

The Famous Statues on the *Cetiya* Campuses in Myanmar

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Abstract

In Myanmar, there are many religious buildings. Among them, the famous statues which are placed in the *cetiya* campuses from Buddhist Art & Architecture and Tourism point of view. The aims are to realize why the statues are placed there and to keep the works of arts. It is also presented why tourist are interested in the statues which are placed in the *cetiya* campuses. This is because the statues show a part of the history of belief, religion and civilization. The images and statues are explored from different points of view such as Buddhist Art & Architecture, tourism, religion and civilization. This paper is presented to be useful partly for keeping in ancient and cultural heritages of Buddhism in Myanmar. In this paper it is able to study not only the mind-set of keeping our cultural heritages and responsibilities but also the improvement of Buddhist Art & Architecture at different periods.

Key Words: famous statues, *cetiya* campuses, cultural heritages, religion, Buddhist Art & Architecture

Introduction

In Myanmar, most of the *cetiya*, the statues are made according to the images and structures of the *cetiya*. In spite of the *cetiya* in Myanmar, it is presented the famous statues which are made and found in the *cetiya* campuses.

Myanmar is rich in cultural heritages. As Myanmar culture together came up with Buddhism, the researchers regarded it as Buddhist culture. In Myanmar, *cetiya*, pagodas, caves, stupas, spires, pavilions which are the remarks of cultures and religion show the strong Myanmar culture.

Especially, as Buddhist Art & Architecture are ancient and they are exploring Myanmar culture (Buddhist culture), the number of inbound and outbound tourists who want to observe to Myanmar increase yearly. So, it is presented briefly about the famous statues which are placed at the *cetiya* in Myanmar. The well-known statues on *cetiya* campuses are the images of Lion(*Sīha*), Sphinx(*Manussīha*), bell flowers called the figure of an ogre clutching a garland with both hands, Ogre(*Yakkha*), Elephant(*Hatthi*), Horse(*Assa*), Dragon(*Nāga*), Galun(*Garuḷa*), Peacock(*Mora*) and Flagstaff or banner post (*Thambha*). The reasons for being placed the images and their meaning are explored. The standards of art and religion can be studied from these images.

1. The well-known statues on *cetiya* campuses

All over Myanmar figures of celestial beings, figures of animals, planetary posts and flagstaffs are found within the pagoda campuses. Just as Myanmar works of art are in Myanmar *cetiya* campuses, Indian works of art are found as city walls, towers and stone pillars when ancient city of *Pāṭaliputta* was excavated. The tops of the stone pillars are found to be sculpted into animal statues.

1.1 Lion (*Sīha*)



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Before the appearance of *Gotama Buddha*, the statues of lion were worshipped in Iran, Mesopotamia and Egypt as a symbol of solar descendant. The lion symbolizes Buddhahood. Lions are described with special consideration in Sri Lankan and Indian *Pāli* literature. The symbol of lion figure in Indian culture came to Myanmar with Buddhism. Now it has become a Myanmar culture.

Ancient Myanmar called lions as kings of beasts or king of deer. In *Pāli* and *Aṭṭhakathā* texts, the *Buddha* is called “*Narasīha*” (one who is courageous as a lion) by comparing to a lion in courage. *Buddha*’s bold preaching of *Dhamma* is figuratively spoken as “*Sīhanāda*.”

The four kinds of lion are described in *Aṅguttara Nikāya*. Out of them “*kesarasīha*” is described to be the noblest lion. There are many usages in combination with “*sīha*”. *Buddha* is called “*narasīha*”, the power of the *Buddha* is called “*sakyasīha*”; *Buddha*’s jaw is called “*sīhahanu*”; *Buddha*’s front portion is called “*sīhapubba kaya*” and the voice of the *Buddha* is called “*sīhanāda*” (*sīhassara*). “*Sīhaseyya*” means the noble persons sleep lying on the right side like a lion. “*Sīhaṅgulī*” means fingers as strong as those of a lion. “*Sīhasampa*” means lion skin. “*Sīhavassā*” means fat of lion. “*Sīhāsana*” means lion-based throne. “*Sīhapañcaya*” means lion-window. *Manusīha*” means man-lion. In the Five Hundred and Fifty *Jātaka* Stories, the *Bodhisatta* is found to become a lion for ten times.

