famous pagoda is Shwe-In-Dein Pagoda. It was firstly built by King Asoka in 2 century B.C and then successive Myanmar Kings, regional chieftains and will-wished donors enlarged the height pagodas. It is the oldest pagoda and a cluster of about 500 stupas enclosed to the central pagoda, connected by a windy covered-stairway which is the longest covered stairway in Inlay region and composed of gigantic columns of 10' square for about half a mile upto the landing of In-Dein creek.

There are much more pagodas on Inlay such as Shwe-Myin-Tin, Lay-Su-taik at Maing Thauk, Parapauk at Namt-Pan, Shwehinthakya at Taungto village e.t.c. A large monatery could be seen at Namp-Pan which is composed of over hundred posts and has a dimension of 200' square feet with 15-20 feet high, covered with over 40 windows. There are some monasteries composed in spacious, clean and systematic chambers such as shrine-hall, preaching-hall, abbot-chamber, monk-chamber, novice-chamber, provision-hall, dining-hall so far. The monasteries are made of large-teak posts, covered with beautiful glass-mosaic in flora and fauna designs and walls covered with mural painting of Jataka stories. These arts of mural-paintings are belonged to the early and late Konbaung period that could be enjoyed at Shwe-In-Dein pagoda, Khwe-Chan-Mwai-Daw pagoda at Tha Le Oo village, Shwe-Hin-Thar-Kya pagoda at Taungto village, Paragyi at Namt-The village. In-lay is enriched with ancient mural-

paintings, wood-carving, monasteries and pagodas in traditional foliage patterns.

The burial practice and custom are something strange and varied into 2 type; ground burial and marine burial. The marine burial is performed like this; the floating island is perforated upto the bed or bottom and the dead-body is buried in it by covering with shed leaves from the other floating islands on it then, the dead body and the floating island are enclosed by bamboo poles around. For well-to-do family, the dead body is put inside a coffin, may be with perforated hole whereas the poor use to wrap the dead in a mat.

On Inlay lake, the five-day market is alternatively hosted at Khaung-Taing, Maing-Thauk, In-Dein, Taung-To and Namt-Pan respectively where the last-one is the biggest and most crowded. It is composed of about 100 shops and togethered by hill-tracks and environ villages.

There is only one permanent floating market on In-lay lake. There is nowhere else but He-Ya-Ywa-Ma floating-market which opens daily. It is famous for bag, silver-smith wares and the edible Toh-fu (bean-curd).

Myanmar is a country which is geographically identified with mountain-ridges and plateau, the great rivers are also flowing from very far hill region of north upto southern coastal area. Thus, majority of rural communities and ethnical groups are those of living on hill-areas.

The rural community and people are, there is no doubt, one of the real treasures of any state all over the world. In this respect, Myanmar, particularly the eastern table-land region with its' rich and diversified ethnic minorities, is well endowed. One of the most striking among these racial groups, is that of the Padaung, the

nativity of Kayah State. The Padaung people are hardly seen in lowland and if they come to appear at all, tend to congregate around the provincial town of "Loikaw" close to the border with neighboring Thailand.

Although the Padaung, a mongolian tribe who have been assimilated into Kayin groups, only on a total number of about 7,000, they have attracted a great deal of interest due to their practice of neck-stretching (that is why they are known for long-neck giraffe). The custom is more than a seldom and strange expression of feminine beauty but the number and value of the rings on their neck confers to the status and respect on the wearer's family.

In those of olden days, the Padaung girl were fitted with the ring at the age about five or six for very first. The day chosen for this ritual performance was prescribed by the horoscopic findings of the village shamans. In this occasion, the neck was carefully smeared with a salve and massage for several hours, after which a priest would put small cushions in order to keep from any hurt and a first ring upon these, usually made of bronze. The cushions were removed later on. The process would continue with successive ring being added biannually or every two-year. A Padaung woman of marriage have had her neck extended by about 25 cms or nearly 10 inches.

These severe decoration and ornamentations express the Padaung woman's own concept of beauty in distinctive feature and social ranking but there are other theories dealing with the origin of that rings civilization. It has been claimed that rings were first placed around the woman's neck in order to make them undesirable to stock in slave traders. A Padaung legend explains that the rings were similar of charm against to the danger and bite of

tiger, a constant hazard in their homeland in the north of China for years.

Unlike normal accessories, these rings are for life and may only be removed with the direct of results. Adultery among the feminine class of Padaung has always been punished by the removal of the rings from their neck, a fate which is almost literary worse than death. This is an unique cruel punishment as the cervical vertebrae has become deformed after years of wearing these rings of bronze and the neck muscles have had really weakened to hold up in a perpendicular-straight form. Unless she wishes to risk suffocation, the unfortunate wife must pay for the infidelity by spreading the rest of her life laying down or survival to find something artificial reinforcement for the neck.

