

The Culture and Religious Values of Panpu Yokesone Kyaung Monastery of Various Figures of Wood-carvings in Salay Myo

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Abstract

An ancient monastery “*Panpu Yokesone Kyaung*” situated in Salay is one of the edifices that have the famous master-pieces of wood-carving during the Kunbon period. It was dedicated by U Pho Kyi, a merchant of Salay to the honoured Sayadaw U Guna who flourished in 19th Century A.D. The monastery is called “*Panpu Yokesone Kyaung*” as it has various figures of wood-carvings illustrating the accounts from the Pali literature (*Jātakas*, *Dhammapada* Commentary, *Peta Vatthu* etc.) They are carved according to the instructions of Sayadaw U Guna. It is one of the centres of interest for the tourists. This paper is to expose the value and importance of this monastery. There are altogether 35 beautiful wood-carvings but some are now lost due to the vandals and dealers of antiques. In order to preserve the art treasures and ancient glory of Myanmar, field work has been made and it is presented with photographs in this paper.

Keywords: *Panpu Yokesone Kyaung*, *Jātakas*, *Dhammapada* Commentary, *Peta Vatthu*

1. Aim and Objectives

This project aims to study the cultural and religious aspects of Panpu Yok Sone Kyaung which can provide the unique artworks of Myanmar people and to preserve and expose the Myanmar cultural artifacts. The objectives are to describe the value and importance of *Panpu Yokesone Kyaung*, to know about the immense values of the art treasures including religion, culture and sociology of Myanmar, to preserve the art treasures and the cultural heritage of Myanmar.

2. Data and Methodology

The methodology of the research is based on field observations. Cultural tourism is studied as literature to understand how tourism is supporting the economic condition of the locals. Furthermore, the research is also based on the literature review that includes the subtitles of tourism destination development, on the basis of heritage, history, cultural and attractions and facilities of Salay. Both qualitative and quantitative methods are used for data collection and analysis.

3. Introduction

Yokesone Kyaung refers to those which are decorated with wooden sculptures depicting the scenes from the 550 *jātakas* stories of Buddha's former births among the many Buddhist monasteries in Myanmar. There are five *Yokesone* monasteries in Myanmar-

- (1) Mandalay Yokesone Kyaung at the foot of Mandalay Hill
- (2) Sagaing Yokesone Kyaung on Sagaing Hill

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- (3) Saku Yokesone Kyaung near Minbu – Salin high way road
- (4) Salin Yokesone Kyaung near Wet Thae Lake
- (5) Salay Yokesone Kyaung

Salay is a cultural heritage rich region, the location of the village on the east of the Ayeyarwady River, close to Bagan, and the landscapes from the tropical zone of Central Myanmar are also attraction points of Salay. Salay, which became the ancient architecture in history has various sites such as “*Panpu Yokesone Kyaung*”, “Man Pagoda” and UPone Nya museum. This paper will present the heritage, history, culture and tourists attractions of *Panpu Yokesone Kyaung* in Salay.

4. Background History of *Panpu Yokesone Kyaung*

Panpu Yoke Sone Kyaung was built by a trader named U Pho Kyi who lived in the northern quarter of Salay Myo. The date of the building was ME1244 (A.D.1872). It was finished in ME1254 (A.D.1882). It took Ten years due to the British annexation of Myanmar. It was dedicated to the Venerable U Guna, a mentor of the Sudhammā Sect. He was born in ME 1184 (A.D.1822) in Kan Saung Village of Salay District. His boyhood name was Mg Htaung. Regarding the biography of the Sayadaw, nothing is known as no records are found in Salay. Many Parabikes are found there, but no account of the life of Sayadaw was written in them. In fact, he was a wellknown Thera and his fame of virtue and deep religious knowledge spread far and wide in the region of Salay.