Prince *Vijayabāhu* is found to be described in *Dīpavaṃsa* (fourth century A.D) and *Mahāvāṃsa*, which are chronicles of Ceylon. In India, King *Vaṅga*’s daughter, Princess *Kesarī* and King Lion gave birth to a son called “*Sīhabāhu*” and a daughter called “*Sīhasīvalidevī*”. When the son and daughter came of age, *Sīhabāhu* put his mother and sister on his shoulders and ran away from his father, King Lion. After killing his father, *Sīhabāhu* founded a town and ruled after taking his sister as a queen in the forest where King Lion had roamed. King *Sīhabāhu* was afflicted with intense head-ache for killing his father, King Lion, by beheading. A statue of lion was made for paying homage.¹

In the third century B.C. the top of King *Asoka*’s pillar was sculpted into figures of elephant, lion, *Haṃsa* and *Garuḷa*. The top of the stone pillar at Saranath was carved into four lions which were back-to-back. The base of the pillar was depicted with four figures of animals, namely, elephant, bull, horse and lion. The figures of lion are also found at Sanchi and Barhut which were the works of merit of King *Asoka*. These figures are found on the eastern gateway posts of the Sanchi Stupa. Saranath area is called a city of lions. The design on the top of *Migadāvana* pillar is recognized as the emblem of Indian Government now.

The Island of Ceylon is called “*Sīhaḷadīpa*”. Lion is also used as a sign of the planet Mars. It is believed that the region in the south-eastern direction is under the influence of lion. The Myanmar Government awards titles of “*Sīha*” for nobility and valour in rewarding awards and titles for distinguished services.

The *Buddha* ought to be called lion because he can bear the eight conditions of life without perturbation and is capable of destroying false views and defilements.

In *Milindapañha* text the eight characteristics of a lion are compared to the eight characteristics of meditators. The characteristics are purity of the lion, the valour of the lion, gracefulness of the lion’s mane, not submission in spite of age, hunting for food ceaselessly, not worrying for not getting food, etc.

¹ Mahāvāṃvatthu, P-123-129.

Nevertheless the symbolism of lion was obviously present even before the appearance of the Buddha. It is still a significant figure of symbolism up to the present day. The Buddhists make statues of lion to honour the Buddha with its valour, strength, nobility, etc.² Moreover whenever lion figures are seen they are good examples to show the greatness of a father's metta, loving-kindness.



1:2 Sphinx(*Manussīha*)

Figures of *Manussīha* are found at the four corners of the pagoda platform. *Manussīha* is a combination of two words, *manu* and *sīha* meaning “man-lion.” “*Manussīha*” is not found in *Pāḷi* vocabulary. It is found only as “*narasīha*”. The Buddha is called “*Narasīha*” meaning “man-lion”.

Regarding *Manussīha*, it is described in Shwebon Nidan as: “human head and human hands and the two haunches and hind legs of a lion.” There are three touches: touches between the two hands, breasts and thigh and body.” It is composed in verse that the *Manussīha* with characteristic features and the noticeable contacts, bold roar.¹

The arrival of *Manussīha* in Myanmar land and culture is described in *Kalyānī* Stone Inscriptions. In 235 B.E. after the *Parinibbāna* of the Buddha (third century B.C.) the third Buddhist Convention was held with the sponsorship of King *Sīridhammāsoka* in *Pāṭaliputta*. When the third Buddhist convention was completed, Venerable *Mahā Moggaliputtatissa* dispatched nine missionary parties to nine different regions for propagation of *Buddha Sāsana*.

Out of these nine missions, Venerable *Soṇa* and Venerable *Uttara* and three follower monks were sent to *Suvaṇṇabhūmi* in *Rāmañña* region. At that time King *Cūlasīrīmāsoka* was ruling king of *Suvaṇṇabhūmi*.

