

Aesthetical Perspective on Artworks of Pakokku Shweku Tanke Pagoda

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Abstract

Every culture has its own works of art. The standard or criterion of a culture can be traced by studying its works of art. Myanmar culture is mostly based on Buddhist culture. Buddhist culture had much influenced Myanmar art. The aim of this paper is to show that U Kan Gyi's work of art is one of the significant of our Myanmar religious art. The research problem of this paper is "Why do the artworks of Pakokku Shweku Tanke Pagoda play the vital role in Myanmar culture?" In order to solve this problem, descriptive method and evaluative method will be used. By studying it, Myanmar people can realize the value and importance of Myanmar religious art.

Keywords: Aesthetics, artwork, religious art, culture

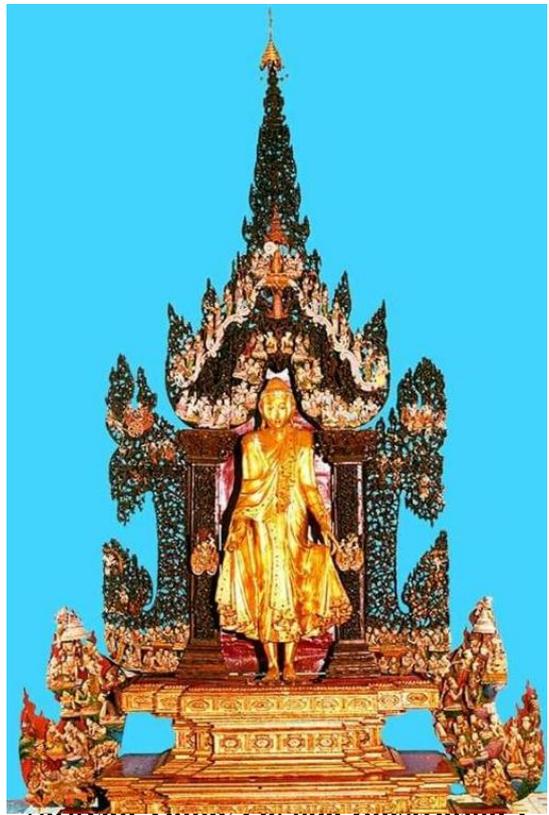
Introduction

Every nation has its own culture. Every culture is built up of cultural patterns which are constructed on the ground of certain postulate sets accepted by people in a certain society. Art may be regarded as one of the manifestations of cultural pattern. Some said, culture is like the stem of a tree whereas art is like a branch of it. Every culture has its own works of art. Myanmar culture is mostly based on Buddhist culture. Buddhist culture had much influenced Myanmar art. Accordingly, the artwork of Pakokku Shweku Tanke Pagoda is famous because of its brilliant and rich works of art. It can be regard as a good idol of Myanmar religious art.

Artwork of Pakokku Shweku Tanke Pagoda

Art is one of the branches of culture as a stem. When a country or a nation has existed firmly, then it becomes their own national culture. And culture becomes a measurement for the development of the country and nation. So culture including, art indicates the higher and lower status of country and its nation. Art literally means skill of man, both mental and physical.

In Myanmar, today, traditional Myanmar and latest trends in Western art run in parallel lines, each retains its own individuality. While Myanmar builders still use the traditional style of architecture in Pagodas (stupas) and monasteries, functional buildings follow the latest international formula.



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Myanmar sculptors are making polished image of Buddha in the conventional style. A distinctest one is the sculptural art of Tanketawgyi in Shweku Pagoda. It is made of wood. It is carved properly of floral design on that smooth gramed wood.

The backdrop was craved in 1264 ME, and was donated to the Pagoda by the family of U Hinngar and his wife Daw Zee Zan, his two daughters. It was carved by U Kan Gyi and his assistant U Tay (his adopted son). U Kan gyi was from Myo Thar adjudged region, which was to the west of Pa Khan Gyi sub Township, (currently kown as Pakokku District, Myaing Township, Lay Tan Village). They searched and chose the best wood, Yamanaythar, and carved. It lasted for four years. The height of Tanke is twelve feets and ten inches, length five feets and ten inches, cubic thickness is eight inches. It is an artistic artifact (sculpture), payment or fee for workdone is four thousand kyats. It was finished on third waning day of Ta Paung 1269 ME (AD 1908). From that time, the Shweku Pagoda has become called Shweku Tanke Pagoda.

