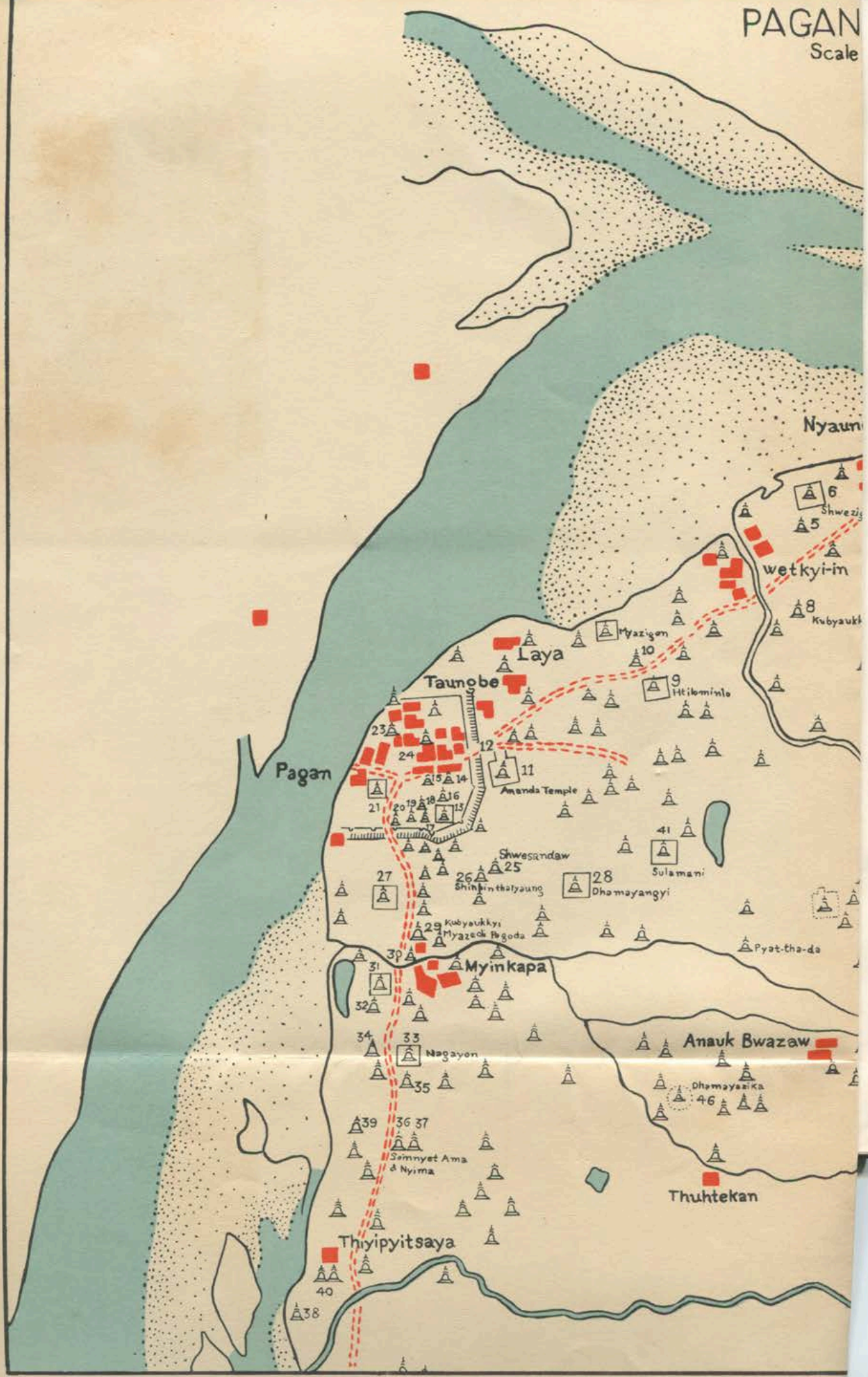


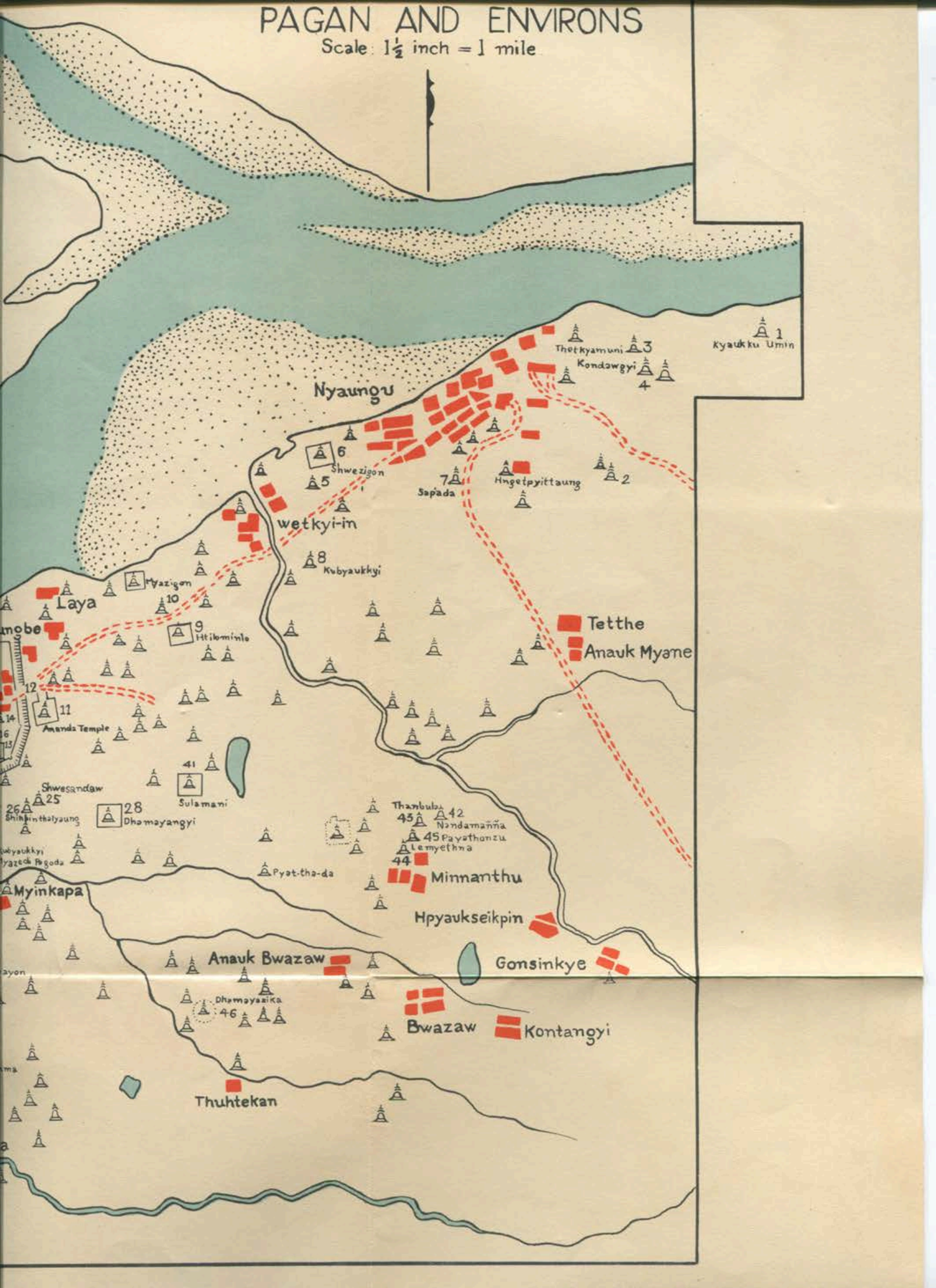
# PAGAN

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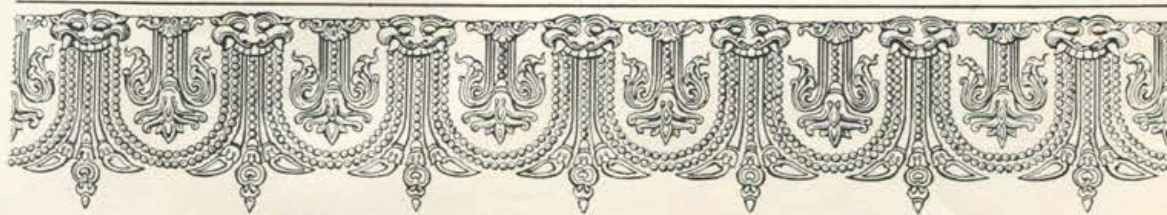
# PAGAN AND ENVIRONS