The bracelets, composed of silver and bronze metals are put on the legs and arms of women as the ornamental things, a custom likely to remain. The neck-rings, however, may very well become on the verge of extinction within a generation or two as the teenagers of modern Padaung women object to follow the practice of fitting such metal rings around the neck or their hands and has a strong sense to keep away from parting of their residence as far as they could endeavor. You will have to take a uphill journey where they are if you prefer to have the chance of seeing them, even though they are not wild and cruel but humble and calm.

The age of a villager can often be reckoned from the size and shape of its jackfruit trees. In the village, they are tall and fulsome indicating a certain passage of time. Huts stand in small, neat squares made of woven and split bamboo with palm-leaf roofs. Every home has got a spacious open-terrace where they sit under the shade in front of

their hand looms, spinning and wovening cotton textiles, blankets and tunics. Some of the walls made of woven-bamboo are stained colour, especially blue where the clothes have been hung to dry up. The Padaung men are conspicuous by their absence, out in the fields and farming-plots for meaning of crops productive activities.

At the first glance, the Padaung seems belonging to the different continent than Asia where they be now, their head-dresses in green and purple coulur, white caftan and the brilliant ornaments suggest some African tribe, even the plain Indian of old. Whatever you think of their costumes, the correct usage to describe the Padaung in Kayah state to the East of Myanmar is that "striking and attractiveness". It remains to be seem though, whether the hill-tribe of Padaung will actually come to the local market in 5-day and so far, are small and containable but this may change. At the moment they appear to welcome an odd visitor, smiling shyly at the camera, answering the questions that are put to them through the interpreter or tour-guide. How they will keep this dignity and composure in the face of encroaching tourism is a problem shared by all the minority-tribes of this region whatever, it may, there is no complain that the peaceful and lovely region with natural scenery of the natives whoms warming welcome, shyly smile, will be impressed for ever.

From the georgraphical point of view, Inlay is a solution-lake and shallow-lake whereas the average water-depth is 7' to 20' maximum water surface in October and minimum depth of 12' in March and April. But some claim that Inlay Lake was made of Lime-stone layer and Block faulting for years and the area was larger in olden-days coming up to Nyaung-Shwe with 36 miles length and 8

miles width. The lake is narrowed from north to south, and flow in an amount of 40,000 millions square-feet annually. The water-storage area of the lake is 12,200 million square-feet which is gradually decreased by 22 millions square-feet of silting annually. That is why, the scientists and scholars calculate that the entire lake will be absolutely dried up but formed as land-mass in 550 coming years if there is no effective plan to prevent it. As a matter of fact, the greening project and preventive enforcement were done in 1982-83 financial years to shape the former beauty and area of the lake. It was the 5 year short-term plan and funded with 00.5 million US dollar.

Inlay is a wet-land and a natural habitat for a number of biodiversities; domestic and migratory birds based on enriched food and preferable weather with environ. Thus, 20 square miles of Inlay and environment covered to the catchment area of the lake and Moe-Bye dam, was designated in 1985 as one of the sanctuaries, but effective management was formulated 5 years later in 1990 under the rules and regulations of Forest Department.

Based on the survey conducted by Taung Gyi university in some years ago, there are 37 species of land-birds, 27 species of water-birds and 24 species of migratory-birds comprising upto a total of 88 species altogether with 40 species of fish in In-lay lake.

So, Forest Department measured weekly-survey on bird and mentioned that when the annual rain-fall was 34.01 inches in 1995, a number of 212 migratory-birds visited to In-lay and over a thousand (1004) migratory-birds came to there when the annual rain-fall was 35.46 inches in 1996. These records suggest the relation of annual rain-fall and the number of migartory-bird. During the

winter and summer from September to March-April, the native-birds of crane, swiftlet, paddy-bird, the brown-duck with the migratory of pheasant-tailed jacana, white-breast waterhen, purple swampben, Jerdon's Bushchat, spot-billed duck, comorant, karakeet, eagle, kite, king-fisher and Baer's Pocharel (a kind of sparrow on the verge of extinction) could be viewed in a vast amount and in their lovely nature.

For the sake of bird-watching and nature-lovers, there is a 28' high bird-watching tower close to Khaung-Daing camp. Nowadays, the natural habitat for biodiversities with enriched-food are being rapidly decreased in all the times such as development of community, setting industrial zone, construction of road, natural disasters and, the vast amount of annual-silting.

The increasment of population and floating-islands, the water-pollution by indisciplined dust and cabbages, are meant to the rapid decreasing of water-storage area in In-lay lake. To cure these conditions and preserve natural beauty in greening effectively, a plan of three sessions was systematically formulated on February 15, 1998 by forest Department. As a result, 14 dams, 1 embankment and upgrading of 2 earthen-embankments were constructed so silting into the lake could be prevented scientifically. On the other hand, the removal of silting (supposing to be annual 22,000 kyins, one kyin means 100 squar-feet) has been made for increasment of water-storage area of the lake. For clear water, floating-island, mosses, willow-weed, dyke and water-hyacinth have been moved out. Trees have been planted to protect soil-erosion causing for silting as well as keep on shape greening environment and natural beauty.

