

Kendi: The Characteristic Vessel of Bagan Period

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Abstract

People used the containers since the Paleolithic period. Throughout the long-term history of container, various form and style were created all over the world based on their purposes and functions. Among them, the libation jar, including *kendi* and its precursor – *kundika* was the most remarkable one in Asia. They are produced for significant purposes both religious and ritual. Therefore, the libation jar had been played an important role in the daily life of Asians since prehistoric time. Its characteristic form is a vessel with spout and long neck without handle but the long neck itself serves as the handle. It was originated in Mesopotamia in BC 3500. It reached to India in BC 1500. At the beginning of the Christian era, the libation jar spread outward from India to China and its beyond and Southeast Asian countries. In Myanmar, the earliest used of libation jar was found in Pyu period. Pyu used the libation jar – *kundika*. They also used the strange form of spouted vessel in the later part of the period. People of Bagan period used not only simple earthenware *kendi* but also precious metal wares. In Bagan period, *kendi* was more prominent than the *kundika*. Hundreds of thousands of sherd, which strew all over the ground of Bagan, point out that *kendi* was extensively used in Bagan period. According to the inscriptions, mural art and stone relief, *kendi* was used in the Buddhist consecration ceremony. Moreover, some archaeological evidences show that *kendi* was also used for domestic purposes. Along with the declined of the Power of Bagan, the tradition of libation jar – *kendi* was dwindled away in Myanmar. Therefore, it can be said that *kendi* is the characteristic vessel of Bagan period.

Keywords: libation jar, *kundika*, *kendi*

Introduction

Bagan, situated on the east bank of Ayeyawaddy River in the hot dry zone of central Myanmar, is famous for its thousands of ancient religious monuments, which were built between later half of eleventh century AD and thirteenth century AD. The excavation and surface collection at Bagan yields the strange type of earthenware vessel. This type of vessel is known as *kendi* in Southeast Asia. It was extensively used in Hinduism and Buddhism between before the Christian era and fifteenth century AD in India, China and Southeast Asia. The countless number of *kendi* sherds are found in Bagan and other parts of central Myanmar. Therefore, it is need to study on this subject. In this paper, I try to present the earliest use of spouted vessels in Myanmar, and also present the original name of *kendi*, their function,

forming process and duration of its popularity in Myanmar based on archaeological evidences – both excavated and chance finds, inscriptions and mural art.

***Kendi*: The Characteristic Vessel of Bagan Period**

People used the containers, which may be any kinds of organic substance, since prehistoric time. In the earliest days, they used simple organic substances. Later they discovered or invented the pottery. According to the worldwide scale, pottery appeared in the Neolithic period. From that time onwards, pottery had been extensively used in almost all of the ancient societies. In those days, potteries were simple forms. Gradually, the forms and styles of the pottery vary according to the functions or purposes, for example storage pot, cooking pot, water pot, etc.

Some types of pottery were invented and used only in an isolated area. While some appeared at a certain place and spread to other place or places, reached to hundreds of miles from its original place. Their durations of popularity were also varies according to their function. Some types were so popular that they lasted over hundreds of years.

Like the other types of vessel, there are different forms and styles of water storage vessel all over the world. Among them, the spouted vessel – *kendi* is most remarkable one because it has distinctive form and varieties of styles, and its popularity lasted for over 3000 years. Its characteristic form is a vessel with spout and long neck without handle. It was originated in Ubaid Neolithic culture of Mesopotamia dated to about 3000 BC.¹ Gradually, it spread from its original place to other parts of the world.

In India, the earliest evidence of this ware was excavated at Navadatoli on the Southern bank of the Narmada River in Central India. It was dated by radiocarbon analysis to about 1500 BC. The excavation at Brahmagiri, Mosule state, Southern India provided the sprinkler pot that was found associated with the human skeleton

¹U Myint Aung, "The Libation Jar in Asian History I," *The Working People Daily*, Rangoon (Yangon), June 11, 1986, p. 8

and dated between 1000 BC and 200 BC.¹ They have been used for ritual purposes up to now in India. At the beginning of the Christian era, the ware spread outward of India to China and Southeast Asia.

