

The wall paintings in the Shwe Myin Mi Pagoda, Meiktila Township

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Abstract

This paper is divided into three parts. Firstly, various etymological meanings and definitions of the *cetiya* and *stūpa* are discussed. Secondly, there is a historic pagoda situated in the north-east of Htee Thone Sint Pagoda named in Shwe Myin Mi built by the King *Narapatisithu*, successor of King Anawrahta. On the wall of this pagoda, the sixteen dreams of King Kosala were painted. Finally, King Anawratha who established the first Myanmar Empire built many Pagodas in Myanmar and “Shwe Myin Mi” pagoda is one of the famous pagodas in Meiktila. Everywhere in Meiktila is full of ancient and historical pagodas and temples in different types. Among them historic Shwe Myin Mi pagoda constructed by *Narapatisithu*, King of Bagan is very magnificent. Myanmar architectural sculpture and painting can also be seen there.

Key words- history, arts, wall painting, culture

Introduction

In Myanmar tradition, many *stūpas*, pagodas and temples have been built. Among them, building faithfully the religious edifices and monuments like *stūpas*, shrines, pagodas, monasteries and lakes is one of Myanmar Buddhists’ believe. They have built various *stūpas* and shrines decorated with traditional arts and architecture in different types and shapes since ancient periods.

The place where *ceṭī* or pagoda is built is directly related to the religious matters. When paying attention to the Theravada Buddhist Pāli Canonical texts; it can be found that pagodas or *stūpas* have been in existence since the lifetime of the Buddha. In the *Mahāparinibbānasutta* of the *Dīgha-Nikāya*, the Buddha tells Venerable Ānanda thus: “Ānanda, *Udenacetiya* at Vesāli is very delightful. *Gotamacetiya* is very delightful. *Sattambacetiya* is very delightful. *Bahuputtacetiya* is very delightful. *Sārandadacetiya* is very delightful. *Cāpālacetiya* is very delightful (Dī, I, p-99-101). From this evidence, it is obvious that the worshiping of the pagoda has existed even in the Buddha’s time.

Furthermore, the commentary on the *Khuddakapāṭha*, enumerates that there are three types of *Cetiya* ;*Paribhogacetiya*, *Uddissacetiya* and *Dhātucetiya*. According to this *stūpa*, we can understand that Buddhist *stūpas*, for instance, the *Dhātucetiya* (the pagoda with the relics) used by the Buddhist people had prevailed since the ancient time. Moreover in the *Mahāparinibbānasutta* too, Venerable Ānanda poses the question to the Buddha about how to use the death body of the Buddha after Buddha passed away.

Then the Buddha replies to Venerable Ānanda, stating “Ānanda, they should be dealt with like the remains of a wheel-turning monarch”. “Ānanda, the

remains of a wheel- turning monarch are wrapped in a new line-cloth. This they wrap in teased cotton wool and this in a new cloth. Having done this hundred times each, they enclose the king’s body in an oil-vat of iron, which is covered with another iron pot.

Then having made a funeral-pyre of all manner of perfumes they cremate the king’s body, and they raise a *stūpa* at a crossroads. That, Ānanda, is what they do with the remains of a wheel- turning monarch, and should deal with the Tathāgata’s body in the same way.

A *stūpa* should be erected at the crossroads for the Tathāgata. And however lays wreaths or puts sweet perfumes and colours there with a devout heart, will reap benefit and happiness for a long time” (Dī, I, p-134-139).

These evidences clearly prove that the art of worshipping the *stūpa* existed before the Buddha’s ministry and after his demise, Buddhist *stūpa* has increasingly developed to a great extent.

Buddhist art and architecture related to the *stūpa* originated from India and it gradually spread and extends to the Buddhist countries like Myanmar, Thailand and so on. It can assume that at the beginning of *stūpa* which were plain and there were no many parts in the *stūpas*. However, in the subsequent period, art and architecture of the *stūpa* were developed and advanced with many parts. In the present days in Myanmar, we can see that various style of *stūpas*, temples, cave temples and pagodas.

Materials and Methods

In this paper, all of the data were collected from Shwe Myin Mi pagoda and *Ganthantara* Texts, field of survey and then this paper described the research applied in the present study, the research design, data collection and data analysis. The design of this

research is the qualitative research method because the findings were discussed qualitatively.