Figure A *Panpu Yokesone Kyaung*

U Pho Kyi revered the elder greatly. Wishing to build the monastery for Venerable U Guna Sayadaw he put up an application to King Thibaw to grant him permission for building a monastery and donating to the elder. It is said that the King released an order to grant him to take freely, all the teak-wood out of the state's possessions without taxes. Hence, U Pho Kyi carried all the teak-wood from the borders of Yakhine Yoma. He brought all the villages in the district of Salay. In those days of Kon-baung Period, the momastery, being permitted to be built by the Kings, has the model of the Royal Mansion. The permission is given according to the elder's honour and virtues of Sīla, Samādhi and Paññā. The viceroy's lodging or mansion is called “အိမ်တော်” (Royal Mansion) and when he ascends the throne, he used to dedicate his lodging to the revered elders. The monastery built like the model of that (Royal Mansion) is called “အိမ်တော်ပုံကျောင်း” (Royal Mansion Replica). U Pho Kyi's monastery is built like the royal

mansion. It has a northern aspect. The measure of it is 152 feet in breadth and 76 feet in length. There are seven apartments, namely:

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|-----|----------------------------|-----------------------|
| (1) | Kyaung Oo Prasad | (ကျောင်းဦးပြာသာဒ်) |
| (2) | Sanu Saung | (စန်ဆောင်) |
| (3) | Saung Pu | (ဆောင်ပု) |
| (4) | Saung Hla (Jetavana Saung) | (ဆောင်လှ/ဇေတဝန်ဆောင်) |
| (5) | Saung ma (or) Yun Saung | (ဆောင်မ/ယွန်းဆောင်) |
| (6) | Khone Saung | (ခိုးဆောင်) |
| (7) | Anauk-Saung | (ရေလယ်ဆောင်) |

There are altogether 154 massive posts, each having about 6 feet in girth. It is learnt that the smallest nail used by the blacksmiths has the measure of one and a half inch in thickness and thirteen inches in length. It has four brick staircases, two in the front and two at the back. The figures of the mythical bird, Nayar, are sculptured on both banisters of each staircase. The Nayars on the banisters of the front staircases have the open mouths and those of the back have the mouths shut. These can be seen in Figure B and C.



Figure B The front staircases have the open mouths



Figure C The back staircases have the shut mouths

5. Description of Various Sculptured figures of Pillar cover

All the tops of the posts along the corridors are capped with various sculptured figures of princes, princesses, jawgyis (alchemists) and gambhis numbering altogether forty-five. These are made to prevent the water permeating the posts and to prevent the danger of white ants. Here, one cannot help admiring the far-sightedness of our fore-fathers. They also add to the splendour of monastery.

The number of figures depicting the episodes from the Pāli Literature amount to 29 (27 on the façade of the monastery and two on the folds of the eastern door). Two figures on the

façade of the monastery are not yet traced. i.e No.27 and No.29, No 27 the ape and the princess and No 29 an ex-monk and the wise man and also one figure of the residence-cum shop of Yatanabon Period No (6) is missing. Thus there are altogether 35 carvings on the frontage of the monastery. Nine figures of Kinnari and Kinnara are found on the walls of the façade; a figure of a prince standing on the lotus throne is on the fold of the back door. The photographs of these carvings are displayed here. It was observed that Reverend U Guṇa had directed to make these carvings. It seems his intention was to educate his juniors and to draw lessons from those carvings. It is to be noted here that these carvings present no life stories of the Buddha(i.eBuddhavaṃsaText). These 26 carvings with their photographs are presented in this section in the order from left to right.



Figure 1. Anāthapīṇḍika the banker



Figure 2. Yācakās the monks

The first two are Figure 1: Anāthapīṇḍika (*Anāthapīṇḍika*), the banker and the guardian spirit of the door and Figure 2: the yācakās asking for offerings and donation. The banker was a munificent giver to the destitute. So he was called “Anāthapīṇḍika”. Because of his selfless generosity, he eventually become poor. But he continued his gifts even when he had only sour-gruel. The devata who lived over his gate appeared before him one night, and warned him of his approaching penury. The banker paid no heed to her warnings and drove her out of the house. (*Dh, A.II.7-10*).

Figures 3 and 4 (a+b) depict the story of *Upaka* and *Ma Chāvā* (*Cāpā* in Pāli literature). *Upaka* was an ascetic of the *Ājīvaka* Sect. Seeking alms at a huntsman’s house, he was captivated by the beauty of *Ma Chāvā*, the huntsman’s daughter. He could neither eat nor sleep, moaning and rolling over in bed and vowed that he would die should he not win *Ma Chāvā*. The huntsman give her to him in marriage. For a living, *Upaka* had to hawk the flesh brought by the huntsman. In due course *Ma Chāvā* bore him a son. When the baby cried she sang mocking her husband. *Upaka*, being unable to bear his wife’s scornful taunts, renounced the world. (*Therī, 412-414; Therī, A , 228-236; M, A, II, 94-95*).



