

***Dvarapālas* (Guardians) And Its Role of Pyu Period**

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Abstract

The ancient Pyu were the first founders of city states in Myanmar. Their culture was flourished in about 1st century B.C to 9th century A.D and they settled down along the Ayeyawady Valley. The belief of *Dvarapāla* or Guardian images was one of the Pyu traditional beliefs. They were placed at the entrances of important or religious buildings to guard the doorways and keep out evil spirits and enemies. The evidences of *Dvarapālas* (Guardians) were uncovered at ancient Pyu cities; Maingmaw (Pinle), Beikthano and Sriksetra and most of them were made by sand stone, brick and metal. This belief might have been derived from Hinduism and it seemed to be accepted by Pyu people. It also might be advanced in other Southeast Asian countries. But Pyu might be started to make the *Dvarapālas* (Guardians) images than other Southeast Asian countries. This paper attempts to describe how to flourish and the traditional belief of *Dvarapālas* (Guardians) during the Pyu period by the archaeological evidences.

Key words: Dvarapala, Guardian, evidences, Hinduism

Introduction

It was known that the Pyu are the first founders of city states in Myanmar. They entered into present Myanmar boundary line from the northwestern part of China since 5th century B.C like Naga, Kadu and Thet ethnic groups. After that they set up their cities along the Ayeyarwady Valley. The prominent Pyu cities were Beikthano, Pinle (Maingmaw), Halin and Sriksetra.¹ They used *Loki* arrangements (Occult Science) during the built up of their cities for the defence of enemies. The making of *Dvarapāla* or Guardian image is one of their *Loki* arrangements (Occult Sceience). The word of *Dvarapāla* is derived from Pāli language: *Dvara* and *Pāla*. *Dvara* means

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¹ See Figure-1

entrance and *Pāla* means guardian. So, *Dvarapāla* means Guardian of entrance. But nobody know about the name of *Dvarapāla* was used in Pyu period.

In the history of Myanmar Buddhism it includes the story of *Manussiha* which was concerned with *Dvarapāla*. It is a fabulous creature with a man's torso and a lion's hindquarters.¹ The earliest name of *Manussiha* was discovered on Kalayani inscriptions written by King Dhammazedī in A.D 1476. In this inscription mentioned, Shinmahar Moggaliputtatissa who is a leader of 3rd Buddhist Council sent the Sonathaera and Uttarathera to Ramanyadesa which was also called Suvannabhūmi _country of the Mons to establish the Buddhism. The inscriptions describe how the Buddhist Mission headed by Sonathera and Uttarathera came to Suvannabhūmi and how they drove out the *Rakkhasa* (ogres or demons) by creating *Manussiha*.² After that the people of Suvannabhūmi created the images of *Manussiha* for frighten of *Rakkhasa* or Ogres. The four *Manussihās* of Kusinayon hill and one of Kelatha pagoda are examples of victory of Sona and Uttara theras in Ogres.³ Since then the arrangements were made: the figures of *Manussihās* were drawn on the palm leaves and placed near the head of child, wind the hand or hang at the cradle for the defence of *Rakkhasa*'s danger.⁴

The *Manussiha* images were also discovered in Egypt and Greece, the cradle of world civilization. These images were called as "Sphinx". The upper part of that is human face and the lower part is resting posture of a lion. The most famous of all Egyption sphinxes is the Great Sphinx at Giza, near the pyramids. With the exception of the paws, it was carved from one block of stone. The size is 80 m long and 20 m high. The statue probably dated around 2520 BC.⁵ It is probably that the images of Sphinx were made for the defence of enemies' danger, because they situated near the Pyramids which were the tombs of very powerful Egypt Kings and situated near the entrance of the Nile River where the enemies may easily enter from the

¹ *Myanmar-English Dictionary*, University Offset, 6th edition, Yangon, 2001, p.335

² (a) Siripyanchi U Lu Phe Win, ကလျာနီမွန်ကျောက်စာ (*Kalayani Mon Inscription*), Mon Culture Branch, Union Ministry of Culture, Yangon, 1958, p. 51

(b) Dr, Nai Pan Hla, *Archaeological Aspects of Pyu, Mon, Myanmar*, Thin Sarpay, Yangon, 2011, p. 97-98 (Hereafter cited as Nai Pan Hla, *Archaeological Aspects*)

³ (a) Hla Thaug (Dip in B.Dh), သုဝဏ္ဏဘူမိရှာပုံတော် (*In Search of Suvannabhumi*), Pwintthit Offset, Yangon, 2009, p.