Findings

The Buddhist Art of ShweMyinMi Pagoda

1. Location and Area of the Pagoda

The historic pagoda is located in Meiktila Township which is situated in Mandalay Region of Central Myanmar. It is situated between North Latitude (20° 39' 15" - 21° 00' 00") and East Longitude (95° 30' 40" - 96° 00' 55"). Shwe Myin Mi pagoda is located near the tower and beside of Meiktila-Myingyan road. It shares neighboring to *Ya-wai-Oute-Kyin* quarter in the north, Thiri-mingalar quarter in the east, Meiktila-Mandalay Road in the south, and *Yadanar-Thingyit* pagoda in the west respectively.

2. The name and meaning of the pagoda

The sacred name of the pagoda is Shwe Myin Mi". Unlike other pagodas, pagoda has decorated with three diamonds, five noble birds perch, *Saingkyoe*. For this reason, the name of the pagoda is given as ShweMyinMi pagoda.

3. Types of Pagoda

The ShweMyinMipagoda was located in Meiktila. It is a kind of ground *stūpa*. It has combination with ShweMyinMisimā. It has one gateway called *mok*. In many years ago, most of Myanmar Buddhists built many *stūpas*, pagodas, solid pagodas and temples. In the ancient time, *stūpa* and cave were built and paid respectively. And then temple had been built with the architecture of combining the *stūpa* and cave. The square apartment with the entrance (*mok*) is above it. According to the architectural point of view, the square apartment with well-planned foundation is built in place of the square base terrace of the pagoda. The ShweMyinMipagoda is built with the square base apartment, perforated with one archway, on which a small pagoda is tiered with plinth (*phanat-taw*), terraces (*pyit-sayan*), octagonal base (*shit-myaunt*), bell-shaped dome (*khaung-laung*), embossed band (*phaung-yeit*), inverted lotus flower (*kyar-hmaunt*), spreading lotus flower (*kyar-hlyan*), banana bud (*hngyut-pyaw-phoo*) and sacred umbrella (*htee-taw*) respectively and systematically. The square base apartment and top pagoda are proportionately and harmonically built, (*lay-myat-hna-ceti*).

4. The background history of Shwe Myin Mi Pagoda

The Shwe Myin Mi Pagoda is a one cardinal direction of ornamented built in during the region of

King Narapatisithu build many pagodas in Myanmar and the identification of the ShweMyin Mi. This pagoda was first built by king Narapatisithu in kozarera 536, AD. 1718. In this pagoda, extra ordinary architecture aspect and aesthetic, views can be seen. This pagoda is three pure gold images, three emerald images and three diamond images area enshrined, record on the stone scull pure the height is 108 feet (Meiktila Thamine, Ni Tut (MA), 1985, Meiktila Kantaw Mahar Thamine, Ko Tin Hlaing, 1997).

And then in 1257 Myanmar Era, this pagoda donor named U Hlaing and his beloved wife Daw Ei Nyein contributed to supporting to renovate and then in 1262 Myanmar Era, Htee(Umbrella).

5. The Terms for Various parts of the Pagoda

Buddhist art and architecture related to the pagoda originated from India and it gradually spread and extends to the countries like Sri Lanka, Myanmar, Thailand and Cambodia and so on. It can assume that at the beginning of the pagoda, the Pagoda was plain and there were no many parts in the pagodas. However, in the subsequent period, art and architecture styles of the Buddhist pagoda were developed and advanced and many parts were considered of the pagodas.

In the present days in Myanmar, we can see that there consist of many parts in a certain pagoda. They can be listed as follows:

1. Diamond Bud or Bud-like Ornament.
2. Noble Birds perch.
3. Umbrella Crown or Tiered and Ornamental final of *Stūpa*.
4. Banana Bud.
5. Uprturned Lotus Petal.
6. Spreading Lotus Flower.
7. Boss.
8. Downturned Lotus Petal.
9. Old Petal.
10. Nine Mounding.
11. Embellished Floral Motif Or Frieze.
12. The Inverted Alms Bowl.
13. Middle Ba.
14. Ogre and Floral Motif.
15. The Bell-Shape Dame.
16. Bell Lower.
17. Circular Bell- Rest.
18. Surrounding Small *Stūpas*.
19. Circumference.
20. Parameter.
21. *Stūpa* Platform.
22. Terrace.