It is known that Thaton city was located in north-westerly direction of Mount *Kelāsa*. The eastern half of the city was located on the mountain. Some of the houses were located on mountainside. There were different levels of houses from mountain top to the plain at the foot of the mountain. As the houses in this city were like the houses of molasses boilers, the city was called *Goḷamattikka* or city with flat-roofed houses'.²

As the city was close to sea, the water guardian ogresses of the sea used to come to the city whenever there were newly born infants to claim and eat them. When the missionary *Theras* came to *Suvaṇṇabhūmi*, it coincided with the birth of an infant son to the Southern Palace Queen.

When the leader of water guardian ogresses knew the birth of a son at the palace, she came to the place with five hundred follower ogresses to claim the infant son for eating. When people saw the ogresses coming, they ran away in helter-skelter in fear of the ogresses.

When the missionary *Theras* saw this event, they created a big creature with a human head and the two haunches of lion twice the size of the ogresses. This creature was called

² Shwesawloo, P-118-119.

¹ Shwebon Nidan, P-68.

² Shwesawloo, P-84-85.

Manussīha (half-man and half-lion). When the ogresses saw the strange creature, they ran away and jumped into the sea in fear.

The *Theras* administered protective charm against the ogresses by reciting *parittas*. Then they preached the discourse of *Brahmajāla* to the people who came to the *Theras* in a great gathering. At the end of the preaching of *Brahmajāla Sutta*, it is known that sixty thousand persons realized true *dhamma*. The *Theras* also ordained 3500 men and 1500 women into monkhood. The country people and the king were made to take refuge in the three *Ratanas* and to observe the five precepts.

Since this time some of the infants that were born in *Suvaṇṇabhūmi* were named *Soṇa* and *Uttara*. The pictures of *Manussīha* created by the *Theras* were drawn on fan-palm leaf, toddy-palm leaf or talipot-palm leaf and then the pictures were put on the head, or tied around the neck or hung over the cradle of the newly born infants to protect the infants from the harm of the ogresses.

Manussīha stone statues can be seen on the top of a hill in the easterly direction of Thaton. This is the historical account of how the figures of *Manussīha* came into Myanmar land and culture.

The figures of *Manssīha* are considered to be placed in the precincts of the pagodas as the guardians of the pagodas, as a measure to facilitate in measurement of the length and breadth of pagoda plinth, and as a protection for the worshipers after taking the example of protection from ogresses in the Buddhist Era 235.¹



1:3 Figure of Ogre Clutching a Garland with Both Hands

The figures of ogres clutching garlands are found between the ornamental circular band in the girdle of the bell-shaped dome and the lower rim of the bell-shaped dome of *cetiya*. The figure is an ornamental motif in stucco depicting the head of an ogre with two hands clutching strings of pearls which are coming out of the corners of the mouth.

In Upper Myanmar the figures of ogres clutching garlands in both hands are found around the upper part of the bell-shaped dome of the pagoda. They are also found between the cornice and entrance way of temple. Within the pagoda compound of *Ānandā* Pagoda, the figures of ogre with hands clutching flowers are gracefully placed in the girdle ornament of mother *Māyā*. The figures of ogres with hands clutching flowers are also found ornamenting the entrance ways of religious buildings in Indonesia, Cambodia, Thailand and India. In fact the native place of the ogres with hands clutching garlands is India. In India the ogre with hands clutching garlands is called “*Kittimukha*.” *Kitti* means fame, and *mukha* means face or lips.

In the stupas the inverted alms-bowls are ornamented with ordinary floral motifs and the figure of ogre with garlands clutched in both hands. The ogres with hands clutching garlands are included to enrich ornamentation.

Paramīsvā Deva King “*Mahādevī*” instructed to sculpture ogre heads at the gateways of pagoda entrances as a glorifying ornament. It was a traditional ornamentation. Ogre King *Jallanda*, being the Lord of the Three Worlds, sent a messenger called “*Rahu*” to *Paramīsvā*

¹ Vinayapīṭaka Pārājikaṇḍaattḥakathā, Vol- I, P-51-52.

Deva King to ask for *Candī* Celestial maiden to be his consort. The *Deva* King, being angry, created an ogress with a lion face and ordered the ogress to eat *Rahu*.