(b) See Figure- 2

⁴ Minsithu, မြန်မာ့ယဉ်ကျေးမှု၊ ရုပ်တုများ (*Myanmar Cultural Icons*), Kyaw Swe Win Offset, Yangon, 1996, p. 77

⁵ Ruth. D Whitehouse (Edit), *The Facts On File Dictionary Of Archaeology*, Printed in the United States of America, New York, 1983, p. 478

(b) See Figure- 3

Mediterranean Sea. Therefore, the purposes of making of *Manussihās* and Sphinx are the same that is to guard the important buildings and protect of enemies. But it did not know exactly the relationship between *Manussihās* and Sphinx.

Dvarapāla images were made by both of Hinduism and Buddhism. According to Hindu mythology the cardinal points of the Universe are guarded by gods called *dik-pāla* or *loka-pālas*. Images of eight guardians are seen in the corners of every Brahma shrine. They are:

1. *Indra*, the lord of the east
2. *Agni*, the lord of the south-east
3. *Yama*, the lord of the south
4. *Nirruṭi*, the lord of the south-west
5. *Varuna*, the lord of the west
6. *Vayu*, the lord of the north-west
7. *Kubera*, the lord of the north
8. *Isana*, the lord of the north-east¹

Similarly, there are guardians of the temples placed at the gates of both Vaishnavite and Saivite shrines. These are known as *Dvarapāla s.*²

In India, the Bharhut Stupa was built in 100 BC. The *nagas* and *yaksha* images were inscribed on railings and entrances of this stupa as a guardian.³ Standing *Dvarapāla* image was discovered at Pitalkhora caves, Maharashtra, India. This image was made by stone and may be 1st century A.D.⁴ During the Gupta period it can see the standing *Dvarapālas* image was carved out at Udayagiri cave.⁵ At Surda Temple (9th/10th century AD) *Dvarapālas* are placed on both sides of the entrances. On the left of the inner side of the entrance is found the image of Ganesa. On the right the figure of Kartikeya.⁶ The evidences of *Dvarapāla* were also found in South-East Asian countries namely; Sumatra, Java, Champa, Cambodia and Thailand which has taken the culture of India since ancient times and also included Myanmar.

¹ Lieut.-General D.R Thapar (1961); *Icons in Bronze*, Asia Publishing House, Bombay, India, p. 109 (Hereafter cited as Thapar, *Icons in Bronze*)

² Ibid, p. 116

³ John N. Miksic, *Historical Dictionary of Ancient Southeast Asia*, Scarecrow Press, United Kingdom, 2007, p. 118 (Hereafter cited as Miksic, *Historical Dictionary*)

⁴ See Figure-4

⁵ (a) Vincent Smith, *A History of Fine Art in India and Ceylon*, Oxford University Press, p.50

(b) See Figure-5

⁶ Sadasiba Pradhan (Edited), *Art and Archaeology of Orissa*, ABI Prints & Publishing Co., New Delhi, 2006, p.82 (Hereafter cited as Pradhan, *Art and Archaeology of Orissa*)

Custom of making in *Dvarapāla* or Guardian images was existed in Southeast Asian countries. In early Buddhist temples in Java, statues of kneeling guardians were erected near entrances to temple compounds.¹ At Sewu Temple (8th century A.D) can be seen *Dvarapālas* images on the both side of entrance.² The largest *Dvarapālas* stone statue of Southeast Asia was discovered in Java. That is 3.7 meters tall and was made in Singhasari period (1222 - 1292).³ The standing *Dvarapālas* images were found at Angkor (9th century A.D) of famous temple of Cambodia. They were also made of sandstone. These *Dvarapālas* images being hold the Trishula by both hands and placed in front of the chest. By the traces of feature of face and style of ornaments these *Dvarapālas* images might be local productions.⁴ Ceramic sculptures of *Dvarapālas* images were produced in Thailand, during the Sukhothai and Ayutthaya periods, between the 14th and 16th centuries.⁵