On the interior wall of cave-liked apartment shaped in square, it is decorated with beautiful glass mosaic workmanship embedded in gliding (*hman-zi-shwe-cha*). The marble Buddha statue with earth touching hand gesture (*bhūmiphassamudrā*) is gracefully placed in the temple-liked apartment. The two gods posting in worshipping to the Buddha is placed in left and right sides of the interior apartment.

Furthermore, the two Buddha statues gesturing in touching earth (*bhūmiphassamudrā*) by sitting on the throne with ornamented backdrops are placed on the left and right sides of the main Buddha statue. On the wall, the sixteendreams of King Kosalawere painted in this pagoda.

Wall painting (1)

This painting is First Dream King Kosala, the king said; "In my dream, I saw four black bulls coming to royal courtyard from the four cardinal points with the avowed intention of fighting and a great multitude of people flocked to watch. But the bulls only made a show of fighting; they roared and bellowed but finally went off without fighting."

The Buddha gave the king the following interpretation:

"Sire, that dream has no bearing to present time. However, in future times when kings are unrighteous, in day when people are unrighteous, when the world is perverted, when good is waning and evil is waxing, there shall fall no rain from the heavens. Crops shall wither and famine will affect the land. Cloud will gather as if for rains, thunder shall bellow, lightning will flash but even as the bulls in your dream that fought not, so shall the clouds flee without raining. But no harm shall come to you. What the Brahmins told you was merely to get themselves a lively hood." (<https://en.m.wikipedia.org.>, <https://nof ear manju. weebly.com.>, <https://ww.tsemrinpoche.com.>, Ja, I, p-339-413)

Wall painting (2)

When the King said "Sir, in my second dream I saw many tiny trees and shrubs bursting to the soil and when they had grown scarce a span or two high, they flowered and bore fruits!"

"Sir" the Buddha replied, this dream too would have its fulfillment in days when the world has fallen into decay and when men are short-lived. In time to come, passions shall be strong. Quite young girls will go and live with men and bear children. The flowers typify their issues, the fruits their offspring.

"But this will not happen until the distant future when the world is declining." (<https://en.m.wikipedia.org.>, <https://nof ear manju. weebly.com.>, <https://ww.tsemrinpoche.com.>, Ja, I, p-339-413)

Wall painting (3)

Buddha asked "What was your third dream, oh King?"

The king said "My Lord, I saw cows sucking the milk of calves which they had borne that selfsame day." "What will come of it?"

The Buddha replied: "Here again you have nothing to worry because I will not happen during your reign. This dream would have its fulfillment when respect shall cease to be paid to elders. During that era, there will be no reverence shown to parents or parents-in-law. The young will administer the family estate themselves and deprive the elders of their ownership and only give them food and clothing. Then the old folks shall become destitute and dependent and would have to exist on the favor of their children, like a big cow suckling calves a day old."

"But clearly it is not like that today, oh king, so you have nothing to fear." (<https://en.m.wikipedia.org.>, <https://nof ear manju. weebly.com.>, <https://ww.tsemrinpoche.com.>, Ja, I, p-339-413)

Wall painting (4)

The king said: "I saw men unyoking a team of draught-oxen, sturdy and strong, and instead setting young steers to draw the load: and the steers proving unequal to the task laid on them, refused and stood stock still, so that the wagons did not move. What shall come of it?"

The Buddha replied: "Here again this will not have any bearing on you. During the days of unrighteous rulers, wise men and aged councilors skilled and precedent, fertile in expedience and able to get through business, learn in the laws of the country, will not be honored nor appointed to courts of law. Those appointed officials, ignorant alike of statecraft and of practical knowledge shall not be able to bear the burden of their honors or to govern, and because of their incompetence would not be able to discharge their duties. Whereupon their aged and wise lords shall keep in mind having been passed over earlier and shall decline to assist saying: "it is of no business of ours, we are outsiders. You were appointed, now you carry on." Hence they shall stand aside and ruination will result just as the yoke that was laid on the young steers that were not strong enough to carry the wagons.