INTRODUCTION OF BUDDHISM

There is a general accounts of the basic characteristics of Indian philosophy which indicates a real rich and complex philosophical heritage. It is quite different from the philosophy of other civilizations such as western and chinese ones.

It is said that 6 B.C was the most remarkable and enriched philosophical period inwhich orthodox philosophical system (Carvaka, Hinduism, Brahmanism) and hetherdox philosophical system (Jainism, Buddhism, Taoism) were grown at the same time, in India and China.

Buddha Philosophy (Buddhism)

Buddha philosophy arose out of the teaching of Gautama Buddha, the well-known founder of Buddhism in 6 century B.C. Buddhism is not a religion as it denies the belief of God as Creater of the universe. It is not a faith or belief and speculative philosophy either because it is really scientific and one has to be practised in daily-life for liberation of Nibbana in this existence.

The term "Buddha" literally means Awakened, Knower, Omniscience, Enlightened One and not a name but title of honour bestowed upon the sage Gautama Buddha who attained enlightenment after 6 long-year strenuous efforts.

Our knowledge about Buddha's teachings depends on the "Tipitaka" namely Vinaya Pitaka, Sutta Pitaka, Abhidhamma Pitika. Of these, the first deals with rules of conduct for Sanghas, the second contains Buddhas sermons and dialogues and the third and last contains expositions of philosophical theories taught by/in his life-span. It is

known as Abhidhamma's 84,000 and about 1,500,000 in words.

Buddha made a superhuman effort almost for 6 long-years to discover the origin of human suffering and the means to overcome them. At last, he received Buddhahood and Enlightenment by the Middle-path (Majjhimapatipadha). Then, he preached the five disciples his very first sermon (Dhammacakka Sutta) in which he explained the four noble-truth and eight-fold path. The foundation of Buddhism are the four-Noble Truths.

According to the Buddha, the best and universally correct are the four noble-truths.

- (1) The Truth about suffering
- (2) The Truth about the causes of sufferings (avijja and tanha)
- (3) The Truth about the cessation of suffering (Nibbana)
- (4) The Truth about the path to liberation

(1) The Truth about suffering (Dukka Ariya Sacca)

Based on the teaching of Buddha, life, in the world, is full of suffering which is the result of attachment. Birth, old-age, disease, physical pain, sorrow, grief, wish, despair, are all sufferings. Besides, association with the disliked one and parting from the beloved one, not to get what one's wishes are suffering also.

There is no denying the fact that there is suffering in every life. Where Buddha arises or not, this truth about suffering exists in the universe.

**(2) The Truth about causations of suffering
(Samudhaya Ariya Sacca)**

Buddha points out that the existence of everything in the world of physical and mental depends on some conditions. There is nothing which is unconditional and self-existence. The source of life's suffering is explained by the law of cause and effect. It is known as Paticca-samupada in Pali and means recycling of birth and death.

According to it, ignorance is the cause of all worldly miseries and only self-realization of truth can remove this ignorance of the Four Noble Truth. The two main cause and effect

- Because of ignorance, there arise impression (action, activity, effort)
- Because of impression, there arise consciousness (Vinana)
- Because of consciousness, there arise mind and body organism (Nama-Rupa)
- Because of mind-body organism, there arise six organs of cognition or bases (eye, ear, nose, tongue, body)
- Because of six bases, there arise contact (Phassa, Sandha, Yatana)
- Because of contact, there arise feeling (Vedana, sense-experiences)
- Because of feeling, there arise craving (Tahna, selfish desire)
- Because of craving, there arise attachment (Upadana)
- Because of attachment, there arise becoming (Kammic energy)
- Because of becoming, there arise suffering old-aged, disease, death (Jaya, Byadhi, Marana)

**(3) The Truth about the cessation of suffering
(Nirodha Ariya Sacca)**

From the second truth, we know that misery depends on some conditions. If these conditions are removed, misery would cease at this point. Cessation of suffering is called Liberation (Nibbana). The Pali-term Nibbana is formed of Ni (being a negative particle) and vana (craving). Nirvana in Sanskrit-form means the blowing-out of the flame of personal-desire. In Buddhist-scriptures, we may find many definitions of Nirvana, as the highest refuge, safety, unique, absolute-purity, security, emancipation, eternal peace and so on. Thus, Nirvana is the ultimate-goal, unconditioned state and every Buddhist endeavours to realize the Nirvana at last.