The backdrop of Shweku Pagoda is a great piece of wood curving. The wood sculptor used nearly two hundred implements. Five pieces of yamanay wood were used carving statues, figures, floral designs in relief, festoons, and lendriles in eight layers. (Illustration-1).

On the wood-carving of Tanketawgyi the four great *jātakas* are carved with nine episodes.

The four *jātakas* are: (1) *Devārohana-jātaka* (2) *Nemi-jātaka* (3) *Sādhina-jātaka*
(4) *Bimbisāra-jātaka*

The Nine episodes are follows

1. When the seven years of Buddhahood Buddha goes to *Tāvātimsā* where He inhabits for three months and preaches his ex-mother, sakka, *Brahma*, *devas* in an infinite universe *Abhidhamma* doctrine. After preaching *Buddha* came down to the abode of the humans, the southern gateway of the thingatsa, on the full-moon-day of thadingyut.

The first episode is shown about it.

2. A crowd of people gathered and asked the time of arrival to Buddha's chief disciplies, who sits on the left flank of the Buddha and who sits on the right flank of the Buddha at the end of stairway.



***Devārohana jātaka* carved at the top of Tanke (Illustration 2)**

The second episode is shown about it. The series (1 and 2) can be illustrated in *Devārohana-jātaka*. (Illustration-2)

3. *Martali*, charioteer has carried king *Nemi* by the chariot pulled by the three dancing horses to abode of celestial beings to give a religious sermon. (Illustration-3)

It is as the third episode shown at the right hand side of Tanke.

4. The king *Sādhina*, was invited by the chariot with three dancing horses to abode of celestial beings to deliver a speech. (Illustration-4)

It is carved at the left-hand side of Tanke as the fourth episode.



***Nemi jātaka* carved
on the right side of Tanke
(Illustration 3)**



***Sādhina jātaka* carved
on the left side of Tanke
(Illustration 4)**

5. *Devadatta*, seen as a monk, persuaded *Ajātassattu* to assassinate his father king *Bimbisāra* to be a king.

It is shown at the lower most of the right side of Tanke. It is fifth episode.

6. The king *Bimbisāra* is dethroned by his son *Ajātassattu*. It is carved at the above of the right of the fifth episode. (The episode of 5 and 6, can be seen in illustration 5).

7. The king *Bimbisāra* sucked an emerald stole of queen *Vedehi*. This stole is spread with electurary made of ingredients, *satumadu*.

It is carved at the mid of the left of Tanke. The seventh episode is shown about it.

8. The executioners of *Ajātassattu* split the sole of king *Bimbisāra*. It is carved at the lowermost of the left of Tanke.

The episode of 8 is shown about it.

9. *Ajātassattu* receives felicitation of the first born while he obtains the message of the death of his father who passes away in prison.

It is carved above the lower most of the left of Tanke. (The episode of 7 to 9 can be seen in Illustration 6). These artworks can be studied from the following standpoints.



Bimbisāra jātaka carved lower right side of Tanke (Illustration 5)



Bimbisāra jātaka carved lower left side of Tanke (Illustration 6)

Standpoint from Naturalism

Art may be defined in some ways but basically there are two chief principles concerning art.

- They are:
1. Art is expression of inner state and
 2. Art is expression of external world.

From the first principle, the three views of art, romanticism, emotionalism, formalism are arisen. On the other hand, naturalism, realism, critical realism, and socialist realism are descended from the second principle which means art is expression of external world.

Naturalism, a kind of aesthetic theory is the result of attempt to invent the likeness in detail between artistries and thing from external world. This character is found in ancient Greek artistries.