In Myanmar, the archaeological excavations of Beikthano Old City started in 1958.⁶ During the excavation of eastern gate of palace site discovered the high relief of a pair of human feet on both side of the entrance. These were made of sandstone.⁷ This *Dvarapāla* image might be similar to the standing *Dvarapāla* image of Cambodia. Judging from the remaining feet, each guard would be twice the size of an ordinary man.⁸ From the excavation of Sriksetra Old City a sandstone *Dvarapāla* image was discovered at the palace site. Janice Stargardt assumed that the human feet relief of Beikthano may be the lower part of Sriksetra's *Dvarapāla* image. Stargardt assumed that the citadel guardians of the old capital (Beikthano) carried off to perform the same function for the new capital (Sriksetra).⁹ In the measurement, the height of Sriksetra image is 3' 10" and the height of Beikthano feet relief is 2' 5". If join together the two pieces of above images it may not be harmony, because the lower part (feet relief) is very large in compared to upper part. Moreover, the image of

¹ See Figure - 6

² See Figure - 7

³ (a) <http://en.wikipedia.org/wiki/Dvarapala>

(b) See Figure - 8

⁴ See Figure - 9

⁵ See Figure - 10

⁶ U Aung Thaw, "Beikthano Old City", p. 12

⁷ (a) Aung Thaw, *Historical Sites in Burma*, Reprint, Sarpay Beikman Press, The Ministry of Union Culture, Yangon, 1978, p. 3 (Hereafter cited as, Aung Thaw, *Historical Sites*)

(b) See Figure - 11

⁸ (a) San Shwe, *The Culture of Vishnu Old City*, Ph.D Dissertation, Department of Archaeology, Yangon University, 2008, p. 49 (Hereafter cited as San Shwe, *Vishnu Old City*)

(b) See Figure - 12

⁹ Stargardt, *The Ancient Pyu of Burma*, p.172

Sriksetra is standing on a crocodile and the left hand rose to the head and the right placed on the bended right knee.¹ So, a pair of feet of this image is not an equal position in their direction. Therefore, it is necessary to consider the suggestion of Stargardt's opinion may be right or not. However, it is certain that the evidence of *Dvarapāla* or Guardian was situated in Beikthano Old City.

There are nine stone *Dvarapāla* images in Sriksetra Pyu city. They were made of sandstone. The four are holding the clubs in their hands. The three are nearly damaged and not clear. The two are Mahayana deities. The clearest image of *Dvarapāla* was discovered at Shwedaga city gate in 1994.² The measurement of this figure is 3' in height, the width is 2' 5" and the thickness is 8". That is a figure of squatting ogre and holding a club in his right hand. The head is not clear and it has a terrible face. The other ogre *Dvarapālas* are also holding the clubs. Mostly, the images of *Dvarapālas* are usually holding a weapon. Some are holding a club, some are Thanhlat (four-edged dagger) and some are spear. In Hinduism all the Gods or Goddesses have weapons in their hands. Lord Vishnu has disc (chakra) and club in his hands. Shiva has trident in his hands. Ganesha has an iron hook.³ The sculptures of Sriksetra created their own culture by taking the weapon (club) of Vishnu for their *Dvarapāla* images. In Indonesia, Plaosan Buddhist temple was built in 9th century A.D⁴ and a fierce-looking ogre was placed near the temple as a guardian. This *Dvarapāla* image also being hold the club likes Sriksetra images.⁵

The other *Dvarapāla* images are also found at Sriksetra. The two stone spirit images were found near the Twinbyi gate, northeast corner of old city. They were made of sandstone and situated within the city wall.⁶ Natives said that they are brother brother and sister spirits and distance between them is nearly 200 yards. The sister image is on the north and the brother image is on the south. The sister stone image is broken into two pieces. It cannot be seen as a figure of spirit. Today, natives built a shrine for brother stone image. This shrine is called as Natnan (palace of spirit). Brother image is holding the Thanhlat in his both hands. Today, the villagers painted