The Original Name of Kendi in Bagan Period

This vessel has been described as libation jar or sprinkler pot, based on its function. In Southeast Asia, it is commonly known as *kendi*. *Kendi* is a Malay word derived from the Sanskrit name *Kunda*, which came from *kundika*.² Some scholars assume that the word *kendi* evolved from the word *kundi* that was turn evolved from the word *kundika* the word for water vessel.³ In the early days in Myanmar, the ware was called *lota*, literally small vessel in Indian lingo.⁴ Dr Than Tun, the late Professor, Department of History, Mandalay University, sometimes used the term *lota* for this ware – *kendi*,⁵ and he also named "Bagan Pot" that is supposed to carry the mark of Bagan influence in Myanma.⁶ Nowadays, *kendi* is known as *Yecantaoswanaui* (ရေစင်တော်သွန်းအိုး), which has been named by U Myint Aung, the then Assistant Director, Department of Archaeology, Ministry of Culture.⁷ The word derived from the stone inscriptions of Bagan Period. The donors of Bagan Period, who donated the Buddhist religious monuments used to record about their consecration ceremony and donated material list. The inscriptions also mentioned the name of the ware, which was used in consecration ceremony and its function. *Yecantaoswanaui*, however, came from the function of the ware not from its original name. The function of the ware was mentioned in the inscriptions as *Riyswan*

¹U Myint Aung, "The Libation Jar in Asian History I," *The Working People Daily*, Rangoon (Yangon), June 11, 1986, p. 8

²Dawn F. Rooney, *Kendi in the Cultural Context of Southeast Asia, A Commentary*,

³www.cicadaasianart.com , *Kendi Water Vessel*

⁴(a) U Thin Maung, *The Culture of Bagan Period*, Yangon, Zwe Press, 1956, p.22

(b) U Myint Aung, "The Libation Jar, A Datable Pottery," *University Academic Magazine*, Vol, IV, Part II, 1969, p.39

⁵ Dr. Than Tun, *Myanmar Terracottas, Pottery in Myanmar and Votives Tablets of Myanmar*, Pho Wa Press, Yangon, March 2003, p. 17

⁶ Dr. Than Tun, *Myanmar Design*, Pho Wa Press, Yangon, December 2005, p. 37

⁷U Myint Aung, "The Libation Jar, A Datable Pottery," *University Academic Magazine*, Vol, IV, Part II, 1969, p.39

(ရိယံသွန်) ¹ , or *Recañtawswan* (ရေစင်တဝ်သွန်) ² , literally means ritual libation in Buddhist consecration ceremony. Therefore, the term *Yecantaoswanau* refers to the kind of vessel, which is used only in the Buddhist consecration ceremony to pour water symbolically after a meritorious deed. The original name of the ware in Bagan period is found in the inscriptions as *Karā* (ကရာ) ³ or *Krā* (ကြာ) ⁴ , and sometimes mentioned as *Recañkarā* (ရေစင်ကရာ).⁵

Even though there are some limitations, *Yecantaoswanau* is the most suitable name for the wear, *kendi*, because the term *karā* (ကရာ) may lead to confuse with other type of vessels. Today, the term *karā* (ကရာ) refers to the vessel or container which has spout and handle.

Form and Type of Wares

In this paper, the terms libation jar and sprinkler pot may represent both *kundika* and *kendi*. The commonly knowledge distinctive form of *kundika* and *kendi* is a vessel which has spout and neck without handle. The body of the *kundika* is pitcher or oval shape and it has finely pointed long neck with small hole. A circular flange that supports to the gripping separates the long neck. The spout is short with large hole and has two distinctive forms – Indian form and Chinese form. The Indian form is squat spout (Fig. 1) and Chinese form is cup-shape spout often with an attached lid.