Thus naturalism may be defined that it is an effort to invent artistries which are like to objects in actual life.¹

This view is accepted by western artists and they take it as a measurement or criterion to examine the given artistry.²

Plato (427-347 BC), a Greek philosopher of art, has defined that art is imitation. It can be said that imitation is based on naturalism. If the artistries, such as painting and sculpture, are

¹ H. Osborne, *Aesthetics and Art Theory*. p.32

² *Ibid.*, p.32

the same with existing things in nature, it is art proper. Likeness or resemblance is the standard of art, according to naturalism.

This paper presents U Kan Gyi's artwork from the standpoint of naturalism. U Kan Gyi, a carver, has carved episode of *Devārohana jātaka* is Shweku Tanke.

This shows that Gotama Buddha came down from *Tāvātimsa*, the plane of *Devas* to Thingatsa, the plane of human beings by ruby stairway on full-moon-day of thadingyut. The other scene is carved in which crowd of people ask the two grand disciples of Buddha, the date and time of arrival of Buddha. This scene is so animated and creative.

King *Nemi* and *Sādhina* are taken by *matali*, a charioteer by the chariot with three dancing horses. When the chariot crossed the dense forest and mountain, the birds, the monkeys, who naturally live in it, are found. This scene is also animated and naturalistic.

The portrait of *Ajātasattu* pulled down his father from the throne and the portiat *Bimbisāra* is very patient with father's love (*metta*). The portrait of the queen *Vedehi* is anxious between husband and son, the portrait of the grief of the high officials of royal court are unable to persuade him. Those portraits look like the real nature. So it is animated.

The portrait of the king *Bimbisāra* who is jailed as prisoner and sucks hungrily *satumadu* from emerald green stole of the queen. The portait of split of the sole of the king by sword of executioners is pitiable. Every looker on it felt in sorrow. So it is also animated.

The portrait of *Ajātasattu* receives the two messages of the death of the king and of his the first born at the same time. Now he understands the great love of the father. He falls in love with father. But it is too late. He regrets his mistake. The portrait of *Ajātasattu*, who cannot console himself for his wrongdoings on his father, is naturalistic.

Greek philosopher Plato accepted that the consummation of art is nothing but the likeness between artistries, such as, painting, sculpture and the existing things in nature. As for instance the portrait of grapes, by the artist Zeuxis (464 BC), looks like actual things, so it is picked by birds because they think they see the real grapes.

Sculptor U Kan Gyi carved the different kinds of figures, figure of monk, figure monarch (king) with royal dress, figure of empress, figure of minister, figure of high ranking officer, figure of kings counsellor, figure of layman, figure of child, etc, on Shweku Tanke. They are carved in accordance with their status and positions. They are carved as objects and so its originality can be seen. The carved wreath is very animated.

The figures of damaling monkeys in those wreaths are also animated. They seem to be jumped from tip of tree to others. Egrets and parrots, in figures who are feeding to each other, are also animated. They are like with actuality. The wooden carver or Sculptor made creation on one hundred and thirty six figures of human beings, eighteen figures of birds on that Tanke which is twelve feet and ten inches in height, length is five feet and ten inches, the thickness is eight inches. They are carved with eight steps. It is found that the sculptor U Kan Gyi expressed the real facts of the society in the Shweku Tanke. The works of art are attractive to the mind of spectators.

Standpoint from Imitation of Essence Theory

Imitation of essence theory of Greek is expressed continually by Aristotle (384-322 BC). Aristotle also accepted that art is imitation. But imitation does not mean the imitation of nature of existing things. It means the imitation of essence or universals.

For Aristotle, it is not necessary to show the facts of events in detail. Extract of their essences must be imitated. So, according to Aristotle's view, an artist should not record the facts of events or occurrence in time. Better art is shown to essence rather detailed facts.

Aristotle's theory of imitation of essence is more familiar to realistic theory of art. Imitation of essence theory holds that universal is more important than the particular feature. In Pakokku Shweku Tanke Pagoda, the artist, U Kan Gyi carves the vital and important occurrence of the real life of Buddha. *Devārohana jāataka* can show us the parental's love of the parent.