However when *Rahu* beseeched to spare his life, the *Deva* King spared his life. The ogress supplicated to *Paramīsvā Deva* King that she was hungry. The *Deva* King ordered the ogress, “Eat yourself starting from the feet.” The ogress ate herself starting from her feet and left the head only. As *Paramīsvā Deva* King was very pleased with the obedience of the ogress, *Deva* King said, “Ogress, starting from today accepts the homage of all human beings. Accept the name *Kittimukha*. Those who pay homage to you are under my protection.”

Based on this story, the ogre head is used as ornamentation at the gateways and entrance apices. Regarding the ogre head with hands clutching garlands and ogre-heads, there are several versions.

Another version regarding ogre, the ogre called *Pubbayakkha* came to the country where his wife and sons were living. The ogre died when his son shot him with an arrow. As the son became repented of killing his father, he built a pagoda with the ornamentation of ogre. When he paid homage to the pagoda, he also paid homage to his father the same time.

From Bagan period to the present day, ogre head with hands clutching garlands, ogre head with mouth disgorging flowers, ogre shouldering a scepter, corner ogre-head with hands clutching garlands, etc. are found as ornamentation in pagodas, temples, and religious buildings of Pagan, Pinya, Innwa and Ratanapon periods.¹

The Buddhists do not pay homage to the ogres with hands clutching garlands. They are used as ornamentation and for the protection of the pagodas.



1:4 Ogre(*Yakkha*)

A figure of ogres found *cetiya* campus in Myanmar. The aim of placing ogre figure should be taken noticed. The ogres are in the habit of eating creatures such as human beings. For human beings ogres are fearful creatures. The figures of ogre are included in the ornamentation of pagodas and religious buildings to remind the people whenever they see figures of ogre that defilements such as *lobha* (greed) are more fearsome than the ogres who are in the habit of capturing and eating human beings. It seems to incite *bhaya-ñāṇa* and *nibbinda-ñāṇa* whenever people see figures of ogre.²



1:5 Elephant (*Hatthi*)

As the elephant is able to use its trunk as the hands of human beings, they are called “*hatti*,” In the list of Buddha’s previous existences; the *Bodhisatta* became an elephant seven times. Out of them twenty-eight previous *Buddhas*, *Dīpaṅkara Buddha*, *Sumana Buddha*, *Phussa Buddha* and *Koṇāgamana Buddha* are renounced the secular life by riding on an elephant.

¹ Shwetatinpyi, P-100-103.

² Shwesawloo, P-90.

When the *Bodhisatta* took conception in the womb of Queen *Māyādevī*, she had a dream at night that a white elephant entered her womb from the right-side of her body.³ In the episode of conception, the sign of elephant is found to be used. On the top of King Asoka's stone inscription, the figure of elephant is inscribed in *Brāhmī* scripts as “*Gajātama*” (Noblest Elephant). In describing the seven birth mates of the Buddha, the place of younger brother *Ānandā* is described as “*Ārohāniya*” (a white elephant) in *Āṅguttara Aṭṭhakathā* Volume (I) and *Vinaya Sārattha Dīpanīṭikā*.

The four kinds of *ājānī* includes elephant as a kind of *ājānī*. The most distinguished life of the *Bodhisatta* as an elephant was Elephant King *Saddan*. The Elephant King *Saddan* had the power of flying in the air. It is extolled that a king who is in possession of a white elephant is as powerful as *Cakkavatti*, a Universal Monarch.

In the life of King *Vessantara*, the *Bodhisatta* donated the white elephant called *Nibbāna Paccaya* to *Kaliṅga* Kingdom to prevent famine due to drought. While the Buddha was residing in the *Pālileyaka* forest, the Buddha was attended on by an elephant called *Pālileyaka*.

