

**SOCIAL VALUE ON FAMOUS ANCIENT
MONASTERIES IN BAGAN AS
A NATIONAL CULTURAL HERITAGE**

PhD. DISSERTATION

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**DEPARTMENT OF ANTHROPOLOGY
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**SOCIAL VALUE ON FAMOUS ANCIENT
MONASTERIES IN BAGAN AS
A NATIONAL CULTURAL HERITAGE**

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**THIS DISSERTATION IS SUBMITTED TO THE BOARD OF
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Abstract

The aim of this research is to find the **extent of social values** on famous ancient monasteries in Bagan area as a **national cultural heritage** by means of the style of architecture as **symbolic practice**. This research will be employed to make the new generation understand and value on the culture and various activities by preserving the ancient monasteries in Bagan and to promote the national unity and solidarity with the knowledge on the policy of national cultural heritage under the guidance of the government. Research area is in Bagan-Nyaung Oo Central Area, Mandalay Division, Upper Myanmar. In this research, nine main chapters were described. These were: Introduction, Literature review, Methodology, Historical background of Ancient Monasteries in Bagan , Myanmar traditional culture and national cultural heritage, The **style of architecture** as symbolic practice in famous ancient monasteries in Bagan, The value on activities related to ancient monasteries, The maintenance and preservation of ancient monasteries in Bagan as a national cultural heritage, Discussion, Conclusion and Recommendation. A case study design involving qualitative research methods were used. The sampling of study site was Bagan - Nyaung Oo Central Area, Mandalay Division, Upper Myanmar. In this thesis, Historicalism theory and Symbolism theory were used. Methodology of the data collections were done as Desk Review, Key Informant Interview (KII), Participant Observation, taking photographs and recording with video were performed for special activities associated with the monasteries under study. And then, these data were studied by symbolic approach and interpret and analyze the data from an anthropological archaeology point of view. The ethical clearance from the informants' consents was got. Duration of this research was from 2008-2009 to 2011-2012.

Key words: the extent of social values, national cultural heritage, symbolic practice, style of architecture.

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CHAPTER (1)

INTRODUCTION

1.1. Purpose of the present study

Bagan, the ancient city of Myanmar has many cultural monuments, cultural heritage and properties. The age of Bagan is 1262 years from A.D 107 to A.D 1369. From that time to even nowadays, some of the cultural monuments still exist and can be studied. There were altogether 55 kings who ruled Bagan and it was in the reign of King Anawrahta, the 42nd king of Bagan dynasty, became the founder of the First Myanmar Empire. During his reign, Theravada Buddhism flourished and because of devotedness to the Theravada Buddhism, many religious buildings in different styles and sizes came to be built. These were temples, pagodas both solid and hollow, monasteries both of bricks and wood and, others like alms house, the rest house, the library, the reservoir. Those religious buildings were taken as contributory towards the long life of the religion for 5000 years after the Mahaparinibanna (After the Gawtama Buddha's life) (မဟာဝရိနိဗ္ဗာန်နိဗ္ဗာန်).

Among them, monastery is the name used for places where monks reside, meditate and preach the Buddhist scriptures for the learners and followers. The Buddhist monastic education system facilitated the basic educational needs of the South East Asian Buddhist countries before the contemporary era. Nowadays, countries like Myanmar, Thailand, Cambodia, Srilanka and Laos still practise Buddhist monastic education to fill the gap of the government education system. Monastic education is one of the most fundamental institutions of Buddhism. Monks and nuns are responsible for preserving and spreading Buddhist teachings, as well as educating and guiding Buddhist lay followers. The ultimate goal of Buddhist monastic education is the liberation of all beings from the cycle of rebirth to reach Nirvana.

Hence, monasteries in Bagan play an important role for the Theravada Buddhism and also to produce the well-rounded, cultured gentlemen and ladies, capable of addressing any problem or situation in life with the maximum likelihood both of success and personal happiness by sharing the Buddhist's ways and philosophies. Moreover, the cultural value systems of Theravada Buddhism provide guiding principles for Myanmar people to lead a good life. All Buddhists, whether

Mahayana, Hinayana or Theravada subscribes the five precepts: is the essential part of the value system of the Myanmar people. The Five Precepts are;

To refrain from killing (respect for life); to refrain from stealing (respect for another's possession); to refrain from sexual misconduct (respect for another's dignity); to refrain from falsehood (avoid verbal misconduct) and to refrain from intoxicants (respect for oneself, mind as well as body). They are such as integral part of Buddhism and these values must have prevailed from the Pyu society and culture to even nowadays. These precepts were taught in the government schools and monasteries for the younger generation. Based on these precepts, the other Myanmar cultural value systems include generosity, hospitality, compassion, forgiveness, propriety and decency, knowledge and wisdom, peace and tranquility, sympathy, etc., could also be practised.

Moreover, the Buddhist monks who live in these monasteries have to study the Buddha's teachings and teach the Dhamma to the Buddhist people including novices and monastic students. It is also called "Paripatti". Buddhism does propagation of the principles of education as pariyatti, patipatti and pativetha that form basis of the various schools of Buddhist education. Pariyatti and patipatti are considered as the foundations of education because they are steps leading to deliverance.

By studying them, the modern trends cannot shake the cultural foundations of Myanmar society and manage to preserve the national identity while striving at the same time to build a modern and developed nation. The law concerning with the maintenance and preservation of cultural heritage is firstly prescribed by the formerly State Peace and Development Council government in 1998. According to this law, a **cultural heritage** means an ancient site or ancient building which needs to maintain its historical, cultural, artistic and anthropological value.

At the General Conference of UNESCO (United Nations Educational Scientific and Cultural Organization) in Paris on 17 October 2003, described **tangible cultural heritage** as monuments or paintings, books or artifacts and **intangible cultural heritage** in the form of a list, as oral traditions and expressions such as epics, tales, and stories, performing arts - including music, song, dance, puppetry and theatre, social practices, rituals and festive events, knowledge and practices concerning nature and the universe. For example, folk medicine and folk astronomy, and traditional craftsmanship, as well as the sites and spaces in which culturally significant activities and events occur. It is a culture that people practice as

part of their daily lives. It is beliefs and perspectives, ephemeral performances and events that are not tangible objects of culture. It is often described as the underlying 'spirit' of a cultural group. (Richard Kurin, *Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal*, 2004).

An ancient site is an area which was built before 1886 or an area where the ancient people settled down or their remaining building or mounds existed in them or an area which must not be excavated or an excavating site as cultural heritage site.

An ancient building involves a building which was built before 1886 and its architectural and artistic building, stupa, temple, monastery, palace and their painting, sculpture, art of carving wood or ivory, natural cave or man-made cave, stone-inscription, the remains of road, bridge, burial ground, brick tomb, excavated building, pond, rampart, wall, gate, moat and fort. Bagan ancient monasteries are included and concerned with that 9/98 Law and these buildings are considered as cultural heritage. Moreover, it is also defined as a national cultural heritage. Hence, the ancient monasteries which are national cultural heritage invite the scholars to study.

Therefore, the ancient monasteries in Bagan area are needed to be studied and maintained, and also needed to focus on the social values of these ancient monasteries from different perspectives. The research area is Bagan-Nyaung Oo in Central region, Mandalay Division, Upper Myanmar. In this research, nine main factors were presented. These were:

- (1) Introduction
- (2) Literature review
- (3) Methodology
- (4) The historical background of the Ancient Monasteries in Bagan, and Myanmar traditional culture and national cultural heritage
- (5) The style of architecture as symbolic practice in the famous ancient monasteries in Bagan
- (6) The values on activities related to ancient monasteries and
- (7) The maintenance and renovation of ancient monasteries in Bagan as a national cultural heritage
- (8) Discussion
- (9) Conclusion and recommendation.

1.2. Objectives

The aim of this research was to find out the extent of social values on famous ancient monasteries in Bagan area and national cultural heritage by means of the style of architecture as symbolic practice. This research was employed to make the younger generation understand and value the cultural and social activities by preserving the ancient monasteries in Bagan and to promote our national unity and solidarity with the knowledge of the policy of national cultural heritage under the guidance of the government.

Altogether one ordination hall or *thim* and nine monasteries were selected to study. The specific reason for choosing these monasteries was that most of them had the function of the teaching of Buddha texts in the olden days. Some of them were built in the later period of Bagan Era (13th Century AD) but they had many specific points. Moreover, the art and architecture of the later periods (*Pin-ya*, *Inn-wa*, *Nyaung-yan*, *Kone-baung*) (14th -18th Century AD) differ from Bagan period especially in the mural paintings. The mural paintings reflect the characteristics of that period and they are the best evidences. The mural paintings of the later periods described the life history of the Buddha from *Thumaydhar* Monk to the time he became the Buddha as written in Myanmar literature. Especially the last ten life histories of the Buddha were painted with bright colours. Their art and architecture, stucco works, mural paintings, stone inscription and ink inscription could be clearly seen. Moreover, mural paintings reflect the music and dance, their style of dress, the celebration of *A-nyaint* and textile weaving and food of these days. Therefore, people can understand the entertainment of the Bagan and later periods and these evidences enhance the spirit of the cultural heritage and it is also support to the teaching of the Buddha's ways and his life history. Finally, the cultural heritage of the ancient monasteries and their ways of maintenance can be shown to the younger generation.

1.3. Conceptual Framework

Conceptual framework for this study was according to the researcher's own view. Firstly, the historical background of ancient monasteries in Bagan, Myanmar traditional culture and national cultural heritage correlate with the style of architecture and activities of monasteries. These factors also support the social values and economic values of ancient monasteries in Bagan area. And then, these values support the maintenance and preservation of ancient monasteries. When studying the

maintenance and preservation of ancient monasteries, advantages about native people's consent, World Cultural Heritage Convention, State Peace and Development Council Law 9/98, policy of government correlate with this fact and disadvantages about natural disasters and man-made disasters. Finally, these data support to learn the national cultural heritage.

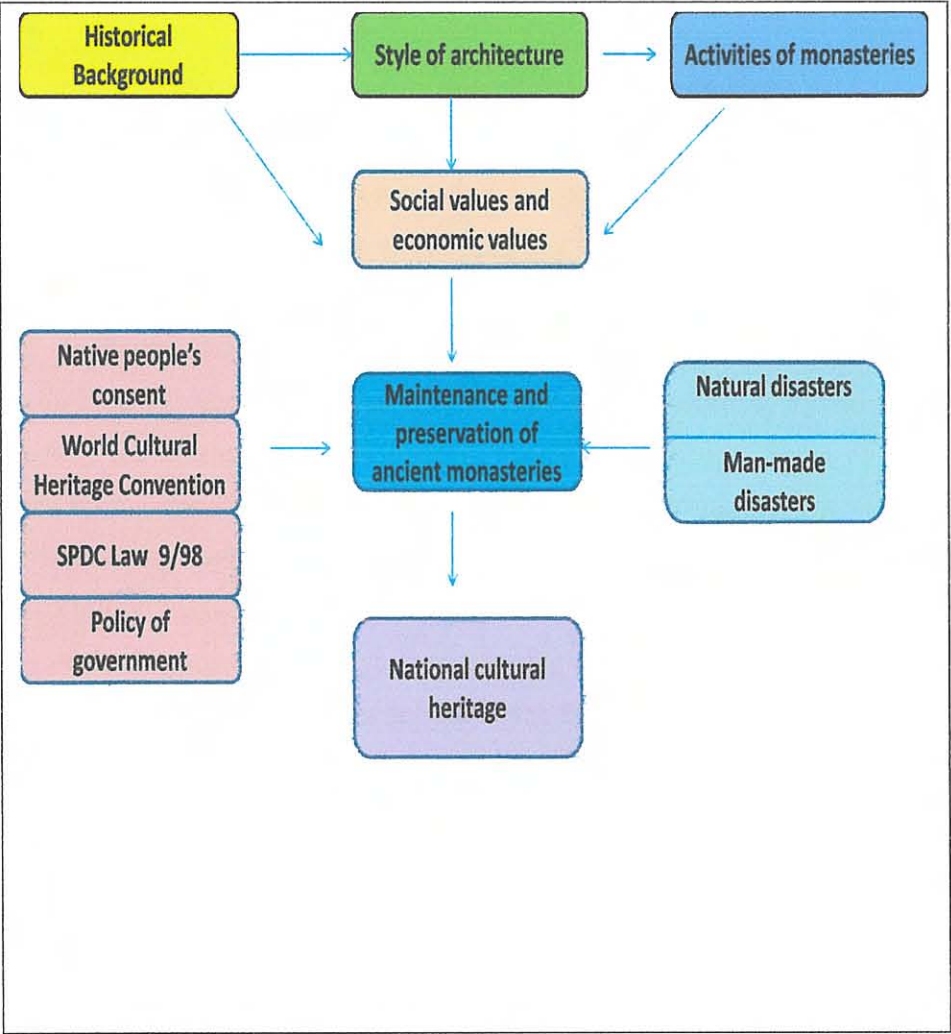


Fig.1. Conceptual Framework

CHAPTER (2)

LITERATURE REVIEW

Many books had been written about the historical records of the Bagan period, their dynasty, art and architecture of Bagan area. In this thesis, reviews were made on some books. Firstly, in the book entitled, "*Bagan Culture*" by Journalist U Thein Maung, Zwe Publication, Yangon, 1956; in this book, the religious slaves in Bagan period could be studied.

In Bagan, there were three kinds of religious slaves; Pagoda slave (hpaya-kyawn), Pitaka slave and Monastery slave. They were also called "kyawn- thee- taw". Moreover, the reason for becoming the Pagoda slave differs. Some of them were derived by marrying normal person and Pagoda slave person; some were derived by marrying among themselves, and some were their descendants. These Pagoda slaves have to follow Pagoda slave's law, rules and customs. Among these three, the social status of the Pagoda slave (hpaya-kyawn) was the highest and Monastery slave was the lowest. These slaves were responsible for the ritual washing of the image and daily offerings of food and flowers. These hereditarily-bonded slaves were also responsible for the general upkeep of the shrine and serve the monks, who themselves were living pagoda. By studying these facts, much knowledge about the religious slaves in Bagan period and their customs, the different reasons for becoming the Pagoda slaves could be learnt. These facts helped to reveal the social values related to ancient monasteries and how to divide the social status and rights between normal people and Pagoda slaves.

Another book entitled "Introduction to Cultural Anthropology" by James A. Clifton, Houghton Mifflin Company Press, Boston, 1968, various titles for Cultural Anthropology were expressed. In Chapter-10, *The study of values* by Victor F. Ayoub (Antioch College) wrote and discussed the meaning of value from various concepts and aspects. One of the aspects from which the source of values was noted as man's adaption to his surroundings is principally through learning, which depends upon the generalizing and ordering of experience born of cognitive behavior, and objectified as knowledge was described. This aspect also supported to learn the value on teaching the Buddha texts and training the youths about the Myanmar culture from their early childhood through learning principles and guide lines from their parents, their teachers and their religious belief. In addition, there consisted the idea that the study

of cultural identities, finite cultural orders of knowledge and values in adaptive continuum of means and ends. It was also a study of their action consequences. This fact also reflected the idea to study the Buddhism and Myanmar cultural identities.

Another book-review was "*Pagan Restoration*" article by Than Tun, Journal of the Burma Research Society, Vol.LIX. Parts I & II, December, 1976, p.51, which has the history of the monasteries of Bagan area, the definition of monastery and the monastic establishment, some interesting famous monasteries in Bagan, their plans and functions, and the expenses for building the monastery could be learnt. By studying these factors, the information about the meaning of monastery of Bagan areas and their functions and the reason for building many pagodas could be studied. This information was useful to learn the background history of Bagan ancient monasteries and social values related to these ancient monasteries.

Another book-review was "*Pagan*" by Paul Strachan, Kiscadale Publications, Singapore, 1989. This book includes the rise of a dynasty at Bagan, the Bagan temples and stupas, images: style and iconography of the early Bagan period, the middle Bagan period and the late Bagan period in the inner and outer circle monuments. Moreover, the chronicles tell how Anawrahta was moved by religious zeal and under the influence of one Mon Theravada monk, Shin Arahan, requested a set of the Tipitaka, the Theravada Buddhist scriptures, from the Mon king, Manuha of Thaton. He was refused and therefore he seized the Scriptures by military force and brought them to Pagan together with the captive king, Manuha, and his court, including the artists and artisans. Once returned to Bagan, and under this Mon influence, he set about eliminating heterodox sects in favour of Theravada Buddhism, and commenced what was to be one of the greatest temples building eras in the history of mankind. From this book, the information about Bagan temples, stupas and images from three periods and how Anawrahta moved by religious zeal and eliminated heterodox sects in favour of Theravada Buddhism could be obtained. These factors were lied the historical background of Bagan period, the art and architecture of Bagan ancient monasteries and cultural heritage of ancient monasteries as national heritage.

Another book- review is "*Buddhist Art and Literature*" by Dr.Than Tun, Department of History Research, Yangon, 1996. It includes four chapters; Buddhist literature, Buddhist Iconography, Buddhist paintings and Buddhist Architecture. In Chapter-1, the history of Buddhist literature and how and when Buddhism was

introduced to Myanmar were described. In Chapter-2, Buddhist iconography was described in two phases; before the appearance of Buddha images and after the appearance of Buddha images. Before the appearance of Buddha images, there were a lot of symbols which refer to the Buddha's life history such as the Banyan Tree Throne, a wheel, two padas (footprints), the elephant, the horse, the lion, a lotus, trikona (triangle), triratna (flame), vajra (thunder bolt), srivatsa (holy house), sankha (conch), sara (arrow), surya (sun), svastika (moving sun), kalasa for amrta (pot), ghanta (bell), myrobalam (fruit), jambhara (lemon), etc. After the appearance of Buddha images, there could be seen thirty two great signs of the Buddha, attitude of hand (mudra) and attitude of feet (asana). In Chapter-3, historical background of Buddhist paintings, some examples of mural paintings written on temples and pagodas were expressed. In Chapter-4, Buddhist architecture found in Bagan pagodas, temples and lists of the construction of the hollow-pagoda, the copying of the Pitaka, the repairing of the old monastery, the building of the library, the building of the big brick monastery with front extension, the erection of an enclosure wall, a detailed account of the wages and expenses of the inscription and an illustration of cetiya were described. By studying this book, much knowledge about the Buddhist art and literature could be identified. Some symbols of Buddha's life history can learn from the style of architecture as symbolic practice in ancient monasteries in Bagan. Moreover, by studying the mural paintings in the temples will support to learn the monasteries' interior and exterior decoration. In addition, the social life of the Buddha is depicted in these factors.

The other book review is "*Bagan (Arimaddnapura)*" by Ministry of Culture, 2003, the historical background of Bagan periods, the founder of Bagan and 55 kings of Bagan dynasty, the palaces in Bagan period, the founder of the first Myanmar Nation: King Anawrahta, the first national integration in Myanmar, an overview of Bagan civilization from socio-economic point of view (flourishing of Theravada Buddhism, literature, art and crafts, international relations), the legacy of Bagan (religious inspirations, the most magnificent pagodas in Bagan, the cultivation and irrigation systems, restoration of law and order, trade and commerce, customs and traditions) could be found. By studying this book, one gets the knowledge about Bagan period and their dynasty, the founder of the first Myanmar Empire and his success, how to make Theravada Buddhism flourish and the blending of devotedness to the Theravada Buddhism, ten kinds of arts and crafts can be viewed all around Bagan,

many religious buildings in different styles and sizes. These factors were useful to learn and support historical background of Bagan period and the style of architecture in famous ancient monasteries in Bagan. Moreover, the ancient Myanmar people value upon Buddhism when the time of building these ancient monasteries could be seen.

The book entitled "*Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal*", 2004 by Richard Kurin; presents a timely examination of the issues, sometimes contentious, involved in the development and exploitation of cultural heritage as an element of tourism, and of heritage places as attractions for visitors and tourists. Each well-researched chapter, written by an expert in the field of study, looks at one or more of the wide range of aspects, such as conservation and preservation; tourism as a threat; and heritage as a resource, education, business, design, literary place, historical reality and national identity. The book concerns itself with the heritage sites themselves, with the impact they have on their localities, with the providers and managers who seek to present heritage to a wider public, and with the visitors who are drawn to heritage places and for whom heritage may have wide and varied meanings. The aim is to add to scholarly understanding of the issues. By studying this book, much knowledge about the definition of cultural heritage and its issues, heritage tourism business were got.

In the article "*Myanma Design*" by Dr. Than Tun, Plastic Rainbow Book Publication, Yangon, December, 2005, it was about how Theravada Buddhism flourished in Myanmar, the development of Buddhism, how to become the people of Bagan and the royal families were engaged in building so many pagodas with benevolence and generosity and the reason for building many pagodas. By studying these factors, the much knowledge was gained from Dr.Than Tun's point of view on the development of Buddhism and the development of the Buddhist art and architecture of Bagan ancient monasteries.

The important book-review for studying the Cultural Anthropology is that the book entitled "Introducing Anthropology An Integrated Approach" by Michael Alan Park; Central Connecticut State University; published by Mc Graw-Hill, Von Hoffmann Press, New York, 2006. It contains altogether three main parts and sixteen chapters. In Part-One, background and context were described. In Part-Two, the identity and nature of our species were expressed and in Part-Three, adapting to our worlds was written. Among them, in Chapter-11, (p.251-288), Material Culture: The

things we make and the things we leave behind are topics concerning this research study. By studying this topic, much knowledge about Archaeology: recovering and interpreting the cultural past, some prehistoric high points, and contemporary issues: concerning archaeological sites and their contents could be learnt. Moreover, the idea that artifacts are parts of a cultural system and are reflections of a society's worldview is the basic for the anthropologist or called archaeologist who tries to reconstruct past cultures from their recovered material remains by analyses. And then, the basic ideas of how to reconstruct past cultural systems from their material artifacts, how to locate, excavate and date archaeological sites, and what the archaeological research revealed about the history of stone tool manufacture, abstract thought and domestication reflect the basic assumption of archaeology: the relationship between material culture and cultural systems were identified.

Another book- review was " *Later period art and architecture in Bagan Area* " by Myo Nyunt (Archaeology), Popa Publishing House, Yangon, April, 2007, it gave the information about the later period art and architecture in Bagan area. Some Bagan religious buildings were built by King Anawrahta from AD.1044-1077 and King Narathihapati from AD.1256-1287. In addition, the art and architecture of religious building after Bagan period and their changes on stucco-carving, mural painting, stone inscription, ink-inscription, the characteristics of the Buddha's images in posture of hand (mudra) and posture of feet (asana) according to one period after another were described in this book. Moreover, the knowledge of the maintenance and rebuilding of religious buildings by the successive kings such as King Shin Thi Ha Thu (Pin-ya period), King Moe Nyin (Inn-wa period), King Bayintnaung(Second Inn-Wa period), King Alaunghpaya (Kone-baung period), King Bodawhpaya (Kone-baung period), King Hsinbyushin (Kone-baung period), King Mintone(Kone-baung period)and the last dynasty of Myanmar Nation, King Thibaw (Kone-baung period),etc. could be observed. These factors could be studied from archaeological point of view and use these factors to get more information and knowledge for the Buddhist sasana's existence. These cultural heritage are also the basic themes for the Theravada Buddhism and by studying these factors; the Buddhist art and architecture, the teachings of the Buddha's ways and his life-history, how they were maintained and preserved by the successive kings could be identified.

An important book-review was "*The 2nd International Association of Theravada Buddhist Universities Conference Vol. II*", published by Sitagu

International Buddhist Academy, Sagaing Hills, Sagaing, Myanmar, 6th -8th March, 2009. In this book, six main themes such as engaged Buddhism, Pariyatti, Patipatti. Pali I (In English), Pali II (In Pali Medium) and Theravada Buddhism and its development were described. Among these themes, some articles were presented. The first article was "*Monastic Institutions and schools in Myanmar After 1980s*" by Dr. Nyanobhasa, Senior Lecturer, State Priyatti Sasana University, Yangon, Myanmar. In this article, the background history of monastic education and school system, purpose of this article, State Sanghamahanayaka Committee's education policy and examinations for the monks were described. The other article was "*Buddhist education for children*" by U Khin Maung Thit& U Kyaw Thein (YMBA). In this article, the Young Men's Buddhist Association (YMBA)'s historical background and their aims and their functions were described. Another article was "*Buddhist Education for Children*" by Dr .Min Swe & U Aung Myo, Mangalabyuha Association. In this article, the importance of morality, objectives of Mangalabyuha Association, their basic moral education training and development were described.

By studying these articles, much knowledge about the historical background of monastic education and functions of YMBA and Mangalabyuha Association could be learnt. These factors fill the gaps between the ancient monastic education system in Bagan monasteries and modern monastic education system. Moreover, the relationship between the monks and laity people, the value on the teacher and the students, how to pass on the Myanmar traditional custom to the younger generation could be analyzed.

In conclusion, most of the studies were conducted for ancient architecture of pagodas and temples mostly found in Bagan areas. There are limited studies for ancient monasteries in Bagan and the role and function of the monks. Therefore, this study will attempt to identify the famous ancient monasteries and the role and function of the monks from Bagan area and value the intangible and tangible national cultural heritage. For the maintenance of the national cultural heritage in Bagan famous ancient monasteries, these can be studied not only from their material remains but also from their intangible culture from archaeological and anthropological point of view.

The value of Myanmar society's cultural heritage was studied based on the following ideal points; local people's consent, government's consent and non-government's consent. These three organizations supported each other to the monks to

survive. The role of the monk is very important from the ancient days to even nowadays. And then, various activities such as religious, social and economic activities related to ancient monasteries preserve Myanmar cultural value and involvement in these activities make the community to get mutual understanding of each others. In this way, every Myanmar Buddhist people understand their responsibilities and duties and value their ancient culture and so prevent the danger of cultural penetration from foreign countries and preserve the ancient monuments as national cultural heritage.

CHAPTER (3)

METHODOLOGY

3.1. Study design

A case study design involving qualitative research methods was used.

3.2. Study site

The study site was Bagan Nyaung-Oo Central Area, Mandalay Division, Upper Myanmar. Among the many monasteries in Bagan Area, the following monasteries were studied purposively. These monasteries were:

- (1) Ananda Oakkyaung Monastery (Near Ananda Temple, Myin kaba village area)
- (2) Hsin-byu-shin complex Monastery (Near the north of the Minnanthu Village Road, Old Bagan area)
- (3) Hsutaung-Pyi Monastery (Near Thitsa wadi temple, West Pwa Saw village)
- (4) Min-nan-thu Lei-myet-hna Monastery (Near Min- nan- thu village)
- (5) Nat- taung Monastery (Near Shwezigon Stupa, North of Old Bagan Nyaung-Oo area)
- (6) Somingyi Monastery (Near Somingyi Stupa)
- (7) Shin-Arahan Oakkyaung Monastery (Near the west of Hnget Pyit Taung Pagoda, the south east of Nyaung-Oo)
- (8) Tamani Monastery (Near the Dhamayazika Pagoda, Old Bagan area)
- (9) Taung-bi Nat taung Monastery (Near the north east of Old Bagan area, southern side of Taung-bi village) and
- (10) U Pali Theim or ordination hall (Near the Htilominlo Temple, Nyaung-Oo and Wetkyi-In area). (See in Map 1).

3.3. Methodology

In this study, **Historicism and Symbolism theories** were used and data collections were done as follows.

3.3.1. Desk Review

This involved searching for the information from the library, theses and internets. The focus was on the historical background of the monasteries to be related in the study.

3.3.2. Key Informant Interview (KII)

This involved the elder persons of over sixty years or other persons who had knowledge about ancient monasteries as key informants. Key informant interview was used when asking about the historical background of ancient monasteries, Myanmar traditional culture and national cultural heritage, the various activities of the monasteries, their maintenance and preservation, policy of government. Altogether twelve monks, five Gaw-pa-ka committee members, ten lay attendants, eight government officials were interviewed as key informants.

3.3.3. Participant observation

Participant observation, taking photographs and recording with video were performed for special activities associated with the monasteries under study. And then, these data were studied by symbolic approach and interpret and analyze the data from an anthropological archaeology point of view. For example, participant observation in the daily food offering at dawn to all the monks who reside in old Bagan area at the Eithipyinnyadewaguru (ဣသိပညဒေဝဂူ) monastery near Tharapa Gate, Old Bagan area and it also reveals the value of the Buddhist people on their monks and Theravada Buddhism in the present days.

3.4. The ethical clearance

The ethical clearance from the approval of Department of Archaeology in Bagan and key informants was got. Moreover, the key informants' consent about the approval of asking questions, studying their structures, taking photographs and using their photographs were also got.

3.5. Duration

Duration of this research was from 2008-2009 to 2011-2012.

3.6. Work Plan

Table 1. Work Plan

Activities	2008-2009	2009-2010	2010-2011	2011-2012
To prepare for the thesis title	June,2008 to July,2008	-	-	-
To do the literature reviews of the books written by some scholars and experts	July,2008 to Dec,2008	June,2009 to Oct,2009	June,2010 to Nov,2010	June,2011 to Dec,2011
To do field research	Jan,2009	Nov,2009	Oct,2010	Dec,2011
To collect and analyze the data	Feb,2009	Dec,2009	Jan,2011	Feb,2012
To give regular seminar	Feb,2009	April,2010	March,2011	April,2011
To give credit seminar	May,2009	Dec,2010	Dec,2011	Dec,2011
To defend the thesis	-	-	-	March,.2012

3.7. Limitation

This research only covered one theim or ordination hall and nine ancient monasteries which exist in Bagan and Nyaung Oo area, Mandalay Division, Upper Myanmar. Therefore, the significance and preservation of other ancient monasteries in Bagan – Nyaung Oo area could not study from this study.



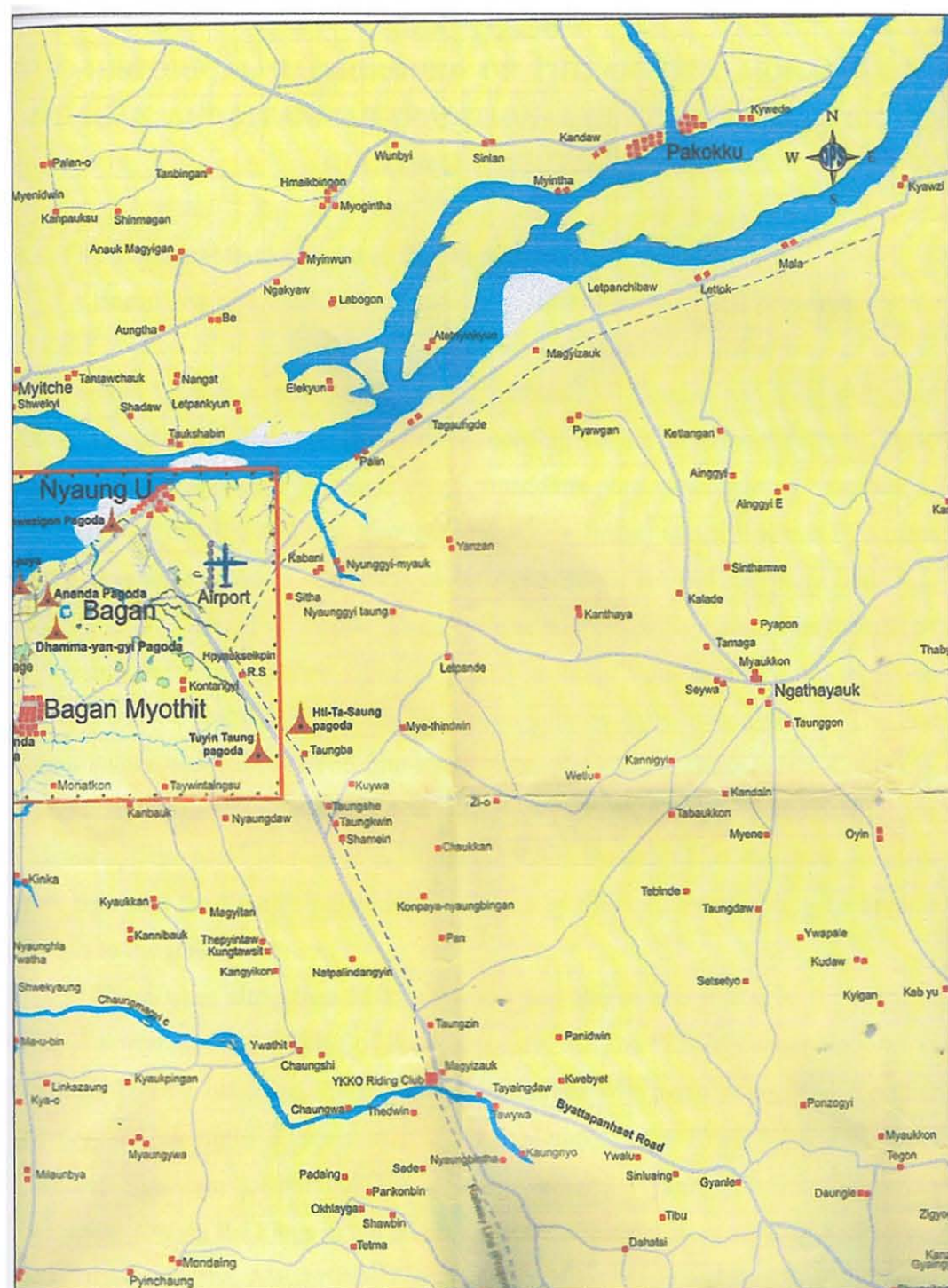
Map 1. The location map of Bagan and selected them and monasteries

Index

- 1= Ananda Oakkyaung Monastery
- 2= Hsin-byu-shin Complex Monastery
- 3= Hsutaung-pyi Monastery
- 4= Minnanthu Lei-myet-hna Monastery
- 5= Nat Taung Monastery
- 6= Somingyi Monastery
- 7= Shin Arahan Oakkyaung Monastery
- 8= Tamani Monastery
- 9= Taung-bi Nat Taung Monastery
- 10= U Pali Theim or ordination hall



Map 2. The map of the Union of Myanmar



Map 3. The location map of Bagan, Nyaung U and Poppa

CHAPTER (4)

THE HISTORICAL BACKGROUND OF THE ANCIENT MONASTERIES IN BAGAN, AND MYANMAR TRADITIONAL CULTURE AND NATIONAL CULTURAL HERITAGE

4.1. The historical background of the Bagan period

Bagan has many cultural monuments, cultural heritage and properties. Some of these cultural heritage monuments can be studied even today. The name of Bagan was derived from Pyu gama. Later, it was changed to Pyugam and then to Pugam. After that, it was pronounced Bagan. According to the inscriptions from Bagan Period, the literary name of Bagan was Arimaddana-pura which means "crushing of enemies". At that time, it was also called Pukkan. Bagan actually was a Pyu place where Myanmar chose to have their capital. The Bagan era is 1262 years from A.D 107 to A.D 1369. The Bagan Dynasty was started with King Thamudarit by organizing the nineteen Pyu villages located around "Yon- hlut- kyun", an island surrounded by a creek flowing from Mt. Poppa into the Ayeyarwaddy River. The first Bagan Palace was built in "Yon-hlut-kyun". According to the Glass Palace Chronicle, the land of Bagan can be defined as "land of victory". During the reign of King Thamudarit, the great four enemies of the kingdom; the great bird, the great boar, the great tiger and the flying squirrel were defeated by the hero Pyusawhti, who became the heir to the throne.