Similarly in *Bimbisāra jāataka*, U Kan Gyi, tends to express that the parent can give the life for their children (Illustration 6). The particular circumstances of *Devārohana* and *Bimbisāra jāataka* are different but both of them reveal the parent's love about the parents that is more general, universal, and profound. So these two instances are the examples of the essence or universals of art. From these two examples we come to know that everything is based on parental's love. U Kan Gyi's work of art reveals what is truly universal in human life. We can see the essence of parental's love in his work of art.

According to the essence theory, the work should be judged in terms of its inherent, aesthetic, effectiveness. It creates its effect only if it possesses internal unity. So from the standpoint of essence theory U Kan Gyi's work has the inherent, significance and value of art. His work shows the most important or indispensable essence characteristics. Like Aristotle's sayings, his work has universal significance.

And also in *Nemi jāataka* and *Sādhina jāataka*, U Kan Gyi depicts the life of *Nemi* and *Sādhina*. In this case U Kan Gyi can show the essence or most important characteristics. Moreover, the characters of a man must be highly individual and distinct from each other. The person must possess vitality, riches and credibility.

In *Nemi jāataka* and *Sādhina jāataka*, we can see the triumph of virtue of *Nemi* and *Sādhina* kings. So his work can give us pleasing effect upon the mind through the aesthetic perception.

U Kan Gyi seems to be aimed to make the society better, religious and get moral knowledge of right and wrong, and know the principle of moral truth. In order to get these consequences U Kan Gyi had shown the obvious examples of *Nemi* and *Sādhina*.

In *jātaka* of *Nemi* and *Sādhina*, it has carved about benefits of good morality, charity and observance of precepts. These two *jātakas* showed and warned for the Myanmar people to obey the moral precepts, moral practices and charity.

From the standpoint of essence theory, this theory also recommends that his work is one of the supreme works of art. It has aesthetic value and moral value as well.

Standpoint from Realism

In the aesthetic field, realism has existed as an artistic movement before it stands as an ideology. The realists had used the realistic method as a true way when they made creation and expression of artistries: literature, art and sculpture etc.

Realism started in the Western thought at the nineteenth century. The artistic view of Plato, ancient Greek Philosopher, was intimated in the view of realism. In that time, it was known and famous as imitation theory but not known as the view of realism. The more the artistries imitated with the objective things, the better the art.

This is a kind of artistic view which accepts objectivity as real. It is also regarded as naturalism. Although naturalism is not the same with realism exactly, it may be regarded that

naturalism is one of the branches of realism. It is a view of pre-realism. Naturalism which is view of pre-realism can be called the ancient classicism. In Middle Age, it faded and reappeared between sixteenth century and eighteenth century. It is known as Neo-classicism because classicism is refreshed, mixed and modified by modern science. As the artists had invented their artistries, they neglected, ignored society which they live in and by imagination, they invented artistic works.

Romantic Movement becomes more and more popular at the beginning of nineteenth century. Romanticists accepted and practiced only creative imagination. Romanticism is based on emotion, feeling, and inner experience of human being. Later the romanticists were bored in capitalist society and industrial atmosphere. So they revealed folk-art or traditional art. They drew natural landscapes and scenes. They made creation not only for imaginary but also their views and ideas have changed slowly.

In the time of the late of romanticism, they changed their ways of creation of art from the expression of emotion to the description of external world. In this way, the transition from romanticism to realism had appeared. In the field of the art, romanticism emerged first but later it became dim or dull, and realism took place.

According to realism, meaning or sense of true nature is accepted by many definitions.

In artistry, if it represents real facts, it is called realism.

If an artist and reveals actual event and happening
Without beauty instead of beautiful things, it is true art.¹

The essence of realism is the creation of artistries based on external world which exists as actuality.

According to Ernst-Fischer (1899-1972), the true nature of art is based on understanding of reality objectively. The nature of reals or genuine implies human's experience, reasoning and interrelation between them. An artist cannot only perceive the external world but also can touch and comprehend our own temper, our age, class-situation, our national situation etc. Connection of these conditions is needed to create and reveal the artistries.