"Again you have nothing to fear, oh king, from those far-off times when all the nations will be poorly run by the young and foolish." (<https://en.m.wikipedia.org.>, <https://nof ear manju. weebly.com.>, <https://ww.tsemrinpoche.com.>, Ja, I, p-339-413)

Wall painting (5)

What was your fifth dream?

The King said "Sir, I saw a horse with a mouth on either side, to which fodder was given on both sides and it ate with both mouths. It was eating voraciously. "This was my fifth dream. What shall come of it?"

The Buddha replied: "This dream too shall have its fulfillment only in the future, in the days of unrighteous and foolish rulers who shall appoint unrighteous and covetous men to be judges. These base ones, fools, despising the good, would take bribes from both sides as they sit in the seat of judgment and shall be filled with this two-fold corruption even as the horse that ate fodder with both mouse at once." (<https://en.m.wikipedia.org.>, <https://nof ear manju. weebly.com.>, <https://ww.tsemrinpoche.com.>, Ja, I, p-339-413)

Wall painting (6)

In this sixth dream, the King related "Sir, I saw people holding out a golden bowl worth a hundred thousand pieces of *kahavanu* and begging an old

jackal to urinate there in. And IL saw the beast doing so. What shall come of it?"

The Buddha replied: "This dream too shall come true in the future, in times of unrighteous rulers. Such rulers though being descendants of a race of nobility yet mistrusting the scions of their ancestors shall not honor them, instead appoint and exalt the lowborn and thus the lowborn shall be raised to lordship. As a result, the nobility by their need to live by dependence on such upstarts shall offer them their daughters in marriage. And the union of their noble maidens with the low-born shall be like into the urinating of the old jackal into the golden bowl." ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof ear manju. weebly.com.](https://nof ear manju. weebly.com), [https://ww.tsemrinpoche.com.](https://ww.tsemrinpoche.com), Ja, I, p-339-413)

Wall painting (7)

The King related: "Sir, a man was weaving rope and as he wove he threw it down at his feet. Under his bench lay a hungry she-jackal that kept eating the rope as he wove, but without the man knowing it. What shall come of it?"

The Buddha said: "This dream has no bearing during your reign but will prevail when the rulers of a country are unrighteous. In those days, women shall lust for men, strong drink, finery and gadding about. In their wickedness and abandonment to vices these women would indulge in strong drink with their paramours, flaunts in garlands and perfumes, and be heedless of their household duties. They shall keep their watching for their paramours and even pound the very seed corn that should be sown on the mirror so as to provide good cheer. In all these ways shall they plunder the store filled by the hard work of their husbands, just as the hungry jackal under the bench ate up the rope made by the rope-maker as he wove it".

"But this will not happen in your time, oh king. What was your eighth dream?" ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof ear manju. weebly.com.](https://nof ear manju. weebly.com), [https://ww.tsemrinpoche.com.](https://ww.tsemrinpoche.com), Ja, I, p-339-413)

Wall painting (8)

King Kosala said. "I saw at a palace gate. A big pitcher full to the brim standing alongside a number of empty ones. From all directions there kept coming a constant stream of people carrying and pouring it into the pitcher that was full and ignoring the empty ones. Naturally, the water from the full pitcher kept overflowing and ran away but still none bothered to even look at the empty ones."

The Buddha said: "Here again Sir, this dream would not affect you but will take effect when the rulers of a country are unrighteous. During such times, rulers would be poor and have less money in the treasury; they(the rulers) will get the people to work for them to fill the offers in their treasury. The ordinary folk will toil for the ruler neglecting their own sustenance. And as they work for the welfare of

the rulers, the king's treasury would be filled to overflowing- Just as the pitcher in your dream- but their own barns would be empty, just as the pitchers that was neglected and empty. ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof ear manju. weebly.com.](https://nof ear manju. weebly.com), [https://ww.tsemrinpoche.com.](https://ww.tsemrinpoche.com), Ja, I, p-339-413)

Wall painting (9)

The king related his ninth dream; "Sir, I saw a deep pool with shelving banks all round and overgrown with five kinds of lot uses. From every side two-footed creatures flocked to drink its waters. The water in the middle was muddy but the water was clear and sparkling at the margin where the various creatures were went down into the pool."