(4) The Truth about the path leading to liberation (Magga Ariya Sacca)

It is known as the Middle Way and consists of eight fold path. In order to overcome, ignorance and selfish desire, one must practise these paths. It is also called as the ethical teaching of the Buddha which is the best in the world.

1. **Right View (Samma Datthi)** : correct knowledge about the four noble truths.
2. **Right Thought (Samma Samkappa)** : renouncing worldliness, giving-up ill-feeling toward others, giving - up wrong ideas, concepts and views.
3. **Right Speech (Samma Vassa)** : there are four things in right-speech. Keeping from (a) lying (b) slander (c) unkind-speech and (d) frivolous talk.
4. **Right Action (Samma Kammanta)** : is to abstain from (a) killing, stealing and sexual misconduct.

5. **Right Livelihood (Samma Arjiva)** : One should earn his livelihood by honest living.
6. **Right effort (Samma Vayama)** : One maintains a constant effort to remove old and evil thoughts and prevent evil from arising anew.
7. **Right Mindfulness (Samma Sadhi)** : One needs to concentrate on the perishable nature, non-self and suffering
8. **Right Concentration (Samma Samardhi)** : It is the practice of mind- control and mental cultivation then the higher stage of mental development leading to liberation. It may be achieved by the practice of useful vipassana meditation.

Meaning

1. ဒါန = giving, donation, offering alms-giving, generosity
2. သီလ = moral, code of ethic, self-discipline
3. ဘာဝနာ = meditation, cultivation
4. ခန္တီ = patient, tolerance, endurance
5. မေတ္တာ = loving-kindness, unbounded, universal love
6. ဂရုဏာ = pity, compassionate, kindness
7. စာနာမှု = compensation, consideration, empathy
8. ဥပက္ခေမာ = equanimity, serenity, balance of mind
9. ပါရမီ = virtue, genius, perfection
10. ပါရမီဖြည့်ခြင်း = perfection-work
11. အနိစ္စ = perishable-nature, gradually-decaying feature, impermanence
12. ဒုက္ခ = miserable-nature, ill suffering, uneasiness
13. အနတ္တ = out of control, non-self without eternal substance

14. သံသရာ = eternity, cycle of death and rebirth, rounds of many existences
15. ကံကြမ္မာ = destiny
16. အကျိုးအကြောင်း = cause and effect, action and result
17. သမ္မာ = right, good, correct, merit.
18. ကာယကံ = physical action
19. ဝစီကံ = verbal action
20. မနောကံ = mental action
21. ပညာ = wisdom, insight knowledge
22. အသခတံ = unconditioned state
23. ရုပ်မာ(ထိကိုင်နိုင်) = tangible, physical body
24. ချုပ်ငြိမ်းခြင်း = emancipation, cessation
25. တရားသေ = dogmatism

In fact, Buddhism refused to accept the doctrine of Vedas, and supremacy of the Brahmans, existence of God but urged all to depend on one-self and really to practise in every one's life leading to unconditioned state or liberation in this very life, gaining nobility and purity.

The Spread of Buddhism

As Lord Buddha wandered about preaching and teaching, advocating the Middle Way (Majjhimapatipada) and expounding the theory of selflessness or the Anatta doctrine, he converted the five ascetics, conversions from his own Sakyan clan followed upto the number sixty. Lord Buddha inculcated these sixty monks for the first time to despatch the Buddhist missions to sixty different places. In consequence the monks rapidly multiplied and members of Lower castes and Khattiya class together with many Brahmins joined the Order. At first all candidates for initiation and ordination into the Order were brought by

disciples to the Buddha; but when converts came from a distance in increasing numbers, the Buddha had the ordained monks authorized to confer monks by abiding themselves to the prescribed Vinaya rules. Thus during the season of summer years, there arose a great number of Sangha. Still there were hundred thousands of lay-devotees who sought refuge in The Buddha, the Dhamma and the Sangha (Triple-Gems). Eventually, within a very short period, the propagation of Buddhism achieved tremendous and wonderful success. And according to Myanmar tradition, two merchants of Tapussa and Ballika became lay-devotees to take refuge in Buddha and Dhamma then they brought back the eight strands of hair-relics from living Buddha to enshrine in new pagodas such as Shwe-Da-Gon, Botataung, Sule and so forth. Similarly, an ascetic of hermit received the hair-relics from the Buddha to enshrine in a stupa erected on the summit of a head-shaped boulder known as Kyaikhti-yoe. Thus the Myanmar records and annals such as Sasanavamsa, claimed that Buddhism was introduced into Myanmar since the earlier life-time of the Buddha in 6th century B.C

The six Buddhist councils are also the milestones indicating the historical expansion and propagaion of Buddhism to different nations and regions of the world.