There were altogether 55 kings who ruled Bagan and it was in the reign of King Anawrahta, the 42nd king of Bagan dynasty, that the First Myanmar Nation was founded. During his reign, he had the great heroes who were recognized for their bravery and strength; Kyansittha: the heroic Lancer, Nga Htwe Yuu: the heroic Climber, Nga Lon Letpe: the heroic Harrower and Nyaung U Phi: the heroic Swimmer. Among the kings in the Bagan Dynasty, the successors of King Anawrahta, kings like Kyansitha, Alaungsithu, Narapatisithu, Htilo Minlo and Kya Swa who were well known for their devotion to the Theravada Buddhism and the supremacy of power. The Audience Hall for the administration of state affairs was inaugurated in A.D 1211-1234 during the reign of King Htilo Minlo, the 49th king of the Bagan Dynasty.

4.2. Flourishing of Theravada Buddhism in Myanmar

The development of Buddhism underwent the following stages of change. The first appearance of Buddhism in Majjhimadesa was in the fifth century BC. Successful attempts by Asoka, a Mauryan king of Magadha to propagate Buddhism outside Central India was in the third century BC. The schism in Buddhism appeared towards the beginning of the Christian era. After the Second Buddhist Council (383 B.C), a group of monks left the Council and formed the Mahasanghika- the Great Community. Even though it was called the Mahasanghika, it was not known as Mahayana. After that Mahayana Buddhism and Theravada Buddhism appeared to differ in form.

There were Mahayanists in the North and Hinayanists or Theravadins in the south of India. Thus Mahayanism was called Northern Buddhism and Theravada Buddhism was called Southern Buddhism. Nowadays; Northern Buddhist are Tibet, China, Taiwan, Japan, Korea, Mongolia, parts of Southeast Asia and Southern Buddhism are Sri Lanka, Thailand, Myanmar, Laos, Cambodia, and parts of Southeast Asia.

Kaniska helped the further expansion of Mahayanism in the second century AD. The Gupta Kings supported Brahmanism in the third to sixth centuries AD. They however tolerated Buddhism of both forms; Mahayana Buddhism and Theravada Buddhism. King Harsa supported Mahayanism. Nalanda in the North-east of India became a famous Buddhist University. The southeast coast of India still retained Hinayanism. The north part of this east coast had the Pala Kingdom and south part had the Pallava Kingdom. Both were Hinayana centers. Mahayana gradually became a counterpart of Tantricism of Hindu. Today, there is no Hinayana sect exists anywhere in the world because in 1950, the World Fellowship of Buddhists inaugurated in Colombo unanimously decided that the term Hinayana should be dropped.

Mahayana Buddhism includes diverse beliefs, various sects, schools and trends. The main Mahayana sects include Pure Land, Zen and Vajrayana or Tantric Buddhism nowadays. The name "Mahayana" means the Great Vehicle and they believe any person can potentially achieve Buddha hood, transcending personality and becoming one with the impersonal Ultimate Reality, which is Infinite Bliss (Nirvana). There are countless Buddhas presiding over countless universes. Bodhisattavas- humans and celestial spirits who sacrifice their imminent liberation (Buddhahood) to

help all others to become liberated are revered or worshipped as gods or saints by some. This is the difference between the Mahayana Buddhism and Theravada Buddhism. Theravada Buddhism is for Arahantship or worthy; who has learned the truth from others and has come to realize it as the truth.

The religion prevailing among the Myanmar before and during the early reign of Anawratha was some form of Mahayana Buddhism, which had probably found its way into the region from the Pala kingdom in Bengal. This is apparent from the bronze statues depicting Bodhisattas and especially the “Lokanatha”, a Bodhisatta believed, in Bengal, to reign in the period between the demise of the Buddha Gotama and the advent of the Buddha Metteyya. Anawratha continued to cast terracotta votive tablets with the image of Lokanatha even after he embraced the Theravada doctrine.

At the beginning of the eleventh century A.D, the Buddhist religion among the Mon in Suvannabhumi (Present Thaton) was on the decline as people were disturbed by robbers and raiders, by plagues, and by adversaries of the region. These most probably came from the Hindu Khmer kingdom in Cambodia and the north of Thailand. The Khmer were endeavouring to add Thaton and the other Mon kingdoms of the south to their expanding empire. Shin Araham must have feared that bhikkhus (the disciples of the Buddha) would not be able to continue to maintain their religious practice and the study of the scriptures under these circumstances. He went, therefore, upcountry where a new, strong people were developing, prosperous and secure from enemies. It was in the early eleventh century and from that time onwards, the people of Bagan and royal families were engaged in building so many pagodas with benevolence and generosity.

In this same period, Buddhism was under attack in other places as well. The Colas, a Hindu dynasty strongly opposed to Buddhism, arose in southern India, one of the last strongholds of Theravada Buddhism. They were able to expand their rule to include most of Sri Lanka between 1017 and 1070. The great Mon city, Dvaravati, a Theravada centre in southern Thailand, fell to the Khmer. In the north of India, Muslim armies were trying to destroy what little was left of Buddhism there.

According to the Dipawontha and Mahawontha evidences, the Venerable Sanna and the Venerable Uttara of the mission of Asoka arrived in Suvannabhumi, lower Myanmar from about fourth-fifth century AD. And then Theravada Buddhism flourished in the Bagan period during the King Anawrahta's reign. It was regarded that Shin Araham from Thaton arrived in the vicinity of Bagan and guided the

debased Buddhists and the three Pitakas of the Buddhist Canon were enshrined all over the land.

4.3. The development of the Buddhist art and architecture

Anawrahta was succeeded by a number of kings of varying significance to Buddhism in Myanmar. His successors inherited a relatively stable and prosperous kingdom and consequently were able to embark on the huge temple building projects for which their reigns are still remembered.

The golden age of building religious monuments began from Anawrahta to the last Myanmar King Thibaw, till today. Kyansittha and other kings after Anawrahta were also supporters of Buddhism. They built pagodas, libraries, monasteries, and ordination halls of different size and designs. Different periods cluster within an area of 25 square miles at Bagan which today are the wonders of the world. These kings must have possessed riches collected from their extensive kingdom which they lavished on the religion of the Buddha.

In Bagan, natural caves were turned into **vihara** or monasteries and shrines early in the Christian era. The importance of monasteries is borne out by the fact that the extant inscriptions of Bagan contain more information about the construction of monasteries than of pagodas. Inscriptions mention the building of many different types of monasteries during the Bagan period, ranging from simple dwellings of wood with thatched roofs, to grand masonry complexes. There are also references to forest monasteries (taw klon) (တော ကျောင်း) built in more remote areas where monks could devote their time to study and meditation, and the use of caves for monastic purposes. Some donors were also known to convert their houses into monasteries (im-klon) (အိမ် ကျောင်း), and there is also mention of the erection of a pentagonal-shaped monastery. Today, the remains of masonry monasteries called kula klon (ကုလားကျောင်း) like the extant examples of the Pyu, were inspired largely by Indian prototypes. Many monasteries were known to be profusely decorated with paintings and wood-carvings as may be seen by the thirteenth century inscription.

Various stages in the growth of Buddhism are marked by similar changes in the Buddhist art and architecture. The Asokan period (274-232 BC) saw the appearance of stupas which are in fact the relic chambers built on the ground like a semi-circular mound. Therefore the stupa is also known as the sarira cetiya. A path

winds clock-wise round the stupa which has four *torana*, one on each cardinal point. Each *torana* has sculpture in relief depicting usually the scenes from the Jatakas. The life of the Buddha is equally popular as a theme but no likeness of the Buddha was made. To avoid the making of the image of the Lord, such symbols as a lotus, a banyan tree, a wheel, a sepulcher, an umbrella or a Buddha pada are used. The representative stupas of this type are: the stupa of Sanchi, the stupa of Bharhut, the stupa at Budh gaya and the stupa of Amaravati on the southeast coast of the Indian peninsular.

At the beginning of the Christian era, Uddissa cetiya began to appear. Sculpture made to the likeness of the Buddha and Bodhisattva was made largely under Greek influence. Sculpture prospered best in two places, viz. Gandhara where sculpturing which is truly representative or naturalistic is essential and Mathura where a stylized form or a symbolic style became an important characteristic.

The pediment on the entrance gate of a monastery looks like an upturned banyan leaf. The Myanmar name for it is Culac or Japatan:pok (ဇုလ်တင်းပေါက်)(sun window). The famous representatives of this type of shrines are found in the Ajanta, India. The wall and ceilings had paintings in colour; the theme is either a Jataka (ဇာတာ) story or the Life of the Buddha or the spread of Buddhism beyond India. There were also sculptures in stone.

During the Gupta period (AD300-600) which is predominantly Hindu, both stone sculpture (ပန်းတမော့) and stucco sculpture (ပန်းတော့) had certainly reached a very high standard. That is one of the reasons why this period has been taken as the classic age. Certain rules were laid down to determine the mudra or asana and the bends of the human torso. The figures were exceedingly well done though some changes are easily discernable, as a mark of local peculiarities.

With the introduction of the Tantric Buddhism between AD 600- 1200, some specific figures of the Gods (Bodhisattva) and Goddess (Sakti) appeared. Natural caves were turned into temples. Pala and Pallava took the lead in this movement. Tall buildings were made with spire tops. The spire is Sikhara(ကွမ်းတောင်). The cave portion was called (Kula:klon:) (ကုလားကျောင်း) and the pavilion (mandap) (မဏ္ဍပ်) both had small windows and doors. Decorations of geometric patterns (alankara) (အလင်္ကာရ) were profusely used. Though there were small windows in Myanmar temples, the supply of light was so meagre that the interiors are usually very dark. Dark interiors became the

characteristic of the period. Large doors and windows were introduced only in the 13th century.

Under broad characterization, the early cetiya is solid and therefore they are called a repose form of building in direct contrast to later ones which were tall showing or activity. Stone carving, stucco carving, wood carving and painting had now reached a considerably high stage. In about the 3rd and 4th century A.D, traders, missionaries and political refugees went to various parts of Asia outside India. In addition to Buddhism they brought with them the art and architecture of India. The Pyu in central Myanmar and the Mon in south Myanmar were among the happy receivers of this Indian culture. The source was either Magadha or Amaravati or both.

In the Late Guptas Period (AD 600) artisans of the Pala and Pallava Kingdoms came to Southeast Asia. They taught the natives all they knew so that the natives became experts in various forms of art. Their handiworks were of basic Indian style with local characters as prescribed by national custom, inspiration, imagination, taste and they became wonderful workers of international fame. For example, the 9th century Borobudur of Java, the 11-12 centuries of Shwezigon, Ananda, Sabbanu of Bagan and the 12th century Angkor Vat of Kampucha.

The Bagan Myanmar people, already in touch with the Indian art and architecture for two centuries, were building up an empire in the 11th Century AD. They also made magnificent pagodas, shrines and monasteries in Bagan area which is roughly a five-mile- square. This area alone has more than 1,200 pagodas.

4.4. Reasons for building many pagodas and monasteries in Bagan

Myanmar was budding with enthusiasm to achieve great things like conquering fresh lands and acquiring new wealth with which they put up grand buildings (perhaps by foreign engineers first). (Than Tun, *Myanma design*, 2005). The districts of Kyaukse and Minbu were usually known as “the Granaries of Myanmar” producing plentiful rice so that the Myanmar felt that they could spend lavishly on art and architecture.

Nationalism and enthusiasm for Buddhism urged the best of organizers among Myanmar like Aniruddha and Thilluin Man to start building rather big or beautiful buildings which were taken as symbols of national aggrandizement. It is considered as parami (perfection) realized through good deeds in many former lives.

4.5. The ancient Myanmar monastic architecture

The earliest monastic building in Myanmar appears to be a brick structure attributed to the fourth century AD, excavated in 1959 in the Pyu city of Beilkhano and known as KKG2 (Aung Thaw 1968). The Pyu has established several cities in Myanmar before the arrival of the Myanmar (Burmese) and could have adopted Buddhism since the second or third century. KKG2 (Kokkogwa Site No.2) plan seems very similar to the simplest Indian monastery: a single row of eight cells and entered from a common corridor connected with a small entrance hall on the east side. The building is associated with a ruined stupa located 30 meters away in front of it, and with a square structure, possibly a shrine. These three buildings have been inferred from their similarity with Indian Buddhist monasteries and stupas, particularly those at Nagarjunakonda. Other Pyu city, Sriketra, Buddhism can be ascertained through sculptures, stupas and inscriptions dated from sixth to ninth centuries, but there were no monastic remains evidences (Pierre Pitchard, *Ancient Burmese Monasteries*, 2003).

Buddhism was introduced around the same time to the Mon country of lower Myanmar, around Thaton and Bago, but there were no ancient monastic remains, with the possible exception of sculptured slabs which could have been used as *sima* (ꠞꠞꠞ) boundary stones (Luce 1969: 252-3, Krairiksh 1974). Therefore, in Bagan, the capital of the first Myanmar kingdom has survived an important monastic architecture. Among some 2600 Buddhist edifices built during these three centuries, almost 1000 temples, and more than 500 monasteries and as many stupas, 60 various structures survive and 400 brick mounds represent collapsed buildings. It is thus, monasteries, easily distinguished from other monuments by their specific features, nearly a quarter of all the buildings of the site. Just like the other structures, a few of them can be dated by dedicatory stone inscriptions.

In Bagan, the numerous monasteries vary in size, complexity and decoration. The simplest monastery was the single vaulted room type measuring usually a little more than five meters by four. When more developed, partition walls create two or more interior rooms. Some monasteries had two full storeys and others a single mezzanine under their vault, some had a small central cell surrounded by a wide corridor, occasionally with a projection in the middle of the lateral and back walls. While most monasteries have a flat roof supported by the brick vault and accessible through an interior staircase, the most elaborate have an additional shrine at the upper

floor, crowned by a tiered tower, the brick version of the square wooden spire(pyathat)(ပုထိုး). (See in Fig. 2).

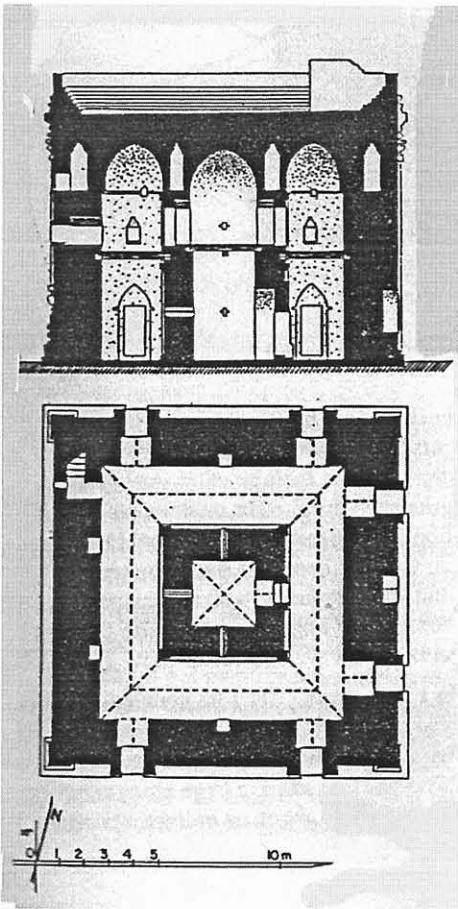


Fig 2.Plan and section of Shin-bo-me monastery in Bagan (13th century)
(Source: Photo P. Pichard)

The typical brick building of the Bagan period and its attached wooden hall combined all the basic elements of a monastery: the dwelling place for monks, the area for assemblies and the Buddha image at their junctions. At Bagan, several monasteries are located away from other monuments and seem to represent a whole, single monastic foundation. Numerous monasteries are exactly the same type but spatially linked with a main center of devotion: they surround the great stupas and temples of Bagan, either inside their enclosure or in a corner, or outside the boundary wall and close to it. This type of brick building can find in Minnanthu Lei-myet-hna monastery in Bagan. (See in Fig. 25, Page-61).

During the 13th century, three large monastic complexes founded in Bagan and the same structure becomes a mere element of a regularly planned layout, consisting of a double rectangular enclosure on a total area of more than six hectares

each. The major buildings were located in the inner courtyard: a temple or a stupa, a large monastery with its front pavilion, which was probably the residence of the abbot, an ordination hall built as an open pavilion surrounded by sima (theim)(ခံဝံ) boundary stones and in two cases a school building. The two axes of the rectangular compound, clearly marked by the alignments of gates in the two boundary walls, divide this inner enclosure into four quadrants, amongst which the buildings are distributed. There is no structure at the very centre, a specific characteristic shared with the Sri Lankan monasteries known as Pabbata Vihara built between the eighth and eleventh centuries in Anuradhapura. This type of monastic complex can find in Hsin-byu-shin Complex monastery in Bagan. (See in Fig.8, Page-50).

Several monasteries of the common type were aligned in rows in the outer enclosure around this central courtyard, each with its attached wooden pavilion. The number of monks is not mentioned in inscriptions, which concentrate on recording donations and dedications (including lands, rice fields and servants). Each building, clearly larger than an individual cell, could have been intended for four or five occupants such as a senior monk and his followers, either younger monks or disciples. It has been proposed that each of these three monastic complexes could have been occupied by some 40 to 50 titular monks and 80 to 100 novices, disciples and lay servants.

In the early fifteenth century in Bagan, the development of a typical monastery can be traced in the Tain-hsaung kyaung built in 1408 (and now in ruined condition). The usual two-storey brick building was surrounded by a first boundary wall, on the east side of which the axial niche and its image were replicated, and the roof of the wooden pavilion covered also the passage now created between the building and the new front wall. A second, lower boundary wall enclosed the whole complex in a rectangle of 80 by 38 meters. It can be assumed that this arrangement, creating an intermediate space between the monastic quarters and the public hall, was designed to allow the lay people to circumambulate the image in the front niche without entering the monk's quarters. (See in Fig. 3).

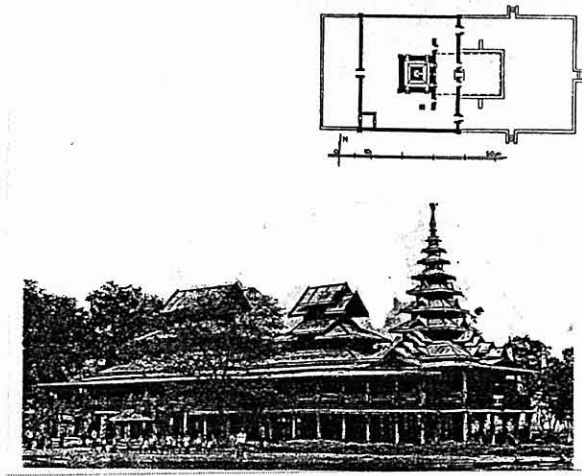


Fig 3. Plan of Tain-hsaung monastery in Bagan and Patama Taik monastery, Sagu, built in 1920

(Source: Photo P. Pichard)

During the Konbaung period (18th and 19th centuries), the more systematic large wooden monasteries came to be built in the last capital- cities of Myanmar (Burma), Amarapura and Mandalay, as well as in several provincial sites. Several survivals in various conditions and some are still occupied by the Sangha. In addition, a few monasteries in brick masonry reproduce the general configuration of their wooden model, like the Ananda Oak-kyauṅ built in Bagan in 1756 and famous for its mural paintings, or the Aung-mye-bon-zan Ok-kyauṅ in Innwa (Ava), built in 1818.

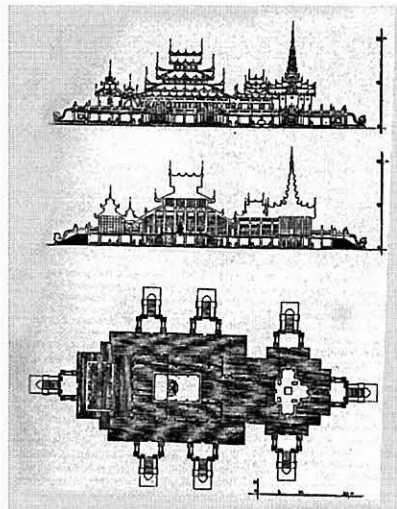


Fig 4. Plan, section and elevation of Shwe-in-bin monastery, Mandalay, built in 1895

(Source: Photo P. Pichard, after Myo Myint Sein 1970)

They consist of three or four structures, each with its own roofing configuration, aligned on a common platform supported by rows of pillars and accessible by several masonry stairways. The whole structure of the floor, walls and partitions are in wood, which was also used for roofing where it is now commonly replaced by corrugated iron sheets. Finely decorative wood-carvings adorn window frames, doors and roof eaves, and depict lively scenes on the balustrades, featuring human beings, animals and mythical creatures on intricate floral patterns, illustrating the jatakas and other Buddhist legends.

A small square pavilion, the *pyathat saung*, crowned by a tiered spire (*pyathat*) was found at the eastern end of the platform and sheltering Buddha images or in some cases a collection of sacred manuscripts. Next is the *sanu saung*, a transitional space sometimes used by the abbot as reception room or as his residence. The core of the monastery is the next and central building, a rectangular hall under a high tiered roof supported by the tallest teak pillars, divided into two rooms by a transverse partition called *marabin*. At the western end of the line, the last structure is used as a storeroom or kitchen.

A seated Buddha facing east with its back against the partition in the central hall dominates the eastern part of the *marabin* where sermons and teaching are delivered, while the monk's quarters occupy the western part. In the partition, important enough to give its name to the whole central structure (*marabin saung*), two doors, one on each side of the statue, connect the two halves of the building. This symmetrical pattern at right angle to the main axis, identified by a statue on a pedestal (or in a niche) between two doors, appears as a notable invariant throughout the evolution of the Myanmar monastery.

In Bagan, from the quadrangular plan of monasteries 1147 and 1371 to the linear configuration of the eighteenth and nineteenth-century royal monasteries, architectural elements have slid front wards or backwards along the main axis: the cells, originally located between the entrance and the shrine, became a single monastic space behind the main image, who moved front wards and was duplicated to allow its circumambulation by the lay devotees. The main hall, used by monks and lay people for rituals, ceremonies and sermons as well as by individuals paying respect to the Buddha, has moved from the entrance to a central position in front of the image. Through this development, the brick of the earlier monasteries was replaced by wood as the main construction material. In a country like Myanmar, where everybody live

in wooden or bamboo houses raised on posts above the ground, it appears that using the ground floor of masonry buildings during the Pyu and Bagan periods was a deliberate appropriation of the Indian model, which was progressively superseded by the indigenous dwelling practice. (The traces of a former timber upper floor, partial or complete, in many brick monasteries of Bagan, attest probably a first step under the same process).

The layout of the Myanmar monastery tends to form a single but complex building all over its evolution. Its elements can have various shapes or materials, but are either contiguous, as in Bagan, or linked by the long common platform on which they rest as in the Konbaung period. On a smaller scale and with a less regular layout the village monastery is still a single building sheltering a lecture hall, a shrine and the monks' quarters. Besides some ancillary facilities like *zayats* (shelters for pilgrims) or toilets, the main separated element is the ordination hall (ဆံ့ခုံ), present in a few monasteries only and then shared by the others in the vicinity. It is commonly a small structure, built away from the main building and even outside the enclosure in many cases.

4.6. The historical background of Myanmar traditional culture and national cultural heritage

Every nation has its own culture handed down from generation to generation. In Myanmar, the traditional cultures are maintained and practised reverently by each generation. Therefore, the maintenance of the traditional culture of Myanmar is a very important duty for the unity of Myanmar people. In Myanmar traditional culture, there are ten kinds of Myanmar crafts, architecture, literature, art, music, religious beliefs, customs and ideas which have existed for thousands of years. Among them, based on the Buddhist sasana, religious structures like pagodas, temples and oak-kyaungs and various architectural and artistic creations could be found. Among the active 2000 ancient structures, there is no identical or similarities ones.

In 1886, Myanmar became a British Colony and Myanmar traditional culture also declined during the colonial period. In 1948, Myanmar gained her independence; the independent government restored the characteristic national culture. In 1952, March, they started to form the Ministry of Culture and conducted the cultural

functions according to their norms. In 1962, the government organized the Union of Culture Council and maintained the characteristics of traditional culture.

Nowadays, the government also attempts to build the modern developed nation with four political objectives, four economic objectives and four social objectives. In the social objectives, the most important item is the duty of uplifting the national prestige and preserving and safeguarding of our cultural heritage and national character from the danger of disappearing and developing the dynamism of national spirit and patriotic spirit.

In 1988, August, the government officials, local experts and UNESCO experts celebrated a conference in Bagan area and discussed about the process how to maintain the ancient monuments and buildings, pagodas and temples in Bagan. The government of Myanmar gave top priority to the cultural heritage preservation works. In 1993 June 25, the highest level national committee called “the Central Committee for the Protection and Preservation of Myanmar Cultural Heritage” was organized by the government and re-constructed the cultural heritage of Myanmar and maintained them according to the instructions.

In 1994 September 10, State Peace and Development Council government sanctioned the law of the prevention and convention of cultural heritage regions. Among their functions, the most specific item is to maintain and restore the ancient cultural heritage structures in Bagan area. Most of the native people believe that in Bagan, there are existed 4446 pagodas and temples. But nowadays, there are only 2230 structures left because of the bad weather, natural disasters and man-made disasters. Therefore, the government favoured to do the functions of the maintenance and reconstruction of the damaged pagodas, temples, oak-kyaungs and mounds.

In order to protect and preserve the cultural heritage regions and ancient cities by law; the Government of Myanmar promulgated “The Protection and Preservation of Cultural Heritage Regions Law”, in September 1998. According to this law, all the cultural heritage regions are protected by demarcating three zones such as: Monument Zone, Ancient Site Zone or Archaeological Zone and Protected or Preserved Zone. Apart from this law, the Government of Myanmar also enacted the “Ancient Monuments Preservation Act, 1957 and Amendment Act in 1962”, with a view to protecting and preserving ancient monuments and antiquities throughout Myanmar.

The rich cultural properties of Myanmar deteriorated due to natural elements. Disasters like fire, floods, earthquakes, land-slides, river bank erosion and human

destruction. Especially, ancient monuments in Bagan were mostly lost through earthquakes occurred in Bagan during the reign of King Narapatisithu in 1185 AD and later time 1286,1298,1380,1644,1768, 1774,1838AD, caused badly damages which left thousands of ancient monuments into brick pieces and mounds. After independence earthquake occurred at Bagan in 1948, 1965 and in 1975 damaged almost all the ancient stupas and temples in Bagan.

When Myanmar under British rule, many moveable cultural objects and mural paintings from Bagan temples were cut and taken out of Myanmar. These mural paintings are now on display in Hamburg Museum in Germany. Similarly, many palm-leaf manuscripts, foldable Parabeik with Ten Jataka stories, Nemi Jataka parabeik, Konbaung Period wooden Buddha images, model of Mandalay palace, many royal regalia and palatial objects together with a royal state carriage horse-cart of King Bayintnaung were also stolen and sent to western countries.

Even nowadays, gangs of antique smugglers are looting and stealing all the moveable cultural objects and antiquities. However, the attempt by the Department of Archaeology to protect these by law is not fully effective due to the persuasion with attractive amount of cash by antiquities including Buddha heads, pottery, antique coins, glazed-wares, bronze weights and clay-tobacco pipes are stolen and sold in the antique smugglers market within and outside the country.

Moreover, to look after the world cultural heritage and national heritage with the co-operation of the international nations, the World Cultural Heritage Convention was written and sanctioned by the General Assembly of UNESCO (United Nations Educational Scientific and Cultural Organization) in 1972, November, 16, in Paris, France. In this Convention, 132 countries participated. Myanmar country also got the permission of World Cultural Heritage Convention in 1994 February 9 and constructed the structures of ancient Myanmar Cultural heritage with the co-operation of international organization. According to the 16th UNESCO General Assembly in 1970, November 14, it tried to prevent illegal import and export of cultural heritage items.

In 17 October 2003, General Conference of UNESCO celebrated in Paris. In this conference, many intergovernmental experts met and drafted the Convention. Some 120 Member States voted for the multilateral treaty; scores more registered their support subsequently. No one voted against it; only a handful of nations abstained - Australia, Canada, the United Kingdom, Switzerland, and the United

States among them. For the Convention to now become international law it needs to be ratified by thirty states parties. The true aim of the Convention is to aid traditional cultural practices and their practitioners so they have the opportunity to survive and even flourish, but not guarantee such an outcome. Moreover, the Convention described the definition of tangible and intangible cultural heritage. But the differentiation of intangible from tangible heritage might also be puzzling. Craft items, such as magnificently elaborate Lithuanian crosses are tangible, but the knowledge and skills to create them intangible. Tools are tangible, but plans, if thought are not, but if drawn are. This makes safeguarding most interesting because sometimes the preservation of the tangible and intangible are intimately conjoined. For example, tangible textual scripts, costumes, props and stage settings are part and parcel of a performance tradition like India's Sanskrit Kutiyattam theatre and Japanese Nogaku theatre. For many peoples, separating the tangible and the intangible seems quite artificial and makes little sense. For example, among many local and indigenous communities, particular land, mountains, volcanoes, caves and other tangible physical features are endowed with intangible meanings that are thought to be inherently tied to their physicality. Similarly, it is hard to think of the intangible cultural heritage of Muslims on the hajj, Jews praying at the western wall of Jerusalem's temple, or Hindus assembling for the kumbh mela as somehow divorced and distinct from the physical instantiation of spirituality. Given that the Convention, in effect, operationally makes the intangible tangible, the conceptual distinction and separation of the two domains is problematic. Furthermore, according to its explicit provisions, not all intangible cultural heritage is recognized for the purposes of the Convention. To be recognized, intangible cultural heritage must be consistent with human rights, exhibit the need for mutual respect between communities, and be sustainable. This is a very high and one might say unrealistic and imposing standard.

The big question about the Convention is whether or not it is up to the task envisioned. Can it really safeguard living cultural practices among the diversity of the world's people? The inventories and lists by themselves may have value for recognizing and valorizing various traditions, but will hardly save them. The 'representative' list that will incorporate the Masterpieces programme will probably continue to include those traditions that are colourful, poignant, have long histories, and a good measure of national, if not international, popularity. The list of endangered intangible cultural heritage will note their worthiness for international support, but not

necessarily occasion action plans adequate to sustain them. The Convention tends to reduce intangible cultural heritage to a list of largely expressive traditions, atomistically recognized and conceived. The actions it proposes miss the larger, holistic aspect of culture – the very characteristic that makes culture intangible. This is the intricate and complex web of meaningful social actions undertaken by individuals, groups, and institutions. Thousands of human cultures today face a myriad of challenges. Whether they survive or flourish depends upon so many things – the freedom and desire of culture bearers, an adequate environment, a sustaining economic system, a political context within which their very existence is at least tolerated. Actions to safeguard ‘tangibilized’ inventoried items of cultural production are unlikely to safeguard adequately the larger, deeper, more diffuse intangible cultural patterns and contexts. Saving songs may not protect the ways of life of their singers, or the appreciation due by listeners. Far greater more holistic and systematic action is likely to be required.

The Convention does some very good things. It reinforces the idea that the practice of one’s culture is a human right. It seeks government recognition and respect for the varied cultural traditions practised by people within its jurisdiction. It seeks to bolster the idea that all cultures give purpose and meaning to lives and thus deserve to be safeguarded. It privileges the culture bearers over the state. It suggests that forms of safeguarding be integrated with legal, educational, and economic development efforts where appropriate so that culture retains its vitality and dynamism. The International Convention for the Safeguarding of the Intangible Cultural Heritage is a welcome addition to the tool-kit of resources available for accomplishing valuable cultural work.

For Myanmar country, UNESCO has supported for several purposes in 1975-78; training for conservation, sending experts for mural conservation projects in Bagan ancient city, publishing books on conservation and restoration reports. As for Bagan cultural heritage region, a severe earth quake of 1975 with 7.5 richter scale hit almost all the ancient temples and stupas. Some stupas were collapsed to the ground whereas the Sikharas of many temples and upper portion of stupas toppled. Structural damages like collapsing of arched-doorway, collapsing of brick walls and big cracks on the brick walls occurred in many temples. After Bagan earthquake UNESCO rendered technical and material assistance spasmodically in three phases of the UNDP (United Nations Development Program)/UNESCO Projects entitled “Conservation of Bagan Cultural Heritage Monuments”.

Table 2. Showing the Projects Phases

Sr.	Phase of Project	Year (from-to)	Project Cost
1.	First Phase (BUR/78/023)	1981-1983	US\$ 497,000
2.	Second Phase (MYA/81/032)	1985-1987	US\$ 376,000
3.	Third Phase (MYA/86/081)	1988-1991	US\$ 427,000

Source: Department of Archaeology; Minister of Culture

With the UNDP/UNESCO Project assistance six ancient monuments were selected for Pilot-Conservation work by UNESCO conservation experts. Myanmar engineers and conservators are also trained abroad or inland on the methods of conservation. Preservation of mural paintings as a Pilot Project has been carried out at Myinkabar Gupyaugyi temple from 1985 to 1991. UNESCO project was ended in 1991.

After becoming a full-fledge ASEAN member in 1997, Myanmar has been engaged with several ASEAN (Association of South-east Asia Nations) Culture Projects under ASEAN- COCI (Association of South-east Asia Nations-Committee Of Culture and Information). The most significance is that Myanmar signed the ASEAN Cultural Heritage Declaration in 2000 and also involved in other cultural heritage preservation programs.

Enforcement of law and order for cultural heritage preservation is imperative to protest all types of mismanagement in artifacts and antiquities. The division of work among conservators and archaeologists is to be examined and evaluated. The fundamental of archaeological preservation activities needs trained personnel and it is strongly recommended to strengthen the human resources for cultural heritage protection especially in archaeological sites by promoting the upgrading and updating training and workshops in- country and out-country. Awareness of cultural properties and their values, the participation of public and their awareness of how to preserve their cultural heritage should be encouraged effectively and efficiently. Lack of qualified personnel including conservators, architects, engineers, restorers, curators, laboratory workers, technicians, art historians and supporting facilities is vital for functioning of the programs concerned with preservation and conservation. The current legal acts should be extended and

amended if necessary. Weak management is another factor that is not to be included in the organizational structure. The most prominent issue: the shortage of funds and budget is to be handled systematically for future plans to be carried out. The potential cultural heritage sites are to be considered as the perspectives of the country.