The *kendi* has bulbous body or apple shape with long neck that flanges around the wide mouth. Generally, there are also two types. The first one has a long straight conical spout (Fig. 2) and other type has mammary or breast like spout with small hole (Plate. 1). The later type is also known as *kendi su su* in Southeast Asia. The long straight conical spout and breast like spout are associated with the

¹ U Nyein Maung, *Ancient Myanmar Inscriptions*, Ministry of Culture, Vol. I, 1972 Line 22, p. 65

² *IBID*, Line 22, p. 150

³ *IBID*, Line 9, p. 60

⁴ *IBID*, Line 8, p. 70

primitive believe or worship to the genital organs as to the fertility. The shape of the base is varies from ovoid to flat, with or without base rim, the rim may short or tall.

At the beginning of the Christian era, libation jar spread widely along with the Hindu traders to Southeast Asia. The earliest evidence of libation jar, which was found in Southeast Asia, was *kundika* not *kendi*. The *kendi* was introduced to Southeast Asia later than *kundika* because the earliest *kendi* that was found in Southeast Asia was dated to about sixth century AD. Therefore, the term *kendi* evolved from the word *kundika* in Southeast Asia.

The popularity of *kundika* was not as last as the *kendi*. It was lasted roughly one thousand years and its popularity became decline in tenth century AD. From that time onwards, the *kendi* was popular in Southeast Asia and its beyond, and locally produced in these regions. Therefore, these wares have manifested themselves in many forms throughout Southeast Asia, China, Korea and Japan. As the use varies, the form slightly changed and adapted. In this way, the detail forms and styles are varies according to the time and place. Some examples have many spouts and necks.¹ Zoomorphic forms are also found in this type of vessel. The inscription of Bagan period also mentioned about the zoomorphic *kendi*. Some libation jar seemed to have been in the likeness of a Brahmani duck (Ruddy Shelduck) and of a lion because the stone inscriptions mentioned as *Wampay Karā* (ဝံပယကရာ)² and *khran siy karā* (ခွင်သိယံကရာ).³

The Earliest Evidence of Spouted Vessels in Myanmar

In Myanmar, the earliest evidence of pottery was found in Badahlin Cave, situated in Ywangan Township, Taunggyi District, and Southern Shan States. The excavation at Badahlin Cave yielded some shreds of cord-marked pottery.⁴ Badahlin Caves are assigned to the Hoabinhain culture of Southeast Asia, which was prior to the Neolithic culture. Then the evidences of the pottery are found both Neolithic

¹ www.cicadaasianart.com , *Kendi Water Vessel*

²U Nyein Mayng, *The Ancient Myanmar Inscriptions*, Ministry of Culture, Vol. I, 1972, Line 12, p. 97

³*IBID*, Line 30, p. 258

⁴U Aung Thaw, "The Neolithic Culture of the Padah-Lin Caves," *JBRS*, LII, i, June 1969. P-13

Period and Metal Age in Myanmar. However, pottery from both periods has not yet reported the evidences of spouted vessel. The spouted vessels are found in the Pyu settlements.

Pyu founded the earliest civilization in Myanmar. Their remains are found throughout in Central Myanmar and their cities are found in Vishnu, Halin, Maimo and Sriksetra. Among them Vishnu city is the earliest one, dated to first century AD.¹ The excavation at Vishnu revealed that there are two culture phases – Pyu period and Bagan period. Both culture phases provide the evidences of libation jar. The excavation at mould No. KKG- 2 and 5, which belong to the early phase, yielded the sherds of libation jar, including necks and spouts.² The necks and spouts of Vishnu are greatly different from those of Bagan period.

The characteristic form of libation jar – *Yecantoswanaui* – of Bagan period is the vessel with long neck and straight spout. The body is bulbous shape. The long neck has the wide mouth with flange mouth rim, and the spout is pointed long shape with tiny hole. It is also known as kendi in Southeast Asia (Fig. 2).