Figure 3. *Upaka* and *Ma Chāvā* Family



Figure 4(a+b). *Upaka* and *Ma Chāvā*



Figure 5(a+b). The Buddha sojourn at the cave Gizaguta amountain



Figure-6. Prince and Nagama (Female Dragon)

Figures 5(a+b) represent the sojourn of Buddha at the cave of *Gijjhakūṭa* mountain. The King and the people were paying respects to the Buddha. The source of it is that the *Abhayarājakumāra* was the son of King *Bimbisāra*. He first came under the influence of the ascetic *Nigaṇṭha Nātaputta* who taught him a dilemma to set the Buddha. He paid a visit to the Buddha and discussed the views of the ascetic *Nigaṇṭha Nātaputta*. At the end of the Buddha's discourse he accepted the Buddha as his teacher. (*Thera A I*, 103)

Figure 6 is the episode from the *Bhūridatta Jātaka* (No.543) of the *Jātaka* commentary. Prince *Bhūridatta*, son of the King of Benarese, being exiled from his father's kingdom, lived on the banks of the River Yamuna. He wore the grab of an ascetic but his heart was not in the ascetic's life. When a *Nāga*-maiden seduced him, he easily succumbed. They had a son and a daughter. When the King of Benarese died, *Brahmadatta* returned with his children to the kingdom. His wife returned to the *Nāga* world. (*J,A,VII,2-5*)

Figure 7 is an extract from the *Cūlapaduma Jātaka* (No.193). The King of Benarese had six sons including *Paduma* (the *Bodhisatta*). The King, being suspicious of his sons, ordered them to leave their kingdom. They went away with their wives, and coming to a region where there was no food, they killed their wives one by one and ate their flrsh. Prince *Paduma* managed to save his wife and fled with her. On the way he gave his wife some of his blood to quench her thirst. They lived on the bank of the Gangā River. But the wife having passion for the crippled thief who was rescued by her husband, threw him down in a precipice. Prince fell on a fig tree, returned to his kingdom and became king. One day the King saw his erstwhile wife wandering with the cripple on her shoulder and revealed her treachery. (*J,A,ii,105-110*)

Figure 8 depits the story from *Mahāvāṇija Jātaka* (No.493). Once a group of merchants went astray in the forest without food and water. Seeing a huge bayan tree, they cut of a branch and water poured out from it. They got food, girls and various precious things by cutting the branches. Being overwhelmed with greed, they tried to root out the tree in order to get more. Their leader prohibited them but they refused to listen. Then the dragon-king who lived on the tree ordered his followers to kill all of them except the leader. The *Nāgas* sent the leader back home with all the treasures. (*J.A. IV*, 350-354)



Figure 7 .Cūlapaduma Jātaka



Figure-8. Bodhisatta The Merchant & King of Naga (dragon male)



Figure 9. Ohnmardanti and Especially Lady in Waiting



Figure 10(a+b). The King Sivi & Ohnmardanti

Figures 9 and 10(a+b) are the episodes from the *Ummāḍanti Jātaka* (no.527). *Ummāḍanti* was the daughter of the banker of *Ariṭṭhapūra*. She was of ravishing beauty. At her father's request King Sivi sent brahmins to examine her. The brahmins seeing her lost control of themselves and were driven out of the house. By their slanderous speech the king refused to accept her. So she was married to the son of commander in chief. She bore grudge upon the king for refused her hand. One feast day, the King Sivi wandered around the city and happened to pass under her window. She scattered flowers upon the king in order to attract his attention. From the moment that the king saw her, he was upset longing for her and lay on his couch raving about her. The husband offered his wife to the king. At last the king overcame his infatuation. (J.A. V, 220-240).