The main national task is to be concentrated on cultural heritage preservation and conservation of ancient assets. For a better understanding of cultures in the region and in Asia should be analyzed and researched. Future oriented projects with UNESCO and ASEAN are to be recommended. As there are now emerging issues like transnational smuggling, all the nations have to collaborate more to protect illicit trafficking of ancient artifacts.

The faith of Myanmar in their cultural heritage preservation led by the government is expected to have an understanding that it tends to be one of the most visible examples of religious belief superseding a concern for heritage conservation. The reputation of preserving by their traditional faith can be seen since prehistory and the teachings of Buddhism. That is why the reconstruction of vanished structures and palaces is in somehow to reflect the favoured versions of the history and to elicit patriotism of the younger generation. The living religious heritage is mainly the focus of every Myanmar Buddhist citizen. The pressure of modernity can be overwhelmed by their simple aim of devotion to religion. To conserve important cultural heritage regarded as national concern is not the only challenge but while acknowledging the practice of faith and finding the ways and means to accommodate the needs of worshippers is also to be considered. The main reason for the construction of the Watch Tower in Bagan is the solution to keeping the worshippers from climbing some of the old and decaying religious structures. Those initiatives taken by the government at these symbolic sites may disappoint some tourists but on the other hand this kind of cultural management action has to be undertaken for the sake of our people's strong desire to pay obeisance freely and to help preserve the Bagan monuments which is the heart of Myanmar people for its rich heritage.

Nowadays, the high electronic technology has globalized the world and all the nations are connected with each other using this technology. It is inevitable for all the nations to get advantages or disadvantages. There is only one way to face these new technologies and it is that every nation has to improve itself and get the advantages. In

the world today, there are 600 millions television sets and one set each for every ten persons according to the world's population of 6000 millions. Therefore, various national, characteristics and culture can be seen on the television. In this situation, each nation cannot live in its own culture and the experts assumed that there will be the cultural exchanges or conflicts. It can also become a cultural shock or cultural tension. One of the factors of Globalization is that homogenization, polarization and hybridization takes place in the world. Homogenization means the world's culture becomes Westernized or Americanized in style. Polarization means the wars between the conflicts of western globalization. Hybridization means the combination of various cultures.

In this Globalization, the nations of the world cannot stop the change. Based on this change, each nation has to try to get advantages while on the other hand; it has to maintain the characteristics of its own national culture. Therefore, the government of today has to maintain the traditional culture with gradually among the younger generation. In Myanmar, some younger generations are caught in the modernization by the economic or cultural dominance. If these youths are assumed to be as a few groups, the danger will become larger. So, prevention of this danger is needed. To maintain and look after their own nation, religion, and the traditional customs and culture great strategy is needed to use among the younger generations. For Myanmar traditional culture, social norms and values and characteristic of nationalism not to disappear, the procedure for the great strategy is sanctioned exactly nowadays. These strategies are:

- Uplift of the morale and morality of the entire nation
- Uplift of national prestige and integrity and preservation and safeguarding of cultural heritage and national character
- Uplift of dynamism of patriotic spirit
- Uplift of health, fitness and education standards of the entire nation.

To conduct these objectives, the government and non-government organization, regional and international organizations need to work together. Moreover, to prevent the danger of foreign cultural penetration, the characteristics of our national culture and ancient cultural heritage must be maintained. Today, the monastic education contributes in the primary level and the younger students can learn the cultural matters during the summer holidays and sometimes, the monks

give the short term lessons on the Buddhist culture. On the other hand, the Buddhist monastic education system facilitates basic educational needs of the South-east Asian Buddhist countries before the contemporary era. Countries like Myanmar, Thailand, Cambodia and Laos still practise Buddhist Monastic education to fill the gap of the government education system.

The Ministry of Education has project to uplift the national education with some procedures such as the thirty-year program and gives lecture about Aspects of Myanmar for first year Art and Science students in various colleges and universities. By studying this Aspects of Myanmar lecture, these students are encouraged to maintain the traditional cultural customs and behavior, the nation and the Buddhist sasana. Moreover, the Ministry of Education started to open the specialization of Archaeology Department in University of Yangon and Mandalay in 1994 and gave lecture about the Archaeology from first year to PhD. Students to understand the value of traditional culture and encouraged to maintain them.

The procedures of spreading knowledge about the cultures of various ethnic groups in Myanmar are conducted through newspaper, journal, magazine, radio and television. Moreover, Myanmar government co-operates with international organization, neighbouring countries about the cultural experiences nowadays. UNDP, UNESCO and ASEAN also co-operate with Myanmar country in cultural, educational and social activities (Kyaw Win & Khin Aye, Dr., (2001) *The attempts of the maintenance of national cultural characteristics*, Article, published by University of Yangon, Yangon).

The historical background of ancient monasteries in Bagan, Myanmar traditional culture and national cultural heritage could be studied because by studying the past history of ancient monasteries from the ancient days to nowadays drive the value on their culture. Moreover, by studying the archaeological art and architecture of tangible culture and their symbolic practice propagate the social value of ancient monasteries in Bagan.

The various stages in the growth of Buddhism marked similar changes in the Buddhist art and architecture and the evolution of the monastic architecture could be learnt. And then, systematic wooden monasteries and brick monasteries came to built in Bagan as well as the last capital cities of Myanmar like Amarapura, Mandalay and these were originated from the Indian model and progressively took place by the indigenous knowledge.

By studying the historical background of Myanmar traditional culture and national cultural heritage, the duties of every nation for its own culture, advantage and disadvantage about the maintenance and preservation of ancient monasteries, native people's consent, government's consent and non-government's consent upon the monasteries, natural disasters and man-made disasters for the ancient monasteries could be learnt and these knowledge fill the gap of the awareness of cultural properties and their values and the participation of public and their awareness of how to preserve their cultural heritage.

CHAPTER (5)

THE STYLE OF ARCHITECTURE AS SYMBOLIC PRACTICE IN FAMOUS ANCIENT MONASTERIES IN BAGAN

5.1. Ananda Oakkyaung Monastery

5.1.1. Historical background

Ananda meaning Eternity and the first venerable monk who resided in this monastery was Shin Thuddhamma Linkara and he died at the age of 69. According to the epigraphy of the painted inscriptions mentioning dates of construction, it was started to build during 4 January 1775 A.D. (15 waxing moon of Pyatho and completed 1785A.D. Moreover, there was used 450 000 bricks.

5.1.2. Location

Ananda Oakkyaung Monastery is situated near east of Bagan, south of Taungbi, north of No.2171 Ananda and coordinates North: 47.32230, East: 7.150.the northern wall of AnandaTemple, Minkaba village area, Old Bagan.

5.1.3. Plan

This is a medium-sized, two storey monastery and on a platform with two stairways on north and one on south. In the ground floor, there is a square central cell, 23.64 x 32.69 m, corridor, 2.236 x 2.523 m wide, internal staircase in west wall, three doors on north face, two doors and one aperture on west and south faces, one door and two apertures on west face. In the upper storey, central vestibule and rectangular cell, corridor on west, north and south sides and three doors on north and south faces, two doors on east face, opening onto a perpheral terrace, axial niche with aperture on east face, three apertures on west face are also found. In the upper parts, three tiered sloping roof with crenellation and axial amortizements. For the brick masonry, average brick: 38x20x5 cm was used and for the ground floor, the floor on timber beams over central cell.

5.1.4. Interior and Exterior Decoration

For the interior decoration in the ground floor are perforated stone windows in inner wall. Mural paintings are still in place: under vaults-90%, on walls- 80%. For the central cell: on walls, floral frieze and floral background with figures and

illustrated scenes (section of Universe) and for the corridors: under vaults, corner bands and on north, rosaces on secant octagon pattern, on east, rosaces on square frames on circle and octagon pattern, on west, large rosaces in octagon frames could be found. Moreover, on walls, frieze with pointed obovals and illustrated scenes with captions, from a selection of 15 Jatakas, depicting various aspects of everyday life (palaces, houses, looms, boats, ox carts, animals) could also be seen. Upper storey is white washed.

These inside walls paintings are depicting Buddha's life and elements of the history of Bagan in 18th century. The mural painting on this monastery was in very good condition and various themes can be studied and also a complete set of specific theme of Buddha's life history such as Sumeda Hermit, Sula thedhi, Theriwawarniza, Kandawahana, Garmani, Karadiya, Tiplatamiga, Gurumiga, Ayasitsabatta, Nalukapa, Kakkura, Titta, Mahidamukha, kalawaka and social life of Kone-baung Dynasty such as the celebration of A-nyaint and textile weaving. In addition, the painting of human images can give the feeling of courage, happiness and misery, sadness and fear. Therefore, it is called as "the painting museum of Kone-baung Period". Moreover, there is an ink inscription which describes that the monastery was built by three brothers; Shwe Ya, Shwe Ooh and Shwe Pan. The donor was Utana Raza, Old Bagan Archive. During the reign of King Kyansittha, the venerable monk was granted with a place where he could stay in peace and meditate. The building costs 3950 kyats and used 450000 bricks. The duration for the time of building was about ten years. The aim of this donation is also described as- " ---The body is not permanent. The treasures cannot be carried to the next life. Therefore many treasures were sold and built this building and this merit will support to reach Nivarna. Before reaching Nivarna, if he becomes a human again, he wants to be a venerable and wise monk and then has a pleasant voice and does not commit the bad deeds but does the good worthy deeds and be praised by the wise men. When it is the time of Arimatayya Buddha, he will become a wise Arahant (Rahanna)". For the exterior decoration, plain stucco mouldings and ornate pediments are still in place about 20%.

5.1.5. Preservation

This monastery is maintained by the local people and the successive monks. Most of the paintings and ink inscriptions at the base of the walls were destroyed and

cannot read properly. Only Sumeda Hermit and 13 stories of the Buddha-to-be (Budhisavatta) can be read.

2162 Ananda-ok-kyauung

(2156) အာနန္ဒာအုတ်ကျောင်း

east of PAGAN, south of TAUNGBI
north of 2171 Ananda

coordinates
N : 47.330 E : 7.150

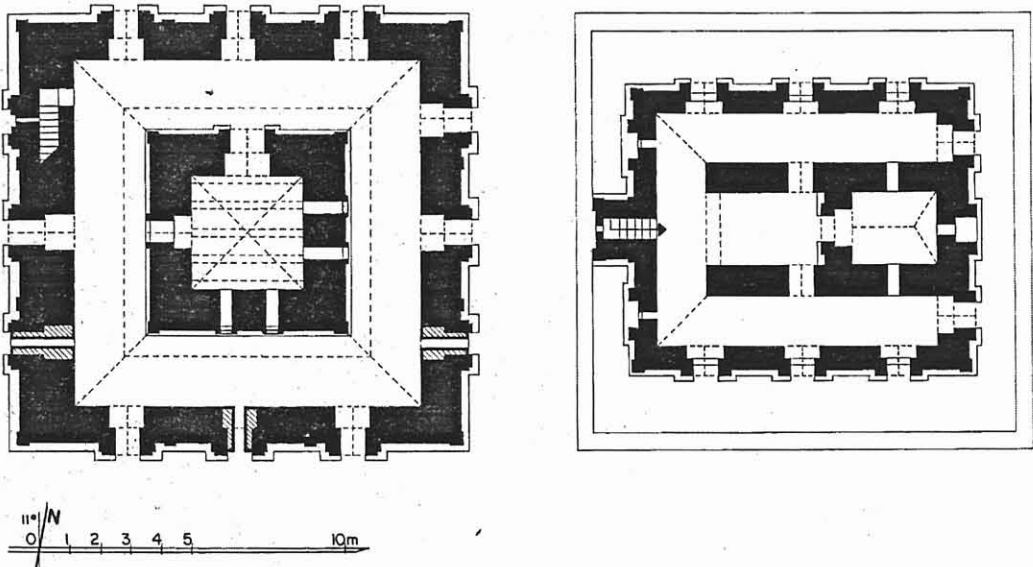
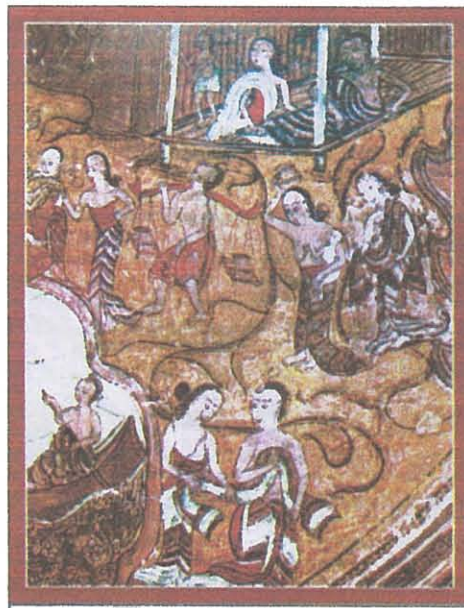


Fig 5. The plan of Ananda Oakyaung monastery (No.2162)
Source: Department of Archaeology (Bagan)



→ သေရီဝင်္ဂါဇာတ် ရွဲကုန်သည်အကြောင်း



→ စုဋ္ဌာသေဌိဇာတ်ကြွက်သေတစ်ခုအရင်းပြု၍ ကြွယ်ဝသူအကြောင်း



→ အပြိုင်သဘင် ဆင်ယင်ကျင်းပနေပုံနှင့် ယက္ခန်းစင်မြင်ကွင်း

Fig 6. Theriwawarniza, Kandawahana Zataka and the celebration of A-nyaint and textile weaving Mural Paintings in Ananda Oakkyaung Monastery



→ ဂါမကီဇာတ်မှ ဂါမကီမင်းအကြောင်း



→ ကတ္တရဇာတ်မှ သုရားလောင်းရွှေမင်းအကြောင်း

Fig 7. Garmani Zataka and Kakkura Zataka Mural Paintings in Ananda Oakyaung Monastery

5.2. Hsin-byu-shin Complex Monastery

5.2.1. Historical Background

According to the stone-inscription of Hsin-byu-shin Asu monastery no.686, at the age of 692 AD, there were already ruled by seven generations of the monks. Therefore, it may be regarded as this monastery was built around 600 AD; Kya-swa King's reign .And then, this monastic complex was maintained and renovated by generation after generation. At 704 AD, mother of Kyaw- Swa King, Pin-ya age, it became larger and famous. This Queen, Mi Saw So, may be the daughter of Ta-yok-pyay King and Queen Saw Nan. Because of this reason, these Hsin-byu-shin Asu monasteries were built from Kya-swa King's reign of Bagan period to Kyaw-Swa King's mother of Pin-ya period.

5.2.2. Location

It is situated near the north of the Minnanthu Village Road, Old Bagan Area.

5.2.3. Plan

This monastery is surrounded by double-enclosure walls. Two concentric walls with gateway on each face: the inner enclosure, 109 x 124 m, monuments 684 to 708 and a rectangular water tank and the outer enclosure, 237 x 264 m, monasteries 685 to 696 and 701 to 708. At first, it included over fifty buildings. But now, some of them were destroyed by natural disasters and existed as mounds.

5.2.4. Interior and Exterior Decoration

According to the plan, these monastic buildings were built by double enclosure walls. During the inner walls, the main buildings like temple, them (sima), residence for chief monk, dha-ma-tha-la, pond, pitika taik, residence for monk of the chief monk's follower were built. Between the outer walls and the inner walls, small buildings were built for the monks and Buddhist learners. In front of the double square brick buildings, the remain of dha-ma-tha-la and plinth were founded and they were places of residence for monks, sites of Buddhist people veneration and worship, places of native peoples for meeting and discussion about social affairs and meritorious deeds. Them and dha-ma-tha-la buildings were built by wood so these were left as prints but stone plinth and stone cup based on pedestal of wooden pole

were founded even nowadays. By studying these monastic buildings and pond, may be these places were crowded and active by the monks, their followers and believers of Buddhism and they could make a lot of Buddhist functions and advantages.

Among the stone inscriptions, the two specific stone inscriptions were made by King Thi-ha-thu, Pin-ya age, AD 674, and chief monk The- tha-di-tha, AD 692. At the beginning of Pin-ya Era, King Thi-ha-thu came to Bagan and renovated these monasteries. According to his inscription the wooden poles of this monastery were gilded with gold and built pitaka-taik. For the monks, the pond was built and the premier monk was resided in this monastery and intended to the long- life for this building as 5000 years Buddhist Sasana by praying and watering with golden jar. Moreover, the inscription was described the donation of paddy fields, garden fields and then finally, cursed the people who destroyed this merit would be punished.

Another inscription was written by chief monk The-tha-di-tha Maha Thar at AD 692. In this inscription, the reason for temple and monastic building and built at AD 703, the land was donated and watered on the elephant named “Chit-lo-pyay”, pay homage with lighting for the Zay-ya-pu-mi Buddha at AD 695. The temple was built at AD 710, and the record of expense for the craftsman and mason man, wood and cement at AD 714, the record of robe offering, at AD 715, the record of monastic building and ta-saung offering were also recorded. Therefore, this inscription reflected and conducted about the donations of monastic buildings of Hsin-byu-shin from Bagan period to Pin-ya period. Among these buildings, two main temples could be found and built during the 13th Century AD, Bagan Era. The plan of these temples, the style of architecture, Buddha image and elaborated stucco were Bagan styles but one specific thing was that there was no trace of wall-paintings of Bagan Era.

May be Thi-ho (Sri Lanka) shape temple of Pin-ya Era was drawn the whole of wall paintings at first. But nowadays, only north-western part and the ceilings were left and learnt. In the temple, no.684, the style, colour and writing of wall-painting were shown they were not Bagan Era. The ceiling of building was drawn about facets on gems, brick tile of chequered pattern. During 11th to 13th Century AD, the Bagan Era, the specific feature of wall-paintings was that the Buddha image styles were differed according to the period but the style of dress and human figure were not differed during 200 years.

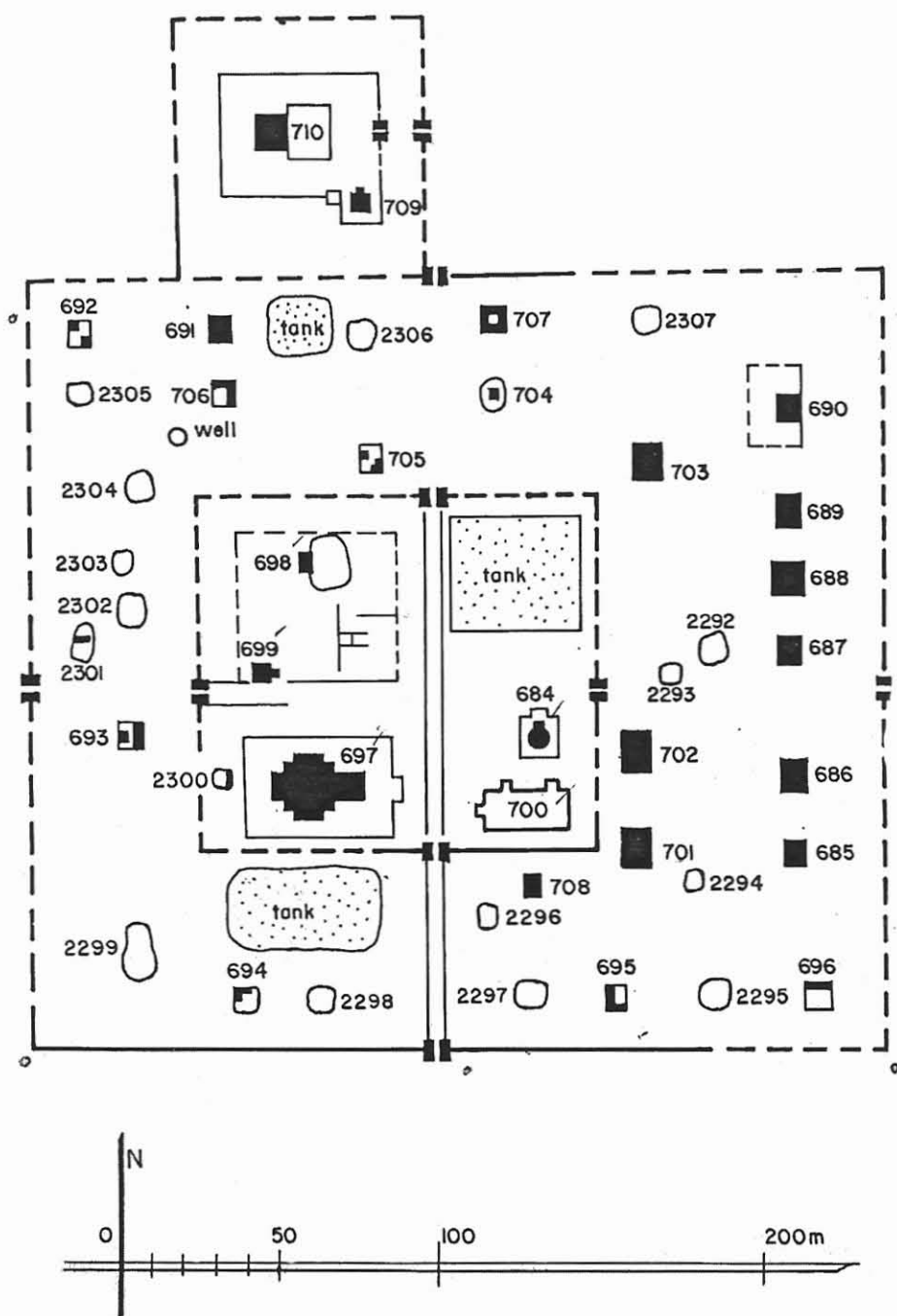
Most of the scholars regarded that the wall- paintings of this temple was considered to be the earliest wall- paintings after Bagan period. So these monasteries

were built during the Pin-ya period. By studying the characteristic of their wall-paintings, royal princes and ministers' figure were drawn and decorated with bid earrings, turban, helmet, wristlet, hand luggage, etc. On the ceiling, the figure of preaching Buddha image among the lotus flowers was drawn in red colour. The picture of palace pattern was differed from the Bagan period and floral accents festooned on the inverted alms bowl and tiered- roof, etc were more decorated. These became the first runners of Inn-wa Era, Nyaung -yan Era and Kone-baung Era's palace pattern and tiered-roof. The mural painting of Jataka stories were used green and brown colour. The tracings were used light green colour. Most of the Jataka stories were combined with Bagan design and later period design because they were used during the transitional period. Among these mural paintings, the last life of would- be Buddha, Vessendra Story was drawn in detail. Ink inscription was also learnt and written about the style of Bagan. The mural painting of Thi-ho temple, Hsin-byu-shin monastery, was the representative of Pin-ya Era. So, these paintings were rare and very precious for nowadays.

By studying the monastic buildings between the double enclosure walls of Hsin-byu-shin, there were still existed about two temples, one ordination hall, two ponds, the main monastery for the chief monk, two dha-ma-tha-la buildings, two pitaka buildings, 19 brick buildings and 18 brick buildings broken by the weather and natural disasters. So, altogether 46 buildings could be learnt.

5.2.5. Preservation

The Archaeology Department, Ministry of culture rebuilt, renovated and maintained these buildings by three steps. Moreover, Theravada Buddhist monks' daily routine of Sasana's functions will be shown as the reliefs and seen as Site Museum. The rays of Buddha's Sasana after Bagan period could be revered in these monasteries of Hsin-byu-shin complex monastery.



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Fig 8. Site plan of Hsin-byu-shin complex monastery
Source: Department of Archaeology (Bagan)



Fig 9. The sign board and stone record of Hsin-byu-shin complex monastery



Fig 10. The stone sign board of ancient monument zone



Fig 11. The front view of the temple of Hsin-byu-shin



Fig 12. The view of broken monastery



Fig 13. Temple of Hsin-byu-shin



Fig 14. The pond of Hsin-byu-shin



Fig 15. Dhamasala (preaching hall) of Hsin-byu-shin



Fig 16. The Buddha statue and the bronze statue of monk of Hsin-byu-shin



Fig 17. The map of Hsin-byu-shin

5.3. Hsutaung- pyi Monastic complex

5.3.1. Historical background

There is no definite evidence for this monastery's age. But according to the plan, it is a contemporary monastery with the Minnanthu Lei-myet-hna monastery so that it can be considered to be built during the 12th century A.D.

5.3.2. Location

This monastic complex is situated a little to the east of the Thisa-wadi temple on the tract between the villages of West Pwa Saw and Thategan, Old Bagan area.

5.3.3. Plan

It is a spacious, square planned enclosure, the outer wall of which has now disintegrated, though it remains traceable on the east side. Between the two enclosure walls on the east is a line of brick *taik*, similar, though less numerous, to those found at Hsin-byu-shin off the Minnanthu road. These were the sub-houses of the main *taik* which is within the inner walls, and housed individual monks and their novices and lay disciples. Possibly, like in many contemporary monastic complexes today in Myanmar, these lesser houses may have been often semi-autonomous, operating independently, whilst paying the necessary obeisance to the senior *thera* (monk).

The two enclosures are square in plan. On the inner wall, notable for its height and dramatic edgings, are arched gateways. Within, the arrangement is immediately reminiscent of Anantasura's Lei-myet-hna at Minnanthu, though here there is a stupa in the south-west corner rather than a temple. Possibly the close-by Thisa-wadi temple was served by this community.

5.3.4. Interior and exterior decoration

Like at the Minnanthu Lei-myet-hna, there are four original structures occupying the four quarters of the square, though here the donors have been more generous in their gift of ground and there are broader areas of open space between the structures. The stupa stands in the south-west corner; in the north-west is the remaining brick section of the *dhammasala* or *dhamma-yon*, as it would be known in modern Myanmar. Here, above the lines of the now lost three tiers of wooden gables, remains some of the finest and most elaborated stucco to be found at Bagan. In each

of the ascending straight lines of spinodes rests a *hamsa*, whilst the cusps are filled with a frenzied sub-aquatic duel between *makara* and demonic forces.

In the north-east quarter is the *taik-gyi* which would have the premier monk and his immediate followers. This structure is in grave disrepair with many of the vaults caved in, preventing access through the corridors. If this *taik* were surveyed and restored, the knowledge of monastic life might be considerably increased. At present, it is a bewildering mass of brick, a glance at which tells nothing of the way in which the monks lived from day to day.

And then, in the south-east quarter is the plinth upon which the *theim* would have been erected out of timber. The platform is edged with stone and the steps are likewise of stone.

5.3.5. Preservation

The stupa and monastery is still maintained by the local people of this area (mostly West Pwa Saw villagers) and there is a modern nat shrine to the west of it, within the inner enclosure. In the north-east corner is another modern wooden structure housing of the nun who have selected this monastery for its quietness and meditation for about forty six years.

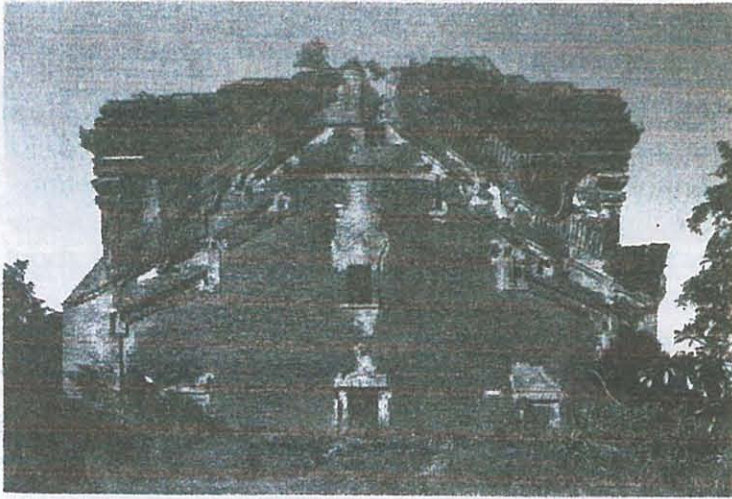


Fig 19. Hsutaung-pyi monastery in the olden days



Fig 20. Hsutaung-pyi monastery in the present days



Fig 21. Hsutaung-pyi monastery in the present days

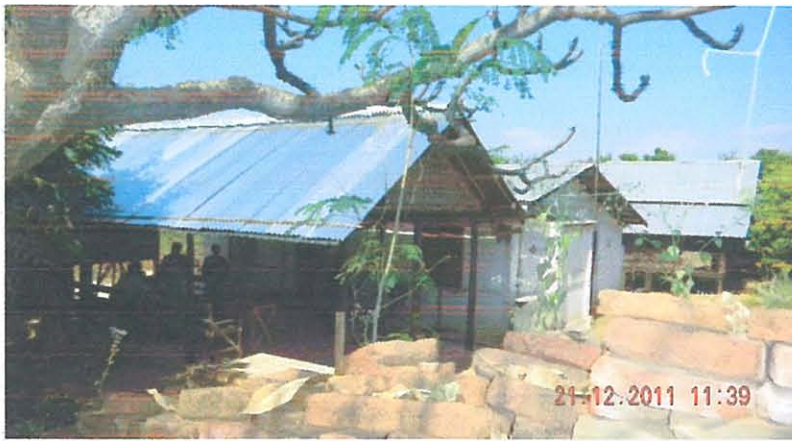


Fig 22. The modern wooden structure housing of nun



Fig 23. Interview with the nun



Fig 24. The damaged old brick buildings of the monks

5.4. Minnanthu Lei-myet-hna Monastery

5.4.1. Historical background

According to the dedicatory inscription, the foundation and its donors were Nadaungmya's minister, Anandasura, and his wife, who completed their work on 17th December 1223.

5.4.2. Location

It is situated near the Minnanthu village, old Bagan. According to its plan, this monastery was named, "Four Faces", by the villagers of Minnanthu.

5.4.3. Plan

The plan of includes a pitaka-taik (library), theim or sima (ordination hall), dhamma-yon (preaching hall), thera-kyaung (chief monk's residence), various dormitories, an alms house and a rest house. In addition, both a well and a pond were dug in the south-east outside the double enclosure. All this was enclosed by a magnificent double brick wall, of which only the inner wall remains today. Between the two walls, the lesser buildings, such as dormitories and alms houses, all built of wood, stand.

5.4.4. Interior and Exterior Decoration

The arrangement of the inner enclosure site was symmetrical, with the temple lodged in the north-west corner and the three other buildings filling each remaining quarter. The outer enclosure was less symmetrical, with a broader area to the south which still contains an active monastery supported by the local people.

Sited in the north-west corner is a brick taik, an impressive structure from which the dhamma-yon or preaching hall extended. Most likely this taik was the pitaka-taik (library). The lines of this wooden structure's gable are still visible with fragments of the stucco spinodes that would have been aligned to match the gables of the roof tiers. From here the thera (chief monk) would have emerged to preach the dhamma (Buddha's teachings) beneath the shade of a tiered and finely-carved teak shelter. The post holes for the hall pillars were made of stone, as are the steps that lead up to its platform which is also edged with stones. Note the curved balustrades

that recrudescence so flamboyantly in later Myanmar art- another architectural feature that becomes common in the Late Period.

Facing the dhamma-yon (preaching hall) is the thera-kyaung (chief monk's residence) which has a central core with an ambulatory running around it. Within, there must have been two levels as the slots in the brick work indicate where the beams would have connected the two levels. From epigraphy, it is known that donors paid particular attention to the lavish interior decoration of these residences, gilding and possibly lacquering them. Examples of this sumptuous interior work survive to later periods, when a learned cleric would likewise have been honoured as a living exponent of the dhamma. To the fore of the temple the remains of the them or sima may be seen, like with the dhamma-yon there are a series of post holes placed on a slightly elevated platform that is also edged with stone. This too would have been covered over with an elaborate carved wooden structure.

5.4.5. Preservation

This monastery has been whitewashed by the villagers of Minanthu, who use it as their local temple and therefore have maintained the dedication, periodically renewing the *hti* finial and regilding the main image over the centuries. There are some mural paintings within the gu (cave) that have escaped the slap of the local's whitewash. The temple itself is a conventional late Period type of single level gu, symbolically resting on a high artificial platform to raise it above the surrounding buildings, with tall, steeply rising crenellated terraces and elegantly profiled sikhara.