Scale: 1 1/2 inch = 1 mile



*K. J. Hewitt*  
*Burma, 1961*

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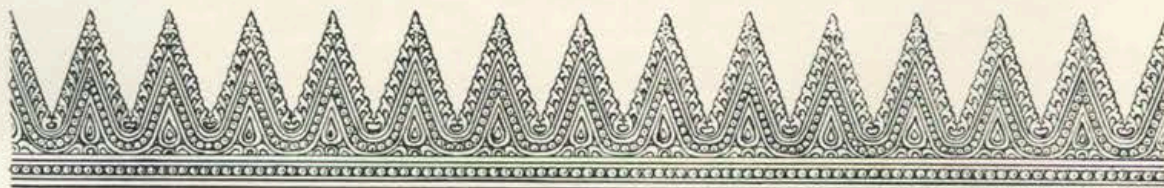


PICTORIAL  
GUIDE  
TO  
PAGAN

THE NATIONAL BOOK DEPOT.  
North Godown, Zegyo,  
MANDALAY.

*Compiled by*

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## FOREWORD

“Archaeological Notes on Pagan” by Mr. Taw Sein Ko, published some thirty years ago, was the first official guide to the old Burmese capital. That handy and informative booklet was long out of print and copies of it are not available to visitors or general readers. Since Burma became an independent country, there has been increasing interest all the world over, in her art and archaeological treasures. Pagan, that great temple City of the East, is attracting visitors from far and near. An improved and uptodate guide to her monuments is, therefore, an obvious need. The present guide book is designed to fill that need. This also provides for the reproduction of relevant photographs selected from the collection of negative-plates carefully preserved in the Archaeological Department. The illustrations contained in this book had appeared at different times either in the Annual Reports of the Archaeological Survey of India or in the Provincial Annual Reports. But those publications are inaccessible to casual readers and visitors, and most of the photographs which lend themselves to reproduction had never been presented to the public in a collective form of sequence. This guide is, therefore, intended to be a forerunner of future monographs on various subjects in the field of Burmese art and archaeology. However, the descriptions of the monuments do not pretend to be exhaustive accounts, but are only authentic and essential information incorporated to suit the need of visitors, and at the same time to afford some valuable guidance to research scholars. Fuller works on the subject to be brought out by this department, and also by Professor G. H. Luce of the Rangoon University and Professor Niharranjan Ray of Calcutta University, may be looked forward to by those who would like to pursue the subject in greater detail.

For the convenience of seeing them round, the monuments are arranged according to locality, and the order in which they appear indicates in no way the degree of their importance or antiquity. To visit the monuments described here usually takes three full days but one can conveniently see round the most noteworthy of them in a day. A wider list of important monuments is also appended for those who can spare time to study Pagan art and architecture in detail.

Thanks are due to the Cultural Council, Union of Burma, for kindly rendering much needed help to make the timely publication of this book possible.

Mandalay,  
1st October, 1954.

Lu Pe Win



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## INTRODUCTION

The ruins of Pagan cover a tract of country measuring about 16 square miles along the east bank of the Irrawaddy. The monuments which are now in all stages of decay were erected mostly from the 11th to 13th centuries A.D. when Pagan was the seat of the Burmese dynasty. Tradition, corroborated by local chronicles, has it that a long line of fifty-five kings ruled over this kingdom during the twelve centuries, namely, from 108 A.D. to 1287 A.D. (see chronological list). The present walled city of Pagan is ascribed to King Pyinbya, the 34th king of the dynasty, who in 874 A.D. transferred the capital from Tampawadi, now known as Pwasaw. The latter was built by Thaiktaing, the 12th king, and there were two other capitals, namely, Thiripyitsaya built by Thiligyaung, the 7th king, and Paukkan (Yonhlutkyun) built by Thamodarit, the founder of the dynasty in 108 A.D. But the authentic history of the dynasty as supported by epigraphical evidence begins only with the reign of Anawrahta (1044-77 A.D.). In 1057 Anawrahta conquered Thaton and brought back to his capital the Theravada scriptures in Pali, a large number of Buddhist monks, and artists and craftsmen of every description. From the Mon monks the Burmese received their alphabet, religion and scriptures. It is from this momentous date that there begins the extraordinary architectural and artistic activity which, in a little more than two centuries, covered the city and its environs with thousands of splendid monuments of every shape and size, the inner walls of most of which are decorated with beautiful frescoes.