¹ (a) Aung Thaw, *Historical Sites*, p. 28

(b) See Figure- 13

² See Figure- 14

³ *Symbol of Indian Culture*, Ocean Books (P) Ltd, Delhi, 2000, p. 18. (Hereafter cited as Symbol of Indian Culture)

⁴ Wikipedia, the free encyclopedia

⁵ See Figure - 6

⁶ See Figure – 15 (a), (b)

the crown, eye, mouth and Thanhlat (four edges dagger) with multi colours. This figure is facing to the west and sitting in legged cross style. Until, the villagers of Twinbyi are pay respect these spirits or *Dvarapālas* with perfume and flowers. The villagers believe that these *Dvarapāla* images will defend any enemies and will give the rewards.¹ It is resemble that the place and position of these *Dvarapāla* spirits and Hinduism's custom, because in Hinduism placed their god and goddess images are always put up in the north-eastern corner of the village, facing west. And they will frighten any evil-doer wanting to harm the village.²

The next interesting *Dvarapāla* figure of Sriksetra was discovered in 1970 and made of sandstone. The figure is 1.5 meter in height and depicts a warrior-king, accompanied by two attending figures, holding a *garuda-dhvaja* and a *chakra-dhvaja* respectively.³ Dhavajas were displayed by noble warriors as source of magical power to assure victory. John Guy who is a Deputy Curator of Indian and Southeast Asian Art, Victoria & Albert Museum, London suggested that it might be 5th century A.D.⁴ This figure was distinct from other *Dvarapālas* of Sriksetra. This sculpture is the figure of real man (warrior-king), but the other *Dvarapālas* are fantastic images. So, the purposes of making warrior-king might be distinct with other *Dvarapālas*. The life time of warrior-king might be a defender of his people from any dangerous. The two accompanied men may be utmost helpers of warrior-king. So, after the death of warrior-king and his assistants, the people of Sriksetra created the stone image as memorial and for the defence of evil-doers from their spirits.

Moreover, it also discovered the Mahāyana deities' images as guardians in Sriksetra old city. They were made of sand stone and some are found near the city gates. In 1965, an interesting sculpture of a female deity which might be *Dvarapālas* was unearthed at a mound in the north-west sector of the city near the Shwedaga gate. It was broken into two portions, the entire height being 6 feet 9 inches. She is flanked on either side by an attendant. The deity sits on her folded legs with her face fully exposed to normal view but the body, in profile, facing the right side of the thick slab. Four kneeling figures in adoration attitude are portrayed in the lower panel and at the bottom are six grinning female demons on their knees apparently attending on the

¹ Field trip on Sriksetra (1.1.2011-5.1.2011), interviewed with U Thuang Lwin who is a villager of Twinbyi

² Tharpar, *Icons in Bronze*, p. 116

³ See Figure - 16

⁴ Edited by Donlad M. Stadtner , *The Art of Burma New Studies*, 1999, A.S, Vadiwala at Tata Donnelley Limited, Mumbai, India, p. 85

deity. Her left hand, holding what looks like a spear, is raised while the right hangs by her side.¹ Similarly, stone arch-pediment with Bodhisattava seated figure was discovered from Nat-yaukkya-gon. Douriselle described that ‘in a panel below the throne are four guardians, two on each side of an object that looks like a salver; all are seated with one knee raised, and are holding in one hand the end of a club placed on the shoulder’. So, G.H Luce suggested that these Mahāyana deities’ images might be *Dvarapālas* (Guardians).² Moreover, Mahayana deities were also found as *Dvarapālas* (Guardians) at Ellora caves of India. There, *bodhisattvas* as *Dvarapāla*: Avalokitesvara on the right, Manjusri or Maitreya on the left. Similar arrangements are found in painted caves in western China of the Tang dynasty (circa 700 AD).³

In 1958, Dr Tha Hla and Dr Nyi Nyi from Geology Department of Yangon University took a field trip to Srikestra to know the source of stone images of Sriksetra. They studied the places: Mingyitaung, the bank of Ayeyarwady River in the north-west of Pyay, Akauk-taung, Pantaung-Taunggup motor road on the west bank of Ayeyarwady etc. As a result of this field investigation, they conclude that: the sources of stone for Sriksetra meghliths are undoubtedly local.⁴ Therefore it is no needs to doubt that the stone sculptures of *Dvarapalas* images of Sriksetra were products of local.