(a) The First Buddhist Council

It was held at Rajagaha immediately after the demise of Lord Buddha in 483 B.C. An assembly of 500 senior arahats presided by Rev. Mahakassapa decided to unanimously convene the Buddhist Council in order to preserve the purity of Buddha's teachings. King Ajatassattu provided the site at Sattapanni Cave near Mount Vebhara

with ample alms-food, comfortable lodging and sound security for the accomplishment of this first general council. Rev. Upali recited all Vinaya rules and regulations promulgated by Lord Buddha; and Rev. Ananda recited all the Dhammas which Buddha had him learned directly and committed to memory. And the 500 arahats approved and confirmed these recitations to be authentic by chanting all in chorus, which is known as Dhamma Vinaya Sangayana.

In such manner, the distinguished Ariya disciples preserved the Teaching of Buddha by committing to memory and transmitting them orally from generation to generation down to this very day.

(b) The Second Buddhist Council

It was held at Vaisali during the reign of King Kalasoka a century later after the demise of Lord Buddha in 450 B.C. Seven hundred arahat monks formed a committee of eight senior monks representing four for the Sangha of the East and four for the Sangha of the West. Rev. Ajita was the master of ceremony and the Venerable Sabbakami was elected president. The notorious ten points of controversy or monastic indulgences were checked one by one in the full assembly of the Council which decided unanimously all of them to be illegal and immoral.

After the declaration of the unanimous verdict of the Assembly, the seven-hundred monks engaged in the recital of the Vinaya and Dhamma in chorus.

The decision of the Council was in favour of the orthodox monks. The Vijjians refused to follow the decision and eventually they were condemned and excommunicated. Thus the schism broke out threatening the solidarity of Sangha Order. The monks who could not

subscribe to the orthodox views convened another rivalry council in which ten thousand protesting monks participated. It was a great congregation of monks and they are known as Mahasanghikas as distinguished from the orthodox elder Theravadins. Thus occurred the first schism in the Sangha which accounted for the origin of two schools; the Theravada and Mahasanghika schools. They were the earliest seceders and forerunners of the Mahayana Buddhism. The Mahayana adapted the existing Vinaya rules to their liberal doctrines and introduced new regulations. They made alterations in the arrangements and interpretation of the Sutta and Vinaya texts. They also canonized a good number of suttras and rejected certain portions of the Pali canon which had been approved by the First Great Council. They even included the texts which had been rejected by Theravada Council. Thus arose a twofold division in the Canon. The complication of Mahasanghikas was designated the Acaryavada as distinguished from the original Theravada scriptures.

(c) The Third Buddhist Council

It was held at Pataliputta under the patronage of the celebrated Buddhist monarch, Asoka in 260 B.C by Rev Moggali Tissas and others elected one thousand monks who were well-versed in the canonical scriptures. For nine months the council compiled the original Tripataka scriptures including the Kahtavatta pakarana to examine and refute the heretical doctrines.

Then the pious king requested the council to despatch missionaries to nine different countries of the world for the propagation and promotion of the true doctrine. A missionary group led by Rev Sona and Rev.

Uttara arrived Suvannabhumi of olden Myanmar. Rev. Mahinda and Theri Sanghamatti were also charged with missionary works in the island of Ceylon (Lankadipa). Other missions were also sent to far-off countries in Asia, Africa and Europe. Stone pillars and Rock edicts were erected and inscribed by the order of Emperor Asoka to record these noble events. According to Myanmar Chronicles, king Asoka despatched his religious missionaries to various countries abroad.

- . To propagate the Buddha's true Dhamma
- . To establish as many as 84,000 stupas
- . To dig 84,000 ponds and wells
- . To build 84,000 monasteries for the Buddhist missionary monks

And hundreds of these religious constructions were inaugurated in old Myanmar to expand the domain of the glorious Buddhist world.

(d) The Fourth Buddhist Council

Under the auspices of pious king Vattagamani Abhaya, the fourth Buddhist Council was held in Ceylon (Sri Lanka) in 100 B.C. As Buddhist practice and culture were threatened by growing materialism and moral decline of mankind in the aftermath of wars and famines. So the Mahatheras determined to hold this council by the assembly of 500 bhikkhus under the presidentship of Rev. Rakkhita. It was convened at Aloka Cave in the village of Matale in Ceylon patronised solely by a minister on behalf of the king. At the end of the council, the canonical texts along with commentaries were inscribed on palm - leaves and the written down Scriptures were deliberately edited, revised, recasted and arranged subjectwise by the most learned monks of the Council.



The Fifth Buddhist Council

Myanmar becomes a very important nation of the Buddhist world as the Fifth General Council was held here in order to prepare a uniform edition of the Pali Canon and to record it on marble slabs. This Myanmar Buddhist council was held at Mandalay in 1871 A.D under King Mindon.