It is said that in the palmiest days of Pagan the pagodas and monasteries could be counted by the myriads; even now the remains of about 5,000 can still be traced.

Among the religious buildings in Pagan, as elsewhere in Burma, the pagodas consist mainly of two types. The first is the bell-shaped *stūpa* of solid brickwork raised on a series of receding terraces and crowned by a finial. The term *zedi* which is derived from Pali *ceṭiya* is applied to such structures. They were erected either to enshrine some relics of the Buddha or of a Buddhist saint or else to commemorate some sacred spot. Each has, therefore, a sealed-up chamber often in the basement and sometimes in the *dhātugabbha* which lies between the bell-shaped section and the finial. The second is a hollow vaulted temple mainly for enshrining the Buddha image. It is a square in plan with sometimes projecting porches or vestibules. A series of receding roofs rise above the chapel and finally a bell-shaped *stūpa* or a curvilinear finial tops the structure.

On these general types are evolved various forms of pagodas and temples by introducing different architectural and decorative features. Thus the architectural types at Pagan may be further classified as below :

- (1) *Stūpa* whose dome is modelled on a reliquary, e.g. Bupaya;
- (2) *Stūpa* whose dome is modelled on a tumulus; e.g. Lawkananda, Shwezigon, Shwe-sandaw, Mingalazedi;
- (3) *Stūpa* of Sinhalese type, e.g. Sapada, Pebingyaung;
- (4) Temple based on North Indian model, e.g. Ānanda;
- (5) Temple of Central Indian type, e.g. Mahābodhi;
- (6) Temple based on South Indian model, e.g. Gawdawpalin, Sulamani;
- (7) Cave temples based on Indian models, e.g. Kyaukku Umin, Kyanzittha Umin;
- (8) Ordination hall, e.g. Upāli Thein;
- (9) Library—Pitakattaik.

Again, the square temples dominated by Mon influence are distinguished by their dark corridors which are dimly lighted by perforated windows and the bright frescoes of variegated

## INTRODUCTION (Continued)

colour with Mon writing on the walls, e.g. the Patothamya, Nagayon, Abèyadana, Kubyaukgyi of Myinpagan, Nanpaya, etc. The typical Burmese temples like the Shwegugyi, Thatbyinnyu, Sulamani, Htilominlo and Gawdawpalin are bright and airy within, with imposing plan and height. The Ānanda and Dhammayangyi are intermediate forms.

Besides being royal and holy, Pagan had been a solemn seat of serious study particularly of the sacred Pāli language. As a famous university Pagan was, though later in date, not perhaps inferior to the old universities of Taxila (now in Pakistan) and Nālanda in India. Here, for several centuries, not only throughout its long line of kings but also when the dynasty had died out and Ava had replaced it, lamps of learning continued to burn, as evidenced by its structural remains of the 15th-16th centuries A.D. Brick monasteries of Old Pagan are often two storeys which consist of about ten-foot square cells round a central square hall with marks of missing wooden gables on their façades to indicate the long forgotten timber building in front of each.

The style of the Pagan temples and pagodas in its large and principal lines can ultimately be traced to North-Eastern India, but it has characteristics, all its own, which entitle it to rank as a style apart. In fact, the Burmans had evolved a new national art different from the originals particularly in ornamental details and artistic adornments.