The Buddha explained this dream as follows:

"This dream too shall bear fruit in the future whenever the rulers are found wanting and rule their countries according to their whims and fancies without any regard to fair play and justice. These rulers shall hunger after riches and wax fat on bribes and shall not show any mercy, love or compassion to the people. Due to insufferable taxes and the oppressive condition in the country, people shall flee from the village and town and take refuge upon the borders of their realm. The heart of the land will become wilderness while the borders will teem with people even as the water was muddy in the middle of the pool and clear on the edges. But obviously there is nothing in this for you to fear, oh good and wholesome king." ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof ear manju. weebly.com.](https://nof ear manju. weebly.com), [https://ww.tsemrinpoche.com.](https://ww.tsemrinpoche.com), Ja, I, p-339-413)

Wall painting (10)

The king related his next dream. "I saw rice boiling in a pot without getting done. I mean it looked as though it was sharply marked off and kept apart, so that the cooking seemed to go on in three distinct stages. One part was sodden, another hard and raw but the last part cooked to a nicety. What shall come off it, Sir?"

The Buddha again said that this dream would have its fulfillment in the future when rulers are unrighteous.

"Around such rulers" the Buddha commented "the people surrounding the kings too would be of the same like, as also Brahmins, householders, and townsman and country-folk. Next, their very guardian deities, the spirit to whom they offer sacrifices, the tree-spirits, and the spirits of the air shall become likewise. Rains will not fall in due season. When they fall; it falls not on the whole area that has been tilled but only on some. On some areas there will be heavy rains and spoil the crop and in other areas there will be no rain at all and the crop would be ruined due to drought and wither. In other words, crops sown within the same kingdom like the rice in the one pot shall have no uniform character." ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org)

org., https://nof_ear_manju.weebly.com, <https://ww.tsemrinpoche.com>, Ja, I, p-339-413)

Wall painting (11)

According to this wall painting, the king related his dream “Sir, I saw sour buttermilk bartered for precious sandalwood worth 100,000 pieces of money. What shall come of it?”

The Buddha replied: “Here too sire, this dream will not affect your region. In the future the Dharma will wane. This is shameless brethren (monk) shall arise who for their bellies’ sake shall preach the very words I preached against. Their preaching will not lead to Nubbin. Nay, their only thought as they preached by fine words and sweet voices shall be to induce men to give them costly raiment and gifts. Others, seated in the highways, at street corners, at the doors of king’s palaces, shall stoop to preach for money as they barter away for food, raiment or gifts, the doctrine the worth whereof is *Nibbāna*. They shall be as those who barter away precious sandalwood worth 100,000 pieces of money for sour buttermilk.” (<https://en.m.wikipedia.org>, https://nof_ear_manju.weebly.com, <https://ww.tsemrinpoche.com>, Ja, I, p-339-413)

Wall painting (12)

The king said: “My lord, I saw empty pumpkins sinking in the water. What will come of it?”

The Buddha replied: “Sir this dream too would not affect your reign. In the days when the world is perverted with unrighteous rulers, the kings will not show favor to the scions of nobility but to the lowborn and the latter will become great lords whilst the nobles sink to obscurity and poverty. Everywhere, it is the word of the lowborn that shall be established just as the empty pumpkins had sunk till they rested on the bottom. So too among the *Samgha*, in the greater and lesser conclaves and in enquiries regarding bowls, robes, lodgings and the like, the council of the wicked and the vile shall be considered, not that of the noble monks. Thus everywhere it shall be the same as when the pumpkins sank.” (<https://en.m.wikipedia.org>, https://nof_ear_manju.weebly.com, <https://ww.tsemrinpoche.com>, Ja, I, p-339-413)

Wall painting (13)

The king said: “Sir, I saw huge blocks of solid rock, as big as houses, floating like ship on waters. What shall come of it?”