In the creation of artistry which is based on objective things, it is not only as real but it also includes the creation of the artists.

So Ernst-Fischer said that there is relationship of subjective and objective, the connection of the past and the present, the external events, life experience dream, emotion, imagination, presupposition of individual human being in the truth or the nature of genuine.²

In realistic art, there is a combination of reality and imagination.

The field of literature, Flaubert said that task of literator, as a realist, is not to compose or write about beauty and pleasure. He must have full power to meet the truth. The truth or genuine is not always pretty, pleasurable, sometimes, it can meet or confront undesirable events and ugliness, unpleasant happening. An artist must confront its situation. Art is expression about actuality which is either beauty or not.³

Realistic approach or technique is accepted and practiced not only by the world of literature but also the world of painting and sculpture. The nature of actuality can be found firstly in the portraits of the two painters, Corot (1796-1875) and Millet. In their works of art

¹ H. Osborne, *Aesthetics and Art Theory*, p.48

² Ernst Fischer, *The Necessity of Art*, p.106

³ Monroe-C Beardsely, *Aesthetics from Classical Greece to present*, p.296

more actual facts, which have experiences, rather than imagination, are painted. So they are beginners of the movement of realism.

John Constable (1776-1837) who accepted and practiced, reality, claimed that painting is a part of philosophy of nature because it is painted on the basis of real life. The adoption of artistic realism is that in the creation of artistries, although the external world is regarded as basis it is not to express in detail, not to describe as actuality, as event, but to express extraction.

There was creation in artistic work. So in the artistries, the power of creation, attitude, and adoption include. Although it depends on external world, we should not neglect artistic creation.

Vissarion Belinsky (1811-1848), a Russian literary critic, maintained that literature and other artistries must be reflection of real life. When we reexpress the actual life as artistry, it must be involved interpretation and evaluation. It is accepted that all the facts: condition, event, thought and idea of society in which the artist lives must be reflected in artistries. According to Vissarion Belinsky, the creation of artistries, whether it is beauty or not, is not important. So, reflection to life is chief and very important. The purpose of art is to express the real life to pictures, words, sound, lines and colour.

According to Chernyshevsky (1828-1889), art is reexpression of actuality by means of image. All artistic works are related to life. In order to produce artistry, it is necessary to consider not only beauty but also the facts of actual events. In the artistic production, creation based on realism is higher or supreme level.

Shweku Tanke's artworks are studied from the above mentioned realistic view. In Tanke the four *jātakas* has been carved in nine episodes. It has been created on the excellent five wood yamany, with eight wreaths.

The *jātakas* named *Devārohana* has carved the top of Tanke. In that *jātaka*, it is seen that Gotama Buddha came back from the abode of celestial beings to the abode of human beings, by three stairways. He is welcomed happily and warmly by the masses, devas and *Brahma* with music and dance. That episode has been carved with fifty-five figures and images. They are decorated with flower designs which are wreathed to each other.

At the right side of Tanke, the carving is about *jātaka* named *Nemi*, in which the king *Nemi* was carrying, with chariot pulled by three dancing horses, to abode of celestial beings by *matali*. It has been created with eight wreaths, on (6.1) feet thickness. These scenes are so animated. It seemed to be actual and specific.

For example, 1. The scene of three dancing horses which is flying to the sky. 2. The scene of the figure of king and *matali*, charioteer, in the chariot. 3. The scene of figure of parrots and egrets. 4. The scene of statue of *kinnari* and *kinnara*. These scenes can attract the emotion of the audiences.

At the left of the top of Tanke, it has carved concerning the *jātaka*, *Sādhina*. In this episode, the king was carrying to the sky by *matali*, a deva with chariot pulled by three dancing horses. It is carved with eight wreaths on (6.7) feet thick wood. This scene is animated. It also seems to be actual facts.

For example, the view of the figure of flying chariot, the scene of *kainari* and *kainnara*, the scene of enjoyment of parrots and egrets in the forest and mountain.