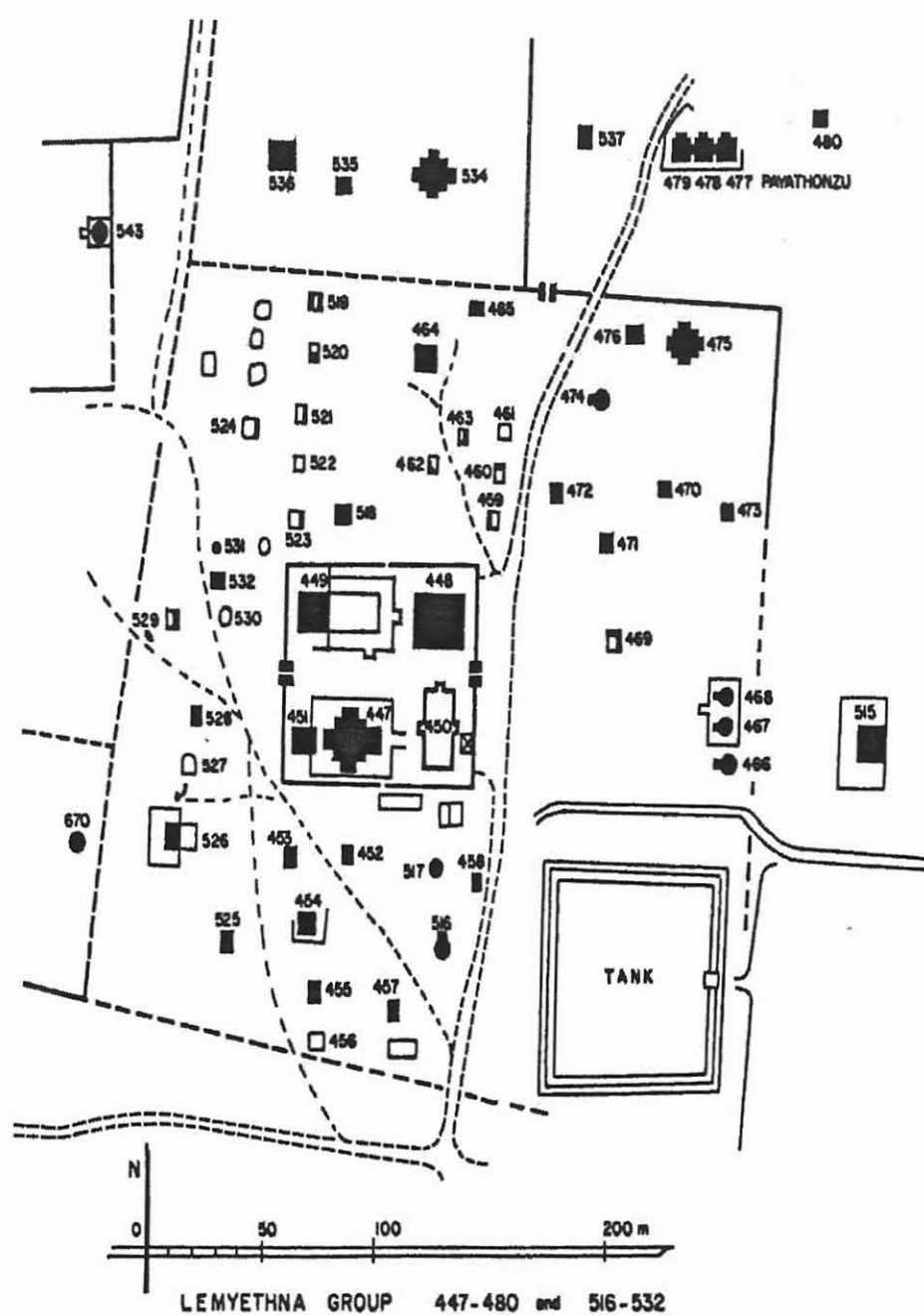


Fig 25. Plan of Minnanthu Lei-myet-hna Monastery
Source: Department of Archaeology (Bagan)

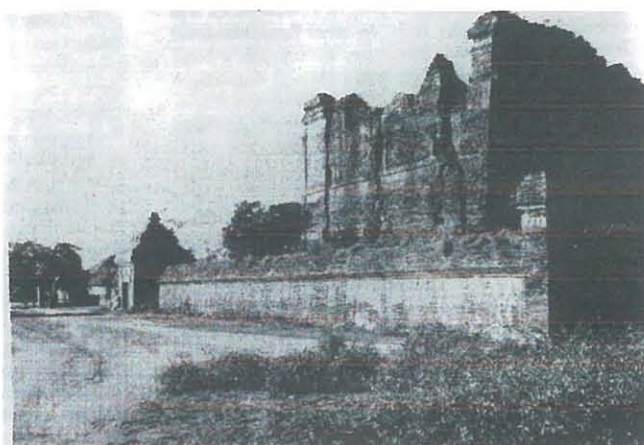


Fig 26.Minnanthu Lei-myet- hna monastery in the olden days



Fig 27.Minnanthu Lei-myet- hna monastery in the present days



Fig 28. The chief residence in the olden days



Fig 29. The chief monk of Minnanthu Lei-myet-hna Monastery



Fig 30. The Tazaung of Minnanthu temple



Fig 31. Monastery of Minnanthu Lei-myet-hna in the present days



Fig 32. The building for the lay attendant



Fig 33. The lay attendant for the chief monk



Fig 34. The old pond of Minnanthu Lei-myet-hna Monastery



Fig 35. The new pond of Minnanthu Lei-myet-hna Monastery



Fig 36. The well of Minnanthu Lei-myet-hna Monastery



Fig 37. The connecting door for the pagoda and monastery



Fig 38.The damaged brick monastery of olden days

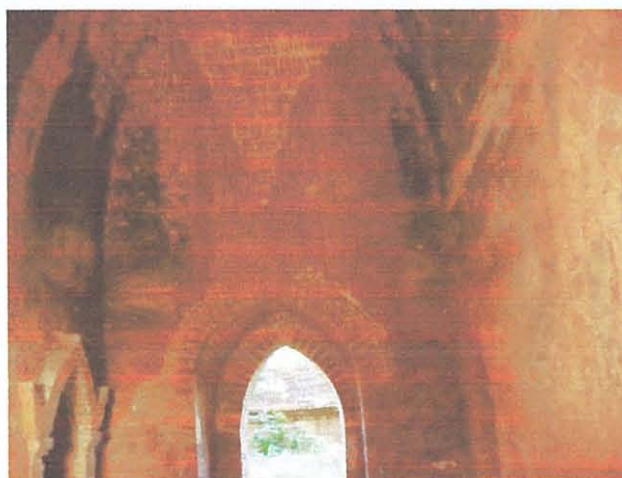


Fig 39.The chief monk's residence in the olden days



Fig 40.The entrance of the chief monk's residence in the olden days

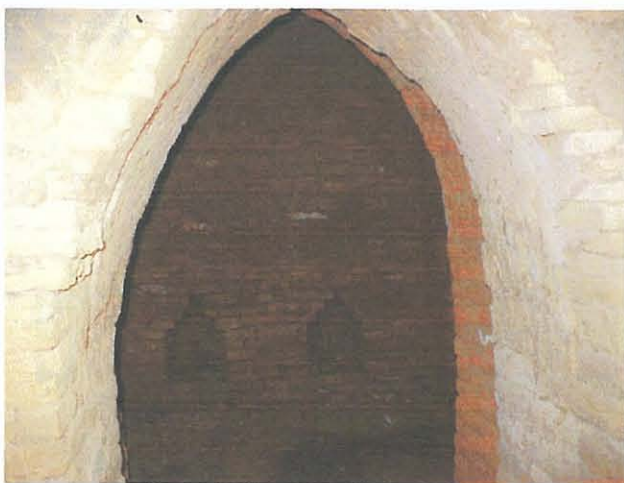


Fig 41. The place for meditation in the olden days



Fig 42. The upper storey of the chief monk's residence in the olden days

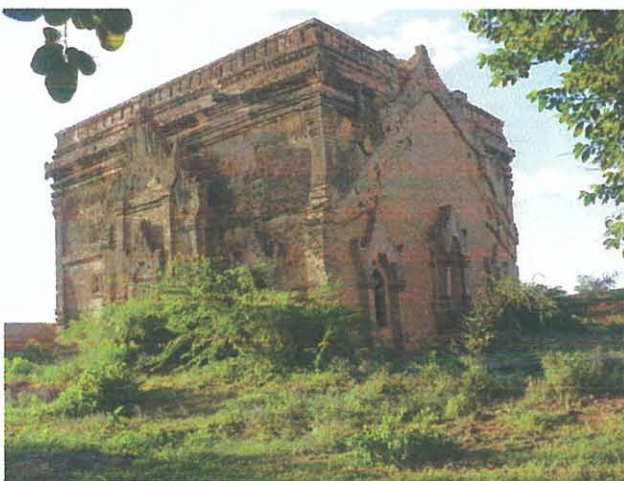


Fig 43. The pitaka-taik (library) in the olden days



Fig 44. The maintenance of the brick pole by the chief monk

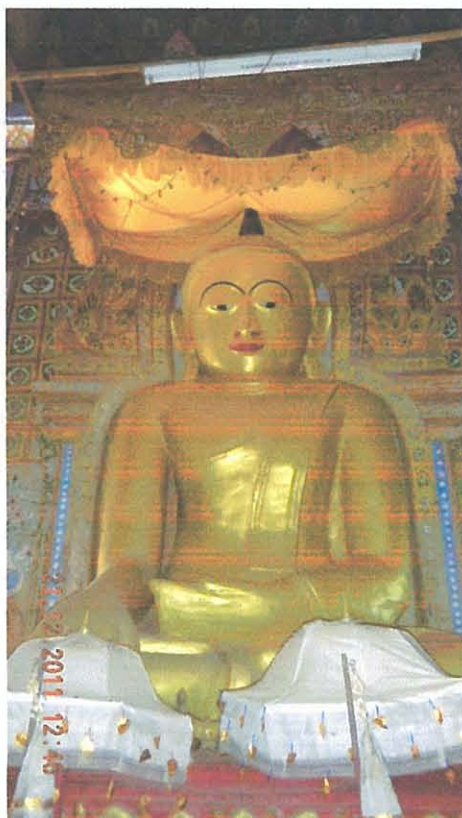


Fig 45. The Buddha image in the Minnanthu Lei-myet-hna temple



Fig 46. The mural painting about Buddha past life in the Minnanthu Lei-myet-hna temple

5.5. Nat Taung Monastery

5.5.1. Historical Background

Its date of founding is uncertain, it is probably the region's oldest, as well as its finest, wooden monastery. It might have been built during 18th century (over 200 years old).

5.5.2. Location

This monastery is located near the Shwe-zi-gon Ceti, Nyaung Oo area and immediately to the north of the two walls of Old Bagan, set in a secluded clearing amidst a wide variety of trees and vegetation.

5.5.3. Plan

The Nat Taung complex actually contains two monasteries, numerous pyathats, pavilions, rest houses and ancillary buildings. The main monastery building, with an east-west orientation, is approximately 130 ft. x 115 ft. (40 m. x 35 m.). Most of its significant elements are from the pre-colonial Kone-baung period; some of the rooms apparently are later. Its glory and what should be a major claim to prominence lies in its numerous wood carving which are also mostly from the late Kone-baung period of the mid-to late 18th century.

5.5.4. Interior and Exterior Decoration

Unlike the far older brick, stone and stucco stupas and temples that have survived in the Bagan Archaeological Zone, Bagan monasteries, and those of Myanmar in general, were generally made of wood. While many of the 'more lasting' Bagan monuments indeed are in poor condition, considering they are more than 500 years older. Many of the wooden monasteries with architectural significance have disappeared over the centuries for a variety of reasons. Unlike the temples and stupas, which were sites of public veneration and worship, monasteries were places of residence for monks who had little or no income and were expected to accept their given conditions. Wealthy individuals had often built elaborate monasteries and enclaves as personal donations to earn merit along the road to Nirvana. But the maintenance and renovation of these buildings did not carry the same weight among their descendents who preferred to build their own new structures. Thus many fell into disrepair and decay. Also, while wooden structures were indeed less susceptible to the

dangers of earthquakes (note the temples of Japan) such as the one that destroyed much of the Bagan Archaeological Zone in 1975, they had to confront other threats: fire, insects, rain and humidity and the intensity of the sun's rays. Bagan is in Myanmar's dry zone. Yet there can be discovered in the spring of 2001, extremely sudden, frequent and heavy rains that can contribute toward the demise of wooden structures.

Although the Bagan monasteries are similar to others in Myanmar, they do have unique qualities. Wooden monasteries were usually built of teak--one of the most durable of woods because of its tight grain, exceptional strength and imperviousness to moisture - and the Bama padauk tree, a fine grained hardwood tree resistant to termite damage. The craftsmen used post and lintel construction with mortise and tendon joinery.

5.5.5. Preservation

There have been occasional efforts at refurbishment, but recently much of the main monastery building has been undergoing careful restoration. Most of the funds have collected from the native people and sometimes reported by come from abroad, while the Department of Archaeology has assumed responsibility for its maintenance at this time and has done much to restore its former glory with authenticity.



Fig 47. Nat Taung Monastery in the present days



Fig 48. The chief monk of Nat Taung Monastery in the present days



Fig 49. The novice of Nat Taung Monastery in the present days

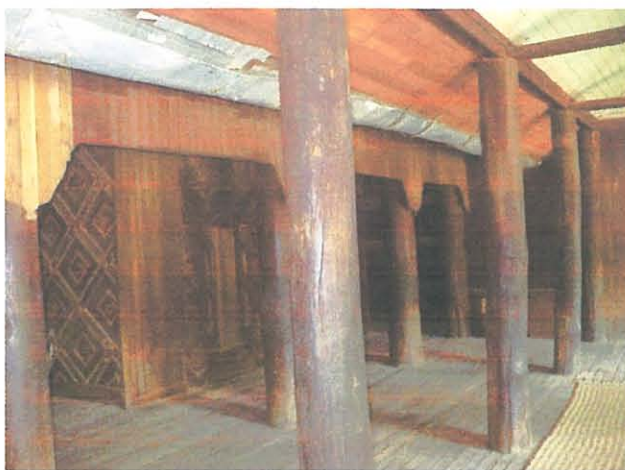


Fig 50.Maintenance of the wooden poles



Fig 51. The lacquer box in the Nat Taung monastery



Fig 52.The lacquer box in the Nat Taung monastery



Fig 53. The celebration of the Kahtein festival Mural painting of Nat Taung monastery



Fig 54. The mural painting of Nat Taung monastery
(Go around the village with pa-de-tha tree)



Fig 55. The mural painting of Nat Taung monastery
(Celebration of the Kahtein festival)

5.6. Somingyi Monastery

5.6.1. Historical background

There is no definite inscription relating to the Somingyi monastery. An inscription found at the Maha Bodhi temple, and now in the Ananda Museum, mentions a lady called Somin, might be associated with the Somingyi stupa that stands a short distance to the kyaung(monastery)'s north. Possibly, the stupa may be an earlier one, the inscription, dated 1204/5, and may refer to the monastery. There is also one small late gu (cave) to the south of the monastery, popularly known as the Somingyi Gu, which has some fine mural paintings, though, like the stupa, it is unclear whether this monument was connected with the monastic dedication.

5.6.2. Location

It is situated near Somingyi Stupa, old Bagan area.

5.6.3. Plan

It is one of the typical monasteries of the Bagan period. It consists of a brick-enclosed platform surrounded by a lobby on the east, a shrine room on the west and small cells on the north and south with all of which it is connected by narrow passages. The passages and floors of cells are paved with stone flags. The shrine room is a small square two-storeyed building with a single door opening on the east, connecting it with the central platform by a passage. In the lower chamber of the chapel were found the remains, on a brick pedestal, of an image placed against the west wall.

Its plan is similar to the one north of the Myinkaba Kubyaukgyi and also bears some resemblance to the two located at Tamini .Moreover, it had greater relation to the original Buddhist *vihara* found in India.

5.6.4. Interior and Exterior Decoration

In Bagan times, brick monasteries were referred to as a Kala kyaung, or "Indian Monastery", presumably because either the original builders of brickwork or their occupants were kula or Indians. Kula-kyaung, or oak-kyaung as they know in modern Myanmar, vary in type from a small block-like house set in the enclosure of a stupa or temple, to house an individual monk, with maybe a couple of novices, to a

large complex consisting of a variety of structures to house a hierarchy of clerics and their servants and slaves. Bagan was a city of wood and according to the inscriptions; the majority of monastic structures were made from timber. The immediate prototypes for establishments such as the Somingyi must have been of wood, though conceptually and in plan this monastery looks back to certain of the rock-cut caves at Ajanta in Northern India and other later monastic complexes in that region.

Sited on a rise, the *kyaung* is approached by a flight of steps that leads into a vestibule. The entry would once have been embellished with a *torana* pediment, and the pilasters that once carried this pediment remain visible. From the vestibule, one passes into the broad open space of the cortile. Opposite the vestibule, that is, in the western part facing east is the main shrine enclosed within a cella and surmounted by a tower-like second level that rises above the courtyard, unifying the whole. Originally this tower most probably had some form of brick *pyatthat* finial rising above it, like those found over the *ok-kyaung* in the Shwezigon area. On the north and south sides are cells, two to the centre and a further one at each corner. These would have been used for accommodation and mediation and recall the arrangement found in the north enclosure of the Sulamani where there are one hundred cells arranged about the walls, though here the community to be housed was obviously far smaller. The impression about the Somingyi monastery is the compactness and sense of unity that still today reflects the ordered life of its former occupants. Near the monastery, the donation sign board of Somingyi monastery can find. This sign board shows that the native people who live in Bagan- Nyaung Oo area donate the ancient monastery for the long life of Buddha sasana and national cultural heritage. (See in Fig. 59, page-78).

5.6.5. Preservation

Today the images, vaults and ornamentation are all gone. The imaginative visitor must recreate for himself the sumptuous interior decorations of gold leaf laid upon richly lacquered surfaces, resounding with the time-worn chants of the novices reciting their lessons, as the mellow resonant bells reverberated to herald the gain each meritorious deed brought for mankind.



Fig 56.The view of Somingyi Monastery



Fig 57.Damaged small cells of Somingyi monastery



Fig 58.The view of the entrance of Somingyi monastery



Fig 59. The donation sign board of Somingyi monastery

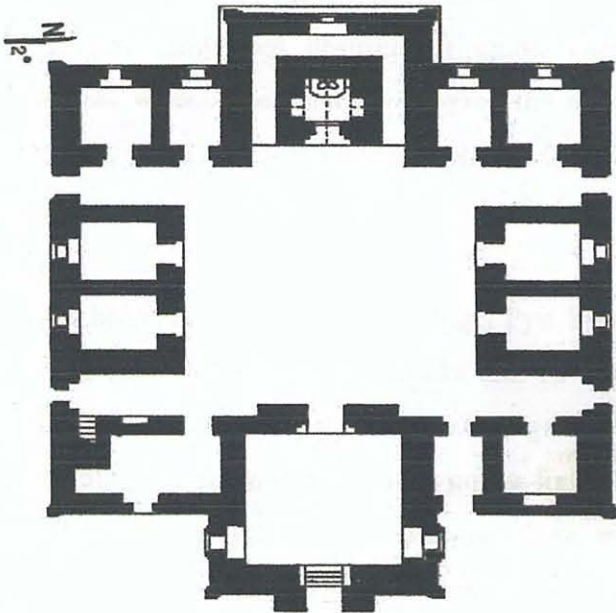


Fig 60. Ground plan of Somin-gyi Oak-kyaung
Source: Archaeology Dept; Bagan

75.7. Shin Arahan Oakkyaung Monastery

5.7.1. Historical Background

In this monastery, the Shin Arahan was known to be dwelt during the ancient Bagan time. Shin Arahan, the most venerable monk of Bagan period, was a native of Thaton known as Suvannabhumi. His ordained name was Shin Dhammadasi. Having accomplished the learning of Tipitaka (the three books of Buddha's teachings) and later on attained the Arahathood, he became to be well-known as Shin Arahan. During the year of A.D 1053, Shin Arahan came from Thaton to Bagan to carry out religious missionary work. He dwelt in a solitary hermitage in a glade not too far from Bagan.

When Shin Arahan, the most venerable monk from Thaton came to Bagan, King Anawrahta who had long been desirous of embracing the true Faith of Theravada Buddhism, was so delighted and he revered the most venerable that he built a place for him. This monastery was built at a place called "Hnget Pyit Taung" where the monk could reside in peace and harmony. Estimated date for this monastery was 13th Century A.D.

Nowadays, near Shin Arahan Oakkyaung, Hnget Pyit Taung area, nine active monasteries are still existed and altogether 34 monks and 12 novices resided. Each monastery teaches the Buddhist texts and sometimes, they go to Ze-ta-won Monastic Education School in Nyaung U. Some of the monks go for further studies in Nyaung U, Kyauk-pa-taung, Pakkokku and Mandalay. Among these monasteries, Phaya-kyaung monastery is also famous for the chief monk, U Tharamma Pala (Age-81 years, Monkhood- 62 years). He is 25th generation of this monastery and his native town is Nyaung Oo.

5.7.2. Location

It is situated near the west of Hnget Pyit Taung pagoda, the south east of Nyaung Oo.

5.7.3. Plan

The monastery was a complex of a wooden building and a brick structure of medium-sized, single-storey monastery. The monastery had height of 21 feet, length of 85 feet and width of 56 feet. The wall forming the compound was 119 feet East-West and 117 feet North-South. The rectangular central room has 7.50x 5.65 m. 2

doors on east side, 1 door on north and south sides. There was an axial niche on east side. It has previously with a timber pavilion on each side.

5.7.4. Interior and Exterior Decoration

In front of the brick structure was a Dhamma Sala or a Preaching Hall. This preaching hall was built out of teak, with 24 main teak columns, posted on a brick platform and embellished with ornate wood carvings. It has a two-tiered roof and on both sides of the main hall, were shed-roofed annexes. In this Dhamma Sala, Shin Arahán preached the Teachings of Buddha to the audiences. On the immediate back of the Dhamma Sala was the brick monastery or the Vihara, where Shin Arahán resided and meditated. There were two entrances connecting the Dhamma Sala and the Vihara. The hipped-roof of the Vihara was the style of the Bagan time.

It was constructed by brick masonry, average brick: 28x16x4 cm. The monastery had corbelled arches over doors. Moreover, roof line from timber pavilion on east face (3 tiered- roof) could be seen. And then, stone plinth and stone sockets from east pavilion could be studied.

5.7.5. Preservation

Due to the weather, earthquake and time, the whole complex had fallen into ruins and had been in that condition for several years. The upper parts were destroyed and probably flat roof. The complex was later reconstructed as the original model and maintained by the native people and government. It was repaired by Archaeology Department of Bagan in 1959. It was referenced listed in 1921 and 1972.

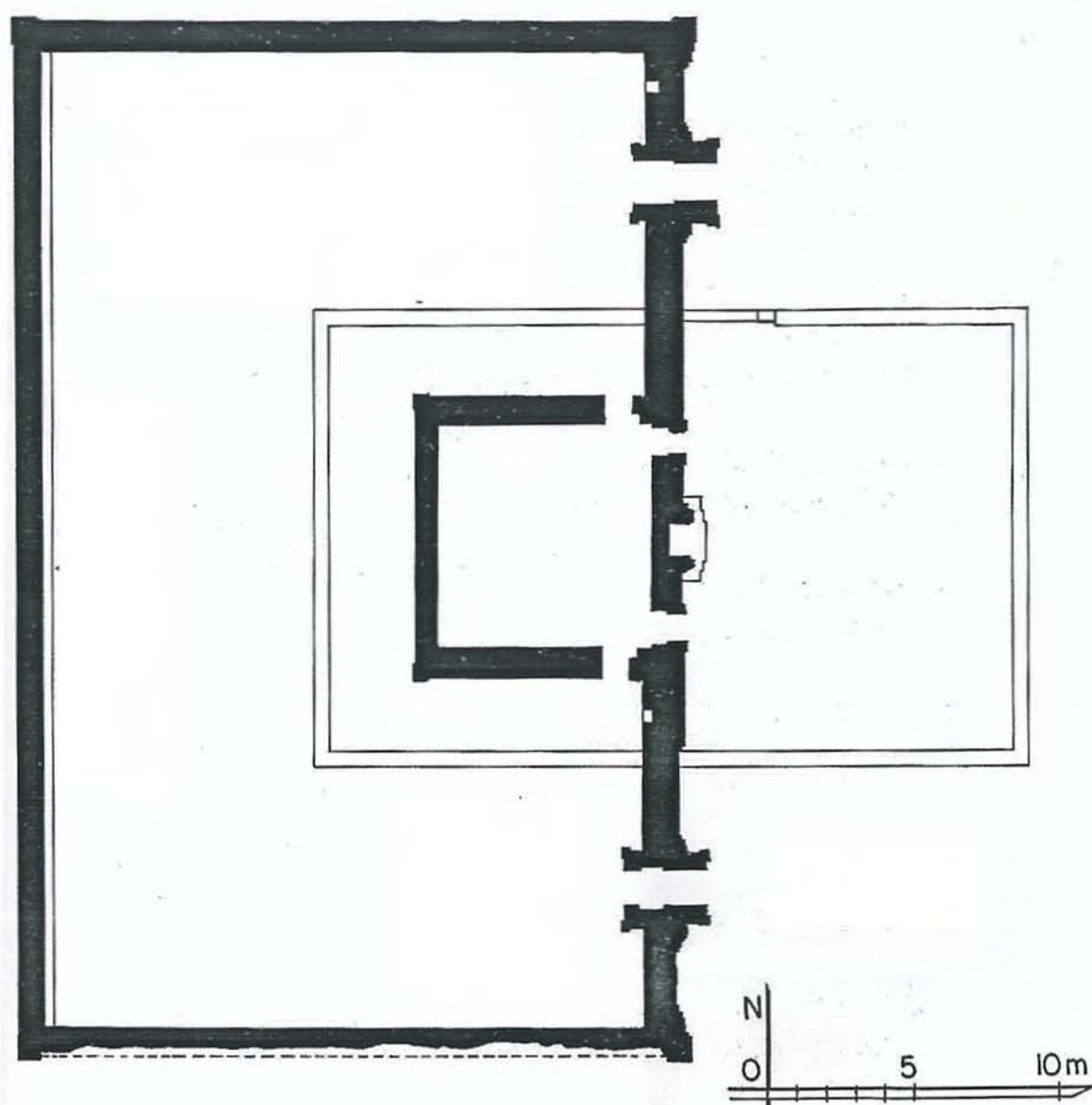


Fig 61. The site plan of Shin Arahau Oak-kyang
Source: Department of Archaeology (Bagan)



Fig 62. Shin Arahan Oakkyaung (From the southern side view)



Fig 63. Shin Arahan Oakkyaung (From the northern side view)



Fig 64. The statue of Shin Arahan



Fig 65. The view of the Shin Araham's room

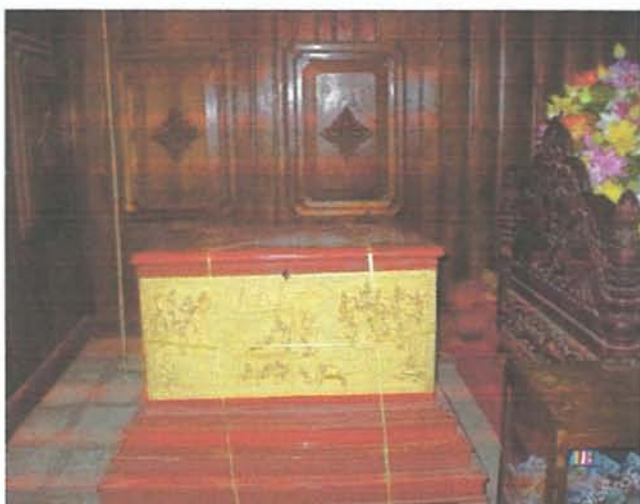


Fig 66. The lacquer box of Shin Araham



Fig 67. The Buddha statue of Shin Araham Oakkyaung

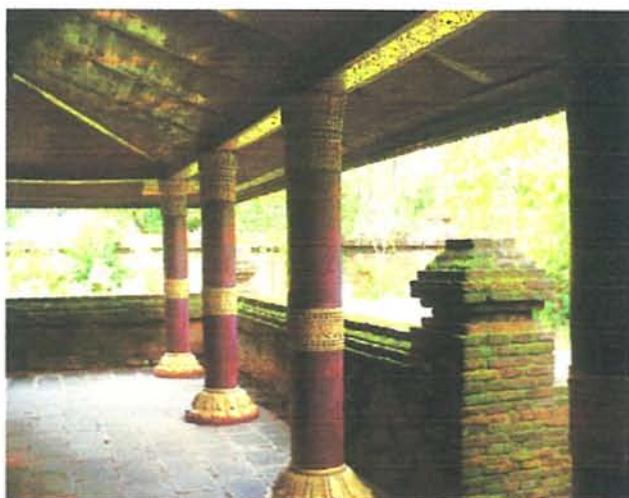


Fig 68.The back view of Shin Arahau Oakkyang



Fig 69.The Tanzaung of Shin Arahau Oakkyang



Fig 70.The ceiling of Shin Arahau Oakkyang



Fig 71. The book shop of Shin Arahan Oakkyaung Tazaung



Fig 72. The view of Pagoda (Hnget Pyit Taung)



Fig 73. The sign board of Shin Arahan Oakkyaung



Fig 74. The Maha Hnet Pyit Taung Pagoda

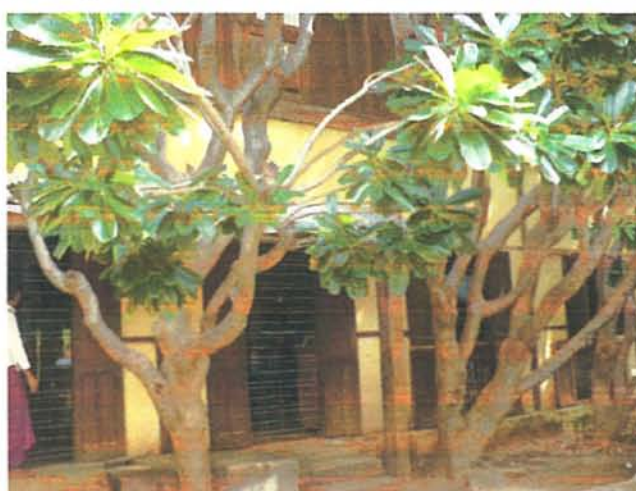


Fig 75. The view of Kyaung-gyi Kyaung Monastery (Hnget Pyit Taung)



Fig 76. The well and water pots for the monks (Hnget Pyit Taung)



Fig 77. The rooms for the monks (Hnget Pyit Taung)



Fig 78. The well for the monks (Hnget Pyit Taung)



Fig 79. Interview with the monk from Kyaung gyi Kyaung (Hnget Pyit Taung)

5.8. Tamani Monastery

5.8.1. Historical Background

According to the plan, Tamani monasteries were built in estimated about 13th Century A.D. The main ordination hall was believed to be found by the monk; Shin Tarmilainda (Thiho descendant), King Anawrahta and Shin Araham. It was also called Maha Thein-daw-gyi. These old monasteries, temples and ordination hall were recognized as ancient monuments and occasionally maintained by Archaeology Department of Bagan. Now, Shin U Kon-da-la (Age-75 years, Monkhood-35 years); Magwe District, Yesakyo, Nat nyon village native; resided in the new monastery and maintained these ancient monuments. The new monastery was situated beside the Tamani ordination hall and built at 1990. In this monastery, altogether three monks reside nowadays.

5.8.2. Location

It was situated near the southeast of Myinkaba and coordinates: North: 43.700, East: 7265.

5.8.3. Plan

There are altogether three ancient monasteries; no.1110, no.1111 and no.1112. For no.1110, it is a small single storey monastery formerly with a timber pavilion on east side. It has a rectangular central room about 750 x 510m. Two doors on east face, one door on south and north faces and axial niche on east face exist. For no.1111, it is a large, two storey and multiple-cell monastery. It has a rectangular entrance hall about 5.47 x 8.37 m, on east side on the ground floor. Moreover, three rectangular cells, 2.30 x 2.55m, on south and north sides are found. And then, a rectangular axial cell about 5.26 x 3.42m, a corridor about 2.60 m wide, a rectangular cell about 5.50 x 3.96 m on west side, forepart with vestibule and porch on east face and windows in all walls are also found. For no.1112, it is a large, two-storey and multiple-cell monastery. It has two rectangular axial halls about 9.50 and 13.50 x 11.20 m. Moreover, five square cells, 3.15 x 3.00 m, on south and north sides and forepart with vestibule and porch on east face, three entrances with porch on north and south faces, windows with brick grille in all walls, two internal staircases in east vestibule are also found. The current monastery is two-storey building. The first storey is made by bricks and the second storey is made by wood. The roof is made by zinc.

5.8.4. Interior and exterior decoration

For no.1110, it is constructed by brick masonry, average brick 35x17x4 cm (mostly built with broken bricks). There are flat arch over doors and corbelled vault over axial niche, behind a true arch, roof line from timber pavilion on east face, stone sockets from former east pavilion.

For no.1111, it is constructed flat terrace on three timber beams and joists over entrance hall. There are cloister vault over cells, barrel vault over corridor, flat arch over doors and windows, traces of a partial timber floor at mid-level of western cell, stone pavement and thresholds. Moreover, recently installed in central cell, one seated Buddha, facing east on a central pedestal using an ancient stone base with outlet. For interior decoration, mural painting are still in place and these can be found under vaults 10% and on walls 15%. In corridor, there can be found under vault, secant circle patterns and on walls, frieze. For central cell, there can be found frieze, dummy corner pilasters and frames on walls.

For no.1112, it is constructed with brick masonry and average bricks are about 40 x 19x 6.5 cm. Moreover, flat terrace on timber posts, beams and joists over halls, barrel vault hipped at both ends over cells, barrel vault over vestibule and porch, stone pavement and thresholds are also found. For interior decoration, mural paintings are still in place and these can be found under vaults 5%, on walls 15%. Most of their style was Bagan era and depicting the scenes of Buddha life stories. In vestibule, there can be found under vault, octagon pattern and on walls, frieze.

The ancient Tamani Theim-daw-gyi (the ordination hall) is single storey brick building with one entrance gate facing the doorway. There is a long passage to the pagoda. Inside the central cell of the pagoda, there is a seated Buddha image, facing east on a central entrance. There are also stone fishes which are believed to be called for rain when there is suffer from drought. The various kinds of arches can be studied above the doorways, entrances, porches, niches, passages, vestibules, corridors, staircases, windows and gatehouses. Mostly they put tapering brick as wedges in every arch. They laid bricks alternately in vertical and horizontal systems.

5.8.5. Preservation

These old monasteries, temples and ordination hall were recognized as ancient monuments and occasionally maintained by Archaeology Department of Bagan. Now, Shin U Kon-da-la and the native people from the new Bagan area maintained these

ancient monuments. In the present condition, the upper parts of no.1110 are destroyed and most of the building is ruined and vault collapsed and ground floor buried under debris. For no.1111, the upper parts are also destroyed and half of the building is ruined. Upper storey is collapsed and repaired 1966-67, 1970-73 and 1992 by Archaeology Department of Bagan. For no.1112, half of the building is ruined and the upper storey is collapsed. So the plan is untraceable. And then, upper parts are also destroyed and ground floor partly buried under debris. It is repaired in 1966-67 by Archaeology Department of Bagan.