Under the patronage of king Mindon, 2400 learned monks participated and Venerable Sayadaw Janagarabhivamsa, Sayadaw Narindabhidhaja and Sayadaw Sumingala Sami presided in turn. After the recitation of the Tripitaka Canonical texts in Pali, the Myanmar Pali characters recording of the entire canon inscribed on 729 marble slabs for 5 months in the royal palace. The recording and editing were very carefully supervised by the most learned monks (Mahatheras) and sheltered and kept in shrines in the form of Sinhale-stupa at the foot of Mandalay hill. This collection is now standing row by row in a spacious plot as the biggest book and library of its' nature in the modern world.

The Sixth Buddhist Council

The six Buddhist Councils were landmarks in the history of Buddhism and Myanmar fortunately hosted the historical glory by successful celebration of two great Buddhist Councils, The Fifth and the Sixth.

The six Buddhist Council was inaugurated at Mahapasana Cave in Ka-Ba-Aye pagoda's compound in Yangon in May 1954 and presented by 2500 learned monks from various countries in the world. The most Venerable Abhidhaja Maharatta Guru Bhadanta Revata presided the convention. During the session of the council, Mahasi Sayadaw Sobaana asked questions to clarify the salient controversial points in the canon and Mingun Sayadaw Bhatanta Vicittasarabhivamsa, the sole Tripitaka dhammabhandha garika answered all at a furious speech in detail without any timid and pause along the answers. This Myanmar monk could recite the entire canonical texts of about 16,000 pages which he had committed to memory flawlessly. Delegations from India, Ceylon, Nepal, Cambodia, Thailand, Laos, Pakistan, Tibet, Korea, China, Japan, and other Asian countries participated with high honour and due- respect.

Many a valuable and reverential messages were sent from the great nations of the world including America, United Kingdom, Germany, France, Italy, Yugoslavia, Australia and other European countries.

500 Myanmar Bhikkhus well versed in Pali scripture and practice of the Dhamma took the sole responsibility for examining canonical texts. Similar groups of monks from other Buddhist lands also collaborated and participated to examine the canonical texts in their respective languages.

The council revised and edited all the texts and commentaries in their original form in Myanmar Pali script. And Myanmar interpretations were also brought about completely for the sake of Myanmar people and those who can read Myanmar. Interpretation in English and Hindi Languages also have been attempted. An international Buddhistic Centre with a Library to enhouse all the secered scriptures, a museum, a research division for religions has been established and known as Buddhist university. The world peace pagoda was erected.

The six Buddhist council happened to be on the fullmoon day of May, 1956 which coincided with the 2500 anniversary of the Buddha's Mahaparinibbana and His Sasana Buddhism.

Essentials of Myanmar Buddhism

Rites and rituals, ceremonies and festivals in Buddhism in turns of religious services, similar to those of all other great religions of the world are tied to the Lunar calendar. They are performed daily, weekly, monthly, and annually at fixed period and periodic intervals. Participation in these religious services are voluntaristic; and non-participation does not mean sinful or demeritorious in Buddhism. But almost all adults in Myanmar Buddhists observe many types of rite and rituals, co-operating in every religious ceremony performed at various structural level of Myanmar society.

Religious devotations are performed in the beginning and the closing of the day, in front of a shrine at home, usually on the eastern or northern of the house. Flowers, candles, alms food, water and joss-sticks are offered to the Buddha. The Buddhist common prayer in Myanmar

or in any vernacular language is uttered. The procedure of service is very simple and clear but is really meaningful to the daily life of a Buddhist. The devotee starts his daily service with the opening phrase, Okasa, three times.

May I worship Thee then the first part of the prayer as an expression of reverence is recited.

By means of physical, verbal and mental actions I might have done wrong which may be excused from these evil results, I raise both my hands folding above my forehead and worship, honour, look at and humbly pay-homage to the Triple -Gems namely The Buddha, the Dhamma (Doctrine), and The Order of Sangha in three times, O Lord Sire!

Then the second part of salutation of the prayer follows;

* By this act of offering and paying homage, may I be excused forever from

- (1) The four states of Woe
- (2) The three Scourges
- (3) The eight False Conditions
- (4) The five Enemies
- (5) The four Deficiencies
- (6) The five Misfortunes

And may I, in my final existence, very soon attain the Transendental Path, Fruition and the ultimate Bliss Nibbana, O Lord Sire.

The devotee, then, disseminates loving kindness according to the Buddhist Doctrine; May all living beings be free from enmity, anxiety, oppression, suffering, disease and danger but enjoy prosperity, healthy. At the end of the devotion, the devotee must share his accrued merit with all other beings. As the symbolic service, the devotee must

celebrate water - libation rite in ceremony, pouring water drop by drop from a jug (glass) into a vase; and thence showers into the ground, the mother earth. This is an intrinsic part of all personal as well as public ceremonies and meritorious deeds.