Figure 11(a+b).The son of richman Mahadana Taking sensuality



Figure 12 . The son of richman Mahadana with drunkards

Figure 11(a+b) to Figure 14 are the incidents from the *Peta vatthu* of the *Khuddaka Nikāya*. The son of a rich man named *Mahādhana*, was brought up in luxuries. The parents taught him nothing, wishing not to be weary of learning. He was married to a woman without education. After the demise of his parents he associated with the drunkards, and squandered all his wealth and became poor. The thieves persuaded him to accompany them. One night the thieves broke into a house, but the owner awoke and pursued them. *Mahādhana*'s son was caught and was ordered by the king to be beheaded. On the way to execution, a courtesan of the city named *Sulasā* saw him and being their past friendship, gave him food and drink by bribing the guards. At the moment, the Reverend *Moggallāna*, seeing his fate with his divine eyes came before him. He offered all without eating himself. After the execution he was born as a tree-spirit. One day he saw *Sulasā* walking in the park and having passion for her carried her away and kept her for a week. *Sulasā* then requested him to send her back. So he brought her back and left her near the *Veḷuvana* monastery where the Buddha was preaching. *Sulasā* recounted what had happened. It was reported to the Buddha and Buddha made the subject for a sermon. (P,V,A, 3-9).

Figure 15 is from the Vidhūra Jātaka (No.545). The *Nāga* Queen **Vimalā**, learning from her husband King *Varuṇa* about *Vidhūra*'s wisdom, wished to meet him. She pretended to be attacked by illness and demanded to have *Vidhūra*'s heart. Her daughter would be given to anyone who could bring *Vidhūra*'s heart. Then the *Yakkha Puṇṇaka* made a device to win a game of dice and took *Vidhūra* as stake from King *Dhanañjaya*. He tried to kill *Vidhūra* on the way. Convincing the intention of *Puṇṇaka*, *Vidhūra* preached him. He went to the *Nāga* world with *Puṇṇaka* and preached the *Nāga* King and Queen. Being delighted with his discourse they sent him back to his kingdom safely. (J,A, Vii,151-240)



Figure 13(a+b). Thulatha's House



Figure 14. The son of rich man in guardan
Sprit of tree and steal Thulatha



Figure 15. Vidura Jataka (*Vidhūra*
Jātaka)



Figure 16. Temptation with guile to Thondara
Thamudda

Figure 16 is the account from the *Dhammapada* commentary. *Sundarasamudda*, the son of a wealthy banker wished to renounce the world. The parents unwillingly gave him permission to enter the order. On one festival day his mother wept seeing the sons of other families enjoying with their wives. A prostitute promised to entice him back. The mother agreed that, if she succeeded she would be his son's wife. The prostitute went to *Sāvatti* and managed to meet him. She prepared delicious food and offered him. This created his craving for taste (*rasa-taṇhā*). Then, she invited him with seductive manner to her seven storied house and he accepted her invitation. There she provided him with a seat and practiced her wiles. He suddenly realized what he was doing and was much distressed. Buddha saw him, sent forth a ray of light to him and preached him. At the end of the discourse he an arahat and went out of the house through the sky. (*Dh.A.II* 428-431)



Figure 17. Khade Tree with lazy
man from *Varuṇa Jātaka*



Figure 18. Loom of Myanmar

Figure 17 is about a lazyman from *Varuṇa Jātaka* (No.71). *Bodhisatta* was a teacher of *Takkasilā* with five-hundred brahmin pupils. One day he sent his pupils to a forest for fire wood. One of them was lazy and went to sleep. When his friends woke him, he climbed on a tree and broke off some green branches. One of the boughs hit his eye and he was wounded. The next morning the pupils were to go to an invitation for meal in a distant place. The servant-girl was told to cook gruel before they started. On account of green wood thrown on the top of the fire wood by the lazy pupil the fire would not burn. The pupils could not start in time and the journey had to be cancelled. (*J.A.I.334-337*).