The shape of the neck of Vishnu is finely pointed long neck with tiny small hole. The neck is separated by flanged ring (Fig. 3). The spout is crouch spout with large hole (Fig. 4). Similar sherds of spout and neck were found during the excavation at Winka, south of Thaton and Halin near Shwebo (Fig. 3-4)

These types of neck and spout are found at KKG- 2 of Vishnu. KKG-2 is a building in the style of a monastery and dated to fourth century AD.³ According to the detail analysis, the neck from KKG- 2 has two styles but the variation is slightly different. The first one has nipple opening at the top of the neck while the other has button shape opening.

Unfortunately, there has not yet reported the complete vessel from the excavation at above sites. However, the vessel that was found in Kausambi, Uttar

¹ U Aung Thaw, "Ancient Vishnu (Beikthano)," *Ancient Myanmar Cities*, Second Press, Ministry of Information, Yangon 1993, P. 53

²U Aung Thaw, "Ancient Vishnu (Beikthano)," *Ancient Myanmar Cities*, Second Press, Ministry of Information, Yangon 1993, P. 54

³ Janice Stargardt, *The Ancient Pyu of Burma*, Vol. I, Cambridge University Press, London, 1990, p. 236

Pradesh, India¹ has the neck and spout that are similar to those of Vishnu, Halin and Winka (Fig. 1). This vessel is known as *Kundika*. Such vessels have been found in association with early Buddhist sites in India from c. second century BC onwards with a fairly wide geographic distribution.²

Most of the *kundika* have been found in Myanmar are plainly decorated earthenware. The surface treatment is only slip. However, Vishnu provides the incised design. The excavation at KKG- 5 unearthed the decorated sherds of neck of *kundika* that has the incised design at the lower portion of the neck. Another type of libation jar that is similar to the *kendi* also found in KKG- 5.

The excavations at Sriksetra have also provided the evidences of the spouted vessel. However, there has not been reported the *kundika*. One of the spouted vessels found in Sriksetra is unusual form and rare specimen – spouted holemouth jar - not only in Myanmar but also in Southeast Asia countries. It has egg shape body with base ring. The top opening is a wide mouth without rim. Short spout is attached at the edge of the mouth (Plate- 2). The libation jars that were found in Sriksetra include *kendi*. One of the *kendi* is globular body with straight spout. The neck is rather high with large mouth and the rim is everted. The *kendi* from Sriksetra is different from those of Bagan Period. (Plate- 3)

Kendi from Bagan Period

Bagan is one of the most important archaeological sites in Myanmar, flourished from later half of eleventh century AD to late thirteenth century AD. Over 4000 religious monuments cover the area of sixteen square miles. *Kendi* are found abundantly in Bagan. Countless number of the sherds of *kendi* strewn all over the ground of Bagan. They are also found at the excavations. Almost all of the sherds are earthenware. Because of the fragile nature of the ware, the complete earthenware *kendi* is rarely found in Bagan. The complete *kendi* has been reported

¹ Bernic Bellina and Ian Glover, "The Archaeology of Early Contact with India and the Mediterranean World from the Fourth Century BC to the Fourth Century AD," ***Southeast Asia: From prehistory to History***, Edited by Ian Glover and Peter Bellwood, Routledge Curzpn, Great Britian, 2004, p. 80

² Janice Stargardt, ***The Ancient Pyu of Burma***, Vol. I, Cambridge University Press, London, 1990, p.267

from the relic chamber of a stupa near Pyay Su, Bagan in 1932-33.¹ That *kendi* was put into the relic chamber as a sacred object.