Sila-morality is cultivated gradually in terms of daily devotional services at home or in the society or at monastery. The devotee recites the precepts usually in Pali language to pledge the basic Buddhist vows. The precepts may be varied Five, Eight and Ten based on the wishes of a devotee and condition. Confession of faith or Buddhist Creeds must be articulately uttered in front of a learned monk.

May My honour be to Thee, The Glorious, The Almighty Infallible, and the Self-Enlightened Exalted One.

* I take refuge in the Buddha

* I take refuge in the Dhamma

* I take refuge in the Sangha

Three-time is uttered in Pali Language. Then the devotee must observe the precepts.

- (a) I observe the precept not to kill any sentient being
- (b) I observe the precept not to steal
- (c) I observe the precept not to indulge wrongly in sexual pleasure
- (d) I observe the precept not to tell lie
- (e) I observe the precept not to take intoxicant drinks and drugs.

In the fullmoon day, the dark moon and the eighth day after these are Buddhist Sabbath days in Myanmar, the pious devotees usually observe the sabbath duties on these holidays, spending quietly at the monastery, the rest-houses, the chapel, or in the compound of a pagoda or at the foot

of a suitable tree where they could observe the precepts they have vowed early in the morning, delivered by the monk.

As a matter of fact, three, four or five more precepts add to the above laymen five-precept for the Sabbath Fasting.

- (f) I observe the precept not to have any meal in the afternoon
- (g) I observe the precept not to enjoy musicals
- (h) I observe the precept not to seat on high and decorated place
- (i) I observe the precept not to be engaged in monetary affairs.
- (j) I observe the precept not to have beautiful with cosmetics, scents and flowers.

These ten precepts are also compulsory for the youngsters when they are initiated into the Order of Sangha as novice.

Having done something good for Dana (giving) and sila (code of ethic) of Buddha devotation, Myanmar laymen tell the rosary-beads which is usually consist of 108 beads and the pious one must concentrate his mind upon the virtues and meritorious glories of Buddha, Dhamma and Sangha. He may radiate his loving kindness to all other beings in 31 planes, including himself or meditate and contemplate upon the three characteristics of life.

- (1) Anicca - Transitoriness, impermanence
- (2) Dukkha - Suffering, misery, troublesome
- (3) Anatta - non-self, non-ownship

Concentration, contemplation, and meditation are three aspects of Buddhist Bhavana practice. Concentration

will take the pious devotee the higher state of insight meditation leading step to unconditioned stated or Nibbana.

Some meditation cultivate their mind-power by contemplating upon the Death whilst most of them practise to discem the exale and inhale of breath. Thence they would improve their practice further

- (1) Kaya Anupassana - Meditation on body
- (2) Vedana Anupassana - Meditation on feeling
- (3) Dhamma Anupassana - Meditation on law
- (4) Citta Anupassana - Meditation on mind

On the whole, the daily-life of a Buddhist is really meaning full and filled with meritourious deeds of giving, observing of precept as morality and sticking on the three chacteristics of natural life by concentration, contemplation and meditation which grant the wisdom to Nibbana.

(1) What is the essence of Buddhism ?

The Truth nature of such fundamental principles of Buddhism as The Four Noble Truth, The eight-fold Path, The law of Cause and Effect (Padiccasamupadha, The Five Group of Existence, The Doctrine of Buddhism.

(2) What is Buddhidsm ?

What is known as Buddhism consists of three aspect Payiyatti (The doctrinal studies), The Patipatti (Practise) and the Pativedha (Realization).

(3) What are the doctrine or teaching of Buddha?

The doctrine of Buddhism is preserved in the Tripitakas (Triple Canon) which contained the words and teaching of Lord Buddha is known as 84,000 Dhamma

and is estimated to be about eleven times the size of Christian Bible .

(4) What are these pitakas ?

1. The Vinaya pitakas sub-divided into five books, deals with the rules and regulations of the Order of monk and nun and gives a detailed account of the life ministeries of Buddha.

2. The Sutta pitakas consists of discourses preached by the Buddha, divided into twenty-six books it is rather like a collection of prescriptions for the sermons were propounded to match the occasion and the temperament of different individuals.

3. The Abhidhamma pitakas is the most important and interesting as it elaborates the four ultimate things (a) Citta = mind, consciousness (b) cetasika = mental factors (c) Rupa = matter (d) Nibbana = The only absolute reality, ending of suffering and ultimate goal of Buddhism.

(5) What are the aspects of devotions ?

Dana = giving, offering, Sila = morality and Bhavana = meditation are three aspects of devotions.+

(6) What are the three characteristics of daily-life in Buddhism ?

1. Anicca = Transitoriness, impermanence.
2. Dukkha = Suffering, pain
3. Anatta = non-self

(7) What do you think of Buddhism ?

Buddhism is not a philosophy, belief and religion but a way to be practised in the course of everyone's daily-

life which is remedy to cure and free from all-suffering.