Figure 18 is not from the Pāli Literature. The Nat Shwe-Phyin-Lay appeared during the reign of king Anawratha. The Two brothers Shwe-Phyin-Gyi and Shwe-Phyin-Lay were killed at Taung Pyone as they neglected their duty of laying bricks for the shrine built by King Anawratha. After their demise they became deities there. Ma Shwe U was the daughter of a wealthy person in the Taung-Pyone district. She was married to a trader of wood named Mg Yin Mg. While Mg Yin Mg was absent performing his business, Shwe-Phyin-Lay wooed Ma Shwe U. On being refused he sent his vehicle tiger and killed Ma Shwe U. She also became deity there. (Nat Thamaing 117-118 37 Nat 38,60-61)

Figure 19 is the Prison-house of craving. According to the *Dhammapada* commentary; at one time a gang of criminals were brought to the king of *Kosala* who ordered them to be kept in the prison-house bound with manacles, fetters, chains and put in stocks. A group of monks, going round for alms, saw them and reported to the Buddha. They asked Buddha whether there was any bond stronger than those bonds. Buddha declared that the bonds of passion and craving were stronger than any chains. It was not the strong bond that was made of iron, wood or hempen. The bonds of attachment for worldly things such as wealth, crops, children, wives, etc were a thousand-fold stronger than those bounds. It was hard to untie or break. But the wise man had broken them and retired from the world. (*Dh.A.II 337-339*)

Figure 20(a+b) is the story of *Upatissa* and *Koliya* who would become the Chief Disciples of the Buddha. i.e, *Sariputta* and *Moggallana*. They were the sons of the Brahmins. There was an annual festival held on the hill top of *Rajagaha*. The two friends enjoyed the show for many times. One day their insight became matured and they found nothing worthy in watching the show. Realizing the impermanence of things, they decided to seek an escape from the miseries of life and renounced the world. (*Dh,A,I, 52-73*).



Figure 19. Prison for sensual pleasures



Figure 20(a+b). Upatissa and Koliya were at pwe dancing on the mountain



Figure 21. Ma pada Ko dasa
Family (Padasayi *Jātaka*)



Figure 22. Permission for cover to
umbrella Zotika and Atulakari

Figure 21 is the family of Ma *Patā* (*Patācarā* in Pali Literature) and Ko *Dāsa*. Ma Pata was the daughter of a banker of *Sāvatti*. She fell in love with a servant and when her parents managed to marry her to a lad of her own rank, she eloped with the servant and lived in a small village. When her pregnancy became advanced in stage, she wished to return to her parents but the husband put off to visit on various pretexts. She went alone and her husband followed her. On the way she gave birth to a son. They came back home. The same happened for the second time unfortunately a storm broke out after its birth. Her husband had to go to the jungle for gathering some wood to make a shelter. He was bitten by a snake and died. The next morning, she found her husband's body. She planned to go to her parents. On the way while crossing a river the elder son was drowned and the younger one was swooped by a hawk. Being distracted, she proceeded to meet her parents. But on the way she got the news that a storm caused the whole house to collapse and her parents together with her brother were killed. Mad with grief she wandered about. One day she came near the *Jatavanna* Monastery where the *Buddha* was preaching. Buddha called her and delivered a discourse about the inevitable -ness of death, Due to this discourse her grief was assuaged and won Arahatsip. (*Therī.A.112-113, Dh. A. I.439-440, Apa,238*).

Figure 22 is about the treasure *Jotika* from the *Dhammapada* commentary. Due to his good deeds in the past, King *Sakka* provided him a palace, seven stories high, made of precious minerals. Four wins of treasures and four stalks of sugarcane made of solid gold with leaves of precious stones, stood at the four corners. Seven *Yakkhas* guarded the seven gates with many followers. King *Bimbisāra* hearing about his splendor appointed him to the rank of *Setthi* (treasures) and offered him an umbrella as a royal regalia. The gods brought him a wife named *Satulakayi* from *Uttarakuru* (the Northern Island). He was one of the five bankers of limitless wealth in King *Bimbisāra*'s kingdom. (*Dh,A,II,431-440*).



Figure 23. The return from wedding
of Jaiwata



Figure 24(a+b). Queen Kinnara diawi & Nga
Hsun (Dumb man) and King Kandari

Figure 23 is an episode from the *Dhammapada* commentary. Revata was the youngest brothers of *Sariputta thera*. A marriage was arranged for him by his mother. Her elder sons had become monks one after another. So the mother wanted to keep the youngest son at home. At that time Revata was only seven years of age. On the wedding day relations of both bride and bridegroom blessed them, saying that they might live long like their grandmother. On seeing the one hundred and twenty years old decrepit grandmother, toothless, with gray hair and a stooping back, emaciated and trembling, he became agitated at heart. He realized than no one could overcome old age and death; his wife would also be prone to old age and would meet the same fate, He became despised the worldly life and left the bridal procession on some pretext on the way home. He ran away to the monastery and renounced the world. (*Dh,A,I,396-403*).