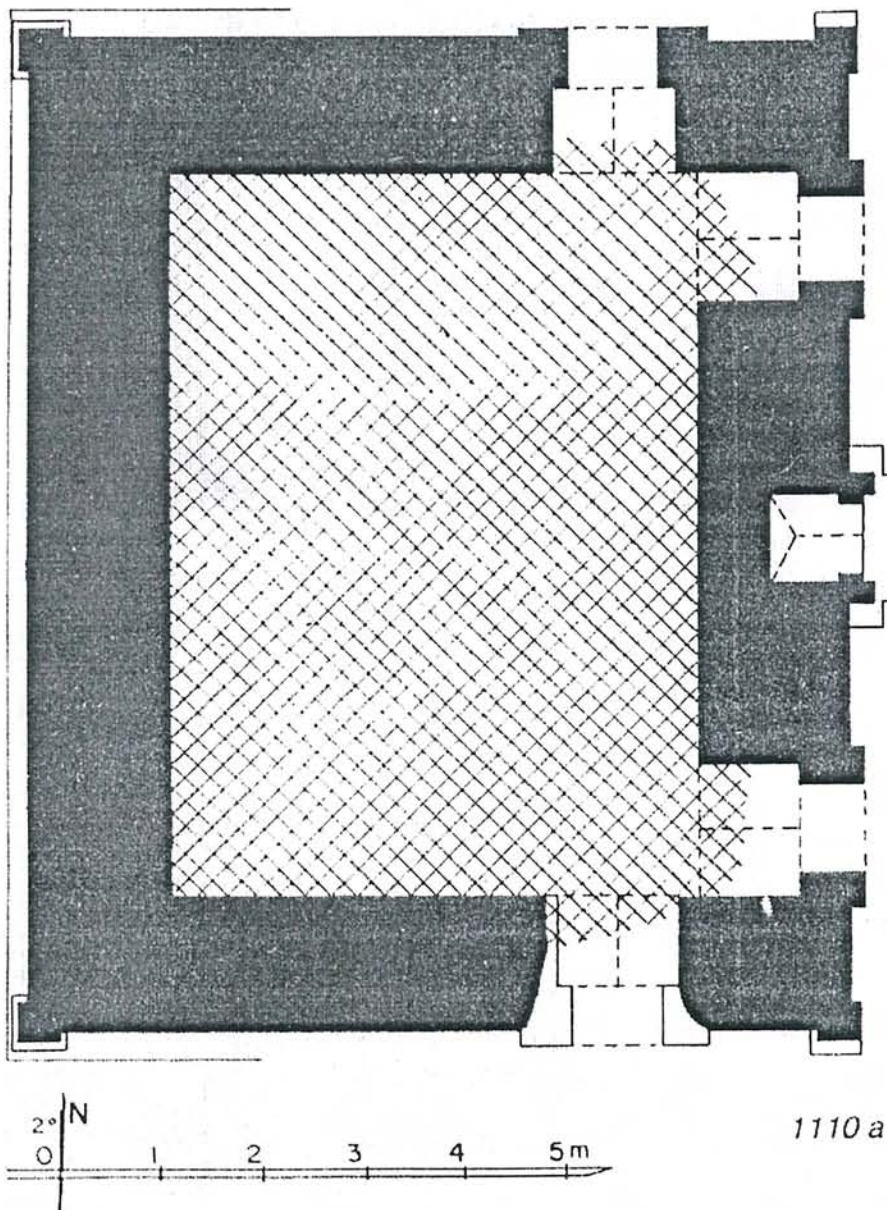


Fig 80.The site plan of Tamani monastery (No.1110)
Source: Department of Archaeology (Bagan)

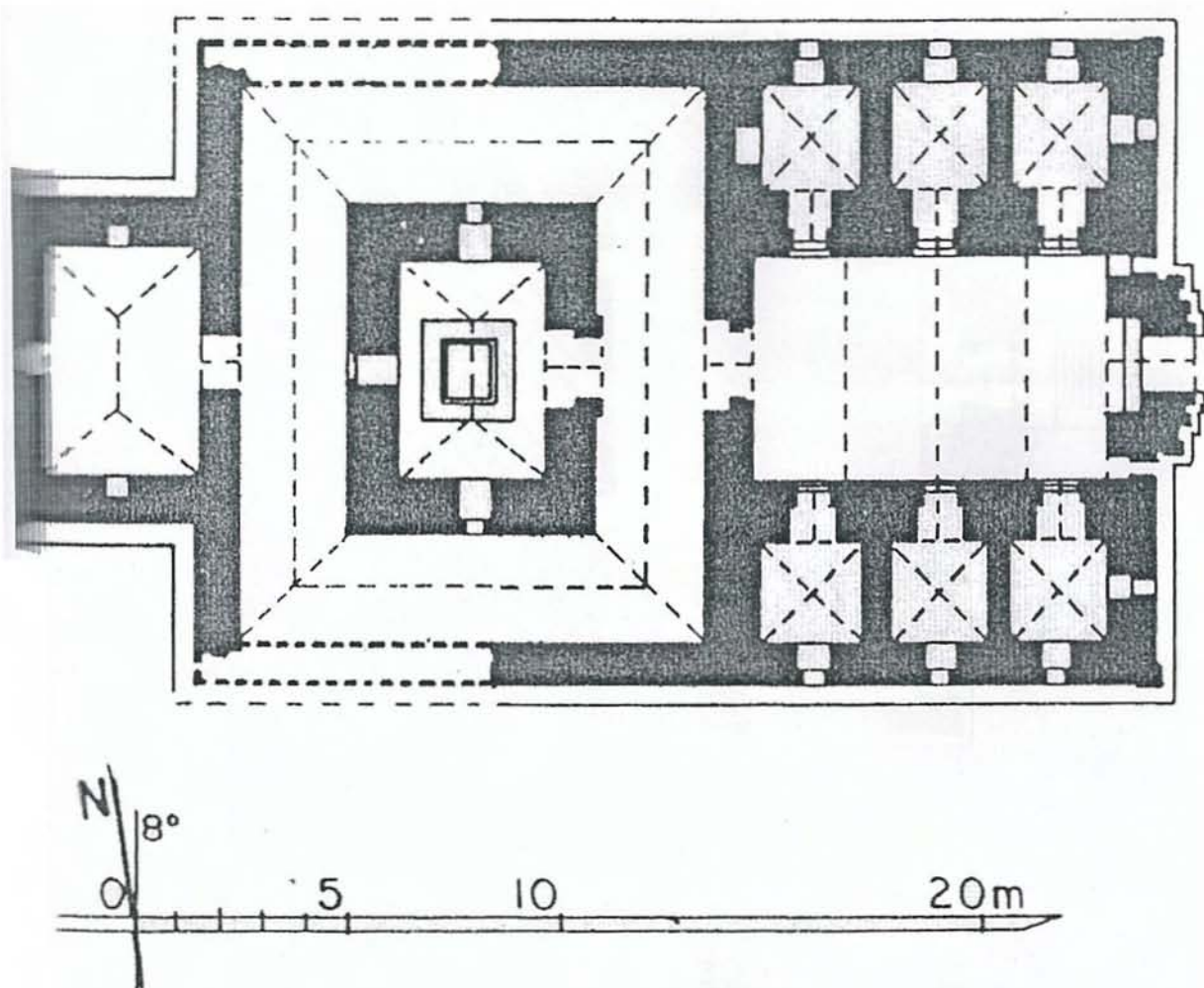


Fig 81. The site plan of Tamani monastery (No. 1111)

Source: Department of Archaeology (Bagan)

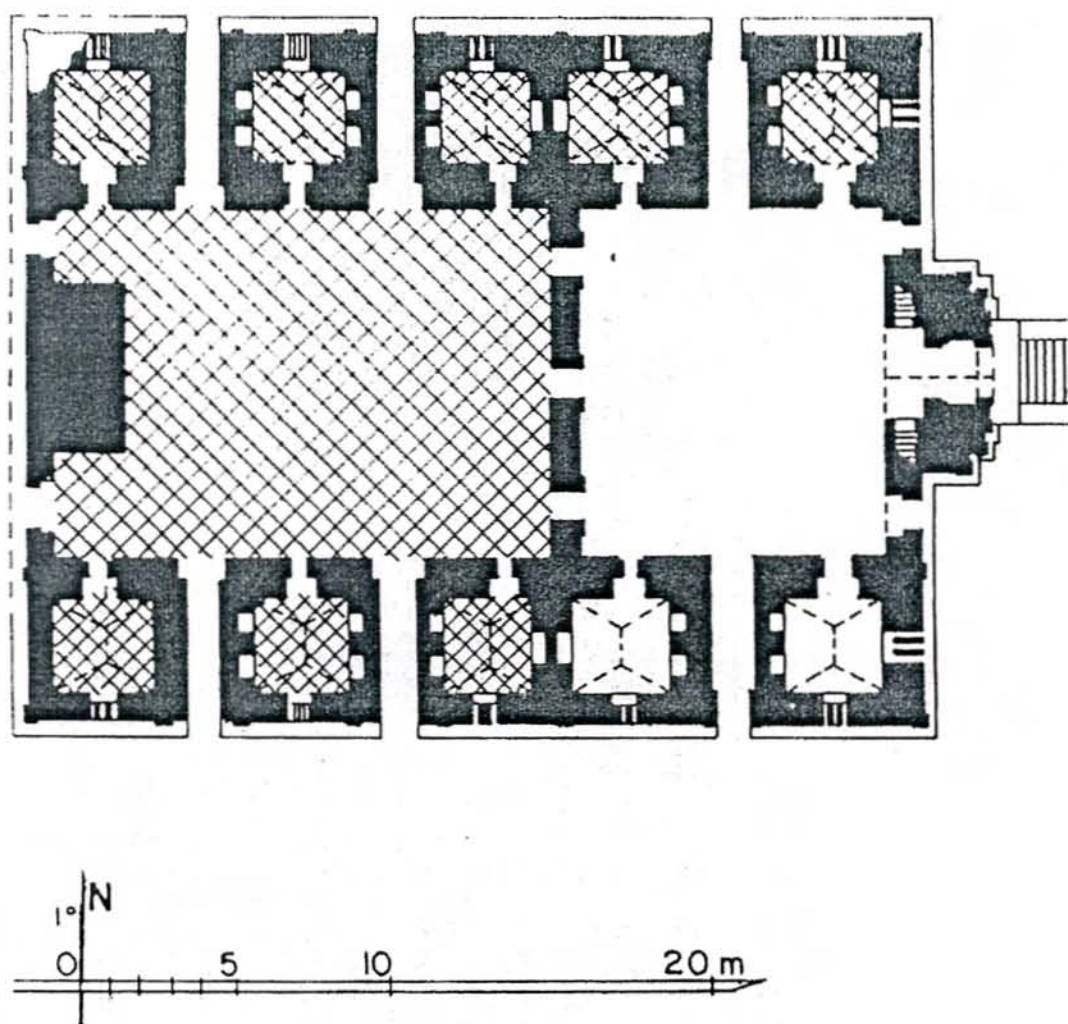


Fig 82.The site plan of Tamani monastery (No. 1112)

Source: Department of Archaeology (Bagan)



Fig 83. Tamani Thein Taw Pagoda in the present day



Fig 84. The Buddha image in the Tamani pagoda



Fig 85. The stone fishes in the Tamani pagoda



Fig 86. The current Tamani Monastery



Fig 87. The Chief Monk of Tamani Monastery



Fig 88. The old monastery of Tamani and the well

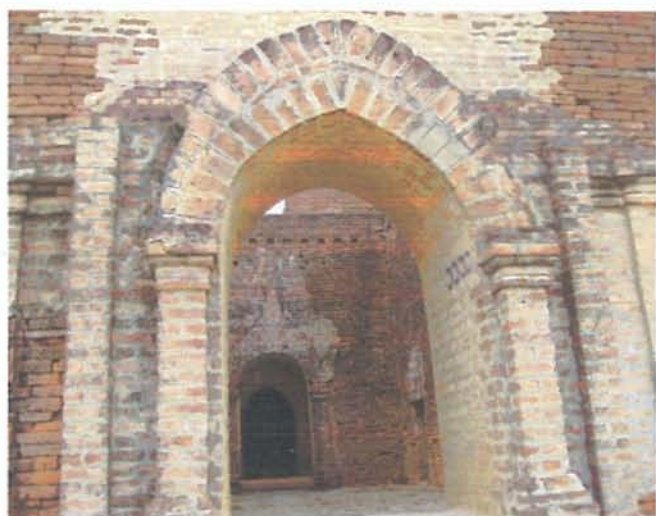


Fig 89.The old monastery of Tamani (No.1111) in the present days



Fig 90.The Buddha image inside the niche of old Tamani Monastery
(No.1111)



Fig 91.The old monastery of Tamani (No.1112) in the present days

5.9. Taung-bi Nat Taung Monastery

5.9.1. Historical Background

According to the ink-inscription, this monastery was built during the Nyaung-yan Era. Nyaung-yan Dynasty, Second Inn-wa Era was not built various religious building in Bagan area, so that the Taung-bi monastery became the rare record for that period. This monastery was built Myanmar Era 1068 (1706 AD), Nayon Month, after 6th Day of Full-moon day. 30, 0000 bricks were used for these buildings. During the Inn-wa Era, Thiri Maha Thiha Thura King or Sa-nay King was ruled. He gilded the Bagan pagodas and sent his brother to Bagan and ruled as Bagan King. And then, he built this monastery.

5.9.2. Location

Taung-bi monastery was situated at the east-north of Old Bagan area, southern side of Taung-bi village.

5.9.3. Plan

This brick monastery was divided into two portions. The first chamber was used for the monks and the other was used for praying Buddha.

5.9.4. Interior and Exterior Decoration

In the praying Buddha chamber, the Buddha's life stories were painted and the success of Bodhi Tree and the Golden Throne Buddha image was expressed for pay homage. At the brick's pole's faces, walls and ceilings, the ink- inscription and paintings of Nyaung-yan Era were fully expressed. In this monastery, the most specific thing is that the mural paintings of the Eight Scenes of the Buddha were drawn in detail on the brick pole's face.

The process of wall-painting was plotted as the style of Bagan Era. For example, at Bagan Era, to protect the pilgrims from the danger, the footprints of Buddha's painting were drawn on the ceiling of the temple. This custom could be found at the Taung-bi monastery and U Pali Theim, Kone-baung period. Entering the eastern door of this monastery, the painting of the success of Bodhi Tree and the Golden Throne and at the arch of eastern monastery, the colourful footprints of Buddha could be learnt. In these footprints, 108 Buddha's great signs were included and the molluse figure of foot was drawn in a sprightly manner and could be seen as

reliefs. The footprint of Buddha was drawn in two rows and man, nat and Brahma were paid homage to it. In this man, nat and Brahma's images, the style of dressing at Nyaung-yan Era could be learnt. Their style was different from Bagan and Inn-wa Era. In the painting of this monastery, one of the paintings is very interesting because one man's cheek was swelled. This showed their chewing betel custom.

Under the footprint of Buddha, the painting of the Bodhi Tree and the Golden Throne Scene was drawn for the main theme. This Buddha's story was elaborately drawn by 8 feet x 8 feet. The Eight Scenes were drawn and divided into two portions at the arch. At the southern pole's face, the paintings and ink-inscription could be found altogether. At the northern pole's face, the life stories of the Buddha, the preaching styles, the journey of the Buddha and his disciples were drawn with full of life. Moreover, the ink-inscription written by the style of Nyaung-yan Era could be learnt. At the southern pole's eastern wall, the ink-inscription of jataka stories' scenes could be found. At the southern pole's southern wall, the story of Daw-na-pon-na-ka, distributions of relics of the Buddha and Wai-than-da-ra story were drawn as mural paintings. Moreover, the ink-inscription could be found altogether. 550 Jataka stories could not be left and most of the painting were drawn as specifically and taken as example of causing pain for the human' world and expressed them as the King of Peafowl Story.

For the social affairs of Myanmar culture were also drawn as the travel of Myanmar family image and written as "Ta-pin-kyaung-ta-pin-khine" painting. In this painting, the father was carried with shoulder-yoke and his daughter and son were sat on one side of the yoke and his wife was sat on his shoulder. The meaning of this painting was shown that the father of the family has a lot of duties for his family's affairs and looked after his family for the whole life. By studying this painting and monograph, the taboo and mana of Myanmar family affairs and customs were taught in that early period of Nyaung-yan Era. The special feature of their mural paintings was that one scene was drawn for two times repeatedly and the colour, the size, and the figure were found the same. Moreover, one of the family's characters, the pet dog was drawn in the painting.

Finally, by studying these paintings, worldly culture and secular culture of Myanmar society were taught generation after generation and expressed as mural paintings and inscriptions and these evidences were very precious for all the learners. The multi-tiered and sloping tent-like roofing system known as 'zei-ta-wun' reveals

an extraordinary design and creativity, while the conspicuous soaring ‘pyathat’ towers or spires constructed around single tall posts with roofs of descending size are another important element at Nat Taung. Monastic buildings and wooden houses in general, were usually set on wooden platforms that offered ventilation as well as some protection from snakes and a variety of other unwelcome and unsavory intruders. Such is the case at Nat Taung.

5.9.5. Preservation

Wooden Taung-bi Nat Taung Monastery has been undergoing careful restoration for generation after generation. Much of the main building, the mural paintings and the wooden poles are maintained and renovated. Most of the funds have been come from local people, the Department of Archaeology in Bagan and sometimes by come from abroad.

Today Nat Taung is a wonderful example of the craftsmen’s art, both of the past and the present. The restoration of the avian creatures in the roof decorations, the ‘a-saw’ flame-like decorations on the roof lines, the ‘du-yin’ prow-like roof ornamentation, the carvings on the bargeboards and the decorations of the balustrades reflect the attempt to restore and maintain authenticity. Additionally the installation of more traditionally styled staircases in place of the former massive western styled structures has added a significant traditional element. Nat Taung, however, is not just a museum piece to recreate the past; it is a living and working monastery.



Fig 92. The northern view of Taung-bi Nat Taung Monastery



Fig 93. The southern view of Taung-bi Nat Taung monastery



Fig 94. The front view of Taung-bi Nat Taung monastery



Fig 95. The entrance stair of the old monastery

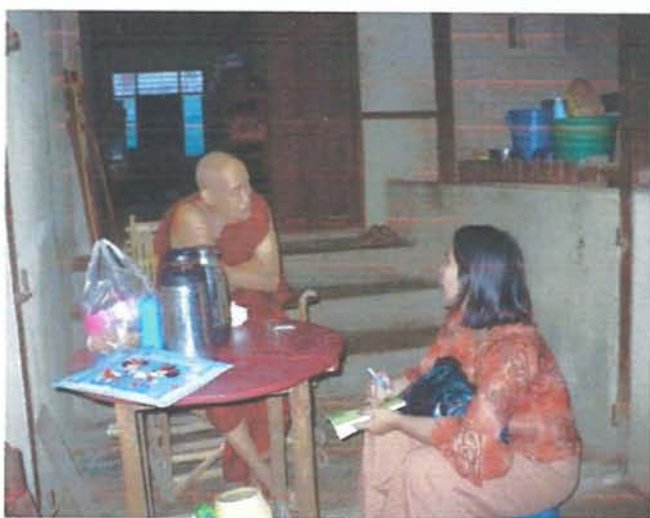


Fig 96. Interview with the Chief Monk of Taung- bi Nat Taung Monastery

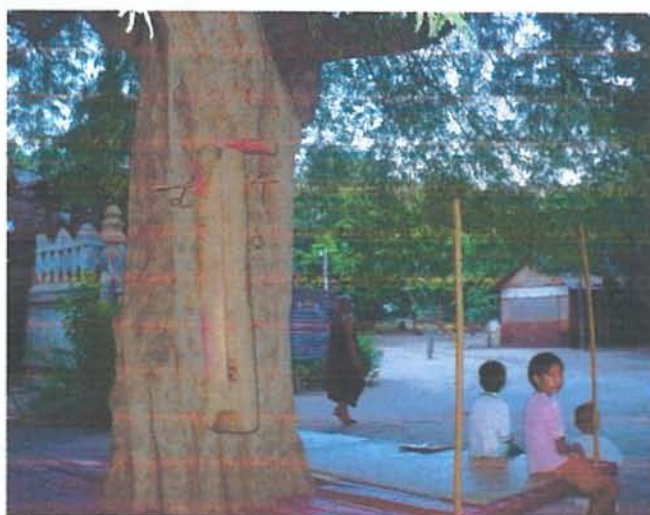


Fig 97. The children of Taung-bi village and the scene of Nat Taung monastery

5.10. U Pali Theim or ordination hall

5.10.1. Historical background

This ordination hall was built by a well-known monk, Upali in the mid-13th century.

5.10.2. Location

It is situated across the road from the Hilominlo Temple, Nyaung-Oo and Wetkyi-In area.

5.10.3. Plan

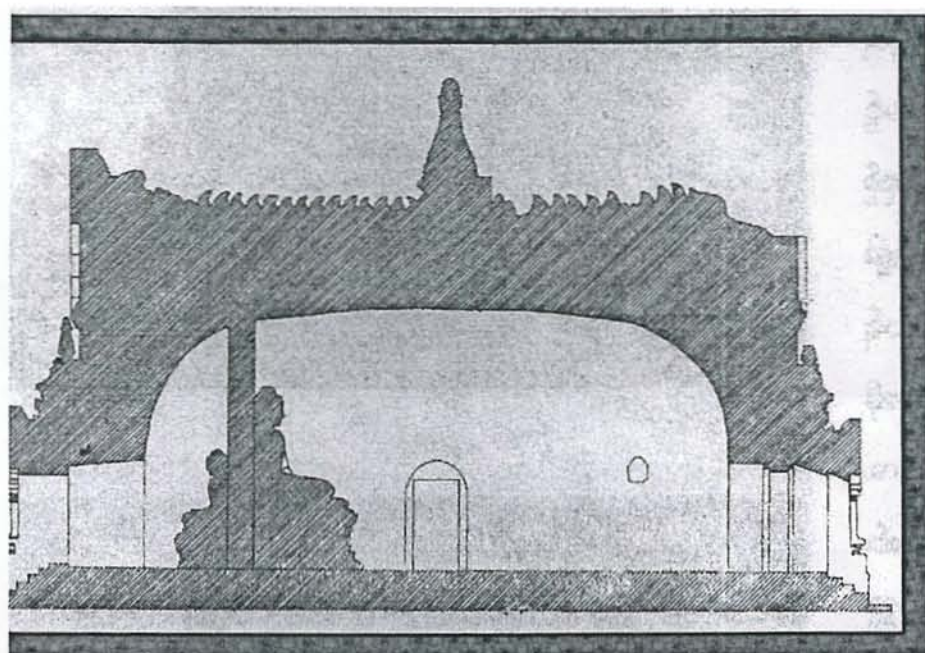
It is a rectangular building. It has roof battlements imitative of Myanmar wooden architecture and a small central spire rising from the roof top. Most buildings of this type were made of wood and have long since disappeared.

5.10.4. Interior and Exterior Decoration

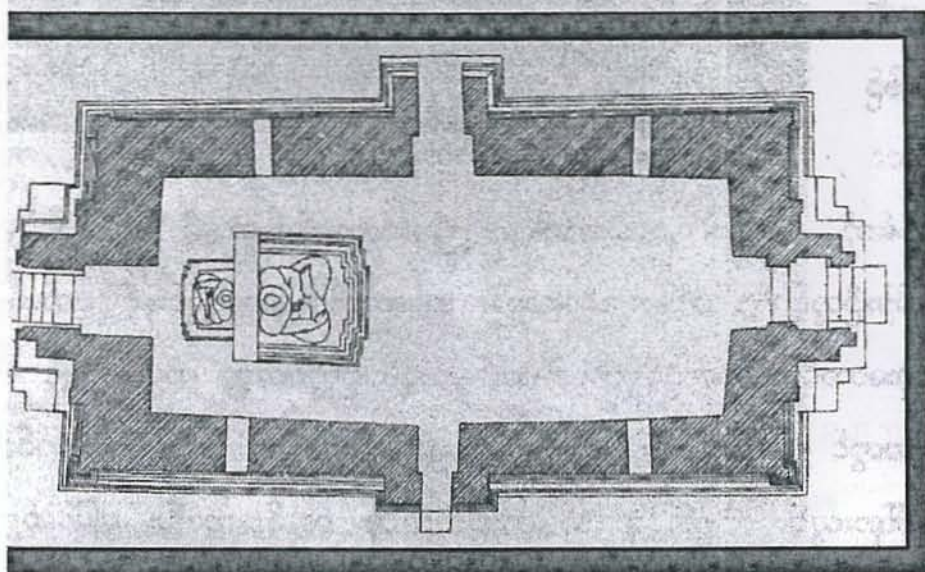
Inside there are some brightly painted frescoes on the walls and ceilings from the late 17th and early 18th century AD.

5.10.5. Preservation

These frescoes painting on the walls and ceilings are maintained by local people and Archaeology Department of Bagan. After 1997, the building was closed because of the security of mural painting on the walls; some local people scraped the wall with nail, kept their cows and buffaloes, played with cards, etc. If the tourists want to see the mural paintings, they can request the guard to open the door for them.



→ ဥပါဠိသိမ် ဖြတ်ပိုင်းပုံ



→ ဥပါဠိသိမ် ပနက်ပုံ

Fig 98. Cross section and the Plan of U Pali Theim



Fig 99.The front view of U Pali Theim and the Buddha Image

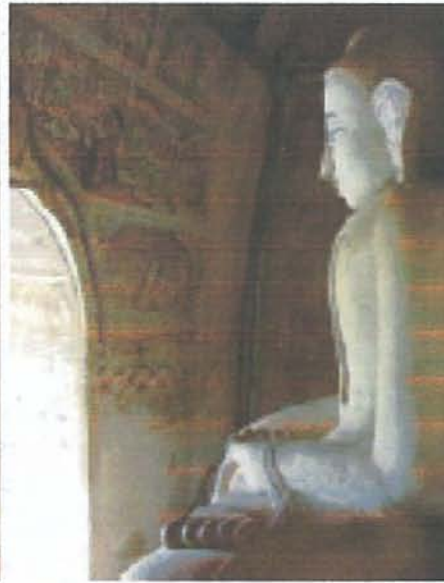
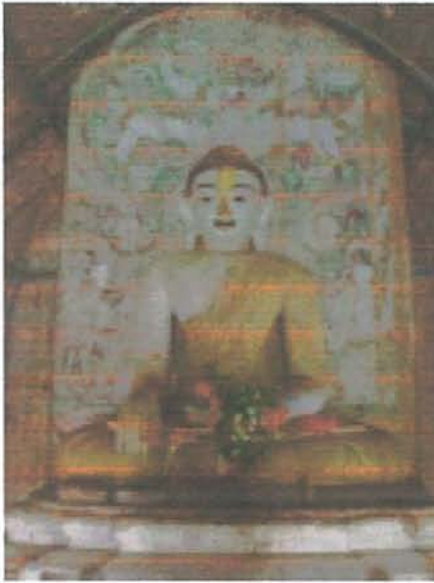


Fig 100.Two Buddha Images placed back-to- back inside U Pali Theim



→ ဝေသာဘူ သုရားလောင်း ယာဉ်စီး၍ တောထွက်တော်မူဟန်

Fig 101. Waithabu Buddha -to-be Mural painting of U Pali Theim



→ ကလိယတောင်၌ အဌာရသမဓါကပ်တော်မူဟန်



→ အနော်ရထာမင်းလက်ထက်ဥပါဠိမထေရ်အမှူးပြုလျက် သီရိသမုတ်နေပုံ



→ သိန္ဓုတ္တမင်းသားတောထွက်ခန်းနှင့် မာရ်နှုတ်တားဟန်

Fig 102. Mural Paintings of Ahtaya thamawa Sojourn in Zaliya Mountain,U Pali Monk consecrated ground for ordination hall in Anawrahta King reign, Renunciation of Siddhattha Prince and Prevention of the Mara

Among the selected monasteries under study, Ananda Oak-kyauing monastery, Somingyi monastery, U Pali Theim or ordination hall and Hsin-byu-shin Complex monastery are now tangible monasteries but their art and architectural remains are still precious for the learners. Therefore, the government regards them as cultural heritage zone and maintains these remains periodically. For Hsin-byu-shin Complex monastery, there are a lot of buildings built in Bagan period systematically and these remains high light the daily routine of the monks in that period. Therefore, this monastery makes the tourist attraction and gets the incomes to maintain them.

Moreover, U Pali Theim gets the tourist attraction because of its rare mural paintings of the late 17th and 18th century A.D. Anada Oakkyauing monastery is also distinguished for its good condition of 18th century paintings depicting Buddha's life and elements of the history of Bagan and even it is called as "the painting museum of Kone-baung period". It can also get the tourist attraction and many foreigners from east and west countries visit there and study the mural paintings on the wall and ceiling. Somingyi monastery is also famous for original builders of brickwork in earlier Bagan period. Nowadays, the images, vaults and ornamentation are all damaged but its plan about the cells arranged about the walls is also attracted to learn for the scholars.

Other active monasteries; Hsutaung-Pyi monastery, Min-nan-thu Lei-myet-hna monastery, Nat-taung monastery or Mya Taung Taik, Shin Arahan Oak-kyauing monastery (Hnget Pyit Taung monasteries), Tamani monastery, Taung-bi Nat taung monastery are famous for their art and architecture , their mural paintings and teaching of the Buddha texts in the olden days to nowadays. Moreover, the monks perform the native people's needs in various activities such as social activities, economic activities and religious activities. In reciprocal, the native people offer the monks' needs and also maintain the monasteries in the olden days to nowadays.

Table 3. Showing the date, location, significance and preservation of selected ancient monasteries in Bagan

No	Name	Year	Location	Significance	Preservation
1	Ananda Oakyaung	1775-1785 AD	Taungbi	Painting museum of Kone-baung Era	Local people+ monks+ government
2	Hsin-byu- shin	692 AD	Minnanthu	Record of two stone inscription; Building material style, monk's history, donation lists, curse. Expense for the craftsman &mason man, wood& cement, robe offering, monastic building& ta- saung offering	Local people+ government
3	Hsutaung- pyi	12 th Cent; AD	West Pwa Saw	Sub-houses of the main-taik; individual monks, novices, lay disciples, modern nun house	Local people+ monks+ nun+ governments

4	Minnanthu Lei-myet- hna	17.12.1223	Minnanthu	Typical Bagan monastic architecture; pitaka-taik, them, ghamma-yon, thera-kyaung, various dormitories, an alms house, a rest house	Local people+monks+ governments+NGO
5	Nat Taung	18 th Century AD	Shwe-zi- gon Ceti, Nyaung- Oo	Wooden monastery of Kone-baung (Mid – late 19 th Cent;), Living & working monastery	Local people+monks+ governments+NGO
6	Somingyi	Early Bagan Era(no definite inscription date)	Somingyi Stupa, Old Bagan	Typical monastery of Bagan Period; brick-enclosed platform, lobby, shrine room, narrow passages	Government
7	Shin Arahan	13 th Century AD	Hnget Pyit Taung, Nyaung Oo	Complex of a wooden building& brick structure of medium- sized,24 main teak columns	Local people+ monks+government

8	Tamani	13 th Century AD	Myinkaba	Single monastery with a timber pavilion, various kinds of arches	Local people+ monks+ governments
9	Taungbi Nat Taung	Myanmar Era 1068	Taungbi	Wooden monasteries of Nyaung-yan Era. 108 Buddha's great signs Numerous pyathats, pavilions, rest houses, ancillary buildings.	Local people+monks+ governments+ NGO
10	U Pali Theim	Mid-13 th Cent	Htilominlo Temple, Wetkyi-In	Late 17 th & 18 th Cent frescoes paintings on walls and ceilings	Local people + government

CHAPTER (6)

THE VALUES ON ACTIVITIES RELATED TO ANCIENT MONASTERIES

In Chapter (5), it is considered that various style of art and architecture support to learn how to preserve and maintain the ancient monuments in the form of tangible cultural heritage. But it is also important to learn how to preserve and maintain the ancient monasteries in the form of intangible cultural heritage. To maintain the intangible cultural heritage, various activities related to ancient monasteries have to be learnt. By doing so, in the selected monasteries for this research, the values on various activities for the monks and laity native people could be found in the olden days to nowadays.

6.1. Opening monastic schools and monastic education

Buddhism became the social, economic, political and educational factor for Myanmar society from time to time. Therefore, history of Myanmar monastic education is very important for building the country of Myanmar and the public life.

Education is related to past, present and future period of Myanmar culture. It is the function of present education but to do it for the future. At the same time, it cannot divide from the past period's education. Therefore, by studying and evaluating the present education's events systematically, one needs to know thoroughly about the past education systems. The educational theories, concepts, functions and practices were not fixed all the time. It is always changing according to the country's political, economic and social conditions. Therefore, one can find that the educational practices and functions were changed according to the Eras of Myanmar history. Beginning from the Myanmar king's days, Colonial days to present days, Myanmar monastic education was flown according to the political conditions. But, it can influence upon the public any time or any condition.

In Bagan, one princess called Than Byin Princess (သံဗုဒ္ဓိမင်းသမီး) ;daughter of Kya Swa King taught the three Pitakas to the monks in bagan period. Among the monks, one old monk called Shin Dithapamauk (ရှင်ဒီသာပါမောက္ခ) (age over 70 years) also attended the lessons and passed the exams. He was known as U Kyi Pwe(ဦးကျည်ပွေ့).He became a famous monk and made many negotiations with other

countries for the King. In the Sulamani monastery (near the Sulamani temple), there are many cells for teaching the monks and the pond that U Kyi Pwe used can be seen nowadays. This shows that the relationship between the royal people and the monks in the olden days and even over aged person can learn the lessons well for his keen interest and enthusiasm. (See in Fig. 103,104,105, Page. 113).

The power and advantages of monastic education were overcome and controlled not only the Myanmar education but also the whole Myanmar society. For example, good condition for the high literacy rates of Myanmar country and flourishing of the Buddhist texts and teaching among the younger generation are existed nowadays because of monastic education. This fact cannot deny by anyone. Moreover, the Myanmar monastic schools maintained the tradition of Myanmar culture and raised the characters of Myanmar youths by teaching and giving knowledge about Myanmar culture. So that monastic education became and played an important role in Myanmar society generation after generation.

By doing so, Buddhist cultural values are transmitted to younger generation in many ways. First, the parents teach the children how to put the two hands in prayer made in front of the monk, Buddha image and elders. The children also have to learn how to behave and address to the elders in accordance with Buddhist code of behaviour. They are also taken to the monasteries and Buddhist ceremonies to get familiar with the rituals. Once the children start the school, they learn to recite poems which are composed out of the themes from thirty-eight blessings of Mingala Sutta and Dhamapada, concentrated wisdom of Buddha's teachings. Jataka stories are also narrated by the teacher to teach moral lessons to the students.

Both the government and non-governmental organizations hold Buddhist culture holidays throughout the whole country. Since 1984 State Sangha Mahanayaka Committee, the highest authority in Sangha affairs, directed the Township Sangha organizations to conduct Buddhist culture courses with a view to teach basic Buddhist ethical code of conduct. In these courses, the students learn how to recite prayers, how to observe five precepts and eight precepts, how to offer food, flowers and light to the Buddha, how to make good deeds, how to fulfill the ten perfections and thirty eight blessings and others. Even Myanmar language lessons are mainly from Jataka stories. 283323 students passed the Buddhist culture course between 1988 and 1992. Another parallel course called Buddhist course (Basic level) is also held throughout the

country by Union Solidarity and Development Association, former strongest public organization in the country before 2010.

Supplementing the Buddhist culture courses are the revival of monastic school. The initiative to encourage the monastic school was taken by the Chairman of the State Sangha Mahanayaka Committee and Ministry of Religious Affairs give material support to schools. The monastic schools are mostly run by the local monks with the support of local people. Myanmar is one of the countries with high literacy rates because of monastic education. Monastic schools are allowed to teach up to primary school level.

Since 1990 in order to strengthen national culture and basic education, many monastic schools are open in hilly regions remote areas and poor areas. These schools can be found on Bagan area too. The objectives of monastic education are both educational and cultural in keeping with the social objectives of the government. The salient points are as follows:-

To give basic education for everyone rich or poor

- To get education easier and at lesser cost
- To have good morality so that the children may become good citizen
- To have good morality so that the children may become good citizen
- To cherish cultural heritage and tradition
- To become good Buddhist by following Buddha's teachings
- To safeguard one's race and religion.

About 94392 students are attending 1557 monastic schools in 244 townships under the supervision of Township Sangha Committee. Monastic schools follow the curriculum of the government primary school but the emphasis is mainly on Buddhist culture. Government also supports the Theravada Buddhism by building of two monk universities, one in Yangon and one in Mandalay and building of an international Theravada Buddhist Missionary University in Yangon. Non-governmental associations like the Young Men's Buddhist Association (YMBA) and Mingalabyuha Association are also taught and supported the Buddhist basic moral education training and development program me for children.