Elephant figures in relief can be seen in *Sanchi Stūpa* and *Burhut Stūpa*. Myanmar kings used *Gajāsana* thrones (lion-based thrones). Artistic works of the elephant stories of the *Bodhisatta* are found in the temples of Pagan. Elephants also figure in Myanmar literature, music and plays. In Kyaukse District, the festival of elephant dancing is held every year. Therefore the well-known elephant is found to be depicted in the pagodas and temples in connection with Buddha's former lives.¹



1:6 Horse(*Assa*)

In Buddha's previous lives, the *Bodhisatta* became a horse four times. The statues of horses found in the pagoda precincts can be divided into two kinds. In one kind, a horse is ridden by a person in royal dress and a man in minister dress was following by grasping the horse tail. These statues are considered to depict the episode of renunciation of the *Bodhisatta*. The other kind of horse is a horse in a posture of running. The posture of a running horse signifies the speedy spread of *Buddha Sāsana* carried out by King *Asoka*.²



1:7 Dragon(*Nāga*)

In Hinduism Nag worship is considered to appear in about 2000 B.C. Regarding *Nāga* in Buddhism, the *Bodhisatta* became *Nāga* four times in his previous lives. They were *Sampeyya Nāga* King, *Mahādaddara Nāga* King, *Bhūridatta Nāga* King and *San̄khapāla Nāga* King.

There were also other renowned *Nāgas*. They were *Mucalindā Nāga* King who gave shelter to the Buddha in *Mucalindā* Lake, *Erāpatha Nāga* King, *Nandopananda Nāga* King,

³ Mahābuddhavam, Vol-II, P-16.

¹ Shwesawloo, P-92-93.

² Statues, P-87.

Virūpakkha Nāga King who was the Chief of *Nāgas*, *Kāla Nāga* King who woke up when the *Buddha* was Enlightened and *Nāga* Youth who entered monkhood as he was disgusted with the life of *Nāga*.

Nāgas participated in founding of Thayekhitaya towns. *Nāga* was included in the story of Maung Pauk Kyaing. There are Nagayon Pagodas among the pagodas of Myanmar. Nagayon Pagoda built by King Kyansitha is a renowned pagoda in Bagan.

Myanmar people believe in astrology. They believe that it is not proper to move to the place to which direction the *Nāga* head is directed. It is also believed that one should not go on a journey to the direction the *Nāga* head is directed. The *Nāga* stays three months while facing one cardinal direction. There were fables in which *Nāga* and human are involved in matrimonial union.

In India the figures of *Nāgas* are found as brick relief works or stucco relief works at Burhut *Stūpa*. Out of the eight planets, Myanmar believes that Saturn is an evil planet. The *Nāga* is the vehicle of the planet Saturn. The Saturn guards the south-western corner for ten years. The numbers of the Saturn are seven and zero. It is the enemy of *Garuḷa* bird.³ *Nāga* statues are sculptured in Buddhist pagodas and temples for *Nāga* is considered to be the guardian of Buddha *Sāsana* and because *Nāga* and Garuda are considered to be familiar for they came to listen to the discourse of *Mahāsamaya*.



1:8 Galun(*Garuḷa*)

The Sanskrit word “*garuḷa*” is derived from *Pāḷi* word “*garuḷa*”. The *Bodhisatta* became a *garuḷa* for two times in his previous lives. The *Garuḷa* and the *Nāga* came to the *dhamma* assembly when the *Buddha* preached *Mahāsamaya Sutta*. They were friendly in the presence of the *Buddha*. That is why the figures of *Nāga* and *Garuḷa* are included in the decoration of the pagodas and temples.¹



1:9 Peacock (*Mora*)

Regarding the *Buddha*, *Bodhisatta* became a peacock king three times in the *Jātaka* stories. While perfection was immature, the *Bodhisatta* became a peacock king in a grove near the city of *Bārāṇasī*. While the *Bodhisatta* was a *Cakkavatti* in one previous life, he got celestial abode due to the virtues of *dāna* and *sīla*. When he passed away in celestial life, he became a beautiful peacock king with golden colour. As it was dangerous to live near *Bārāṇasī*, the peacock king moved away to a golden valley called *Hiraññadaṇḍaka* near *Himavanta*.