At the left of the lower most of Tanke, the carving is about the *jātaka*, *Bimbisara*. In this *jātaka*, we can see the scene the *Devadatta* advised bad idea to *Ajātasattu* who received

unreasonably. It is also animated. The figure of the king who is taking with the full feeling parental love and the scene of sorrowful *Vedehi* between the king, husband and son seem to be actual event. Hence, it is so animated.

At the left side of lower most of Tanke we can see some of the scenes that while the king lives in prison, the queen, *Vedehi* carries and offers the green stole and the king sucks electuary made of four ingredients, *satumadu*, from the stole. The executioners split the sole of the king and massage of the first born are received at the same time, that *Ajātasattu* feels in regret. All these scenes are pitiable in the mind of all spectators. Sculptor U Kan Gyi did not show the details about four *jātakas*. He carved its essence or universal of the real life comparatively.

Vissarion Belinsky advocated that art is the mirror of life; art is reflection of circumstances of society, events, thought. In accordance with this view, U Kan Gyi has tried to carve about the persons who know the value of the benefit of parents, the person who do not know the value of the benefit of parents, some person who observed in Buddhist precepts and some person who do not interest in the observance of precepts, the beneficial results of good action and the evil results of bad action, etc.

He, U Kan Gyi, has carved also with intention to keep in moral value and to know the benefit of benefactors, not to believe in all sayings, not to make false for choice of teacher and leader.

There are some of the sayings concerning art that art is only reexpression of life. An artist must not only be able to perceive of the external world, but also must be able to know his own temper, the age, the condition of class structure, his own nationality.

Therefore, U Kan Gyi did not show all facts of experience in detail but he selected and extracted essence. The awareness of the benefit of parents, observance is moral precepts of two kings, *Nemi* and *Sādhina* who gain beneficial results. The unpleasant results are obtained by some persons who do not know the value of the benefit of parents.

There are essences and lessons given by *jātakas*. U Kan Gyi has carved with eight wreaths on five woods. It lasted for four years. His artistic works, wooden sculpture, are so animated. These artistries are valuable and appreciable. Images and figures found in *Devārohana jātaka* are different in wearing, in rank, in position. For example, image of Buddha, figures of men, *sanghas*, *devas*, *brahmins*, kings and queens. According to their rank they have been carved.

It was carved on Tanke about worship with music and dance to Buddha by *devas* and *brahmins*, about ceremony to welcome Buddha by the people. It was so animated. The wooden carving about the dethronement indicated the wrong doing of foolish son, which is abhorrent. It also showed great parental love and gratitude of parents. We come to know and value our parental love. The carving of taking *satumadu* from the emerald stole gave the feeling of pity and compassion. The sense of responsibility of the empress to his king gave the feeling of respect.

The scene of *keinnari* and *keinnara*, the parrots, the egret and the monkey who were happy and delightful in the wreath also gave the pleasure of the audiences.

The artistic works in Tanke reflected from real facts. They represented the belief of religion, morality, loving kindness, gratitude impermanency, and pleasance. So they are good arts. The sculptor made artistic creation with dimension on the wood. So even if we look it from different aspects, it is totally good art.

So from the standpoint of realism, the following implications of the art work of Pakokku Shweku Tanke Pagoda can be made.

1. The portraits have the value of resemblance.
2. They are lively animated.
3. The realistic or naturalistic values make us enjoyable and pleasurable.
4. Its creative imagination is distinctive and significant.
5. These artworks can express moral attitudes.
6. These artworks have clear expression, form of beauty and the quality of sincerity.

Conclusion

Through the study of Pakokku Shweku Tanke Pagoda, we can really know how these artworks are valuable and profitable. It is closely related to Buddhist culture and Buddhist religion. So, it is good for the Myanmar people to learn it.

According to Tolstoy (1828-1910), there are three kinds of art. They are religious art, peasant art and upper class art. For Tolstoy, of these three kinds of art, religious art is the best one. Religious art can give us the spiritual union. Religious art can make us better man. It gives us peaceful mind. Religious art is good art.