In the Minnanthu Lei-myet-hna monastery, most of the children of the Minnanthu village went to the monastery and learn the basic Buddha's teachings,

basic education and other cultural behaviours from the chief monk in the olden days. But nowadays, only when the government school holidays, children go to the monastery and celebrate the simple initiation ceremony. It means the parents and the novice-to-be go to the monastery and they ask to the chief monk that their son want to be novice during the holidays. They donate the chief monk the robes, candles, money, etc as much as they can afford. If the chief monk accepts, their initiation ceremony will finish. Because of opening two Government Middle Schools in the village, most of the children learn their lessons at Government Schools. Therefore, only one monk and one follower of the monk exist in the current monastery. They maintained the ancient monastery, pagoda, and other monastic buildings. The chief monk preaches the people when they come to the monastery at Thadingyut Full Moon day, Kathin Tazaungmone Full Moon day, during the Myanmar New Year festival days. Like other modern monasteries, they learn the preaching of the Buddha's texts by cassette during these days and they practise meditation.

Other active monasteries for the research; Nat Taung monastery or Mya Taung Taik, Taung-bi Nat Taung monastery, Tamani Asu monastery, Shin Araham Oak Kyaung monastery (Hnget Pyit Taung monasteries), Hsutaung-pyi monastery have some novices and monks. They learn basic Buddha's teachings in the monastery and if they attend to extra curriculum such as the Dha-ma-sa-yi-ra Buddha Doctrine, they go to the cities; Nyaung-Oo, Kyaukpadaung, Mandalay, Yangon, Sagaing, Pakkokku Buddhist Monastic Schools.



Fig 103. The pond used by Shin Dithapamauk



Fig 104. The pond used by Shin Dithapamauk



Fig 105. The cell which was used by the monks
and Princess Than Byin in the olden days

6.2. Novitiation ceremony, ear-boring ceremony and the upasampada ordination ceremony

6.2.1. The meaning of novitiation ceremony, ear-boring ceremony and the upasampada ordination ceremony

Among present-day Myanmar people who live in Bagan area, there exist three ceremonies which can be described as initiation ceremonies, namely, the “novitiation ceremony”, the “ear-boring” ceremony and the “upasampada ordination” ceremony. These ceremonies bear different names depending on the type of ordination as well as some social aspects involved. The “novitiation ceremony” marks the occasion of the entry of a Myanmar Buddhist boy into the Buddhist order of novice, and the “ear-boring” ceremony marks the occasion of the piercing of a Myanmar girl’s ears so that she will be able to wear jeweled earrings and the upasampada ordination ceremony marks the occasion of the entry of a Myanmar Buddhist boy or novice into the Buddhist order of monk. These kinds of ceremonies could be found in ancient monasteries in Bagan area since the ancient times to nowadays. Moreover, the novitiation ceremonies and ear-boring ceremony celebrate together sometimes and the upasampada ordination ceremony can be celebrated separately.

6.2.2. The social value on novitiation ceremony

As it is believed by Bagan Myanmar Buddhists that novitiation ceremony is the most important and inevitable religious duties to be fulfilled, they usually hold this ceremony as grand as they can afford. All levels of society are compelled to fulfill to the best of their ability for the donation. From the time of the birth of a son, parents start thinking of the ceremony and save money for many years to do the special occasion and to be ready for donation by the time their son comes of age. When the son reaches the age of five or six, the donation is held to the limit of what parents and family can afford for that ceremony. Wealthy families will frequently sponsor the ordination not only for their own son but also help other boys whose parents cannot afford the expense of that ceremony. If a family does not have a son, the initiation ceremony of a relative’s son may be sponsored to cultivate this wholesome deed. There is also a tradition that when one family holds a donation for their own sons and daughters, their relatives’ sons and daughters are also invited to be the novice-to-be. Therefore, the number of novice-to-be may be one or many at any donation.

The donation has thus becomes socially compulsory and the most important of all religious ceremonies for Myanmar Buddhists. This act is also valued as the highest spiritual and ethical deed for posterity, for which both the parents and child accrue immense merit in this life and the hereafter. The parents are blessed by this supreme meritorious act which is the noblest and holiest they can ever fulfill towards their sons. They are cultivating the real merit of supporting the Sasana, by offering their own son to the Sasana, by doing which the parents consequently become the close relatives of Sasana. This type of offering is the noblest dana in Buddhism. Each ceremony with its decoration, size and invited guests, indicates the social status of the family who organizes the event.

6.2.3. How to prepare the ceremony

Occasionally there are communal initiation ceremonies in Bagan such as the novitiation ceremony of one hundred novice-to-be, of one thousand novice-to-be in mass. Such grand ceremonies are publicly sponsored and organized by a well-known monk, or a religious leader or a powerful official. Thus Myanmar society is consolidated and unified by the spirit of the initiation ceremony. It also happens that a rich individual or group gives the financial support to celebrate this kind of ceremony, or some well-known and glorious monks also can do so. This kind of donation (for example- the communal initiation ceremony of one hundred novice-to-be) occasionally could be found at the Taung-bi Nat Taung monastery in the olden days until 1990 and Nat Taung monastery or Mya Taung Taik can also celebrate the communal initiation ceremonies until five years ago. But nowadays, there cannot celebrate the communal initiation ceremonies and single donor celebrate the initiation ceremony in the monastery under the leadership of the chief monk because of the financial situation and most of the native people move to the new Bagan city area.

The donation is celebrated when a boy candidate comes of age in his early adolescence in general, but it can be performed at any age. The donation may be held for a candidate even at the delicate age of five but only if he can chant the Three Refuges Pali phrases quite articulately. There is no upper age limit for ordination, so a boy can be given the ceremony at the very late age of 15 years or more for which he will be known as an old novice, “koyingyi”. Late entrance into samanera-hood is usually because of poverty or some other inevitable matters (For example, financial problem, social problem like his father went away to work for years).

A boy can be initiated as a novice not just once in a life. A boy may remain in novice-hood for any length of time, be it for a day or lifetime, leaving novice-hood at any time one wishes. The simple affair of ordination becomes a communal affair in Myanmar with a splendid feast to celebrate the traditional donation. Most of the ordinations in these ancient monasteries in Bagan are usually held in the cold season and sometimes these are held during the summer schooling holidays. However, the donation can be celebrated at any time of the year.

In the olden days, around five or six months before the donation, an auspicious date and time for the ceremony carefully calculated by the monks or lay astrologers need to be selected. Mostly, the chief monks usually have a good knowledge of the auspicious days and dates of a year, and they can suggest a suitable time and date. As soon as the date is fixed, a number and list of monks the donor wishes to invite must be given to the chief monk who must approve and in turn distribute their invitation to each nominated monk to the donation.

With dates set, a whole train of systematic preparations for the donation set in motion. Firstly, a troupe of traditional Myanmar orchestra (မြန်မာ့ဆိုင်းဝိုင်း) from Mandalay, Chauk, Pakokku, etc. is engaged. Also essential is a consecrator or a “bhisek-sayar” (ဘိသိက်ဆရာ) who performs the ceremony of the postulants by formally pouring lustral water whilst reciting narrative songs and poems, which symbolizes the abhiseka, “the consecration or anointing ceremony” at the coronation of a new king. Then a mandap, a “grand marquee” are also hired. These three things, orchestra, bhisek-sayar and grand marquee, are the essential requisites of any donation. With these secured, the other items of preparation can be dealt with. Royal costumes are required by the public presentation of the postulants and usually rented beforehand. Then a studio set, electric generator, and other fixtures and fitting are required. To serve food for the forthcoming guests, lots of foodstuffs such as rice, cooking-oil, onions, salt, pepper, dried fish, dried shrimp and tea have to be purchased especially for the main feast of the donation. Capable cooks in the village are recruited in advance to cater for the donation. Invitations composed in formal rhymed prose are printed and circulated well in advance to all of the donor’s friends and relations.

When the ceremony is drawing near, the postulants are sent to a monastery to receive key instructions from the chief monk and to memorize some important Pali. The robes and other necessities are also made ready. Normally, the donation may be

performed by an individual family, but in reality, it develops into a communal celebration because of their financial situations. The entire society becomes active and alive, each one playing an important role. A donation provides the occasion for villagers from widely scattered areas and different social backgrounds to come together in common service. The ladies artistically make special gifts to be presented to all guests as a token of the donor's gratitude for their moral support and participation. Huge long cheroots and cigars, small hand fans and packets of pickled tea leaves are to be made as presents. Even young children are employed with small errands. All the duties are voluntarily contributed generously by rural society. The donor supplies the basic materials and the rest is done by the volunteer villagers. Everybody is eager and happy to contribute their spiritual and physical services towards the donation. The volunteers are fed by the donors for several days prior to the donation days.

6.2.4. The entry day of the ceremony

On the entry day, the orchestral troupe arrives and starts entertaining the guests around 8:00 a.m. playing the traditional music. The relatives and friends have accepted for the donation, while the guests keep arriving and acknowledge the donation with various presents, such as money and other things. Most of the guests from all neighbouring villages and towns, who are invited, come on the entry day to encourage the donors by providing some proper presents. They do not need to meet the donors personally but leave the presents and names with the board of receivers (trustees) usually placed at the entrance of the main marquee. They are given gifts in return such as cheroots and cigars, small hand fans and packages of pickled tea and on entering the marquee; they can then enjoy the entertainment of the orchestra.

In the meantime, the dining hall marquee goes in to serve lunch of local favourites including one main dish and two or three side dishes. The dining marquee serves a free flow of the newcomers all day long and is usually crowded with people relishing their meals sitting on mats around each table to cater to the huge audience. Many people are served at a time, with one shift following another till the late evening. One and all, invited as well as uninvited ones come to enjoy the great feasts.

The novice-to-be will be adorned in special princely dress, with a long silk lower dress, crested headdress, a sash, and a double edged sword which are all the

regalia of a king. They are shown before the public with pomp and splendour, the focus of public attention and were regarded as extraordinary persons.

6.2.5. Ear-boring ceremony

For ear-boring ceremony, the girls are dressed in grand ornamented clothes called “mallika”. It is one piece of lady’s dress bedecked with marched jewelry or other ornaments made with the different kinds of precious jewels. It is reported that only three ladies, Visakha, the great female supporter of the Buddha, Mallika, the chief consort of King Pasenadi of Kosala and Sumanadevi, deserved to wear this type of dress in this Buddha’s dispensation. Taking these women as precedence, teenage girls are usually embellished in this beautifully ornamented dress of the occasion of the donation. Girls have the right to jointly enjoy this ceremony for the special purpose of ear-boring, nothing more is necessary for them to do after ceremony but some girls seek admission into Buddhist nun-hood for a few days or for life.

At night starting from around 7:00 p.m., the orchestral troupe resumes entertaining the audience with strong nonstop song and music. The orchestra plays to the crowd as best they can, catering to young people with modern music and songs in early night and more classical music and tunes later in the night for the elders.

6.2.6. The ordination day

With the breaking of the next day, comes the ordination day. The orchestra (without the bhisek) strikes up soon after dawn, and keeps on playing intermittently until the taking the novice-to-be. It is the afternoon procession that takes novice-to-be round the village and to the monastery. On this day, all the guests and villagers are fed breakfast in the dining hall enclosure. Nearly the whole morning is taken up dinning. Then, guests make cash contributions towards the donation. The donor responds to their act of cetana (စေတနာ), “good-will” by giving them cheroots, small fans, pickled tea packages, etc. as return-gifts. The invited monks are feasted that morning at the village monastery.

The most part of a donation is the afternoon procession. This is the procession of novice-to-be, donors, relatives, friends and other well-wishers going through along the village main road to the monastery lead by continuously beating Royal Myanmar

Drum, “byaw” (ဗျော့). The procedures will depend on the presiding person of that procession.

A procession is a merry affair and the great event of the day for the donation. The royal drum announces the time of departure and keeps the march in procession. As a rule, the royal drum leads the walking procession, starting with most elderly gentlemen who brings a flower vase, and then side by side the main male donor, carrying an alms-bowl in its carrier bag, hanging on his right shoulder, and the main female donor, carrying a tray on her head, bearing the golden robe as an offering to the Buddha. There follows the “kwuntaung gaing” (ကျွန်းတောင်ကိုင်း), a beautiful lady whose beauty deserves public acknowledgement in that locality and both parents are still alive. Other pretty ladies of the village come after her, holding bouquets and flower baskets, and they are known as the “pandaung gaing” (ပန်းတောင်ကိုင်း). Relatives of the donors come next in couples of husband and wife, the man each carrying an alms-bowl and each woman a set of robes. Next the girls in their royal costumed follow in single file. Then everybody in the village and all guests join the great procession in single file to where the ordination ceremony will be performed. Then the turn of shinlaungs come, starting with the sons of the donors carried by four men on royal palanquins carried by four men. This planquin is without a roof, to be carried by four men bearing a holy person, they are used for carrying a novice-to-be or a newly ordained novice nowadays. The other novice-to-be follow on royal palanquins in and pop-corns out of huge silver vessels whilst children jostle with one another to pick up the coins scattered on the ground. Young men shelter lads follow reciting composed verses, which sound very melodious and inspiring. A leader sings the first lines and the group recite the refrain. At the end of every stanza, they shout in unison “shoh-shoh-shoh”. This long procession is followed by a musical troupe to entertain the onlookers overwhelmed by the whole atmosphere. This great procession marches to the village monastery going round it clockwise thrice. The procession then returns to the mandap where the journey comes to an end, and the novices-to-be are returned to the monastery for the ordination.

It is only the ordination that concerns the monks. So the monks have the novices-to-be head shaved and the task of the ordination is carried out by the monks concerned. This is the real essence of the ceremony which elevates the boys to the status of the scared lives of novices from the ordinary persons in the profane world.

After the formal ceremony, they become no longer common average boys, but ochre robed novices recognized as being spiritually superior to all laity including their parents. Therefore, even the parents pay respect by making anjali to the newly ordained novices, including their own sons. This reverential act by parents is the most moving scene of the entire ceremony. It is the normal custom for children to bow down in this manner to their parents. However, this time, the robes are reversed and the novices receive their parents' respect and anjali, it is a deeply significant experience to encounter this. This is because the novices are no longer parents' own sons, but the sons of the Buddha, to whom they should pay their reverence.

Then the monks are cordially invited along with the new novices and escorted by an upasaka (ဥပသကာ), the village gentle man, to the mandap to acknowledge the donors for their tremendous generosity. All the monks and novices in order of their vassas are placed on a huge spacious stage for the Samgha, where the numerous offertories meant for them are placed on display and exhibited. Then the senior monk delivers a short sermon stressing the various merits to be derived from the donation. At the end of sermon, all the members of the Samgha recite in unison the paritta, the scared protective discourses. Finally the water libation is performed by the donors pouring the water jointly. The donors then announce that they share their merit with others. Then the monks leave the mandap in procession followed by the newly ordained novices for the monastery.

The newly ordained novice is known in Myanmar as a "koyin", in Pali a "samanera". To differentiate them, the young novice is "koyin-lay" and the old novice is, "koyin-gyi". From that time onwards, a novice is a regular listed member of the Samgha for as long as his samanera-hood but he cannot participate in the functional ceremonies of Samgha which is purely the affair of fully ordained monks.

6.2.7. The upasampada ordination

Some donors celebrate their donation associated with the upasampada ordination. To do so, they purchase the essential requisites' of the upasampada candidate in advance. They usually sponsor a related monk or an intelligent monk who has reached his twenty years of age, or sometimes a candidate who ordains for an intentionally temporary period of time, a dullabha monk, or a monk who takes renewed ordination. If the donation involves a monk-to-be "upasampada ordination",

then the Samgha concludes the ordination in the sima(thein) hall and are ready to receive the reverence of the procession affair of the Sangha, so the Samgha alone can carry this out.

When the procession arrives at the monastery, the newly ordained monk comes out of the sima and the donors and their relatives, the monk's parents and relatives and other well-wishers, waiting in line near from the sima door, pay reverence to the new monk and offer requisites like robes, towels, soap, washing powder, handkerchiefs, etc.

This tradition of donating at the completion of ordination is based on the belief that the new monk's precept at that time is of the highest purity, flawless and held in the highest esteem of the laity's eyes. The new monk who just comes out of the sima is considered as holy as an arahat and by virtue of this offer him something then may cultivate the great wholesome conditions of longevity, beauty, bliss, strength and wisdom. The merit of offering to a newly ordained monk for life is perceived superior to offering a temporary monk or repeatedly ordained monk.

Then the newly ordained monk gives a short sermon to the audience which concludes with the donors' pouring water libation and sharing merit with others. This ceremony is filled with real excitement for the new monk, because this is usually his maiden presentation to an audience. In the meantime, the task of ordination is completed at the monastery and finally, all the invited monks come to the pavilion to receive the offertories, the donors perform the libation and sharing merit and the whole ceremony is successfully finalized.

Among the 10 selected ancient monasteries, the six active monasteries; Minnanthu Lei-myet-hna monastery, Nat Taung monastery or Mya Taung Taik, Taung-bi Nat taung monastery, Tamani Asu monastery, Shin Araham Oak Kyaung monastery (Hnget Pyit Taung monasteries), Hsu Taung Pyi monastery have the functions of celebrating these ceremonies. Sometimes, the chief monk examines the age of the monk-to-be and if he cannot sure the age, he has to ordain only in the novice hood. According to the field research, now, most of the ancient monasteries located in Old Bagan area cannot celebrate these ceremonies elaborately because of their economic status and only simple ceremony holds.

By studying these ceremonies, various social values related on the monastery and Buddhist people could be learnt. Most of Myanmar people wanted to donate their properties for the propagation of Buddhism and liberation from the suffering of the

endless cycle of birth and rebirths. The value on generosity and hospitality is a fact of daily life. And then, Myanmar Buddhist parents of any social status love and value their sons. Moreover, they try to fulfill their religious duties and ordain their sons to become the novices or monks. Therefore, today Myanmar people in groups, as a family or individually is ever ready to give donations for religion as well as social purposes.

6.3. Seasonal Festivals and Pagoda Festivals

6.3.1. Seasonal Festivals

There are many social activities related to ancient monasteries and their values upon them. Among them, seasonal festivals and pagoda festivals are also some forms of cultural communication which has been perpetuated for generations in ancient monasteries in Bagan. Rituals present the participant and the observer with condensed and highly repetitive summaries of their beliefs systems. Most of the seasonal festivals in Myanmar are mostly Buddhist and they are part of the cultural heritage of Myanmar people.

In Myanmar calendar, there are twelve months in the year and also celebrates twelve traditional festivals and they are called seasonal festivals. These festivals and social events are: The Myanmar New Year Festival (in Tagu or April), The Watering of the Bodhi Tree (in Kason or May), The Month of Religious Exams (in Nayon or June) , The Robe Offering Festival (in Waso or July), The month of Offerings to the monks (in Wakaung or August), The Boat Festival (in Tawthalin or September), The Light Festival (in Thadingyut or October), The Kahtein Festival (in Tazaungmon or November), The Literary Month (in Nadaw or December), The Equestrian Festival (in Pyathou or January) The Harvest Festival or Htamane Festival (in Tabodwe or February), The Sand Stupa Pagoda Festival (in Tabaung or March). Some of them may be Hindu in origins but they are celebrated with Buddhist flavour. In the selected active ancient monasteries in Bagan, annually celebrate The Myanmar New Year Festival, The Robe Offering Festival, The month of Offerings to the monks, The Light Festival, The Kahtein Festival and The Harvest Festival or Htamane Festival.

The Myanmar New Year festival is originally Hindu culture; it is followed by Buddhist merit-making activities such as recitation of Parrita, keeping the Sabbath or precepts, going to the monasteries and offering alms-food to the monks, releasing of fish and birds and paying homage to the elders. It falls in the middle of April, or Tagu, the first month of the Myanmar calendar. It is also believed that the King of the Celestials; Indra; Thagyamin(သိကြားမင်း), is coming down to the earth on his annual visit. The exact moment of his departure will brings in the New Year. This festival lasts for three days (sometimes four). During these three days (or four days) elderly people and some young people fast and keep the Eight Precepts or Ten Precepts and go to the monasteries and pagodas to offer alms-food. The customs of keeping the

sabbath, offerings and gifts were also introduced during the Myanmar New Year festival days.

This traditional custom could be found in the selected active monasteries in Bagan area. Most of the monasteries open the meditation center about seven days or ten days during the Myanmar New Year festival days. The native villagers go to the ancient monasteries and keep the Eight Precepts or Ten Precepts and they meditate the whole day and the chief monk teaches the Dhamma, gives the Thi-la (Precepts) and shows the way of the practice of tranquility and insight meditation for training the transcendence of suffering in the evening. Sometimes, they play the cassette and listen together with the preaching of other well-known monks about two hours a day.

Moreover, Waso Full moon Day commemorates Buddha's First Sermon and the beginning of the Buddhist lent. The local Buddhist people participate in the festivals with offerings of food, robes, and medicine. Monks stay in the monastery devoting their time to religious works, and are not allowed to travel during the three months of Lent. On the first Waning Day of Waso, ancient monasteries in Bagan are decorated with offerings of flowers, candles, and festoons, highlighting the special event.

During the month of Wakhaung, the Myanmar Kings held religious festivals to offer food and alms to the monks in the olden days. Legend has it that during the Lord Buddha's lifetime there was a feminine and not having enough food; devotees could not provide food for all monks. Upon asking Lord Buddha, they were told to cast lots and since then this custom of alms offering has been practised. This kind of custom could be found in the ancient monasteries in Bagan nowadays.

Another important festival of the year is the festival of lights to commemorate Buddha's decent from celestial Kingdom after preaching Abidhamma during lent to his mother in Thadingyut. It marks the end of Lent. Celebrated for three days, festivals begin on the eve of the Full Moon Day of Thadingyut. The return of the Buddha from the heaven to the human abode was welcomed with much prompt and ceremony. People illuminated the pathway and paid their homage as soon as the stepped on earth. Thus the tradition of paying respects to elders and lighting candles, oil lamps, and lanterns still remain very much a part of Thadingyut celebrations. Moreover, the Buddhist people go to the monasteries and keep the sabbath. The chief monk preaches the Buddha's texts and sometimes they practice meditation together. This kind of custom could be found in the ancient monasteries in Bagan nowadays.

The Kahtein Festival celebrated on and around Full Moon Day of Tazaungmone. It is a religious festival. The main activity is offering robes to Buddha images at the pagodas and to monks at monasteries. The offering ceremony is commonly called "Kathein". The highlights of this festival are the robe weaving ceremony held on the eve of the full moon day at famous pagodas. Weavers complete finishing the robes within one night. At dawn, the robes are offered to the images of Lord Buddha. In addition, this ceremony is also Buddhist in character as people donate Kathein robes and all the necessary things to the monks after a three-month long Lent. This festival will be celebrated in the selected ancient monasteries in Bagan and described in detail next chapter.

The Harvest festival is celebrated to give thanks to the Gods for good harvest and a time to relax and enjoy the well-earned rest. The festival falls in the eleventh month of the year. It is customary to set aside choice produce for offerings to the Gods and the highlight of this festival is the communal preparation of the Htamane or the glutinous rice snack which includes peanuts, sesame seeds and strips of coconut. This kind of festival can be found in the Shin Arahan Oakkyaung monastery (Hnget Pyit Taung monasteries). This festival will also be described in detail next chapter.

6.3.2. Pagoda Festivals

Hsutaung-pyi monastery celebrates annual pagoda festival in the olden days to nowadays and it is maintained by the nun who lives near the monastery (native, West Pwa Saw village) and also maintained under the supervision of Tha-ma-hti monastery. Every Waning Day of Tawthalin (September) month, the native people of West Pwa Saw villagers and the chief monk of Tha-ma-hti monk monastery and the nun celebrate together the pagoda festival. Before the Waning Day of Tawthalin (September), the men from the West Pwa Saw village cook the Mont-hin- kha (မုန့်ဟင်းခါး) (Myanmar noodle) about 125 viss under the tree in the west of the monastery and entertain the guests the next day in front of the monastery with long table. Mostly, the expense for the food is gotten by the main donor; the rich people from the West Pwa Saw village. If there is no main donor, the villagers from the West Pwa Saw village donate with communal offering. It is known before one month and the chief man of the village and the Gaw-pa-ka committee selects the money for the pagoda festival. They proclaim the villagers by striking of a gong in the village.

Moreover, there exists the money collecting section in front of the monastery in the pagoda festival day in the morning and the guests also donate money for the festival. Every year they get and collect about three hundred thousand kyats and the rest money will keep by the Gaw-pa-ka-committee for maintain the monastery. There are altogether twenty five attendants for the festival and they divide the labour. For cooking purpose, seventeen men do for this purpose and for entertaining purpose; other eight women do for that. Washing the dishes can do either men or women. Some donors from the village pay the sweet, cigars, Myanmar traditional medicine and other necessary things to support the attendants' group. The music band from the village plays the music and dances by their traditional ways. The native people from the West Pwa Saw and other neighbouring villagers come and celebrate together with the Hsutaung-pyi annual Pagoda Festival. They invite fifth monks from the neighbouring area and donate sugar, tooth-paste and money to the monks. And then, they donate the Mont-hin-kha to the monks in the morning. After that, they entertain the guests from near and far with Mont-hin-kha.

Minnanthu Lei-myet-hna monastery celebrates the annual pagoda festival in the Wakhaung (August) month, after fifth day of the full moon day. The donor from the Minnanthu village entertain the guests with Mont-hin-kha about three hundred viss. They invite forty five monks from the neighbouring village and donate them with Mont-hin-kha and other necessary things for the monks. The donor cooks the Mont-hin-kha by themselves and sometimes they cook in the monastery and the chief monk support them with water, fuels, fire and cooking utensils. They entertain the guests with Mont-hin-kha during 6:30 a.m. to 8:30 a.m. Sometimes, the donor hires the Myanmar orchestra from Nyaung-Oo city and Kyaunk- pa-daung city and entertains the guests in the evening.

Nat Taung monastery or Mya Taung Taik does not celebrate annual pagoda festival because of their traditional custom. They regarded their annual pagoda festival as the Shwe-zi-gon pagoda festival. But one specific tradition in this monastery is that the monks of Nat Taung monastery and neighbouring monasteries near the Shwe-zi-gon pagoda, pay respect to each other by seniority of monkhood during the Buddhist lent. And then, they recited the Buddha's texts and did penance for breaking the rules of the vinaya near the ordination hall of Shwe-zi-gon pagoda every full moon day and new moon day. Most of the monks made Pa-wa-ra-na

(ပဝါရဏာ); the ceremony held at the end of the Buddhist lent where a monk has to ask other monks to reprimand him for any sin he may have committed.

Shin Arahan Oakyaung monastery (Hnget Pyit Taung monasteries) celebrates the annual pagoda festival as “Hta-ma-ne festival” (ထမ္မနိပုတ္တံ) at the Full Moon day of Tabodwe (February). This festival will describe in detail next chapter.

Taung-bi Nat taung monastery, celebrate annual Taung-bi pagoda festival at the eighth day after full moon day of Thadingyut. And then, Kyaung Oo Pwe festival (local people call) celebrates at the eleventh day after full moon day of Thadingyut annually. Mostly, these festivals celebrate elaborately and even they entertain with the Myanmar orchestra about three days. All the villagers and other neighbouring villagers celebrate these monasteries with joy. Moreover, at the new moon day of Tawthalin, Ta-su (single) Pagoda festival held with ordinarily. In this ceremony, they make the food offering to the Buddha; take the five precepts and the donors’ pouring water libation and sharing merit with others.

Tamani monastery celebrates Tamani pagoda festival annually at the first day after full moon day of Tabodwe. In this festival, all the villagers and guests from the other neighbouring villages and remote areas come and donate the monks with rice and other necessary things. Mostly, they celebrate this festival in the compound of Tamani Thein Taw. And then, the chief monk of the current Tamani monastery entertains the guests with Mont-hin-kha about 70 viss. The relatives of the chief monks cook the Mont-hin-kha for the guests and no entertainment of the Myanmar orchestra. Only the loud-speaker opens since the full moon day.

6.4. Other social activities

6.4.1. Funeral, marriage, birthday, naming ceremony, moving to the new house (Waing Thant Pwe)

In the selected research monasteries, other social activities related to the ancient monasteries could be learnt. If the native villagers have the social activities like funeral ceremonies, the marriage ceremonies, their new born baby 100 days of birthday, naming ceremony for the new born baby, their children annual birthday, their birthdays, their grand parents' birthdays, the newly wedded couple's auspicious donation for the monks, moving to the new house (Waing Thant Pwe) (ဝိုင်သံဃာ့ပွဲ) and then they will invite the monks to their house and celebrate these activities.

Most of these activities celebrate according to the following ways. Firstly, the donors request the monks to visit their house and donate the monks for their robes, rice, candles, the scanted sticks, bananas, coconuts, medicines, money and other necessities. In return, the monks accept food offerings and recite the Parittas, preach the suitable Buddha's life stories from the Jatakas, the Sutta Pitaka and the regimen of meditation. Mostly, the donors take the five precepts or eight precepts from the monks and share their merit with water libation. One specific thing in the olden days is that the people request the monks for their new born baby's cast horoscope (record of one's birth date and time with relative positions of the planets at the time of one's birth usually written on palm leaf). This traditional custom can be seen in the ancient monasteries in Bagan even nowadays.

Other interesting thing in the ancient monasteries in Bagan is that in the funeral, the donor has to invite the numbers of the monks about 2 or 4 or 6 or 8 or 10 or 12 or 14 or 16 (even numbers) and offer the monks with the pork meat about 2 or 4 or 6 slices about three times. The first time is the time as soon as the person dead, the second time is after two days of the death and the third time is after seven days of the death. Moreover, the chief monk makes the water libation first for the dead person and shares the merits. And then, the invited monks recite the Parittas. After that, the donor offers the monk with robes, money, food and other necessary things. The exceptional case for that funeral is that the donor sometimes invites the numbers of the monks about the age of the dead person.

In the wedding or other auspicious activities, the donor has to invite the monks about 3 or 5 or 7 or 9 or 11 or 13 or 15 or 17 (odd numbers) and offer the monks with

the pork meat about 5 or 7 slices. Moreover, the monk recites the Parittas first and after that makes the water libation for the donor. Mostly the donors invite the monks whom they rely on or live in their neighbouring area. Under the researched area, these social activities celebrate in the active monasteries at least ten times per year.

6.4.2. The daily food offering at dawn to all the monks who live in old Bagan area

There is a social and religious activity that the daily food offering at dawn to all the monks who live in old Bagan area in the Eithipyinnyadewaguru (ဣသိပညဒေဝဂူ) monastery, near Sarapa Gate, Old Bagan. This activity is under the supervision of Tant Kyi Taung Yan Aung Chan Tha Sayadaw (တန့်ကြည်.တောင်ရန်အောင်ချမ်းသာဆရာတော်) and A Shin Pyinya Zawta (အရှင်ပညာဇောတ) (Eithipyinnyadewaguru, Bamboo monastery).

The procedures for offering the daily food are as follows;

Firstly, the cooking team cooked the rice and curries at 3:00 a.m. After cooking the food, under the leadership of the monks and nuns, the food are prepared to display on the tables and all the donors stand in queue for waiting the monks. At 5:00 a.m., there beats the wooden pole about three times and the chief monk (Sayadaw) announced the lists of the donors and calls "Sadu (Well done)" for three times. After that the monks and novices also stand in queue systematically and go around in procession. The donation items include rice, three main curries with vegetables, various snacks, fruits, biscuits, tooth paste, robe, soaps and soap powders, blades, nail clippers, money and Myanmar traditional medicines. (See in Fig.106-111, Page.131 -132).

Most of the donors come from the whole country; Yangon, Mandalay, Naypyi daw, Pindaya, Monywa, Bagan and even abroad. The daily food offering for the whole life (Hsun; Padethapin) (ဆွမ်းပဒေသာပင်) can cost 30000 kyats.

For more venerable, the donors donate the same robe colour (dark brown colour), the same bowl, and the same food boxes. They donate at least two robes for each one every year. This year, the donors for the robes are from Singapore.

For this donation activity, Tant kyi Taung Yan Aung Chan Tha Sayadaw said that-

"Because of King Anawrhatha's gratitude, the monks can have the chance to get the food and maintain the Buddhist sasana for long time. About 2000 years ago, most of the leaders in the world killed their rivals at that time. But King Anawrhatha did not kill the Mon King; Manuha for carrying the three Pitakas from Thaton to

Bagan and paid respect for him and his followers. So, we can say that the mutual understanding for each other between the human beings started from Myanmar country in the world.”

In this monastery, every Buddhist people even foreigner can stay and meditate. There opens the meditation center every year. The chief monk and his assistant teach the way of meditation and preach the Buddhist texts for the lay people.

Nat Taung monastery (Mya taung taik) and Taung-bi Nat taung monastery exist near this monastery and the monks and novices come to the donation at dawn. But for the lunch, the chief monk of Taung-bi monastery arranges the cars for the monks who live in Old Bagan to go to the New Bagan. Because of the maintenance of ancient monuments, most of the villages in the Old Bagan moved to the New Bagan area and the native Buddhist people wanted to offer the food for their monks daily. (See in Fig.111, Pg.132).

About moving their residences to the New Bagan area, one of the key informants said that-

“At first, we did not convenience with the new surroundings. The electricity could not get, water was scare and transportation was not good. But nowadays, the transportation and electricity become good and other needs are convenience.”

About going to the New Bagan area for daily food offering, one of the key informants; the chief monk of the Taung-bi Nat taung monastery said that-

“Most of the monks who live in the Old Bagan area did not get enough food because of their donors moved to the Bagan area and even he arranged for the cars to go to the New Bagan area daily, the oil for the cars expensed at least 200000 kyats per month and these expenses were expensed by him. Therefore, he puts the donation box in front of the monastery and covers the expense. Moreover, some of his main donors support this problem. Nowadays, the visitors from other cities and abroad visit to the monastery and donate some money for the maintenance of this monastery.”

By studying these factors, donation for the food and other necessities for the monks are needed to support by Buddhist Myanmar people from other cities and native peoples and much knowledge has to give for the younger generations. In addition, many meditation centers have to open throughout the whole Bagan area. Therefore, the government and non-governmental organizations also have to support the donations for the monks and the longevity of the Buddhist sasana and sustainability of the intangible national cultural heritage.