In Bagan, so many sherds of *kendi* have been excavated from Anawrattha Palace site, Kyansittha Palace site and Othin Taung. The excavation at mould No. 722 (a), Bagan, that site was listed by U Aung Kyaing, the then Director General of Archaeology Department, Ministry of Culture, provided the evidences of *kendi*. It is located the northern side of the road, which runs from Ananda temple to Culamani temple, and closed to the monumental No. 722. That site was excavated twice by Archaeology students of Dagon University, led by the then Associated Professor U Tha Tun Maung, Department of Archaeology, Dagon University in 2002-03 and 2003-04. The site provided twenty sherds of *kendi* as surface finds. The excavated finds include some sherds of *kendi*, a body of *kendi* and a nearly complete *kendi*, which had been broken into pieces when it was unearthed and could be reconstructed it. (Fig. 2)

Almost all of the *kendi*, which has been found in Central Myanmar, are earthenware. They are decorated with slip. This decoration method can produce the smooth surface and bright red colour, called red polished ware. However, some of the red ware *kendi* are painted, for example, the excavated find at HI-19, Halin. It is slipped. Over the slip surface painted two vertical lines and dotted between these two lines in the creamy white.² Painted kendis are also found at the Anawratha Palace site in Bagan.

It is straight that there is no evidence of porcelain and glaze ware *kendi* in Central Myanmar especially in Bagan. At the beginning of the second millennium AD, glaze ware kendis were extensively produced from the some glaze ware production centers of Southeast Asia for local use and export. The kilns from China also produced the glaze ware *kendi* and porcelain *kendi* in mass production to Southeast Asian markets. There had been relationship between Myanmar and both China and Southeast Asia countries before Bagan period. In Bagan period, there

¹ U Myint Aung, "The Libation Jar, A Datable Pottery," *University Academic Magazine*, Vol, IV, Part II, 1969, p.37-8

² *IBID*, p. 44

were more relationship between Myanmar and those countries. Although some types of china clay vessel are found there have not yet been found porcelain *kendi* in Bagan.

People of Bagan learnt the glaze technology. The glaze was extensively used in Bagan not only for domestic use but also for decorating the religious monuments. They were skillful in the art of glaze craftsmanship. Temples were decorated with the glaze plaques and even the whole edifice of the stupa was decorated with glaze, for example, Ngakywenaton (ငက္ျနားတောင်). However, the people of Bagan preferred to the simple earthenware *kendi*. Therefore, it may be assumed that the preference of the earthenware *kendi* was somewhat associated with their functions.

A set of the broken pieces of *kendi*, which was excavated at site No. 722 (a) gives some traces of forming process. The study of that *kendi* suggests that body, neck and spout were made separately. Fine levigated clay was used to produce this ware. Firstly, the body of the *kendi* was formed by throwing method or using the potter's wheel, after that pierced at the shoulder of the body with sharp tool. Then the body was let dry to get leather hard, the water percent in the potter's clay in only 10%. In this stage, leather hard, the body of the *kendi* gets suitable hardness, which assists easy to handle and has strength to form next process. In that process, the elaborated neck with raised band at the base of the neck was built at the top opening of the body by using coiling method and finished on the potter's wheel. Meanwhile, the conical shape thin long solid spout was built by using hand build method and then finished on the wheel. In the next step, the central core of the soft clay was removed by using the long stick. The spout was attached on the small, which had previously been pierced at the shoulder of the body using the same material paste, called slurry. Finally, some before firing decoration methods - slip was applied on the whole edifice.

Because of the different stages and complicated forming processes, it is need to special skill, and not every potter can produce *kendi*. The skillful potters can success to accomplish such difficult work. The inscription of Bagan period

mentioned such skill potter as ***Kara sañ*** (ကရာသည်)¹, the potter who made the *kendi*. The potters who made the simple earthenware vessels were mentioned as ***Aui Thin*** (အိုထိန်).²

More than 50 spouts from *kendi* were recovered from surface collections at Otein Taung, Potter's Mould, near Sūlamani temple. The excavation also unearthed the small numbers of spouts and necks of *kendi*.³ All the spouts from the Otein Taung site are straight spout, which are similar to the characteristic spout style of Bagan period. Therefore, it is safe to say that Otein Taung is one of the production centers of earthenware *kendi* in Bagan period.