During the Pyu period finger-marked bricks were discovered plenty. There are so many marks on the surface of bricks. Some assumed that finger-marked bricks were made for attachment the cement. Some suggested that the finger-marked bricks were used for decoration. The last opinion about the marks on the surface of bricks may be the names of brick makers or places of brick production.⁵

There is a new idea about the finger-marked brick in addition to the above suggestions. That might be concerned with belief system. The finger-marked bricks were seen especially at the religious buildings, residential buildings and city walls.

¹ (a) Aung Thaw, *HISTORICAL SITES IN BURMA*, Sarpay Beikman Press, Yangon, Reprint, 1978, p.26

(b) See Figure - 17

² (a) G.H Luce, *PHASES OF PRE-PAGAN BURMA*, Vol.I, OXFORD UNIVERSITY PRESS, 1985, P.131

(b) See Figure - 18

³ Miksic, *Historical Dictionary*, p. 118

⁴ Drs. Tha Hla & Nyi Nyi, “Report on the Field work at Hmawza and Prome”, *JBRS*, XLI, I&II, 1958, p.96. (Hereafter cited as Drs. Tha Hla & Nyi Nyi, "Report on Hmawza")

⁵ Aung Myint, “သရေခေတ္တရာ၏ဝိသေသထူးများ” (“Extraordinary Points of Sriksetra”), *Sriksetra Periodical*, Sarpay Lokthar Offset, Yangon, 1994, p. 52 (Hereafter cited as Aung Myint, “Extraordinary Points of Sriksetra”)

City wall is the main building for city safety. The Pyu might build the city walls strongly and systematically for the defence system. Moreover, they also might be inserted the Loki arrangements (Occult Science) in the building of cities. So, it may be assumed that the ancient Pyu sketched the finger-marks on the surface of brick as a token of defence of enemies and evils. U Win Maung (Tampawady) who is an amateur archaeologist visited Buddhist historic sites of Nepal and India: Varanasi, Sanarth, Kobsambi, Yajagyo, Vesali, Kusinayon, Savitthi and Kappilavit etc. He had found finger-marked bricks from these sites. There, the finger-marked bricks were stored as cultural heritages and believed that these finger-marked bricks have the magical power for the defence of enemies.¹ So, some finger-marked bricks might be concerned with belief system.

Moreover, the ancient Pyu made the mythical animal-riding relief bricks as guardians for the safety of their religious buildings. Mythical animal-riding relief bricks were discovered from PL-20 of Pinle (Maingmaw) and structure of Mathikya mound of Sriksetra.² Plans of these buildings are similar and these might be important in religion. It can be seen the mythical animal-riders being hold the weapon like knife. The Pyu artist might be portrayed these bricks for the purpose of guarding the religious buildings by mythical animal-riders. In the comparison of Sriksetra and Pinle, the bricks of Pinle are harsher in art than those of Sriksetra. So, it may be assumed that, the practice of using the mythical animal-riding relief bricks of Pinle is older than that of Sriksetra. G.H Luce assumed that the mythical animal may be one of four celestial horses of Vishnu.³

Dvarapālas or Guardians which were made of **metal** were also found at Sriksetra. In 1926, the three silver reliefs were discovered in Khinba mound by archaeological excavation. They are *Dvarapālas* or Guardians and holding the clubs in their hand. The largest size is 7½" in height. The different styles in which the hair is made up are remarkable. The perforated ear-lobes are very distended, touching the shoulders, and contain ornament. Two are now in the Indian Museum, Calcutta. Another one is now at Gaba-aye pagoda.⁴ These were embossed on silver plate by