Fig 106. The chief monk announces the donation lists



Fig 107. Offering the rice and curry to the novices



Fig 108. Offering money to the novice



Fig 109. Interview with the chief monk; Tant kyi Taung Yan Aung Chan Tha Sayadaw



Fig 110. Offering food to the monk and other lay people who practise the meditation



Fig 111. Donated car ; go around to the New Bagan area for daily food offering

6.5. Other economic activities

6.5.1. Buying the new house or vehicles

In the selected active monasteries, some native people buy the new house or vehicles and open the new business offices. When they buy the new house or vehicles, they invite one or more monks to a meal at their house and offer the food and various articles to the monks. The monks recite the Sutta and acclaim them to get the good benefit. After the preaching of the monks, the donors sprays the Sutta water to the new house or the new vehicles with the leave of the Eugenia tree for the reason of escaping from any danger and evil spirit.

6.5.2. Opening the new business office

Similarly, when some donors open their new business offices, they request the monks to their new offices and accept the food offerings and other necessary items. The monks recite the Parittas and Suttas for the donors and pray for them to improve their new business. People make the water endowed with powers through recitation of Sutta and spray around the corners of their offices for escaping the danger and any evil or sinful deed. If the donor invites the monks in the morning, they offer the rice and curry to the monks and if they invite the monks in the evening they only offer the monks with cold drink. Most of the openings of the new business are new shop opening, the new hotel opening, etc.

6.6. Donation of Pagoda slaves to the ancient monasteries in Bagan

In Myanmar custom, the term “slave” does not only a servant or a worker. During the Bagan period, some people donated themselves as the slaves to the Buddhist Sasana or pagoda and wanted to support their Buddhist sasana. Moreover, even the king himself donated his sons and daughters as “pagoda slaves”. Therefore, the slaves did not decline their social status in that period. But some slaves existed as traditional slaves and they had to inherit their status generation after generation. There appeared the group of slaves and persons who were born by the slave mother were called “tha-bauk” (သပေါက်). The whole villagers became into the slaves were called “kyawn-ywa-lon” (ကျောင့်ရွာလုံ) and then, the people who served to the monks or monasteries daily routines were called “kyaung-kyaun-ywa” (ကောင့်ကျွန်ရွာ) and the whole villagers who cooked and sent the food to the monks and monasteries were

called “wet-khlet-ywa”(ဝက်ခက်ရွာ). According to the famous inscription of Razakumar, the three villages of Thet people; Munalon village (မုနလောန်ရွာ), Rapei village (ရပါယ်ရွာ) and Haybo village (ဟေန်ပိုင်ရွာ) were donated as pagoda slaves. Some of the owners of the slaves regarded their slaves as the things of inheritance. Therefore, they regarded their slaves could be sold and bought, could be given as the debts and then they disputed about the possession of the slaves and sent to the Court. Later, whenever they changed the owners of the slaves, they had to register their names and the slave lists with the witness.

When they donated their slaves to the pagodas and monasteries, they expressed their slaves' values in a record. One slave equals twenty kyats or twenty viss of brass or twenty tins of rice (1344lbs). Fifty slaves were changed with one elephant, thirty slaves were changed with one fine horse, one slave was changed with one canoe, one slave was changed with ten betel trees were recorded in the stone-inscription. Moreover, there was a record about one slave gave five viss of brass to the owner himself and became a free-man.

There were many reasons to become the slave life. Some slaves were become to the slave life because of their debts and their values were high and could not give back their debts. Some were become the slaves because of their defeats in the war. Some of the followers of the rebellion prince were become as the slaves. If they wanted to be free from the slave life, they had to return their suitable values to their owner or sometimes they ran away and hid somewhere. There are some record about that some slaves who ran or hid from their slaves life but mostly lived in their owners' place and regarded themselves to that place as their native region. Because of the owners of slaves were mostly kind and permitted their slaves' works according to their skill such as a farmer, a craft, a cow-boy. Hence, their slave life was pleasant at that time.

In A.D. 1241, Queen Saw, mother of Theingapati (သိမ်ဝေဝံ) and Traphya (တြာဖျာ), recorded her donation in the stone inscription that 260 pai (ပယ်) (4602 areas) of land, two garden and 178 slaves were donated to the pagoda and her slaves had to get their food. In A.D.1242, when the wife of Gingathura (ဂင်သုရ) prince donated 511 1/2 pai (ပယ်) (905.35 areas) of land to the monks and fifteen pai (26.55 areas) of land were donated for her slaves. The mother of King Raza Thura, Queen Saw also

recorded in the stone-inscription that if her slaves got illness and old, the monks treated them well.

In doing so, it was mentioned above that the slaves in Bagan Era were got the social need of human being and their slave life were pleasant. After that, in some lists of slaves, Rahan (ရဟန်), Pan Sin (ပန်စင်), Beikkuni (ဘိက္ခုနီ) were included and they were the descendants of the slave mother and father and they got their free life in the monkhood and after that they became to live as the slaves again. Minister Gingabisi (ဂင်မိဇဉ်) permitted two slaves of his men to enter the monkhood and twenty slaves of his children to the novice hood was also recorded in the stone- inscription.

There were some records in the stone inscription that some kindly owners of the slaves gave freedom to their slaves for their whole life. Some owners gave not only freedom but also some lands to them. Once, some pagoda slaves got their freedom from offering food and flowers to the Buddha image but mostly were regarded that these duties were not heavy and did as their own will. In A.D. 1197, Zayathehtal (ဧယုသေဋ္ဌိယံ) donated 141 slaves to the pagoda and monastery for doing the offering of oil lamp to the Buddha image. There could find the slaves who cooked the rice and curry for the monks who live in the monasteries were called Thanpoutchet kyaun (သံပုတိချက်ကျောန်) or Wutchet kyaun (ဝတ်ချက် ကျောန်).

Most of the slaves in monasteries were governed by the chief monk and sometimes this duty is paid for the senior monk. The duties of the monastic slaves are: carrying water for drink and use, sweeping, cleaning, grinding the rice, fetching the wood, looking after the donated cow, etc. In A.D. 1223, Minister Anadasuriya recorded the duties of the slaves in the stone inscription. In that stone inscription, one can learn the fact that the slaves had to renovate the damages of pagoda and monastery instead of him and his wife. Moreover, they had to sweep the rubbish in the surroundings of pagodas and monastery and offer the Buddha image with food, oil lamp and flowers. They pay homage and offer the food to the patient and venerable monks daily.

And then, the Minister Mahathamman defined the duties for his donated slaves in A.D.1255. Their duties were to fetch the water, to offer the daily food, to sweep the rubbish. Moreover, in A.D.1269, one of the donor donated one Letthama (လက်သာ) (carpenter) and one panpei (ပန် ပယ်) (blacksmith) to the pagoda and monastery and they had to renovate the damages of the pagoda and monastery. In that year, another

donor donated eleven slaves for renovation. One can learn that some slaves were donated to the specific monk and some were donated to the three triple gems; the Buddha, Dhama and Sangha and the sima (theim or ordination hall). It can also be regarded that the slaves who donated different themes have nearly the same duties and differ a little.

In Bagan, there were three kinds of religious slaves; Pagoda slave (hpaya-kyawn), Pitaka slave and Monastery slave. They were also called "kyawn- thee- taw". Moreover, the reason for becoming the Pagoda slave differs. Some of them were derived by marrying normal person and Pagoda slave person; some were derived by marrying themselves each other and some were their descendants. These Pagoda slaves have to follow Pagoda slave's law, rules and customs. Among these three, Pagoda slave was the highest and Monastery slave was the lowest. These slaves were responsible for the ritual washing of the image and daily offerings of food and flowers. These hereditarily-bonded slaves were also responsible for the general upkeep of the shrine and serve the monks, who themselves were living pagoda.

Among the selected monasteries, in Minnanthu Lei-myet-hna monastery, donation of the whole village as pagoda slaves to the monastery could be found and these villagers maintained the monastery and pagoda for generation after generation. Other active ancient monasteries do not have the descendants of pagoda slaves and monastery slaves nowadays. By studying these facts, one can get the much knowledge about the religious slaves in Bagan period and their customs, the different reasons for becoming the Pagoda slaves. Moreover, these facts will be support to learn the social values related to ancient monasteries and how to divide the social status and right for normal people and Pagoda slaves.

Moreover, by studying the social activities celebrate in the active ancient monasteries in Bagan, one can learn the fact that most of the Myanmar Buddhist people practise the five or eight precepts and meditation. And then, these are also the essential part of the value systems of Myanmar culture. Based on these precepts, other cultural value systems such as generosity, hospitality, compassion, forgiveness, propriety and decency, knowledge and wisdom, peace and tranquility, sympathy, etc, could practise. Moreover, these cultural, social and religious values and systems provide guiding principles to a good life for the Myanmar people .It could be observed from the study findings that ancient monasteries in Bagan are still playing key roles in performing Myanmar Buddhist faith related social activities. Moreover,

much knowledge about religious slaves in Bagan period and donation of pagoda slaves to the monastery was elicited. Moreover, donation of the religious slaves to the ancient monasteries support to the national cultural heritage. Hence, it is more suitable to change and regard these religious slaves as the maintainers of national cultural heritage of the ancient monasteries today. In addition, this study will be employed to make the new generation understand and value the culture and social activities by preserving the ancient monasteries in Bagan and to promote the national unity and solidarity.

6.7. The Kahtein festival

6.7.1. The meaning of the word “Kahtein”

The Kahtein festival is traditionally held in Tazaungmon month (November). The word “Kahtein” is derived from a Pali word “Kahtina” meaning firm or durable. The offering of the yellow robes to the monks is considered one of the most meritorious deeds and important rite and then these are called the Kahtein robes. The offering is made communally with all the trimmings of music, folk dances, professions and refreshments.

6.7.2. The origin of Kahtein robe offering

The origin of Kahtein robe offering dates was believed in the life time of the Buddha. Evidences of Kahtein robe offering festival in Tazaungmon was founded in stone inscriptions and Myanmar literature since the time of Bagan or even earlier. Myanmar chronicles have records of the Kahtein robe offering festival sponsored and participated by the royalty. In Treatise on the Court ceremonies and festivals compiled by Minister Thiri Uzana of Innwa period, a contemporary account of Kahtein robe offering festival is given.

6.7.3. The highlight of the Kahtein robe offering

The highlight of the Kahtein robe offering is the weaving of Matho thingan (မသိုးသင်္ကန်း) which is literally translated meaning “non-stale” robe. It is called because the robes are not allowed to go stale, that is to say, they are woven within the space of the night. It is also a priestly garment made all at once and it has to be woven on the night of the fullmoon of Tazaungmon. If the weaving of this garment takes longer than the allotted period, the garment is regarded as “stale”. (Khin Myo Chit; *Colourful Myanmar*, 1995, Third Edition)

It is believed to start in the lifetime of the Buddha and his foster mother Gotami made a robe for him. It was of finest cotton and skillfully woven. Gotami herself took part in the weaving. When finished she took it with pomp and ceremony to the Buddha residing at Nijorda Vihara and offered it to the Buddha image. Myanmar kings held competitions of Matho thingan weaving at the palace and winners were awarded prizes. The Konbaung set (Chronicle of Konbaung dynasty)

mentions the holding of such competition at the Mandalay Palace in the time of King Thibaw (AD 1878-85).

The weaving of Matho thingan cannot find in the research monasteries because most of them do their economies based on tourism; renting the rest house, hotels, making the lacquer ware, selling food, driving pony cart and they buy the robes from Pakkuku and Mandalay. Most of them offer to the Buddha images or monks with Pant thaku robe and Kya robe.

Pant thaku (ပန်ထာကူ) is a word derived from Pali, meaning clothing, food or anything discarded on the ground for anyone to take. The Buddha had no donor of robe during the first twenty ordained years. Therefore, the Buddha and his disciples had to go around for collecting clothing discarded on the ground for making robes by themselves. Such kinds of robes were called Pant thaku robes. Later Pant thaku came to acquire a wider meaning- any offering by any anonymous donor to an anonymous recipient. Greater merit is gained by making Pant thaku offering because no personal attachment is involved as both the donor and the recipient are anonymous and unknown to each other. On the fullmoon night of Tazaungmon robe or any utensil or dry ration is placed by the donor on the ground in the neighbourhood of monasteries. The monk who finds it takes it to the superior monk who resides to ask whether it is a Pant thaku offering or lost property. The monk who finds Pant thaku offering is entitled to use it.

Kya(ကွယ်) robe is lotus robe woven with the threads made out of lotus stems. Lotus flower is the symbol of Buddhism. Four lotus flowers represent the four Buddhas already and one lotus bud represents the future Buddha. Lotus robe is fine and light. It makes the wearer cool in summer and warm in winter. The Buddha had worn lotus robes offered by some donors. In present time of Myanmar, lotus robes are woven in the Shan State, the Mon State and the Rakhine State for offering to the reputed learned head monks on the fullmoon day of Tazaungmon.

6.7.4. The tradition of pa-de-tha trees

In the Kahtein festival, one of the interesting traditions of Myanmar Buddhist people is going around the village with pa-de-tha tree. The word “pa-de-tha” in Myanmar is synonymous with plenty, and inexhaustible wealth. The pa-de-tha trees are offered to the monks, who after staying in the monasteries during the Lenten

season, may be going to their home town or on their mission, once the ban on travelling is lifted at the end of the lent. It is the time when they will be in need of robes and other articles of use.

Moreover, during the Kahtein festival, the pa-de-tha tree is going around anywhere in town, in streets and markets with the preparations for the Kahtein offering of robes to the monk in progress. There, standing in front of the decorated marquees are wooden triangular structures, hung with things like sets of yellow robes and other articles such as the Buddha images, alms bowls, umbrellas, towers, napkins, cups and such useful things big and small, utensils, soaps, various kinds of medicine, books, pencils, pens, slippers, mats, a kyat note, a handkerchief, a cake of soap- no matter however small etc.

Today, during the season, it is heart-warming to see lots of pa-de-tha trees growing among festivities. They represent the spirit of dhana and people's unswerving faith in the Buddha's teaching and also the trust and kindness among the people in the community. All these go to make the annual Kahtein offerings a great joy.

6.7.5. The merits for the monks and the donors

In addition, monks who receive Kahtein robe and monks who express their appreciation at the offering and receiving of Kahtein robe by uttering "Sadu" (welldone) three times, gain **five durable merits**. These five durable merits are the special rights of certain rules of vinaya governing the monks such as:

- (i) Monks can go out to the donor's house who invites them for offering food, without informing the other monk nearby, even if the donor has accidentally used improper language in inviting.
- (ii) Monks who have resolved to practice the Ti-cavara austerity (possessing a robe of three garments only) are permitted to go out without carrying the resolved robe with them.
- (iii) Robes received can be worn by monks without performing certain religious procedure.
- (iv) Even, when an invitation for food offering comes in an improper manner, at least four monks and above can accept it.
- (v) Monks of the monastery where Kahtein robes are offered for the monks can wear these robes.

The donor of the Kahtein robe attains the following merits:

- (i) There shall be no danger or disturbance wherever the donor travels.
- (ii) The donor will have plenty of good and healthy food. He will never suffer from Food-poison.
- (iii) The donor's property is safe from destruction, robbery, or theft.
- (iv) The donor will recover the long forgotten property.
- (v) The donor will get wealth without much difficulty.
- (vi) The donor will have a good look.

The offering of robes to the monks has no restriction. Donors can offer one piece or the whole set of robe to any monk at anytime. But the offering of Kahtein robe has regarded to the set period and strict rules governing the Kahtein robe, the donor and recipient of Kahtein robe. The set period for the offering of Kahtein robe to the monks is from the first waning moon day of Thadingyut (October) to the fullmoon day of Tazaungmon (November). The donor and the recipient must observe this time limit. One of the three pieces of robe is offered as Kahtein robe. The donor must have sincere intention and must donate Kahtein robe out of his voluntary will. The donor intends to offer Kahtein robe not only to an individual monk or monastery but also to all members of the Buddhist order as a whole. Moreover, monks must never request directly or indirectly anyone, even parents or relatives to donate them robe. According to Vinaya, if monks are in need of robe and there is no donation of robe, they must collect discarded clothes, wash them clean, dye them with bark, piece and sew them together to wear as robe. Recipients of Kahtein robe are selected in accordance with the rules regarding Kahtein robe. Not any monk and not all monks are eligible to receive Kahtein robe.

The deserving recipients are those who have:

- (i) observed Purima Wa or first lent (the first waning day of Waso (July) to the fullmoon day of Thadingyut (October);
- (ii) performed the Pawa rana (a confession of monks to one another) on the fullmoon day of Thadingyut;
- (iii) have no record of breaking or neglect of a law of lent vow;
- (iv) storage of robe; and
- (v) being the most senior monk among those who are in real need of robe.

In the sima or ordination hall, the selection of the deserving recipient of Kahtein robe is carried out by an assembly of monks. The monk who has the above mentioned qualifications can accept the Kahtein robe. The recipient has to discard the piece of the robe he is wearing which is corresponding to that of Kahtein robe offered him. He makes a mark on the accepted Kahtein robe. He declares in Pali that the Kahtein robe has been offered and accepted in accordance with the rules of Vinaya laid down by the Buddha. Then he requests all monks present to share in the merit by exclaiming word of appreciation “Sadu” (well done) three times.

Kahtein robe can be donated by anyone but each monastery is entitled to one Kahtein offering a year. Kahtein robe must be untainted, clean, new, not borrowed one or second hand one. It is a pure religious offering by voluntary will of the donor.

6.7.6. A special significance for the Kahtein festival

There is no restriction whatsoever when robes should be offered to the monks nowadays. Anyone can make the offering any time to any monk; but the Kahtein robe offering has a special significance. This is a special time, the time, when, after long months of seclusion in the monasteries, monks make preparations to go on trips to see and pay respects to their teachers and parents.

At such a time, many monks are in need of new robes. Offering of robes and other gifts, in this season are made not to any individual monk, but to the Order as a whole so that the needy ones shall get the robe. Offering of gifts to monks, if it is to bear highest fruition, must be made to the Order as being human, are often moved to offer gifts to monks by personal feelings, like partiality or attachment. Although such other acts are, in their own way, meritorious deeds, the fruition is not as great as the act of giving to the Order of monks.

Offering of special robes and other gifts make in the Order of monks during the season keeps alive the true spirit of offering as taught by the Buddha. All the gifts are offered to the Order so that the needs of the poorest monks are suitably supplied. According to the rule a group of monks who have spent the lent under a senior monk in a monastery is eligible as an institution to accept the gifts called the Kathina gifts.

6.7.7. The Kahtein festival at the monasteries under study

In Bagan area, the Kahtein festival was held by the native Buddhist people. The elaboration of this festival was based on the native Buddhist people's economy.

But most of them donate the Kahtein robes and other necessary things to the monks annually. If they cannot be afforded by individuals, they make communal donation. Whatever, the donation of Kahtein robes and other items makes the financial support to the monks who live in the ancient monasteries in Bagan.

In the selected research monasteries, various economic activities were performed by the native people and the role of the monks is important in these activities. Among them, the Kahtein festival was also held in some active monasteries in the research area; Minnanthu Lei-myet-hna monastery, Nat-taung monastery or Mya-taung taik, Taung-bi Nat taung monastery, Shin Araham Oakkyaung monastery (Hnget Pyit Taung monasteries) and Tamani monastery.

Among them, Nat Taung monastery or Mya- taung taik celebrate elaborately in the olden days. In this monastery, the Kahtein festival was held since in the 18th century. On the wall painting of Nat Taung pagoda, the scene of Kahtein festival could be seen. The native people celebrated the communal donation of Kahtein festival in the olden days and they go around the village with pa-de-tha tree. But nowadays, most of the native people donate the Kahtein festival individually and sometimes, the donors from Mandalay city donate communal donation. They do not go around the pa-de-tha tree in the village and they make the pa-de-tha tree in the compound of the monastery until the full moon day of Tazaungmone (November). They prefer to donate the Kahtein festival according to the suitable time of the invited monks. Sometimes, two donations coincide during one day.

In other Taung-bi Nat Taung monastery also celebrate the Kahtein festival annually. The native people who live in the Taung-bi village celebrate the festival with individual or communal donation. Most of the communal donations are the donation of the Taung-bi village's bazaar, the donation of the people of the bus station, the donation of the family, the donation of the people of the Hotel and the donation of the people who are observing the Sabbath. Some of the donors go around the village with the pa-de-tha tree. There is no mandat or pavilion to build for the donation.

In the Tamani monastery, the Kahtein festival holds individual or communal donation annually. Most of the communal donations are the donors of the four bus station organization from the Mandalay city, the donors from the Nay-pyi-taw city and the donors of the lacquer ware business from the new Bagan city. They donate the robes, money, wooden bureau, television, cooking utensils, etc. The donors invite

eleven monks or fifteen monks or twenty monks from other monasteries. They offer the *hsun*: (ခွံး) (rice and curry) to the monks and donate the robes and other necessary things. In the Minnanthu Lei-myet-hna monastery, the villagers of the Minnanthu donate the Kahtein festival individually. Near the monastery, there exist seven villages and ten monasteries. These ten monasteries invite the chief monk of the Minnanthu Lei-myet-hna monastery for the donation of the Kahtein festival and donate the robes, money, bed, mattress and mosquito net. In the Shin Arahan Oakkyaung monastery (Hnget Pyit Taung monastery), the Kahtein festival celebrates individually. Most of the donors come from the Nyaung-Oo city and the new Bagan city. In the Hsutaung-pyi monastery, there exists the wooden structure of the residence of the nun nowadays and there is no monastery. Therefore, it cannot celebrate the Kahtein festival.

To sum up, during the season of Kahtein festival, it is great to see lots of *pa-de-tha* trees growing among the festivities. They represent the spirit of *dhana* and people's faith in the Buddha's teaching and also the trust and kindness among in the community. All these go to make the annual Kahtein offerings a great joy. By doing community based activities of the Kahtein festival at the ancient monasteries, Myanmar Buddhist people including young and old, raise their national spirit and uplift to maintain their ancient monasteries which are still existed in Bagan area.

6.8. The Harvest festival or Htamane festival

6.8.1. The background history of Htamane (ထမနဲ)

The Harvest festival or Htamane festival is usually held in Tabotwe month (February). All the products of the farm and garden are made into htamane, a concoction of glutinous rice, coconut slices, sesamum seeds, peanuts and a generous amount of cooking oil. Among the agrarian people in the country, it is the custom to set aside the first and choicest products of the farms for alms-giving. Therefore, the traditional of making htamane, which include most of the fruits of the farms and orchards, was held by the people.

Htamane festival is either celebrated communally or done just in the private circle of family and friends. But with the Myanmar whose way of life includes “extended families” it is always a fairly large gathering. The nature of this festival is such that, in whatever way the festival is celebrated, it means a big gathering because many hands are needed. In a communal festival people came around with contributions of glutinous rice and other ingredients.

The term “htamane” is said in Myanmar literature that yagu, the same Myanmar delicacy. But they are in fact two different kinds. While yagu is rice porridge with or without milk and sugar, htamane is a delicacy prepared with glutinous rice, seasoned with ingredient and condiment. According to Treatise on Myanmar traditional medicine, the Tabotwe cold dries up the body skin. There is no perspiration to moisten the eatable oil to protect the unbearable cold. Oily htamane is thus eaten as a sort of preventive medicine by Myanmar old folks. There is a recipe for htamane. For easy memorization, it is composed as a tayhtat (တေးတတ်) song. According to its content;

“Take 4 pyi of a basket of nice glutinous rice and wash it clean by fresh water. Put one viss of pure sesame oil in a big iron pan which is placed on a wood fire. Fry 3 tickal weight of ginger slices in the oil to produce flavour. Put the washed glutinous rice in the ginger flavoured oil and stir it thoroughly. Add some water to it and knead with wooden ladles. When the glutinous rice gets grilled, with oil oozing out of it, reduce the fire, and spray on the stuff in the pan 80 tickal weight of fired ground nut, 32 tickal weight of roasted sesame seeds, 20 tickal weight of shredded coconut kernel, and 7 tickal weight of salt. Then knead and crush the stuff again and again. Taste it to test if it has attained the required quality. If so, the htamane is put on the banana

leaves for serving with plain tea". (Dr. Khin Maung Nyunt; *Myanma Traditional monthly festival* (2005))

6.8.2. Preparation of htamane

Preparation of htamane provides a social occasion for a Myanmar community. It is an activity in which all the status are involved- adult and young, male and female, and even children. Mostly the Htamane festival takes place on the platform of a Pagoda, in the courtyard of a temple, in the precinct of a monastery or at any open space. Either under an individual or collective sponsorship, the htamane making function is formed. An iron pan, two pairs of long wooden ladles, knives, daggers, baskets, trays and circular low tables are needed and hired from the monastery or some houses.

6.8.3. The division of labour to make the htamane

The Necessary kitchen utensils are carried to the place by young men. A fireplace is dug out in the ground by adult males who also bring fire woods, and fetch water from a nearby well or tank. Men climb up the coconut palm trees to bring down coconut fruits, and break them open. Men put the big iron pan on the fire place and keep it tight and stable. Men's hard labour comes in when the glutinous rice in the pan becomes soft and pliant. Muscular hands are needed to knead and crush the sticky stuff thoroughly with long wooden ladles. Women and girls do the lighter work such as the winnowing and washing of rice grains and sesamum seeds, shelling ground nuts, slicing ginger, washing pots and pans. Girls shred the kernel into tiny strips. Women do the initial part of the process such as frying ginger and roasting groundnuts and sesamum seeds.

A good htamane is the result of correct proportion of rice, oil, water and ingredients and thorough kneading and crushing ladles. When the big htamane pan is removed from the fire it is the turn of skilful feminine hands. While men keep on crushing the sticky mass with ladles, women spray ingredients, sesamum seeds, groundnuts and shredded coconut kernel in the pan at regular interval, a right handful at a time.

Experienced adults taste the stuff to test if it is well made. If so, a portion is kept aside for offering to the Buddha and monks at dawn. The rest are served first to the aged, second to the elders and adults, and finally to the young and children. A

ladleful of htamane is placed on each of the banana leaves gathered by children. Earthen kettles of hot plain tea are ready on the circular tables for hot plain tea is the best to go with this oily delicacy htamane.

6.8.4. The contest of htamane

Sometimes, when the people make the htamane, they held the contest. If a contest is held there is more excitement and more festive atmosphere is created. Both of the contesting parties invite music bands such as Ozi (အိုးစဉ်) or Dobhat Waings (ဒုတ်ဝေခွံး) to support and cheer up the contestants. Folk songs are sung and folk dances are performed in full swing, while performers are teasing and mimicking one another. There is a group of judges to supervise the contest and to see that the proceeding is in accordance with the game rule. These judges are also connoisseurs to taste and decide which party's htamane is the best. The winner party is awarded with the cash or cloths or both. The winner party celebrates by leading a procession followed by a music band to the Pagoda or monastery, and then offering htamane to the Buddha images and monks. Moreover, this kind of the contests of htamane making are often held in schools and colleges of Myanmar country to train young students in cultural activities and to breed a community spirit among them.

Htamane festivals are open to all the people. No invitation is needed to join them. Any stranger or passerby regardless of race, religion, rank, or creed, is welcome and is served htamane to his fill with cups of hot plain tea. He may also take some home because there are packets of htamane wrapped up with leaves for the taking.

6.8.5. Htamane festival of Hnget Pyit Taung monasteries

In the selected active monasteries, the traditional Htamane festivals could be held by the leadership of the monks. Moreover, near the Shin Arahan Oak-kyaung monastery, there are nine active monasteries and they are called Hnget Pyit Taung monasteries. In there, including nine chief monks, thirty-four monks and twelve novices reside and they held the Htamane festival of the Hnget Pyit Taung Pagoda elaborately. It is their chief pagoda festival in the whole year. In these monasteries, the Htamane festival is also held on the full moon day of Tabotwe month (February) annually. Among these monasteries, Phaya-kyaung monastery also held the Htamane festival communally. They celebrate this festival about two days; the day before the

full moon day and the full moon day of Tabotwe. Under the leadership of the senior monks, many donors of the monasteries and its neighbouring villagers celebrate the Htamane festival and enjoy the donation. In the morning of the day before the full moon day, some donors and the monks make the Htamane about 32 pyi of a basket of glutinous rice (about 8 big pans) until in the evening. After finished to make the Htamane, they entertained the guests with the Htamane and hot plain tea inside the monasteries. Most of the people live in Nyaung-Oo and other neighbouring villages and towns came to the festival and some of them sold their traditional food and other interesting items like lacquer ware utensils, household goods, cotton cloths, etc. at the bazaar of this Pagoda festival. Like this they celebrate the Htamane festival about two days. In addition, the monks and donors invite the traditional Myanmar Zat pwe (ဆာတ်ပွဲ) from Mandalay or Chauk or Pakkokku. They started to entertain the guests around 8:00 p.m. playing the traditional songs and stories the whole night. Moreover, the chief monk of the Phaya-kyaung monastery started to build the big pa-de-tha tree on the plinth of the Hnget Pyit Taung pagoda and the donors from the other places added to donate and hang with the various items such as money, robes, utensils, blankets, etc. And then, they donated to the monastery which won the lottery among the invited monks.

Another thing is that the shop sellers of the Shin Arahan Oak kyaung monastery co-operated with the Gaw-pa-ka committee of the Hnget Pyit Taung pagoda and made the Htamane. They hired the professional Htamane makers and donated to the pagoda, invited monks and visitors from near and far. Moreover, they donated the hsun: hsan zein: (ဆွမ်းဆန်စိမ်း) (offering of provisions to monks). And then, there was the donor who called hsun: loun: alhu shin (ဆွမ်းလုံးအလှူရှင်) donated one packet of rice (about 105 pounds) to make the Htamane and donated to the monastery in turn and he or she also got one viss of Htamane. The rests were entertained to the guests. They served the guests with the circular tables on the plinth of the Hnget Pyit Taung pagoda by rolling out the mats. There was no contest of the Htamane. Today, in November 2011, only five monasteries of the Hnget Pyit Taung monasteries made the Htamane under the leadership of the monks and their donors and donated the guests. Other four monasteries could not make the Htamane because of their financial situation and lack of the donors.

In the Hsu-taung pyi monastery, there was no Htamane festival but near this monastery, in the West Pha Saw village, the villagers made the Htamane by their own program on the 7th waxing of the moon day, Tabotwe month and offered to the monks on the next day. Moreover, near the Hsu-taung pyi monastery, there was the Htamane festival of Shin-pin-thant-shin pagoda which was held on the 7th waxing of the moon day, Tabotwe month and Shi'-myet-hna pagoda (Eight Faces pagoda). It was held the Htamane festival on the Myanmar New Year day annually.

In the Minnanthu Lei-myet-hna monastery, there was no Htamane festival but in the Min-nan-thu village, the villagers made the Htamne themselves with their own afford and offered to the chief monk. Sometimes, the monk went to the other monastery which donated the Htamane and specially invited him to receive offering. In the Tamani monastery, there is no Htamane festival because it is close to the time of Tamani pagoda festival (it is held on the day after the fullmoon day of Tabotwe) and at that time the monks are busy and cannot celebrate the Htamane festival. But the donors from the new Bagan area, (Kou: loun: dhamma joun)(ကိုးလုံးဓမ္မဘူ) make the Htamane with their own afford and donate to the monks of the Tamani on the fullmoon day of Tabotwe. In the Taungbi Nat Taung monastery, there is the Htamne festival but it cannot hold elaborately like the Hnget Pyit Taung monastery. The donors from the Taungbi village make the Htamne according to their plan and donate to the Taungbi Nat Taung monastery and other twenty-four monasteries of old and new Bagan area on Tabotwe (February). In the Nat Taung monastery of Shwezigon, there is no Htamne festival but the neighbouring villagers make the Htamne by themselves and donate to the monks on Tabotwe (February).

By studying these factors, the Htamane festival makes and raises the spirit of Myanmar cultural value, unity, friendship, mutual understanding and negotiation. Moreover, the most interesting thing in this festival is that any stranger or passerby regardless of race, religion, rank, or creed, is welcome and is served the htamane to his fill with cups of hot plain tea.

Table 4. Showing the selected active monasteries' significance of various activities

No	Name	Activities	Significance
1.	Hsutaung-pyi	(i) The study of Buddha's teaching	- Teaching of Buddha's texts in the olden days
		(ii) Novitiation ceremony	- Exist in the olden days, not nowadays - Only nun lives in the present days
		(iii) Pagoda festival	- Celebrate together with the local people and monks and nun
2.	Minnanthu Lei-myet-hna	(i) The study of Buddha's teaching	- Teaching of Buddha's texts in the olden days to nowadays
		(ii) Novitiation ceremony	- Exist in the olden days, not nowadays
		(iii) Pagoda festival	- Celebrate together with the local people and monks - Annual pagoda festival in August - Entertain the guests with Mont-hin-kha and Myanmar orchestra
		(iv) Funeral, marriage, birthday, naming ceremony, moving to the new house	- Native people invite monks to their house and celebrate together
		(v) Buying the new house & Opening the new business office	- Native people invite monks to their house and celebrate together
		(vi) Kahtein festival	- Donate the Kahtein robes individually

			- Neighbouring 10 monasteries celebrate the Kahtein together with the donation of robes, money, bed, mattress and mosquito net
3.	Nat Taung	(i)The study of Buddha's teaching	- Teaching of Buddha's texts in the olden days
		(ii)Novitiation ceremony	- Exist in the olden days to nowadays
		(iii)Pagoda festival	- Do not celebrate annual pagoda festival - They regard their pagoda festival
		(iv)Funeral, marriage, birthday, naming ceremony, moving to the new house	- Native people invite monks to their house and celebrate together
		(v) Buying the new house & Opening the new business office	- Native people invite monks to their house and celebrate together
		(vi) Kahtein festival	- Donate the Kahtein robes individually
4.	Shin Arahan	(i) The study of Buddha's teaching	- Teaching of Buddha's texts in the olden days to nowadays
		(ii) Novitiation ceremony	- Exist in the olden days to nowadays
		(iii) Pagoda festival	- Celebrate together with the local people and monks - Annual pagoda festival in

			February <ul style="list-style-type: none"> - Entertain the guests with htamane and Myanmar orchestra
		(iv)Funeral, marriage, birthday, naming ceremony, moving to the new house	<ul style="list-style-type: none"> - Native people invite monks to their house and celebrate together - At least ten time per year
		(v) Buying the new house & Opening the new business office	<ul style="list-style-type: none"> - Native people invite monks to their house and celebrate together
		(vi) Kahtein festival	<ul style="list-style-type: none"> - Donate the Kahtein robes individually
5.	Tamani	(i)The study of Buddha's teaching	<ul style="list-style-type: none"> - Teaching of Buddha's texts in the olden days to nowadays
		(ii)Novitiation ceremony	<ul style="list-style-type: none"> - Exist in the olden days to nowadays
		(iii)Pagoda festival	<ul style="list-style-type: none"> - Celebrate together with the local people and monks - Annual pagoda festival in August - Entertain the guests with Mont-hin-kha and no Myanmar orchestra
		(iv)Funeral, marriage, birthday, naming ceremony, moving to the new house	<ul style="list-style-type: none"> - Native people invite monks to their house and celebrate together

			- At least ten time per year
		(v) Buying the new house & Opening the new business office	- Native people invite monks to their house and celebrate together
		(vi) Kahtein festival	- Donate the Kahtein robes individually
6.	Taungbi Nat Taung	(i) The study of Buddha's teaching	-Teaching of Buddha's texts in the olden days to nowadays
		(ii) Novitiation ceremony	-Exist in the olden days to nowadays
		(iii) Pagoda festival	<ul style="list-style-type: none"> - Celebrate together with the local people and monks - Annual pagoda festival in October - Entertain the guests with Mont-hin-kha and Myanmar orchestra
		(iv) Funeral, marriage, birthday, naming ceremony, moving to the new house	<ul style="list-style-type: none"> - Native people invite monks to their house and celebrate together - At least ten time per year
		(v) Buying the new house & Opening the new business office	- Native people invite monks to their house and celebrate together
		(vi) Kahtein festival	- Donate the Kahtein robe individually and communally
		(vii) Daily food offering to monks	- Arrange the cars to go around the daily food offering to New Bagan area

CHAPTER (7)

THE MAINTENANCE AND PRESERVATION OF ANCIENT MONASTERIES IN BAGAN AS A NATIONAL CULTURAL HERITAGE

7.1. The maintenance and preservation of selected ancient monasteries

Myanmar is a country in Southeast Asia which has very long cultural history starting from prehistoric to historic periods. Archaeological evidences of artifacts and structural remains of these periods could be found throughout the country. Nowadays, these archaeological structural remains of monasteries are still existed in Bagan area.