People of Bagan period also used the precious metal ware *kendi*. Although primary source are limited, some inscriptions described about the precious metal wares such as gold ware, ***Rhay krā*** (ရှယ်ကြာ), silver ware, ***Nuy Karā*** (ငယ်ကရာ) and bronze ware, ***Kriy karā*** (ကြယ်ကရာ).⁴ By the nature of precious metal, they are reused, so few sample of precious metal *kendi* have been reported. The precious metal ware, especially gold and silver ware, may be elaborate decorated. Although there has not yet been reported the gold ware *kendi*, the mural art of Bagan period depicted both simple style of *kendi* and more elaborate style that may be the precious metal ware. One of the window-embrasures, on the west face window-embrasure of east window of the south wall at Myinkaba Kubyauk Gyi temple, which was built in 1113 AD, there is depiction of the story of Pasenadi, king of Kosala, the enormous appetite of the Buddha's friend. In the scene, the king Pasenadi was sitting in kingly posture, *lilasana*. On the left side of the King, there is an elaborate *kendi*. By studying that *kendi*, its elaborate style suggests that it is a glimpse of gold ware *kendi* fo Bagan period. (Plate.4)

¹ Dr Than Tun, "Social Life in Burma, AD 1044-1278," ***Some Observations on History and Culture of Early Myanmar***, Myanmar Historical Commission, Universities Press, Yangon, Myanmar, 2005, p.34

² ***IBID***, p. 34

³ Bob Hudson, Nyein Lwin and Win Maung (Tan Pawady), "The Origins of Bagan: New Dates and Old Inhabitants," ***Asian Perspectives***, Vol. 40, No. 1, University of Hawaii Press, 2001, p.58

⁴ U Myint Aung, " The Libation Jar in Asian History, I," ***The Working People Daily***, Rangoon (Yangon), June 11, 1986, p. 8

Function of *Kendi* in Bagan Period

Originally, libation jar – both *kundika* and *kendi* reached to Southeast Asia and China associated with the idea of religions. They were used religious and ritual affairs of Hinduism and Buddhism in India. Along with the spread of Hinduism and Buddhism, they introduced to Southeast Asia and China. *Kendi* and its precursor, *kundika*, appear in sculpture and painting as an attribute often held in the hand of Hindu gods – Brahma and Shiva, Maitreya and future Buddha (Buddhisattapa) and the compassionate Avalokitesvara in Mahayana Buddhism.¹

The libation jar had been played very superior role in Buddhism between before the Christian era and fifteenth century AD, in India, China and Southeast Asia, and even may be later in some parts of Southeast Asia. The ritual pouring of water in Buddhist consecration ceremony is essential part in the life of Buddhism. It can be assumed that this ritual pouring may be practiced since the time of Buddha Gotama because Buddhist cosmology and practice are bound up with the ritual pouring of water. The earliest record of jar for the function of Buddhist consecration ceremony is found on the sculptured medallions at Barhut, a stupa of the Sunga period (c. 185-80 BC).²

The glory of Bagan is its thousands of religious monuments. The donors of the religious monuments used to record their donated material list and donation ceremony. On donation ceremony, they used a type of vessel called *Karā* or *Krā* or *Recañkarā*. The inscription did not mention detail form of vessel. Therefore, it is difficult to recognize the form of such vessel based on the inscription alone. The ancient stone carvings and paintings are the most valuable source of information about the form and function of the vessel.