¹ (a) U Win Maung, “အိန္ဒိယမှလက်စင်းရာအုတ်များ” (“Finger-marked Bricks from India”), *Field notes*, Unpublished, 1991, p. 3

(b) San Win, “ysL,Ofaus;rSKUESifhvufpif;&mtkwf"avh}} (“The Practice of Finger-marked Bricks and Pyu Culture”), *Seminar paper*, Naypyitaw, Ministry of Culture, 2.Sep. 2010, p. 19

² See figure- 19 (a), (b)

³ Luce, *Phases of Pre-Pagan Burma*, p. 143dm

⁴ (a) Luce, *Phases of Pre-Pagan*, p. 138

Pyu sculptor. The Pyu sculptor portrayed these *Dvarapāla* images as standing in the pot. The two *Dvarapālas* are holding the club in their left hand and another one is in the right hand. The hands without any material are placed on the waist. They wore the rings at the middle of both arms. These rings may be ornaments.¹ It can be seen that the lower part of these images are wore the trousers. Dr. Tin Maung Kyi who is an amateur archaeologist proposed two questions about these images. The questions are: why did they place *Dvarapāla* images in the pots and why did they wind the pots by cotton ropes by Pyu sculptor.²

The place, Khinba mound, discovered the three silver *Dvarapāla* images is an interesting site of Sriksetra. The stone cover of relic chamber, a silver relic casket, three silver stupas, two gold Buddha images, a silver Buddha image, a gold Buddha image sitting on the double lotus, a standing Bodhisattava image and twenty gold plates inscribed in Pāli language were discovered from that site.³ There is no doubt that the people of Sriksetra arranged for the defence of above religious materials from the destruction. So, the Pyu sculptor created the three silver *Dvarapāla* images for the defence of religious materials. The reasons for creation the *Dvarapāla* images in the pot are that the Pyu sculptor wanted to express his skillfulness in handicraft and for continuation to exist. It has a practice that the dead bodies or heads of human were buried in the pot during the Prehistoric time for preservation. The evidence of this custom was discovered at the prehistoric sites of Myanmar: Halin, Myo Hla, Htonbo, Ywa Htin and Kan Thitkon.⁴ It can be assumed that the reason of winding the pot by cotton rope is to control the *Dvarapālas* from going out.

Conclusion

In Myanmar, the earliest custom of making of *Dvarapāla* images was might derived from *Manussiha* tradition since 3rd century B.C by the literary sources of Kalayani inscriptions. Material evidences of *Dvarapāla* images were discovered from ancient Pyu cities: Beikthano, Pinle (Maingmaw) and Sriksetra and they were made of stone,

(b) See Figure- 20

¹ Sayawun Tin Mg Kyi, “ပျူအာရောဂ်သုံးဦး” (“Three Guardians of Pyu”), *Myanmarthesit Magazine*, No.1, Oct. 2008. p. 66 (Hereafter cited as Tin Mg Kyi, “Three Guardians of Pyu”)

² Tin Mg Kyi, “Three Guardians of Pyu”, p. 66

³ Luce, *Phases of Pre-Pagan*, Vol. I, p. 137-139

⁴ Kyaw Ze Ya, “Burial Features in Associated Culture Assemblages of Megalithic Finds in Myanmar” Credit Paper of Ph. D Dissertation, Department of Archaeology, University of Yangon, 2010, p. 11