The end of the thirteenth century witnessed the fall of the Pagan dynasty. Thousands of pagodas were despoiled by the invaders and vandals and the king, who fled from the Chinese, is believed to have dismantled a considerable number of the monuments to collect materials for building forts. Since then the great mass of the religious edifices were left to decay and ruin and today we see no more than a hundred splendid monuments which attract and retain attention and, since their foundation, have remained as places of worship.

## CHRONOLOGICAL LIST OF THE KINGS OF PAGAN

The dates given below closely follow those in the *Hmannan Yazawin* (The Glass Palace Chronicle) except for revisions made for the period after 1044 A.D. in the light of inscriptional evidences. The names of All-Burma kings are in capital letters.

<i>Name</i>	<i>Relationship</i>	<i>Period</i>	<i>Remarks</i>
<b>Traditional</b>		A.D.	
1 Thamudarit		107-152	Founder of Pagan.
2 Yathekyauung	Pyusawti's preceptor	152-167	
3 Pyusawti	Son-in-law of Thamudarit	167-242	
4 Timinyin	Son	242-299	
5 Yinminpaik	Son	299-324	
6 Paikthinli	Son	324-344	
7 Thinlikyauung	Son	344-387	
8 Kyaungdurit	Son	387-412	
9 Thihtan	Son	412-439	
10 Thuyai	Usurper	439-494	
11 Tharamunhpaya	Grandson of Thihtan	494-516	
12 Thaiktaing	Son	516-523	
13 Thinlikyauungge	Son	523-532	
14 Thinlipaik	Brother	532-547	
15 Hkanlaung	Brother	547-557	
16 Hkanlat	Brother	557-569	
17 Htuntaik	Son	569-582	
18 Htunpyit	Son	582-598	
19 Htunchit	Son	598-613	
20 Popa Sawrahan	Usurping priest	613-640	
21 Shwe Onthi	Son-in-law	640-652	
22 Peitthon	Brother	652-660	
23 Peittaung	Son	660-710	
24 Minhkwe	Brother	710-716	
25 Myinkywe	Usurping groom	716-726	
26 Theinkha	Court's nominee of the blood	726-734	
27 Theinsun	Son	734-744	
28 Shwelaung	Son	744-753	
29 Htuntwin	Son	753-762	
30 Shwemaik	Son	762-785	
31 Tun Lat	Brother	785-802	
32 Sawkhinhnit	Son	802-829	
33 Kholu	Son	829-846	
34 Pyinbya	Brother	846-878	
35 Tannet	Son	878-906	
36 Sale Ngakhwe	Usurper, of the blood	906-915	
37 Theinkho	Son	915-931	

CHRONOLOGICAL LIST OF THE KINGS OF PAGAN (Continued)

<i>Name</i>	<i>Relationship</i>	<i>Period</i>	<i>Remarks</i>
38 Nyaung-u Sawrahan (Taungthugyi)	Usurper	931-964	
39 Kunhsaw Kyaunghpyu	Son of Tannet	964-986	
40 Kyiso	Son of Nyaung-u Sawrahan	986-992	
41 Sokkate	Brother	992-1017	

**Historical**

42 ANAWRAHTA	Son of Kunsaw Kyaunghpyu	1044-77	Jātāpun Yazawin
43 SAWLU	Son	1077-84	has different dates
44 KYANZITTHA	Brother	1084-1112	for the preceding six
45 ALAUNGSITHU	Grandson	1112-67	reigns and coincides
46 NARATHU	Son	1167-70	with those shown
47 NARATHEINKHA	Son	1170-73	here beginning from
48 NARAPATISITHU	Brother	1173-1210	Anawrahta's acces-
49 HTILOMINLO	Son	1210-34	sion down to the
50 KYASWA	Son	1234-50	end of Htilominlo's
51 UZANA	Son	1250-54	reign.
52 NARATHIHAPATI	Son	1254-87	
53 Kyawswa	Son	1287-98	
54 Sawhnit	Son	1298-1325	
55 Sawmunit	Son	1325-69	

## A LIST OF ADDITIONAL MONUMENTS WITH FEATURES OF INTEREST IN ART AND ARCHITECTURE

Following is a selection of monuments grouped into four classes to indicate the artistic and architectural decorations attached to them. Some of the well-known monuments included in one or more of the groups have already been described and illustrated in the foregoing pages. One should, however, engage a guide to show round the rest which lie in out-of-the-way places.