Figure 24(a+b) show the disadvantages of sensualities. They are the scenes from the *Kuṇāla Jātaka* (no 536) and the *Kaṇḍarī Jātaka* (no 341). *Kaṇḍarī* was the handsome king of Beneres. His chief queen *Kinnaradevī* was also beautiful. One day the queen, on looking out from her window, saw a loathsome leper in the shade of the Jambu tree near her mansion. Having passion for the man she made the king fall asleep, visited the leper, offered him delicious food and had pleasure with him every night. One day, the king returning from his round, saw the misshapen creature, He asked his minister whether such a creature could with the love of a woman. The leper, hearing his words proudly exclaimed that the tree spirit and he knew about it. The minister suggested the king to watch the queen's movements that same night. The king did and found out her infidelity. (*J,A III,121. J.A. V.472-475*)

Figure 25. *Abhiṇha Jātaka*

Figure 26. Blame to sensualities

Figure 25 is the episode from the *Abhiṇha Jātaka* (No.27) of the *Jātaka* commentary. Once upon a time when the Buddha was staying at Jetavana monastery, there were two friends. One became a monk and often went to the other's house every day. The latter one also went to the monk's monastery and stayed until sunset when the monks sneered at such familiarity and they approached the Buddha and reported about them. The Buddha said that they have that kind of such familiarity was not just about in this Life. There were also occasion as familiar as a dog and an elephant in the previous existence. In this *jātaka*, it is found that such kind of familiarity is like the heat of *kilesā* and always burning all the time.

Figure 26 is found in the book of *Panpu Yoke Sone Kyaung's* history that the figure of Blame to Sensualities is related to the figure of returning of old man and woman. At present, the people blame to sensualities in Myanmar society, it seemed that the venerable U Guna wanted to atone for the sin of sensuality.

6. Reviewing these accounts

It is to be assumed that Reverened U Guṇa had taken special care for selecting them and making sculptures with a pedagogical aim. Various themes such as, generosity, morality, loving kindness, compassion, perseverance, wisdom, charity, right views, vice of sensual pleasure, etc are illustrated. They are the chief medium of instructing the teachings of the Buddha. These carvings attract the attention of the visitors. They are made not only as the decoration of the building, but also as the effective means of carrying Buddhism into the extensive circle.

The episode of the banker *Anathpindika* shows the practice of *Dana* and its benefits (Fig 1). The story of *Varuna Jataka* instructs the disadvantages of association with the lazy person (Fig 17). From the *Mahavanija Jataka*, one learns how contemptible greed is (Fig 8). The banker Jotika's splendor puts an emphasis on the doctrine of Kamma. Good deed bear good results (Fig 22). *Vidhura Jataka* teaches patience, loving kindness and merits of wisdom (Fig 15). The event of young Revata, running away out of the wedding procession reminds one that all beings are subject to old age (Fig 23). The miseries of Ma *Pata* who was bereft of all her family reveal that less are the water of the four oceans than all waters shed in tears due to the death of children, family and relatives in the wending round of life (fig 21). The incident of Prince *Abhayarajakumara* warns to seek the true teacher and not to follow the false views (fig 5 a+b). The remorse of *Upatissa* and *Kolita* urges one to strive for the real happiness (fig 20 a+b). The account of *Sundarasamudda*, who followed the lures of a woman for dainty food, shows how horrible *Rasa Tanha* was (fig 16). From the *Culapaduma Jataka*, one draws lessons to despise the desire of craving and to shun the unfaithful wife (fig 7). In the case of *Bhuridatta Jataka* only the figures of Buridatta and female dragon, and roo then significant accounts, are sculptured. It shows that one should carefully protect himself against the temptresses (Fig 6). *Ummadanti Jataka* warns it against adultery. (Fig 9-10 a+b). The account of the son of the richman (*Mahadhana*) contains effective instruction for the young man. Due to the lack of education and knowledge in his youth, the son could not discriminate between merit and demerit. Being extravagant and enjoying life in game and drinks, he became destitute. The association with the corrupt ones made him to be put to death. Because of the mercy of the Venerable *Moggallana* he did not suffer in hell. By offering almsfood to the elder he would have been born in one of the higher deva worlds, but his passion for the prostitute led him to be an inferior tree spirits. The essence of this account is the "*Attasamapanidhi*" (to keep on one's mind and body in proper way), (fig 11 a+b -14). This story of *Upaka* and Ma *Chava* is one of the favourites of the lay people. Even today, one can find the carving in the compounds of the pagodas. *Upaka* being entangled with lust had striven hard for a living. Even then he was mocked by his wife. Repeated jeers rang in his ears and at last he ran off breaking the bonds of affection for his family. This story points out that marriage brings a trail of woes and disagreement (fig 3-4 a+b).