The Buddha explained: “Here too this dream will not affect your reign. In the days when unrighteous kings rule, they show honor only to the lowborn, and who shall be treated as great lords whilst the nobles sink into poverty and oblivion. Not to the nobles but to the upstarts shall respect be paid? In the royal presence or in the courts of justice the words of the nobles and the learned in the law (it is them the solid

rocks signify) shall drift idly by and not sink deep into the hearts of men: when they speak the upstarts merely laugh. So too it is in the assemblies of the *Samgha*. The words of such worthies shall not sink deep but drift idly by even as the rocks floated upon the waters. (<https://en.m.wikipedia.org>, https://nof_ear_manju.weebly.com, <https://ww.tsemrinpoche.com>, Ja, I, p-339-413)

Wall painting (14)

“My Lord” said the king “I saw tiny frogs, no bigger than tiny flowerets, swiftly pursuing huge black snakes, chopping them up like so many lotus-stalk and gobbling them up.”

The Buddha interpreted this dream as follows:

“This dream too will not have any effect during your lifetime. When the world is decaying, men’s passions will be so strong and their lusts so hot that they will be in the very grip of the very youngest wife. At the beck and call of these young wives shall be slaves and hired servants, oxen, buffaloes, gold, silver and all valuables of the house. Should the unsuspecting husband ask for anything, the wife will order him to be silent? In short, the wife will dominate over the husband and the household staff. Thus like the tiny frogs who gobble up the large snakes, wives will hold sway over their husbands when the world begins to decay and when men’s passion and lust predominates. (<https://en.m.wikipedia.org>, https://nof_ear_manju.weebly.com, <https://ww.tsemrinpoche.com>, Ja, I, p-339-413)

Wall painting (15)

“My Lord”, said the King, “I saw a village crow, in which dwelt the ten vices or immoral conducts, being escorted by a retinue of those birds, because of their golden sheen, are called Royal Golden Mallards. What does it signify?”

1. Killing or injuring living beings.
2. Taking or destroying what is not yours.
3. Indulging in sexual misconduct.
4. Telling lies.
5. Backbiting and spreading rumor.
6. Using abusive language.
7. Taking part in frivolous language.
8. Covetousness
9. Malevolence
10. Wrong views.

The Buddha replied: “Here too the dream would not have any effect during your reign. In future time’s weak kings will arise who are not adept in the skills of any art or skill that is necessary for a ruler and as a result are cowards. Fearing to be deposed and cast from the royal estate, these weak kings shall raise the power not their peers but their footmen, bath attendants, barbers and such like. Thus shut out from royal favor and unable to support to themselves, the nobles shall be reduced to dancing attendance on the on the upstarts as when the lowly crow had Royal

Golden Mallards for a retinue.” ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof.earmanju.weebly.com.](https://nof.earmanju.weebly.com), [https://www.tsemrinpoche.com.](https://www.tsemrinpoche.com), Ja, I, p-339-413)

Wall painting (16)

The king now related his final dream. “So far it used to be panthers that killed goats but I saw goats chasing panthers and devouring them. The bare sight of goats afar made wolves flee in terror and hid themselves in the thickets. Such was my dream.”

The Buddha interpreted this dream as follows:

This dream too shall not have any effect now. In the days when the lowborn shall be made royal favorites and be raised to lordship the nobles would sink into obscurity and distress. Gaining influence in the courts of law because of their favor with the king, these upstarts shall claim the ancestral homes, the raiment and all the property of the nobility. Pleading before courts of law by the nobles, will not help and the minions will threaten the old nobles with physical injury. Hereupon the terrified nobles’ hall affirms that the property really belongs to the overbearing upstarts. Likewise in the *Samgha* when the noble monks would be forced to flee to the jungle. And this oppression of the nobles and of the good monks by the low-born and the evil monks respectively shall be like the scaring of panthers by goats”.

Finally, The Buddha advised the king as follow: “it was not the truth; it was not love for you that prompted the Brahmins to prophesy as they did. No, it was the greed for Gain and cunning bred covetousness that shaped all their self-seeking utterances. You, sire, are not the first to have these dreams, they were dreamt by kings of bygone days also and then as now the Brahmins found in them for pre-text for sacrifices whereupon at the advice of the wise and good, the Buddha was consulted and the dreams were explained in just the same manner as they have been now.” ([https://en.m.wikipedia.org.](https://en.m.wikipedia.org), [https://nof.earmanju.weebly.com.](https://nof.earmanju.weebly.com), [https://www.tsemrinpoche.com.](https://www.tsemrinpoche.com), Ja, I, p-339-413)

6. Other Religious Edifices and Monuments of the Pagoda

There are many religious edifices and monuments found near the pagoda. These are as follow.