The peacock king used to recite a *gāthā* beginning with “*Udetayaṃ*” while he was facing east at sunrise. Then he worshipped the sun and went out in search of food. At sunset, the peacock king recited the *gāthā* beginning with “*apetayaṃ*” while facing west and then he slept for the whole night. Because of reciting *gāthā* at sunrise and sunset, the peacock king was free

³ *Ibid.*, P-120-122.

¹ Shwesawloo, P-98.

from harm and replete with happiness. On one occasion a hunter set a snare and a decoy of peahen. As the peacock was enmeshed by the seduction of the peahen, the peacock forgot to recite the *udetayaṃ gāthā*. So he was caught in the snare set by the hunter.

The hunter presented the peacock king to the king of *Bārāṇasī*. King of *Bārāṇasī* told the peacock king that he caught the peacock king to eat because it was written in the golden folded writing tablet as “One will not be subject to old age, disease and death if one eats the flesh of golden coloured peacock.” The peacock king said, “Your Majesty, you will not be free from old age, disease and death by eating my flesh.” Then the peacock king preached King *Bārāṇasī* to strive to practice insight meditation to attain *Nibbāna* which is free from age-ing, getting ill and death. Later people recite *Mora Sutta* which is called Peacock King’s *gāthā* to guard against capture, bondage and harm.²

The presence of the figures of peacock king seems to refer to *Bodhisatta* Peacock King and to guard against capture and bondage.



1:10 Flagstaff (*Thambha*)

The flagstaffs are large and long pillars which are erected near the pagodas. Cylindrical streamers are hung from the top of the pillars for flying when the wind blows. “Tankhun”(pennant) is derived from “tankun” which means “flying up.” Tankun means “a rod that flies up.” The stone pillars are called “*Thambha*” in *Pāḷi* and “lat” in Hindu language.¹ The stone pillars are religious memorial symbols. This culture came to India from Egypt and Persia during the period of King Asoka.

During the life-time of the Buddha, the rich man of *Rājagaha* erected a bamboo pole to a height of 60 cubits and placed a sandalwood alms-bowl at the top of the bamboo pole. Venerable *Pinḍola* Thera had to use his power of *jhāna* to bring down the alms-bowl. Therefore the erection of flagstaff is a memorial to this event.

In Myanmar every pagoda has flagstaffs. There are also figures of *Arahata*, *Haṃsa*, *Garuḷas*, *Nāgas*, umbrella of pagoda or small pagoda on the tops of flagstaffs. Some flagstaffs have a circular ring for moving the flagstaff as required. The figure of *Arahat* was sculptured on the top of the flagstaff in the style of Venerable *Pinḍola* taking the sandalwood alms-bowl that is hanging from the top of the flagstaff. The figures of *Titthi* teachers with their disciples are usually sculptured at the base of the flagstaff. The figure of *Sakka* holding a harp or holding a thunderbolt or blowing a conch shell or paying homage by raising the two cupped hands to the forehead is found to be sculptured at the base of the flagstaff.

The figure of *Haṃsa* bird signifies the expiry of life manifold speedier than the speed of *Haṃsa* bird. The golden figure of *Haṃsa* is usually sculptured at the top of the flagstaff to incite remorse for the people.²

² Attributes of the Buddha & Personal Experiences, P-202-204.

¹ Myanmar Encyclopedia, Vol-V, P- 150-151.

² Shwetatinpyi, P- 104.

Some flagstaffs have sculptured figures of *Nāga* and *Garuḷa*. Although *Nāga* and *Garuḷa* are arch-enemies they became cordial and friendly when they came to listen to the discourse of *Mahāsamaya* according to the description of Saya Soe Naing (Mandalay University) in the History of Sutaungpyi Pagoda.³

Some flagstaffs have the sculpted figures of the four celestial kings at the base of the flagstaff. These figures of four celestial kings are not the four celestial kings with different names. The figures are of the same celestial kings in four different of posture. They are;