The *Kunala Jataka* or the *Kandari Jataka* indicates the frightful consequences of craving. The beautiful queen, leaving, the handsome king, made pleasure with a leper. At last her infidelity was exposed and she was exiled with her lover. The event of Ma Shwe U is presented

here with an idea of revealing the true character of the Deity “Shwe Phyin Lay.” The two deities brothers are worshipped and given offerings by the multitude. The Taung Phyone festivals are held annually. It is learnt that Sayadaw’s intention is to abolish the cult of animism is to prove that Shwe Phyin Lay is not vicious. He tries to commit adultery and took the life of Ma Shwe U. Such a sinful does not deserve any homage or honour. The sculpture of *Bandhanagara* (The Prison House of Craving) shows what the snares and dangers the *kilesas* are to all beings. The world is bound with pleasure. Attachment to worldly pleasures is a much stronger bond. “There is no bondage with pleasure, (*Kamasadisam bandhanam natthi*) “so say the Buddha.

7. Result and Conclusion

This research highlights the fundamental ethics and principles of Buddhism and contribute to the emergence of a good society. It has raised awareness to the high level of inspiration and skills of ancient Myanmar artists who decorated various wood carving and sculptural artifacts based on the motivation of their good will for the Myanmar people who uphold the Buddhist cultural and visual arts. *Panpu Yoke Sone Kyaung* is a good place for the tourists as it can provide not only for the Myanmar cultural masterpieces, but also like the Buddhist cultural museum, as well as good behaviors that should be practiced are illustrated and guided through scenes. It can be known through this research that Myanmar art works have been a part of the history of Myanmar for thousands of years and have been created through their great effort and inspiration of ancient Myanmar artists. It can be said that *Panpu Yoke Sone Kyaung* is a standard of Nationalism, Religion, and Buddha *Sāsana*. This project, which is the Temple of Sculpture, has remained a historical finalist as the best masterpiece of the Yadanapone period, and is world famous, so it is a consequence of the fact that the temple can be included in the World Heritage List.

In that era, the Buddhist monks would intervene in matters that could not be agreed upon between emperors and would negotiate and settle them in accordance with the Buddha's teachings. The education system that existed in the building of ancient Myanmar culture was an education system that was guided by the monks themselves in accordance with the teachings of the Buddha. Therefore, for those who cannot visit the Salay museum, this project will find the bronze screen of the Yadanapam era. Since that era of jewel images is being penetrated by western culture, the Myanmar people are being guided by Buddhist teachings and physical depictions so that the children of Myanmar do not fall and imitate western culture. It is a project that is beneficial for the public, so that they do not imitate the bad habits of those who are in the mud, and the Myanmar people cannot be lost by being swallowed up by the earth. The Pan Pu Yok Sun Kyaung is famous for its grandeur of works of handcraft. The imposing edifice itself is interesting as it has the model of “Royal Mansion.” Other: Replica of Royal Mansion” is extinct nowadays. The exquisite workmanship of the carvings is also admirable. It has now become one of the visitable places for the pilgrims. One of the carvings stolen or lost or destroyed by the ignorant. At present it is under the care of the Architecture Department in Salay Myo. As

it is of immense values as the art treasures of Myanmar and as it is essential to the recorded for posterity, before it falls into ruin, this *recherché* is presented together with the photographs.

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