bricks and silver. All of them *Dvarapāla* image of entrance of Beikthano palace site might be earliest. That is not only for Pyu sites but also for other Southeast Asian countries. This image might be situated before 5th century A.D. *Dvarapāla* images of Southeast Asian countries are not earlier than 7th century A.D. It can be found *Dvarapāla* images of Pyu period were concerned with Hinduism and Buddhism. *Dvarapāla* images near Twinbyi village were situated on the northeastern part of old city and faced to west. These are practices of Hinduism. Moreover, most of Pyu *Dvarapāla* images were holding the club which was the weapon of Vishnu God. *Dvarapāla* images of Shwedaga gate and Nat-yauk-kyar mound are concerned with Buddhism. They are images of Mahayana deities. In the caves of Ellora, India and caves of western part of China during the Tang period Mahayana deities were made as *Dvarapāla*. Moreover, the ancient Pyu also made the worrier-king as *Dvarapāla*. So, it can be found the ancient Pyu made the *Dvarapāla* images as both of fantastic and real man. By the study of geologists Dr. Tha Hla and Dr. Nyi Nyi these stone *Dvarapāla* images were product by local. Fantastic *Dvarapāla* images of mythical animal-riding bricks of PL-20 and Mathikya mound are created for the defence of religious buildings. Silver *Dvarapāla* images discovered from Khinba mound express not only *Dvarapāla* practice of Pyu period and but also the standard of fine art. Large amount of religious materials were discovered from that site, Khinba mound. It might be assumed that these three *Dvarapāla* images were made for the defence of destroying of religious materials. Therefore, it can be assumed that the role of *Dvarapāla* images was situated as an important role of Pyu period for the defence of enemies.

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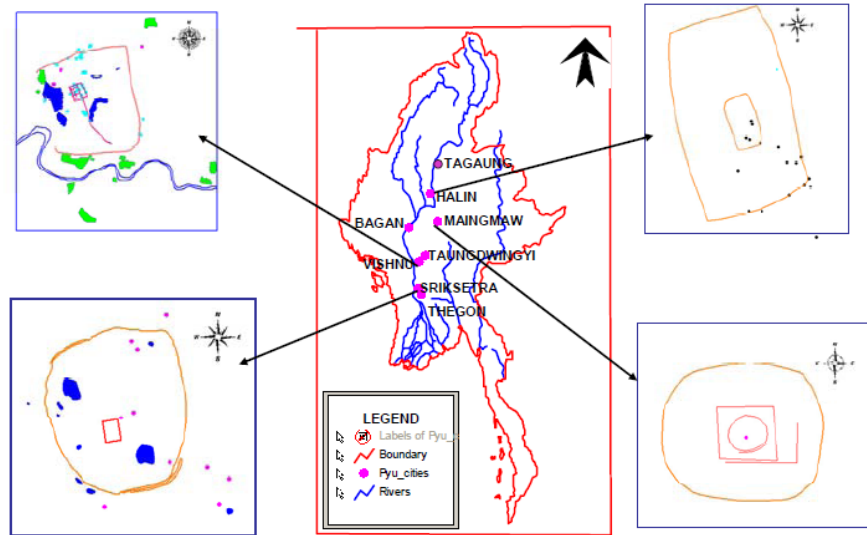
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- Field trip on Sriksetra (1.1.2011-5.1.2011), interviewed with U Thaung Lwin who is a villager of Twinbyi.



San Shwe, GIS Database, 2004.

Figure – 1
The Famous Pyu Cities



Figure-2 Mannusiha
Figure-3 Great
Egypt

(From U Hla Thaug,



of Kelatha Hill
Sphinx of Ancient

2009)

Figure – 4



Dvarapala guardian
figure, Pitalkhora
caves, Maharashtra,
India, ca. 1st century
A.D.



Figure - 5

Dvarapala from Udayagiri, Early 5th century A.D
(Gupta Period)

Figure-6 Dvarapāla or temple guardian of Java, Indonesia, 9th Century



Figure-7 Dvarapāla Temple (8th century



images of Sewu Buddhist A.D)

Figure-8

The statue of



largest *Dvarapālas* stone Southeast Asia (Java)

Figure – 9

Dvarapāla image found at Angkor (9th century A.D) of Cambodia



Figure – 10

Ceramic *Dvarapāla* of [Sukhothai](#) and [Ayutthaya](#) Periods, 14th and 16th centuries ([Thailand](#))