- (1) The *Sakka* in the style of blowing *Vijayutta* conch shell when the Buddha is enlightened;
- (2) The *Sakka* in the standing style of worshipping when he requested the Buddha to preach *Maṅgala Sutta*;
- (3) In *Ambaṭṭha Sutta* of *Sīlakkhabdha Vagga*, the *Buddha* and *Ambaṭṭha* Brahmin debated. The *Buddha* asked question *Ambaṭṭha* Brahmin three times but the Brahmin remained silent without answering. Thereupon, the *Sakka* held a big red hot hammer (thunderbolt) and threatened him: “If you do not answer, I will split your head into seven pieces.” Thus the figure of *Sakka* holding the weapon of thunderbolt refers to this event in *Buddha’s* life.¹
- (4) *Pañcasīṅkha Deva* was assigned to worship the *Buddha* by playing the *gāthā* on harp on behalf of the *Sakka*. This event is represented by *Sakka* holding a harp in his arms.²

The pennants which are fixed at the top of flagstaff are long, cylindrical pennants which are woven with bamboo and covered with paper with the description of the events of the Buddha.³

The noble aims of construction of flagstaffs are:-

- (1) To enable to see the presence of pagoda from afar;
- (2) To enable to know the presence of sacred ground;
- (3) To enable to reflect death repeatedly (by referring to the figure of *Haṃsa*),
- (4) To achieve freedom from enmity through concentration (by referring to *Nāga* and *Garuḷa*) and
- (5) To increase the number of *jhānalābhī* persons.⁴

The benefits of donation of flagstaffs are:-

- (1) Plenty of prosperity,

³ *Ibid.*, P-84-85.

¹ *Sīlakkhandhavagga Pāli*, P-89.

² *Mahāvagga Pāli*, P-212-213.

³ *Shwetatinpyi*, P- 84, 86.

⁴ *Statues*, P- 72-73.

- (2) Plenty of retinue.
- (3) Hearing melodious musical sound,
- (4) Getting married with a beautiful and noble woman if the donor is a man; getting married with a good and noble husband if the donor is a woman;
- (5) Becoming a universal monarch,
- (6) Being born in celestial abodes without falling into miserable abodes for a hundred thousand world systems and
- (7) Meeting with the Buddha in the ultimate life and being emancipated from *Samsāra*.⁵

Discussion

The statues are placed on *cetiya* campuses because they are made instead of the Nipāta paintings for educating people. What's more, they are created for different good intentions to decorate, to distribute the religion, to know that all living thing in 31 states will be in cycle of rebirth before they are in *Nibbāna*, to realize and try to do good charity, moral and meditation for *Nibbāna* after knowing the quick of death. For the above mention precious aims, I think that the statues and images are placed there.

Conclusion

In Myanmar, the statues and images are made and placed on the *cetiya* campuses to accompany with the characters of them. When the images are looked from the religious point of view, they are included not only Buddhism but also Hinduism. From the culture point of view, their paintings and sculpture have high standard. The standards of culture and different periods can also be seen. From the tourism point of view, the lifelong process and the structures of the ancient statues can also be studied.

The culture can also be guessed according to the history of images. As some of the pagodas are very ancient, especially, people from different countries come to us and study them. They study the decoration of the ancient arts and the significant of the things which have been used.

Especially, Lion(*Sīha*) statue is the hope for the symbol of Buddhahood, Sphinx(*Manussīha*) and Figure of Ogre clutching a garland with both hands statues are the hope for the symbol of a guard. Ogre(*Yakkha*) statue is the hope for the symbol of a fear. Elephant(*Hatthi*) statue is the hope for the symbol of conception. Horse(*Assa*) statues are the hope for the symbol of renunciation and the spread the *Buddha Sāsanā* as quickly. Dragon(*Nāga*) statue is the hope for the symbol of regarding Buddhism. *Nāga* and *Garuḷa* statues are the hope for the symbol of friendly in the presence of the *Buddha*. Peacock(*Mora*) statue seems to refer to *Bodhisatta* Peacock King and to guard against capture and bondage. Flagstaff is the symbol of to enable to see the presence of pagoda from afar.

These pagodas and the surrounding statues are needed to valuably guard not only as our cultural heritages but also as the responsibilities to improve Buddhist Art & Architecture at different periods.

⁵ Apadānapāli, Vol-I, P-81, 120.

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