The interior walls of the temple of Bagan period are decorated with the wall painting. Most of the themes of wall painting are derived from the 550 Jataka stories and Buddhist history. Wetsantara Jat, is one of the most popular subjects of the painting. In that story, the king Wetsantara donated ten great donations. That story was painted on the north wall of Kon Taw Kyi temple. In the scene, the king is

¹ www.cicadaasianart.com, *Kendi in the Culture Context*

² U Myint Aung, "The Libation Jar, A Datable Pottery," *University Academic Magazine*, Vol, IV, Part II, 1969, p. 41

holding up the *kendi* to pour water from the vessel to consecrate the ground. Therefore, it is safe to say that *kendi* was used on donation ceremony in Bagan period.

The people of Bagan period left countless number of sherds is associated with the function of *kendi*. Sometime, they used the *kendi* only once. After the donation ceremony, they used to smash the jar. It means that they terminated their infatuation with the things, which were donated. In the inscriptions, the act of smashing jar was mention as *Riycañkarātuikruy* (ရိယံစင်ကရာတိုက်ရယ်) or *Recañtokuiw krā kaweruy lhūso* (ရေစင်တော်ကိုဝိကြာခွဲရယ်လှူသော), literally means, smashing the jar. Thus, the *kendi* was meant for single, ritual use.

The practice of smashing the jar also associated with the curse. The donors wanted their good deeds lasting until the 5000 years Buddha Sāsana. Therefore, they put the curse on someone who destroys their donated materials. When they cursed, one who destroys their good deed may suffer as the smashing jar. Sometimes, the jar was not only smashed but also ground on the stone slab to become the powder. One of the inscription that was inscribed in 757 ME mentioned as one who destroy my good deeds may grind him down as the powder of the broken jar.¹ That practice is needed to consider because it is opposed to the way of Buddha teaching. It was gradually disappear after Bagan period.

Kendi was used not only for ritual purpose but also domestic affairs in Southeast Asia countries. The excavated find of mould No. 722 (a) shows that the *kendi* served as daily use. The base of that *kendi* has scar of abrasions. It may be used for domestic purpose rather than ritual purpose. Some of the scenes from the wall painting of Bagan period reveal that the *kendi* was used for another purpose beside the religious affair. The evidence of the domestic function of *kendi* is found on the northern wall of Nandamaña temple, Min Nan Thu village, Bagan. In the scene, a king appears wearing the headdress and holding up the *kendi* with both hands offering the Buddha or a monk. The scene of Pasenadi, King of Kosala confirms this

¹ U Pho Lat, *Research on Myanmar Prehistory and Culture*, Pyanar Nanda Press, Yangon, 1962, p. 10

function. In the scene, the king was sitting and there was an elaborated *kendi* on his left (Plate. 4).

Kendi was also used as one of the attributes of Buddhist monks in China, India and Southeast Asia. In Bagan, the donors used to donate the *kendi* to the monks. One of the inscriptions mentioned that totally 201 *kendi* were donated to the monks associated with other offerings.¹ Therefore, *kendi* was used as drinking water vessel.

Conclusion

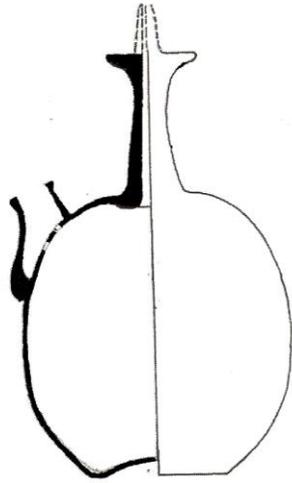
In Myanmar, like other parts of Southeast Asia, had the long history of the use of libation jar both *kundika* and *kendi*. Its history began since the beginning of the Christian era. *Kundika* was found in Pyu period but less in number when compares to Bagan period. The function of *kundika* was resembled to the religious and ritual affairs of Buddhism. In the later part of Pyu period, the *kundika* was replaced by *kendi*. However, that *kendi* is different from those found in Bagan period. The use of *kundika* was completely vanished after Pyu period.