(8) What are the main differences between Theravada and Mahayana Buddhisms ?

The main differences between those two Buddhisms are the concept in regard to the Buddha him-self, as well as in regard to Bodhisatta, the canons of scripture, the development of Doctrine, The celibacy of the monk, the form of ceremony.

(9) What are the similarities of these two Buddhism?

The similarities are The Four Noble Truth, the Anatta = non- ego, the law of cause and effect, the noble eight-fold path as the way of deliverance, which involves a moral disciplines as well as practise of meditation, the virtues of loving-kindness, as being fundamental; acceptance of Buddha teaching as being universal in its application, the middle-way of life to the goal of Nibbana.

(10) What are the four Sublime states ?

The four submle states (Brahma Viharas) are Metta = loving-kindness, Garuna = compassion, Mudhita = sympathetic joy, Upekkha = neglect, equianimity these are principle constitutes to the moral and spiritual foundation of man and happiness.

References

- ၁။ ခင်မောင်ညွန့်၊ ဒေါက်တာ “မြန်မာ့ယွန်းထည်များ၏သမိုင်းနှင့် ယဉ်ကျေးမှု” သုတပဒေသာစာစောင် ရန်ကုန်၊ စာပေဗိမာန်ပုံနှိပ်တိုက်၊ ၁၉၉၆၊ ဇူလိုင်
- ၂။ ခွန်နွယ်၊ မောင်(အင်းလေး) ပအိုင်း၊ ရန်ကုန်၊ စာပေဗိမာန်၁၉၉၂
- ၃။ ဒဂုန်နတ်ရှင် မြန်မာ့ရိုးရာလက်မှုလုပ်ငန်း ဆယ်ပွင့် ပန်း၊ ရန်ကုန်၊ ဆုလာဘ်ပြည့်အောင် ဆက်၊ ၁၉၉၆၊ ဒုတိယအကြိမ်
- ၄။ ပါနောက် ပါနောက်၏ရုပ်ကြီးစင်၊ ရန်ကုန်၊ စတားလိုက်ပုံနှိပ်တိုက် ၁၉၇၄
- ၅။ မနုဿကျော်ဝင်း အခြေခံပြတိုက်ပညာ၊ ရန်ကုန်၊ ယဉ်ကျေးမှုဝန်ကြီးဌာန ၂၀၀၁ခုနှစ်
- ၆။ မင်းနိုင် မြန်မာနိုင်ငံပြတိုက်လမ်းညွှန်၊ ရန်ကုန် စာပေဗိမာန်ပုံနှိပ်တိုက် ၁၉၈၀
- ၇။ မြင့်မောင်၊ ဒါရိုက်တာ အင်းလေး၊ ရန်ကုန်၊ စာပေဗိမာန် ၁၉၈၄
- ၈။ ရာမညကိုကိုနိုင် မြန်မာ့စောင်းသီကောင်းစရာနှင့် တတ်ကောင်းစရာ၊ ရန်ကုန်၊ စာပေဗိမာန်၊ ၁၉၈၅
- ၉။ သက်တင်၊ ဦး ရွှေမော်မောစေတီတော်မြတ်ကြီး သမိုင်း၊ ရန်ကုန်၊ သုဓမ္မဝတီစာပုံနှိပ်တိုက်၊ ၁၉၉၃၊

စတုတ္ထအကြိမ်

၁၀။ လူထုဒေါ်အမာ

ကမ္ဘာ့အကြီးဆုံးစာအုပ်၊ မန္တလေး၊
မိုးစာပေ၊ ၁၉၈၅

၁၁။ သက်တင်ဦး

ကျိုက်ခေါက်စေတီတော်သမိုင်း၊
ရန်ကုန်၊ သုဝဏ္ဏဝတီပုံနှိပ်တိုက်၊
၁၉၅၇

၁၂။ သိန်းထိုက်၊ ဒေါက်တာ

“မြန်မာ့ယွန်းထည်ပစ္စည်းလုပ်ငန်း”
သုတပဒေသာစာစောင်၊ ရန်ကုန်၊
စာပေဗိမာန်ပုံနှိပ်တိုက်၊ ၁၉၉၆၊
ဇူလိုင်

၁၃။

အခြေပြမြန်မာ့နိုင်ငံရေးသမိုင်း၊
ပထမတွဲ၊ ရန်ကုန်၊ မြန်မာ့ဆိုရှယ်လစ်
စဉ်ပါတီ၊ ၁၉၈၃

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Aspects of Myanmar Culture

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In this book, a wide range of his knowledge through many English and Myanmar papers as well as experimental evidences on tourism industry, are beautifully composed in a scientific manner.

Thus, those who (especially fresh tour-guides) will wish to know and learn about Myanmar culture in correct English usages will ready enjoy of and get many facts about Myanmar.