Two ways of culture; material culture (tangible culture) and non-material culture (intangible culture) could be found in the maintenance of ancient famous monasteries. These functions are performed by the government, non-government organization and UNESCO experts and the native people. In the material culture, ten traditional crafts decorated in the ancient monasteries and their architectural building remains were founded and had to be maintained by three steps. These are; preservation, restoration and conservation. Preservation means the maintenance of the damaged parts of the material that could be founded. Restoration means the maintenance of the technique of the damaged part of the material (for example- some faded and dusty mural paintings which were needed to remove with chemical items). Conservation means the maintenance of the damaged part of the material with ancient principle. If these materials do not maintain by ancient principle, their archaeological value will decline. Therefore, community based conservation is the most important function and it needed to do every ancient building in Bagan area.

The ancient monasteries are not dead monument and they are living monument which is needed to maintain generation after generation. Hence, for the maintenance of non-material culture or intangible culture in the ancient monasteries, every Buddhist people have to be maintained their value on the Theravada Buddhism for long-term.

Most of the ancient monasteries were built to propagate Buddhism and moral upgrading of Buddhism. In Bagan, 1175 monuments were in danger and needed to maintain. So, the donors from the whole country maintained them. But these monuments are not enough to maintain one time. These are needed to maintain continuously. For example, the bushes near the monasteries are needed to clear once a month by the native

people. The weakness of the technique of the material was needed to maintain by the monks who live in that monastery and through him, the case was needed to report the authoritative person.

Among the selected research monasteries, Ananda Oakkyaung monastery, Hsin-byu-shin Complex monastery, Somin-gyi Monastery, U Pali Theim or ordination hall are maintained by the government and regarded as the ancient monument zone. Other monasteries; Minnanthu Lei-myet-hna monastery, Nat-taung monastery or Mya-taung taik, Taung-bi Nat taung monastery, Shin Arahan Oakkyaung monastery (Hnget Pyit Taung monasteries), Hsutaung-pyi monastery, Tamani Asu monastery are mostly maintained by the government, successive monks and native people.

Most of the paintings and ink inscriptions of the Ananda Oak-kyaung monastery at the base of the walls were destroyed and cannot be read properly. Only Sumeda Hermit and 13 stories of the Buddha-to-be (Budhisavatta) can be read. It is maintained by the local people and the successive monks. Today the images, vaults and ornamentation of Somingyi monastery are all gone. The imaginative visitor must recreate for himself the sumptuous interior decorations of gold leaf laid upon richly lacquered surfaces, resounding with the time-worm chants of the novices reciting their lessons, as the mellow resonant bells reverberated to herald the gain each meritorious deed brought for mankind. The frescoes painting on the walls and ceilings of U Pali Theim or ordination hall are maintained by local people and Archaeology Department of Bagan.

The Archaeology Department, Ministry of culture rebuilt, renovated and maintained the Hsin-byu-shin Complex monastery buildings by three steps. Moreover, Theravada Buddhist monks' daily routine of Sasana's functions will be shown as the reliefs and seen as Site Museum. The rays of Buddha's Sasana after Bagan period could be revered in these monasteries of Hsin-byu-shin Complex.

Minnanthu Lei-myet-hna monastery has been whitewashed by the villagers of Minanthu, who use it as their local temple and therefore have maintained the dedication, periodically renewing the *hti* finial and regilding the main image over the centuries. The donors of the native villagers, some donors from the non-government organization and the Archaeology Department of Bagan donate some funds to maintain the building of the monastery, temple and well.

Nat-taung monastery or Mya-taung taik has been occasional efforts at refurbishment, but recently much of the main monastery building has been

undergoing careful restoration. Funds have reported by come from abroad, while the Department of Archaeology has assumed responsibility for its maintenance at this time and has done much to restore its former glory with authenticity. Today Nat Taung monastery is an active monastery where monks and novices reside and teach the Buddhist scriptures and perform the various social, economic and religious activities of the native local people. It is also remained as a rare wooden structure of late 18th century and safeguards as the tangible and intangible cultural heritage from the olden days to nowadays. Most of the structure and mural paintings were maintained and preserved by the monks and native people but the government also maintains the structure occasionally. Recently, the Archaeology Department of Bagan maintained the wooden poles of the wooden monastery by painting oil dregs.

Taung-bi Nat-taung monastery is wonderful example of the craftsman's art, both of the past and the present. The restoration of the avian creatures in the roof decorations, the 'a-saw' flame-like decorations on the roof lines, the 'du-yin' prow-like roof ornamentation, the carvings on the bargeboards and the decorations of the balustrades reflect the attempt to restore and maintain authenticity. Additionally the installation of more traditionally styled staircases in place of the former massive western styled structures has added a significant traditional element. These elements are maintained by the native people, successive monks and the Archaeology Department, Ministry of culture, Bagan. Like Nat Taung monastery, the Archaeology Department of Bagan maintained the roof of the wooden monastery by painting oil dregs recently.

Due to the weather, earthquake and time, the whole complex of Shin Arahan Oak-kyaung monastery had fallen into ruins and had been in that condition for several years. The upper parts were destroyed. The complex was later reconstructed as the original model and maintained by the native people and the government. It was repaired by Archaeology Department of Bagan in 1959. It was referenced listed in 1921 and 1972. Moreover, Shin Arahan Oak-kyaung was renovated and reconstructed in 1995 June¹. The government reconstructed the main building of Shin Arahan Oak-kyaung, Dhamasala and the walls. Inside the Oak- kyaung were put, one Buddha image and an image of Shin Arahan, the biography of Shin Arahan and the record of the renovation of the Oak-kyaung was inscribed on stone. A structure was built to house the stone-inscription.

Hsutaung-pyi monastery is still maintained by the local people of this area and there is a modern nat shrine to the west of it, within the inner enclosure. In the north-east corner is another modern wooden structure housing of the nun who has selected this distant spot for its quietness. Sometimes, the native people and other donors from the remote area donate money, medicine, food, candles and robes to the nun. This monastery is under the supervision of Tha-ma-hti chief monk.

According to the key informant; the Gaw-pa-ka committee member of the Hsutaung-pyi pagoda said that-

“Most of the damages of the pagoda and temple were preserved and maintained by the local people of West Pwa Saw village. We collect the donation from the villagers during the Pagoda festival and then after celebrated the festival, all the rest funds was saved for the maintenance of the pagoda and temple. In a few years ago, the brick poles’ alignment of the monastery was slanted because of the overweight of upper portion of the monastery. We report this damage to the department of Archaeology and they sent the private company to repair them. But it was slanted again and therefore, we used the funds for preservation of them. Moreover, the ceilings were damaged because of the termite and these ceilings were preserved by the native people’s funds. And then, we paid the electricity bill which was used in the pagoda and nun house monthly and it costs about 123, 00 kyats. So, we need to get the help from the government and outer outsiders”.

The old monasteries, temples and ordination hall of Tamani Asu monastery were recognized as ancient monuments and occasionally maintained by the Archaeology Department of Bagan. Now, Shin U Kon-da-la (Age-75 years, Monkhood-35 years); Magwe District, Yesakyo, Nat nyon village native; resides in the new monastery and the native people donate and maintain this new monastery by their expense. The new monastery was built in 1990 because the ancient Tamani monasteries were maintained by the government according to the protection and preservation of cultural heritage regions law. If the ancient monuments of Tamani pagoda and ordination hall needed maintenance, these can maintain without permission of the government. But if the ancient monuments of the monasteries needed maintenance, the donors must have the permission of the government or the Archaeology Department of Bagan because these are regarded as the ancient monument zone, Moreover, these maintenances have to expense about millions of kyat because they have to maintain as the original form.

7.2. The management of cultural heritage properties of the government

The management of cultural properties especially ancient structures and artifacts is the main concern of the Department of Archaeology. Against the backdrop of rich cultural heritage properties and diversity, historic sites and heritage properties in ancient cities and country sides, have been threatened by economic, politic and natural strains. In the areas of historic landmarks, masterpiece of ancient sites and cities, invaluable archaeological objects have been stolen, trafficked and being deteriorated by natural influences.

The main tasks of the Archaeology Department are as follows:

- (i) Exploration and making research
- (ii) Preservation
- (iii) Restoration and Reconstruction
- (iv) Collection
- (v) Exhibition and Promotion
- (vi) Safeguarding and Protection.

Headed by one Director General, the department has two Deputy Directors General (one assigned for Yangon Main Office and another for Upper Myanmar Branch stationed at Mandalay) and 7 sections for carrying out programs concerned with Archaeology, namely; Prehistoric Research Section, Excavation Section, Epigraphy Section, Antiquities Section, Monument Conservation Section, Mural Painting Preservation Section and Archaeological Museum Section. The administration of the historical sites and their related areas are under the control of the following branch offices in respective historical sites: Mandalay Archaeology Divisional Office, Bagan Archaeology Branch Office, Inwa Archaeology Branch Office, Pyay Archaeology Branch Office, Bago Archaeology Branch Office and Mrauk-U Archaeology Branch Office.

In these offices, the following functions are being carried out: exploration of prehistoric and historic sites and ancient cities, excavations at prehistoric sites and historic cities, conservation and restoration of ancient monuments in ancient cities, preservation of mural paintings, epigraphy research, collection, protection and preservation of antiquities and archaeological objects, establishment of Archaeological Site Museums and publication of research works/ excavation reports.

The government has increased the allotted budget for the preservation of ancient monuments and the people also joined hands for donations. During the British

colonial rule, annual budget allotted for the maintenance of Bagan ancient monument was 4500 rupees only. With this budget only a few monuments could be preserved and the rest were neglected. Therefore nearly one thousand over three thousand monuments in Bagan cultural heritage region collapsed into earth-mounds.

The suitable conservation measures both during and subsequent to excavation and control of public access to those places are undertaken by personnel in-charge from the Archaeology Department. The section in the Archaeology Department has to gazette buildings to be conserved including historic sites in ancient regions. Each marked site is commemorated with a plaque, sign-board or structure bearing a brief write-up on the history and significance of the site to inform the local public to be aware of it. Moreover, those areas being excavated and conserved are by the following steps; legal intervention, cultural interventions, environmental interventions, funding (allocated budget/ sources of budget) and training (if necessary for local labours and staff).

Among the major conservation and restoration works, Bagan ancient monuments carried out by the department and they are guided by the respective region-wise conservation master plans; conservation of ancient city walls of Bagan, conservation of excavated brick structures at Bagan, conservation , restoration and reconstruction of religious buildings in Bagan site and reconstruction of Royal Palaces at Bagan.

In the selected research monasteries in Bagan, the maintenance and management of cultural heritage properties of the government is weak and most of the maintenance of the structure was made by the monks and the native people. So, some monasteries put the donation box in front of the ancient structure and fill the gap. Therefore, for the knowledge of preserving Myanmar cultural heritage is encouraged with the help of entertainments such as Bagan dance, dress and food and these entertainment will be carried out and regarded as intangible cultural heritage.

Most of the Myanmar people have strong desire and eagerness to reconstruct or restore these deteriorated stupas and temples for worship. Therefore the generous faithful have donated money for the restoration and reconstruction of Bagan monuments since 1996. To date cash donation received by the Department of Archaeology has amounted to 848 million kyat with which conservation, restoration and reconstruction of 1175 deteriorated stupas and temples have been carried out and almost completed.

7.3. Cultural heritage protection and preservation works of the government and the native people

Myanmar native people join hands with the government in undertaking cultural heritage protection and preservation works in various ancient monuments sites. In doing so, the native people who live near the ancient monasteries in Bagan area also co-operate with the government under the supervision of the monks. Sometimes, the donation budget for the preservation works are controlled by the committee of local elderly men called Gaw-pa-ka (ဂေါပကအဖွဲ့) .They make the meeting during the opening season and preserve the cultural properties deteriorated due to natural elements, disasters like fire, floods, earthquakes, and human destruction.

In conclusion, this research has given as much information about the maintenance and preservation of ancient monasteries in Bagan as a national cultural heritage, much knowledge about the background history of Myanmar traditional culture and Myanmar Cultural Heritage, the restoration and reconstruction of Shin Araham Oak-kyang and other monasteries, maintain the characteristics of the national culture in Myanmar and prevents the danger of foreign cultural penetration of high electronic technology and globalization.

Therefore, for the survival of Theravada Buddhism, there is needed to have the venerable monks who can teach the ways of Theravada Buddhism and maintain their monasteries. Moreover, all of the Myanmar Buddhist has to understand the role of the monks in religion and other activities is very important and value their role. So, involvement in religious activities, social activities and economic activities preserve the impact of Myanmar cultural value and develop to maintain their national cultural heritage by every generation. And then, the site museums for the famous ancient monasteries are needed to build as much as possible. In this way, one can prevent the danger of cultural penetration and the maintenance of material culture and non-material culture of the national cultural heritage which is very important for every Myanmar Buddhist. Moreover, this knowledge makes the younger generation value Myanmar traditional culture, customs and maintain and protect the Myanmar cultural heritage and finally, the unity of the national spirit can support the building of the new modern nation of Myanmar.

CHAPTER (8)

DISCUSSION

In this research, nine main chapters are expressed altogether. Among them, in **the literature review**, most of the studies of the books were conducted for ancient architecture of pagodas and temples mostly found in Bagan areas. There are limited study for ancient monasteries in Bagan and the role and function of the monks. Therefore, this study will attempt to identify the famous ancient monasteries and the role and function of the monks from Bagan area.

For the maintenance of national cultural heritage in Bagan famous ancient monasteries, these can be studied not only their material remains but also their intangible culture from archaeological and anthropological point of view. The value of Myanmar society's cultural heritage was studied based on the following ideal points; local people's consent, government's consent and non-governmental organization's consent. These three organizations supported to the monks making their survival and this support needed to be triangulation to each other.

The historical background of ancient monasteries in Bagan, Myanmar traditional culture and national cultural heritage were also expressed and the duties of every nation for its own culture, advantage and disadvantage about the maintenance and preservation of ancient monasteries, native people's consent, government's consent and non-governmental organization's consent upon the monasteries, natural disasters and man-made disasters for the ancient monasteries could be learnt and these knowledge fill the gap of the awareness of cultural properties and their values and the participation of public and their awareness of how to preserve their cultural heritage.

In the style of architecture as symbolic practices in famous ancient monasteries in Bagan (location, plan, interior and exterior decoration, preservation), various architectural knowledge could be identified. Among the selected monasteries under study, Ananda Oak-kyaung monastery, Somingyi monastery, U Pali Theim or ordination hall and Hsin-byu-shin Complex monastery are now tangible monasteries but their art and architectural remains are still precious for the learners. Therefore, the government regards them as cultural heritage zone and maintains these remains periodically. In Hsin-byu-shin Complex monastery, there are a lot of buildings built in Bagan period systematically and these remains high light the

daily routine of the monks in that period. These material remains are related to the cultural environments in the past and present routine of the monks. These are also served the purpose of expressing a Myanmar society's cultural ideas, ideals and attitudes. In addition, these connections are used to interpret the remains of past societies and cultural systems and to reconstruct those societies and systems. Without a context for the raw data or remain it would be impossible to see the relationships between the artifacts and thus impossible to achieve the real goals of the field. So, a precise set of techniques to locate, recover, record, date, and preserve the material remains of ancient life ways were used. By this way, this monastery makes the tourist attraction and gets the incomes to maintain them.

Ananda Oak-kyauing monastery is also distinguished for its good condition of 18th century paintings depicting Buddha's life and elements of the history of Bagan and even it is called as "the painting museum of Kone-baung period". In this monastery, the epigraphy of the painted inscriptions mentioning dates of construction reflected the fact that most of the donors of the monasteries recorded their donation systematically and they wanted to share their donations with the generation after generation. Moreover, they believed in the future Buddha, Arimataya Buddha and wanted to become the Arahat (Rahanna). This belief related to the idea of the Mahayana Buddhism. This monastery was also built for the venerable monk to stay in peace and meditate. So, in that time, the donors supported to the monks for their meditation places. Nowadays, it can also get the tourist attraction and many foreigners from east and west countries visit there and study the mural paintings on the wall and ceiling.

U Pali Theim also gets the tourist attraction because of its rare mural paintings of the late 17th and 18th century A.D.

Somingyi monastery is also famous for original builders of brickwork in earlier Bagan period. In plan, this monastery looks back to the rock-cut caves at Ajanta in Northern India and other later monastic complexes in that region. The impression about the Somingyi monastery is the compactness and sense of unity that reflects the ordered life of its former occupants. Nowadays, the images, vaults and ornamentation are all damaged but its plan about the cells arranged about the walls is also attracted to learn for the scholars.

Other active monasteries; Hsutaung-Pyi monastery, Min-nan-thu Lei-myet-hna monastery, Nat-taung monastery or Mya Taung Taik, Shin Araham Oak-kyauing

monastery (Hnget Pyit Taung monasteries), Tamani monastery, Taung-bi Nat taung monastery are famous for their art and architecture , their mural paintings and teaching of the Buddha texts in the olden days to nowadays.

In Minnanthu Lei-myet-hna monastery, according to the dedicatory inscription, the foundation and its donors were Minister Anandasura and his wife. By studying this factor, at the time of Bagan period, the administrator of the government donated the monastery for the longevity of the Buddhist sasana and even donated the pagoda slaves to support and maintain the monks and the monastery. Furthermore, this monastery was built systematically and it became the ideal monastery for the Bagan period. Because the plan includes a pitaka-taik (library) for learning the Buddhist texts, them or ordination hall for monks, dhamma-yon (preaching hall) for the monks and the laity people, thera-kyaung for the chief monk's residence, various dormitories for the monks and novices, an alms house and rest house for the monks and the native people.

Nat Taung monastery or Mya-taung taik is a rare remain of wooden monastery in Bagan area over 200 years old. Unlike the far older brick, stone and stucco stupas and temples, this monastery survived in the Bagan Archaeological Zone and escaped from the dangers of earthquakes and other threats: fire, insects, rain and humidity and the intensity of the sun's rays because of its unique qualities. At that time, the craftsmen used durable woods and poles for exceptional strength and resistance. In addition, they used the multi-tiered and sloping tent-like roofing system for extraordinary design and creativity. That showed their value upon the monks and Buddhist sasana and their devotees for Theravada Buddhism.

Another precious wooden structure is Taung-bi Nat Taung monastery. In this monastery, the rare record of the ink-inscription during the Nyaung-yan period was found and recorded about the dedication systematically. Various mural paintings are still remained in good condition and these paintings reflected the social affairs of Myanmar culture and their religious belief and value. The long time lasting for this monastery also showed the unity and harmony of the careful restoration and preservation by the local people, government and non-government organization for generation after generation.

In Tamani monastery, various small single monasteries formerly with the timber pavilion, temples and famous them or ordination hall could be explored nowadays and that showed the relationship between the King, the monks and the laity

people in the olden days. Moreover, the native people's belief upon the stone fishes which could be used to call the rain when they suffered from drought was found. They also believe that this ancient temple and them can fulfill their desires by praying.

By studying the style of art and architecture of Shin Arahan Oakkyaung monastery (Hnget Pyit Taung monasteries), the historical evidence for the arriving of the venerable monk from Thaton; Shin Arahan and Tipitaka, King Anaerahta and the true faith of Theravada Buddhism were obtained. Moreover, the monk resided in the Hnget Pyit Taung for its peace and harmony in that time. At the present time, 34 monks and 12 novices reside and perform the native people's needs in various activities such as social activities, economic activities and religious activities. In reciprocal, the native people offer the monks' needs and also maintain the monasteries in the olden days to nowadays.

The values on activities related to ancient monasteries were already described. The study of the Buddha's teachings in these monasteries, not only the ordinary families but also the royal families studied the Buddha's teaching and other social and cultural activities of Myanmar people could be observed. Moreover, the values on the teachers and learners exists especially they learn the principles of Buddhist education.

And then, because of **the opening monastic schools and monastic education**, Buddhism became the social, economic, political and educational factor for Myanmar society from time to time. Therefore, history of Myanmar monastic education is very important for building the country of Myanmar and the public life. Moreover, education is related to past, present and future period of Myanmar culture and it is the function of present education but to do it for the future.

By studying the history of Than Byin Princess and old monk; U Kyi Pwe, the relationship between the royal people and the monks in the olden days give the lessons for the younger generation that even the aged person can learn the lessons well if he has keen interest and enthusiasm.

For studying **the novitiation ceremony, ear-boring ceremony and upasampada ordination ceremony**, various social values related on the monastery and Buddhist people could be learnt. Most of Myanmar people wanted to donate their properties for the propagation of Buddhism and liberation from the suffering of the endless cycle of birth and rebirths. The value on generosity and hospitality is a fact of daily life. And then, Myanmar Buddhist parents of any social status love and value

their sons. Moreover, they try to fulfill their religious duties and ordain their sons to become the novices or monks. Therefore, today Myanmar people in groups, as a family or individually is ever ready to give donations for religion as well as social purposes.

For describing **seasonal festivals and pagoda festivals** about the ancient monasteries in Bagan, these festivals are also some forms of cultural communication which has been perpetuated for generations. Most of the seasonal festivals in Myanmar are mostly held by Buddhist and they are part of the cultural heritage of Myanmar people. Most of the active monasteries under research celebrate seasonal festivals according to their traditional ways and annually celebrate The Myanmar New Year Festival, The Robe Offering Festival, The month of Offerings to the monks, The Light Festival, The Kahtein Festival and The Harvest Festival or Htamane Festival.

Moreover, **pagoda festivals** were celebrated according to the local Buddhist people's consent. Among the active monasteries under the research, Hsutaung-Pyi monastery, Minnanthu Lei-myet-hna monastery, Taung-bi Nat taung monastery, Tamani monastery and Shin Arahan Oak-kyaung monastery (Hnget Pyit Taung monasteries) celebrate their pagoda festivals annually. Only Nat taung monastery (Mya taung taik) does not celebrate its pagoda festival because the monks regarded the Ananda pagoda festival as its pagoda festival. For specific learning, Hsutaung-Pyi monastery celebrates its pagoda festival together with the supervision of nearest monks and nun, native Buddhist people and donors from the remote areas. Then, Minnanthu Lei-myet-hna monastery mainly supported to celebrate its pagoda festival annually with the help of Minanthu villagers and the chief monk. For Taung-bi Nat taung monastery, celebrate its pagoda festival under the leadership of the monks and Taung-bi villagers and they can celebrate elaborately (for example- they can hire the famous Myanmar orchestra about three days). For studying about Tamani monastery, they celebrate the pagoda festival annually with the help of the neighbouring villages and remote areas, the relatives of the chief monks and no entertainment of the Myanmar orchestra and only the loud-speaker was opened. For Shin Arahan Oakkyaung monastery (Hnget Pyit Taung monasteries), they celebrate the annual pagoda festival as "Hta-ma-ne festival" (မာမာနဲ).

Other **social activities** about funeral, marriage, birthday, naming ceremony, moving to the new house (Waing Thant Pwe) could be learnt in the ancient monasteries and these activities can celebrate at least ten times per year. For the daily food offering at dawn to all the monks in Old Bagan area, donation for the food and other necessities for the monks are needed to support by Buddhist Myanmar people from other cities and native people and these activities encourage to preserve the intangible cultural heritage to the younger generations.

Other **economic activities** about buying the new house or vehicle and opening the new business office celebration in the active ancient monasteries under research and most of their customs are similar to each other.

For studying **the donation of Pagoda slaves to the ancient monasteries in Bagan**, among the selected monasteries, in Minnanthu Lei-myet-hna monastery, donation of the whole village as pagoda slaves to the monastery could be found and these villagers maintained the monastery and pagoda generation after generation. Other active ancient monasteries do not have the descendants of pagoda slaves and monastery slaves nowadays.

By studying the donation of pagoda slaves in inscription, the donor intended his donated pagoda or monastery stay in longevity and not to disappear. And then, he divided the social classes because his expectation was to maintain the donated pagoda or monastery continuously by the next generation. In addition, the donor recorded his donation in the stone inscription because he intended to inform his donation to the next generation and value on this image and then the inventory for the donation were became.

Therefore, based on these facts, one can get the much knowledge about the religious slaves in Bagan period and their customs, the different reasons for becoming the Pagoda slaves. Moreover, these facts will support to learn the social values related to ancient monasteries and how to divide the social status and the rights for normal people and Pagoda slaves.

For learning the Kahtein festival, most of the active ancient monasteries under research celebrate it annually. Only the Hsutaung-pyi monastery cannot celebrate the Kahtein festival because there is no monastery nowadays.

During the season of **Kahtein festival**, the pa-de-tha trees growing among the festivities and they represent the spirit of dhana and people's faith in the Buddha's teaching and also the trust and kindness among in the community. Moreover, by

doing community based activities of the Kahtein festival at the ancient monasteries, Myanmar Buddhist people including young and old, raise their national spirit and uplift to maintain their ancient monasteries which are still existed in Bagan area.

For studying the **Harvest festival or Htamane festival**, only Hnget Pyit Taung monasteries celebrate the Htamane festival elaborately and annually under the leadership of the monks and their donors and donated the guests. Other active monasteries under the research do not celebrate elaborately. In the Hsu-taung pyi monastery, Nat Taung monastery (Mya taung taik) and Minnanthu Lei-myet-hna monastery, there was no Htamane festival. In the Tamani monastery, there is no Htamane festival because it is close to the time of Tamani pagoda festival. In the Taungbi Nat Taung monastery, there is the Htamne festival but it cannot hold elaborately like the Hnget Pyit Taung monastery.

In doing so, by studying the Htamane festival of Shin Araham Oak-kyaung monastery (Hnget Pyit Taung) monasteries makes and raises the spirit of Myanmar cultural value, unity, friendship, mutual understanding and negotiation. Moreover, the most specific thing in this festival is that any stranger or passerby regardless of race, religion, rank, or creed, is welcome and is served the htamane to his fill with cups of hot plain tea.

The maintenance and preservation of ancient monasteries in Bagan was expressed for this research. By studying these factors, much information about the maintenance and preservation of ancient monasteries in Bagan has given and this enhances as a tangible and intangible national cultural heritage.

CHAPTER (9)

CONCLUSION

To sum up, by studying the social value on famous ancient monasteries in Bagan as a national cultural heritage, various knowledge about the ancient monasteries in Bagan were obtained not only their ancient art and architecture but also their value on various activities performed and cooperated together with the monks and native people, and also government and non-governmental organization.

By studying the historical background of ancient monasteries in Bagan, the duties of every nation for its own culture and the advantage and disadvantage about the maintenance and preservation of tangible and intangible ancient monasteries and the awareness of how to preserve their cultural heritage could be learnt and these knowledge fill the gap of the sustainability of cultural properties and their values and the participation of public.

Moreover, by maintaining the characteristic of the national culture in Myanmar and this prevents the danger of foreign cultural penetration of high electronic technology and globalization. Therefore, for the survival of Theravada Buddhism, there is needed to have the venerable monks who can teach the ways of Theravada Buddhism and maintain their monasteries systematically.

By studying the style of architecture as symbolic practices in famous ancient monasteries in Bagan, various architectural knowledges could be still precious for the learners. The government regards them as cultural heritage zone and maintains these remains periodically. The remains of the Hsin-byu-shin Complex monastery highlight the daily routine of the monks in that period and they are related to the cultural environments in the past and present routine of the monks. These connections are also used to interpret the remains of past societies and cultural systems and to reconstruct those societies and systems. The purpose of expressing a Myanmar society's cultural ideas, ideals and attitudes are served to be learnt. And then, their art and architecture encouraged and made the tourist attraction and got the incomes to maintain them.

By studying the values on activities related to ancient monasteries, the study of the Buddha's teachings in these monasteries encourage the values on the teachers and learners especially when they learn and teach the principles of Buddhist education and these Buddha's teachings and learnings could be seen not only among the ordinary families but also the royal families. In addition, the opening monastic

schools and monastic education became very important for building the country of Myanmar and the public life and then it was the social, economic, political and educational factor for Myanmar society from time to time. When studying the history of Than Byin Princess and old monk; U Kyi Pwe, the knowledge for the younger generation about the relationship between the royal people and the monks' life in the olden days and even the aged person can learn the lessons well if he has keen interest and enthusiasm.

When studying the novitiation ceremony, ear-boring ceremony and upasampada ordination ceremony, various knowledges about the social values on generosity and hospitality of the Buddhist people could be informed and this is also affected for their daily life. Most of the parents try to fulfill their religious duties and ordain their sons to become the novices or monks for religious purposes and social purposes.

By studying the seasonal festivals and pagoda festivals about the ancient monasteries in Bagan, most of the seasonal festivals in Myanmar are some forms of cultural communication and part of the cultural heritage of Myanmar people which has been perpetuated for generations. In addition, most of the pagoda festivals among the active monasteries under research area were celebrated according to the local Buddhist people's consent and according to their traditional customs.

When studying the other social activities about funeral, marriage, birthday, naming ceremony, moving to the new house (Waing Thant Pwe) in the ancient monasteries, the knowledge about these activities related to the monks and the native Buddhist people's daily life and the role of the monks is vital for the people could be obtained. Moreover, the random data for the activities could be got that these activities can celebrate at least ten times per year. For the daily food offering at dawn to all the monks in Old Bagan area, donation for the food and other necessities for the monks are needed to support by Buddhist Myanmar people from other cities and native people and these activities encourage to preserve the intangible cultural heritage to the younger generations. Moreover, other economic activities about buying the new house or vehicle and opening the new business office celebration in the active ancient monasteries under research could be learnt and most of their customs are similar to each other but they differ from other cities of Myanmar.

When studying the donation of Pagoda slaves to the ancient monasteries in Bagan, among the selected monasteries, only in Minnanthu Lei-myet-hna monastery

could be found the donation of the whole village as pagoda slaves to the monastery and these villagers maintained the monastery and pagoda generation after generation. Moreover, much knowledge about the religious slaves in Bagan period and their customs, the different reasons for becoming the Pagoda slaves could be obtained and then these facts will support to learn the social values related to ancient monasteries and how to divide the social status and the rights for normal people and Pagoda slaves.

By studying the Kahtein festival, most of the active ancient monasteries under research celebrate it annually according to their traditional customs and ways. The community based activities of the Kahtein festival at the ancient monasteries raise the national spirit and uplift to maintain their ancient monasteries which are still existed in Bagan area. Moreover, the pa-de-tha trees represent the spirit of dhana and people's faith in the Buddha's teaching and also the trust and kindness among in the community.

When studying the Harvest festival or Htamane festival, only Hnget Pyit Taung monasteries celebrate the Htamane festival elaborately and annually under the leadership of the monks and their donors and donated the guests and this festival makes and raises the spirit of Myanmar cultural value, unity, friendship, mutual understanding and negotiation. In addition, all of the Myanmar Buddhist has to understand the role of the monks in religion and other activities is very important and value their role. So, involvement in religious activities, social activities and economic activities drive the impact of Myanmar cultural value and develop to maintain their national cultural heritage by every generation.

By studying the maintenance and preservation of ancient monasteries in Bagan, much knowledge about the maintenance and preservation of ancient monasteries in Bagan could be obtained and then this enhances the younger generation to maintain the sustainability of the tangible and intangible national cultural heritage. And then, the site museums for the famous ancient monasteries are needed to build as much as possible because these museums help to maintain the materials more systematically and remain them for long term.

In this way, one can prevent the danger of cultural penetration and the maintenance of material culture and non-material culture of the national cultural heritage which is very important for every Myanmar Buddhist. Moreover, this knowledge makes the younger generation value Myanmar traditional culture, customs

RECOMMENDATIONS

(i) The maintenance and preservation of ancient monasteries in Bagan

The local people in Bagan-Nyaung Oo area cohesive each other and perform the various activities related to the ancient monasteries under research study. Therefore, based on the community organization, there is needed to establish local civic organization for maintenance and preservation of ancient monasteries in Bagan. Moreover, these functions are needed to support by the government and non-governmental organizations because the fund for the maintenance and preservation of ancient monasteries is also needed to fill and the social value on the ancient monasteries is needed to encourage for the younger generation.

(ii) The value on various activities performed by the monk

Every Myanmar Buddhist people have to study the art and architecture of ancient Myanmar about 1000 years ago, maintains the Theravada Buddhism by donating the basic needs of the monks, participate in the various activities performed by the monk and also cooperate with the government and non-governmental organizations. It is needed to be noticed that the maintenance for the ancient monasteries will be their original form and not change as the new form because these changes could make the decline of their ancient cultural values. Moreover, the researcher would like to give the advice to keep the official records including photographs and drawings for any conservation work done at the ancient monasteries and that will be able to prevent any controversy that may arise in such conservation in the future.

(iii) Further researches

Further researches for the art and architecture of other famous ancient monasteries and pagodas have to be learnt. And then, the detailed researches for the activities performed by the monks and the role of the monks in Bagan- Nyaung Oo area have to be studied more. After that, the function of the maintenance and preservation of ancient monasteries in Bagan and their intangible and tangible national cultural heritage has to be researched.

and maintain and protect the Myanmar cultural heritage and finally, the unity of the national spirit can support the building of the new modern nation of Myanmar and promote the national unity and solidarity. In addition, the value upon culture, the government and the native people base on the same belief and this belief makes more enhance the maintenance of Myanmar traditional culture and national cultural heritage for long term. Moreover, this study supports the Buddhist Myanmar country becomes the ideal country for the maintenance of its own culture and national cultural heritage among the world.

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