During the Bagan period, the use of libation jar was more prominent than ever. The *kendi* was extensively used in Bagan period. According to the contemporary records, *kendi* was mainly used in the Buddhist consecration ceremony. Even though some wall paintings provide the information that concern with the domestic use in Bagan period, it is need further study on this subject. So many types of ware and different styles of *kendi* were produced from the kilns of Southeast Asia, which were contemporary of Bagan period. Unlike these regions, the kilns of Bagan produced only simple earthenware and the style of *kendi* was remarkable uniform throughout her history. The use of simple earthenware may be associated with the curse and smashing the jar on the consecration ceremony. The inscriptions of later periods show that the tradition of curse gradually disappears. Along with the disappearance of curse and smashing the jar, the use of *kendi* dwindled away after Bagan period and replaced by other types of vessel. Therefore, it is safe to say that *kendi* is the characteristic vessel of Bagan period.

¹U Nyein Mayng, ***Ancient Myanmar Inscriptions***, Ministry of Culture, Vol. I, 1972 Line 8-9, p. 70-71

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**Figure (1) – Kundika, Kausambi,
Uttar Pradesh, India**
(after Bernic Bellina and Ian Glover)

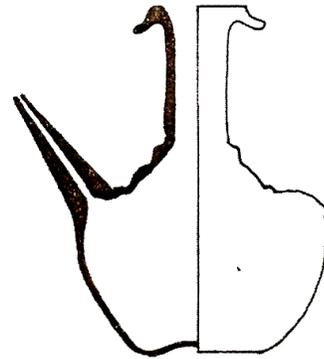
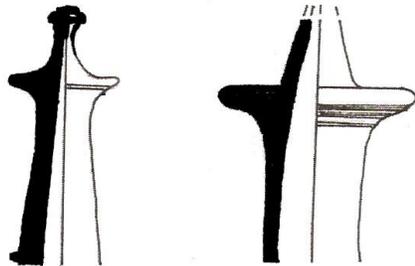
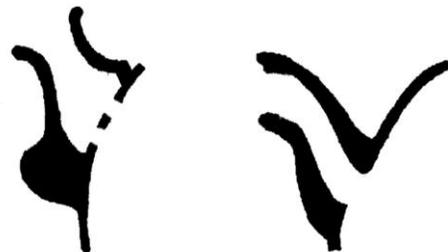


Figure (2) – Kendi, Bagan



**Figure (3) – The Necks of Kundika
from Beikthano and Halin**
(after Aung Thaw, 1993 and Myint Aung, 1993)



**Figure (4) – The Spouts of Kundika
from Beikthano and Halin**
(after Aung Thaw and Myint Aung)



Plate (1) – Kendi *Su Su*, East Java
(after Tina Colayco)

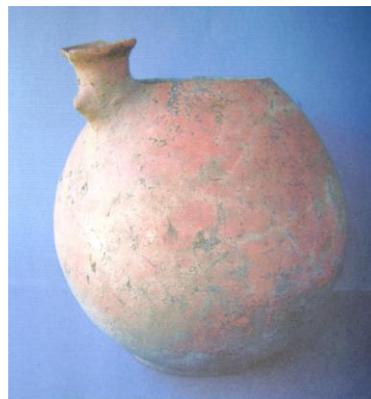


Plate (2) – Spouted Holemouth jar,
Sriksetra
(after Yan Aung)

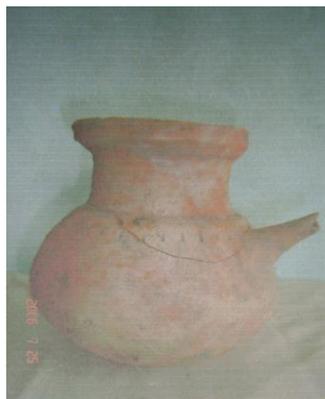


Plate (3) – Kendi, Sriksetra
(after Yan Aung)



Plate (4) – Myin Kaba Gu Byauk Gyi