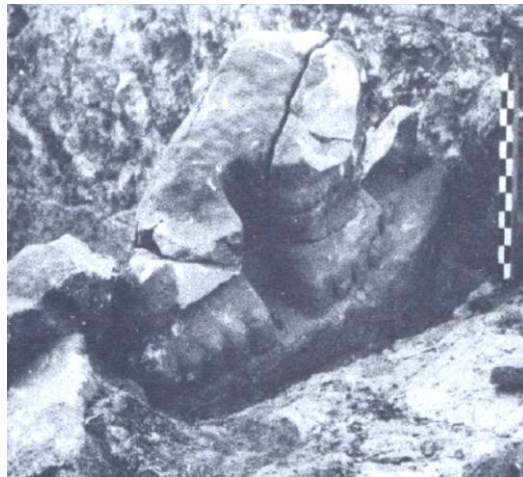


Figure-11 Dvarapāla stone relief of Beikthano

(From Aung Thaw, 1968)

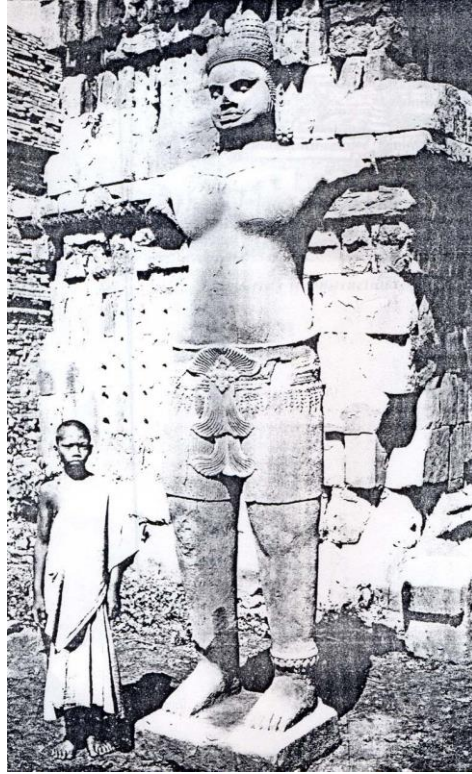


Figure – 12 (From San Shwe, 2008)

Dvarapāla stone statue of Cambodia



Figure
– 13
Dvarapāla of
Sriksetra
Palace Site



Dvarapāla of

Figure – 14 (From
Sriksetra museum)

Shwedaga gate

Figure-15 (a)

Figure-15 (b)

Brother and sister Dvarapāla spirits of Twinbyi gate, Sriksetra



warrior-king

Figure – 16 a
of Sriksetra

(From The Art of Burma,

1999)

Figure-

(From

17 Mahayana Female
Dvarapāla image of
Shwedaga gate

Sriksetra museum)

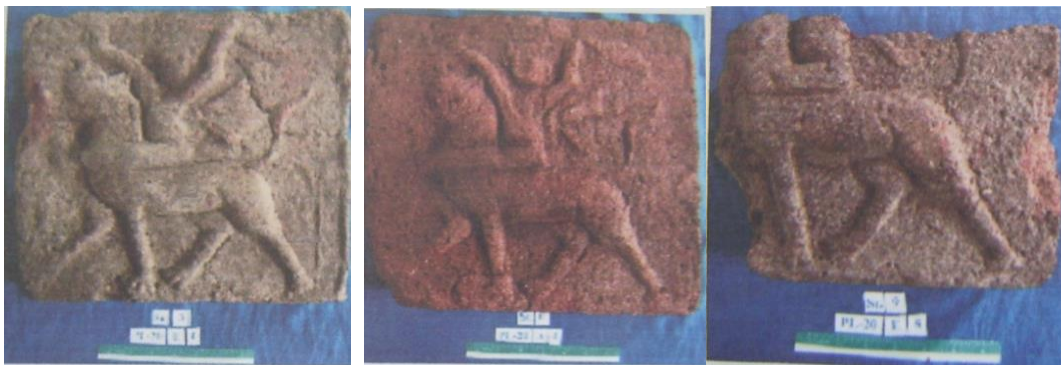


Figure-18 Bodhisattava seated figure of Nat-yaukkya-gon

(From Sriksetra museum)

Figure-19 (a) Horse-riding reliefs of PL-20 (Pinle) (From Report, 2010)



Figure-19 (b) Horse-riding reliefs of Mathikya (From Sriksetra museum)

Figure-20 Three Silver Dvarapāla images of Khinba mound, Sriksetra

(From Myanmarthit Magazine, 2008)