So, it is important to consider how much the sculptor U Kan Gyi can produce and how much contribute to our culture. The artwork of Pakokku Shweku Tanke Pagoda is so valuable and so important for our Myanmar cultural affairs. It has also the qualities of originality, clearness and sincerity as Tolstoy had pointed. Thus, it is the deliberate communication of emotion from the artist to the spectator.

In fact, the greatest art has always been that which reflects the "religious perception" of its time. Art can play a vital role in disseminating religion. Since art is uniquely the "language of emotion", it communicates those emotions which are bound up with the idea of an age. Art can be taken as vehicle of social and moral improvement. U Kan Gyi as a famous sculpture and traditional artist created a profound influence to the Myanmar society, until the present day.

Through his work, U Kan Gyi showed in detail how the living beings should be obeyed in the *jātaka*. Aslo, U Kan Gyi shows which life is the best possible life for men. He can guide us, how much more we lose, in futility and unhappiness, when life is not guided by knowledge. U Kan Gyi takes the art very seriously. So, his work is a major social force. His work is closely allied to religion and knowledge. His art is an important source of moral and religious belief. So his work had very great influence upon the human society.

U Kan Gyi has creative thought, a profound emotion and aim to share his emotion to the people. His motive is higher. It is the expression of his moral ideals. And his power of religious influence is unlimited. His work of art is best distinctly moral. It carried a great lesson. It brought harmony and temperance and courage and justice. His work has been a social agency integrating the people uniting the bonds of social sympathy. So it has strengthened social morality to a great degree.

Art is something more than the expression of deep emotion. There is a social element in it, which is really significant part. Art is fundamentally social. So, according to U Kan Gyi's work, it can unite our Buddhist members. Each of us can share the joys or sorrows of his instance. We may think that the artist's emotion or thought can give us a social renounce. There is also an organic unity between the sculptor and the members of his society.

The most important elements of works of art are emotion, imagination and creation. And the most precious quality of art is the infectiousness or communication of emotion. U Kan Gyi's work can be regard as the vehicle of social and moral importance. In every society, all members are given priority for their nationality. Every one tries to fulfill the full development of our humanity. In order to take care of our country and nationality, we must preserve the virtues or ideal of religious art. So, U Kan Gyi attempted his artwork to promote the development of our community. In his work, the three kinds of power: the power of invention, the power of personifications, and the power of pure sensation can be studied.

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ကျမ်းကိုးစာရင်း

- ၁။ ကောလာသ၊ အရှင်၊ (၁၉၉၀)၊ *ရွှေဂူမြတ်စွာဘုရားသမိုင်း*၊ ရန်ကုန်၊ စာပေပေါင်းကူးပုံနှိပ်တိုက်။
- ၂။ စု၊ ဦး၊ (၁၉၆၆)၊ *မြန်မာ့ယဉ်ကျေးမှုနှင့် အနုပညာဆိုင်ရာ ဗိသုကာကျမ်း*၊ ရန်ကုန်၊ ဗိုလ်တစ်ထောင်ပုံနှိပ်တိုက်။
- ၃။ ဇော်ဂျီ၊ (၁၉၆၅)၊ *ရသ စာပေနိဒါန်း*၊ မန္တလေးမြို့၊ ကမ္ဘာခေတ်စာပေတိုက်။
- ၄။ ညောင်ကန်ဆရာတော်၊ (၁၉၇၇)၊ *မဟာဗုဒ္ဓဝင်*၊ တတိယတွဲ၊ ရန်ကုန်၊ သာသနာရေးဦးစီးဌာန ပုံနှိပ်တိုက်။
- ၅။ ရွှေအောင်၊ ဦး၊ (၁၉၈၀)၊ *ရသစာပေ၏ ရသ*၊ ရန်ကုန်၊ နေလင်းပိဋကတ်ပုံနှိပ်တိုက်။
- ၆။ သက်လွင်၊ ဒေါက်တာ၊ (၂၀၀၂)၊ *ပုဂံအနောက်ခရီးတစ်ခေါက်*၊ ရန်ကုန်၊ စာပေဗိမ္မာန်၊ ပြည်သူ့ လက်စွဲစာစဉ် ပုံနှိပ်တိုက်။