1. Shwe Myin Tin Pagoda,
2. *Lay Myat Hna* Pagoda (the four cardinal direction of ornamented archways),
3. *Theik-PaikePhaya* (the treasures enclosed pagoda),
4. *Tagun-Taing* (the flagstaff),
5. *Sim-Panak-Taing* (the stake of ordination hall),
6. *Kaung-laung* (the ornamented bell) and
7. *Aryonkan-Tasaung* (the prayer hall).
8. *Kyauk Sa Taiks* are remained as historical invaluable heritages for a long time.

Conclusion

We can make pure and meritorious action by going to this pagoda and taking part in some religious-activities. Moreover, elaborate ceiling wooden sculptures and painting. *Lay Myat Hna*, Htee Thone Sint pagoda, building of *Pitaka* small artificial lake and some long walking shrine can be altogether seen in it; foreign visitors also come very often.

Everywhere in Meiktilais full of ancient and historical pagodas and temples in different types. Among them the historic Shwe Myin Mi pagoda constructed by *Narapatisithu*, King of Bagan is very magnificent Myanmar architectural sculptures and painting can be altogether seen there. This pagoda is three pure gold images, three emerald images and three diamond images area enshrined record on the stone scull pure the height is 108 feet as well we have to restore to all as our irreplaceable heritage of Myanmar as wellas Buddhism.

Every Buddhists usually do a lot of good deed such as charity (*dāna*), moral conduct (*sīla*) and meditation (*bāvanā*) of which are basic of merit. Moreover, they frequently perform many various merits such as, ceremony of no vitiation, ordination, building pagoda, construction of monastery and construction of ordination hall (*sīmā*), public rest house. Among those meritorious deeds, the building of pagoda is the most popular for the reason of attaining Buddhist layman or laywoman hood willingly.

Many pagodas have been built since the ancient time. It can be proved that Buddhism has growth in Myanmar for long periods by seeing many ancient pagodas and temples of 11th century built in Bagan. King Anawratha who established the first Myanmar Empire (Bagan) built many Pagodas in Myanmar and “Shwe Myin Mi” pagoda is one of the famous pagodas in Meiktila. Everywhere in Meiktila is full of ancient and historical Pagodas and temples in different types.

“Shwe Myin Mi” pagoda being a pride of Meiktila is distinctive and wonderful one. Moreover, situating of the *Kyauk Sa Taik* contained with the marble slabs on which the commentaries of *Piṭaka* (*Aṭṭhakathā*) are casted. Therefore, “Shwe Myin Mi” pagoda is one of the popular historic pagodas in Meiktila. It is an invaluable sacred pagoda for historian and architects. It will be beneficial for Oriental studies students to visit Shwe Myi Mi Pagoda because of its historical evidences.

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ဇာဂရ၊ ဦး (ရန်ကုန်)။ စေတီဆင်းတုသမိုင်းနှင့် ကူးကွယ်မှု အကျိုးကျေးဇူး။ဆယ်သန်းပုံနှိပ်တိုက်။(၁၉၉၅)။ ရန်ကုန်။

ဗုဒ္ဓဒေသနာတော်ဝေါဟာရအဘိဓာန်၊ သာသနာရေးဦးစီးဌာနပုံနှိပ်တိုက်။ (၁၉၉၆)။ ရန်ကုန်။

တိပိဋကပါဠိ-မြန်မာအဘိဓာန်၊ အတွဲ(၇)၊ သာသနာရေးဦးစီးဌာနပုံနှိပ်တိုက်၊ (၂၀၀၅)။ရန်ကုန်။

မြန်မာ့အနုသုရမအဘိဓာန်၊ မေတ္တာမိုးပုံနှိပ်တိုက်။(၂၀၀၁)။ရန်ကုန်။