I. Monuments with arch-pediments decorated with plaster-carvings, ornamental frieze and pilasters, stucco figures, etc.

### **Nyaung-u.**

Kondawgyi Temple (mid 13th century),  
Thetkyamuni Temple ( -do- ).

### **Pagan**

Loka Okshaung Temple, west of Shwesandaw, (12th century),  
Myebontha Temple, (12th century),  
Hlaingshe Temple, ( -do- ),  
Temple No. 1224, west of Htilominlo, (12th century),  
Kugale Temple, North east of Shwesandaw, (12th century),  
Htilominlo Temple, 1218 A.D.  
Kudawthit Temple (No. 799), (12-13th century),  
Man Aung Pagoda, south of Thatbyinnyu (12-13th century),  
Nga Myetnhā Temple, north-east of Mingalāzedi (13th century),  
Mahā Kugyi Temple, east of Mingalāzedi, (13th century).

### **Myinpagan**

Nagayon Temple, 11th century,  
Hpyatsa Shwegu, (11-12th century),  
Kubyauk-gyi Temple, (1113 A.D.),  
Kubyauk-Ngè Temple, (early 13th century),  
Temple No. 697, west of Kubyauk-Ngè (early 13th century).

### **Thiripyitsaya**

Temple No. 418, south-east of Lokananda (12th century),  
Kubyauk Temple (12th century),  
Thayawade Temple, south of Lokananda (12-13th century).

### **Minnanthu**

Sulamani Temple, 1183 A.D.,  
Thambula Temple, (1256 A.D.),  
Sathingu (No. 315), (early 13th century),  
Thinganyon Temple, (No. 356) (mid 13th century),  
Temple No. 329 ( -do- ).

### **Pwasaw**

Hsutaungpyi Monastery (end of 13th century).

A LIST OF ADDITIONAL MONUMENTS WITH FEATURES (Continued)

II. Temples with stone sculptures, stone carvings, or stone perforated windows, etc.

Nagayon Temple, Myinpagan, (11th century),  
Abèyadana Temple, do ( -do- ),  
Nanpaya Temple, do ( -do- ),  
Nathlaunggyaung, Pagan, ( -do- ),  
Ānanda Temple, Pagan (1091 A.D.),  
Kyaukku Umin, Nyaung-u (11-12th century),  
Kubyauk-gyi Temple, Myinpagan, 1113 A.D.,  
Kubyaunk-Ngè Temple, Myinpagan, 12th century,  
Myebontha Temple, Pagan (12th century).

III. Monuments with glazed plaques set in panels of the terraces.

Petleik Pagodas, Thiripyitsaya (10-11th century),  
Shwezigon pagoda, 11th century A.D.  
Ānanda Temple, Pagan, 1091 A.D.,  
Dhammarajika Pagoda, Pwasaw, (early 12th century),  
Man Aung Temple, Pagan (12th-13th century),  
Mingalāzedi Pagoda, Pagan (late 13th century),

IV. Temples decorated with frescoes.

**Nyaung-u**

Kyanzitha Umin (12-13th century),  
Thetkyamuni Temple, (mid 13th century),  
Kondawgyi Temple, ( -do- ).

**Pagan**

Patothamya Temple, (10-11th century),  
Myinpyagu Temple, (early 12th century),  
Loka Okshaung Temple (12th century),  
Thayambu Temple ( -do- ),  
Hlaingshe Temple, ( -do- ),  
Lokahteikpan Temple (early 13th century),  
Theinmazi Temple ( -do- ),  
Penathagu Temple ( -do- ),  
Kubyauk-gyi, near Wetkyi-in, (early 13th century),  
Upali Thein, (frescoes only—late 17th century),  
Ānanda Okkyaung (frescoes only—late 17th century).

**Myinpagan**

Abèyadana Temple, (11th century),  
Nagayon Temple, (11th century),  
Kubyauk-gyi Temple, 1113 A.D.,  
Hpyatsa Shwegu Temple (11-12th century),  
Kubyauk-Ngè Temple, (12th century),  
Temple No. 496, south of Somingyi (12th century).

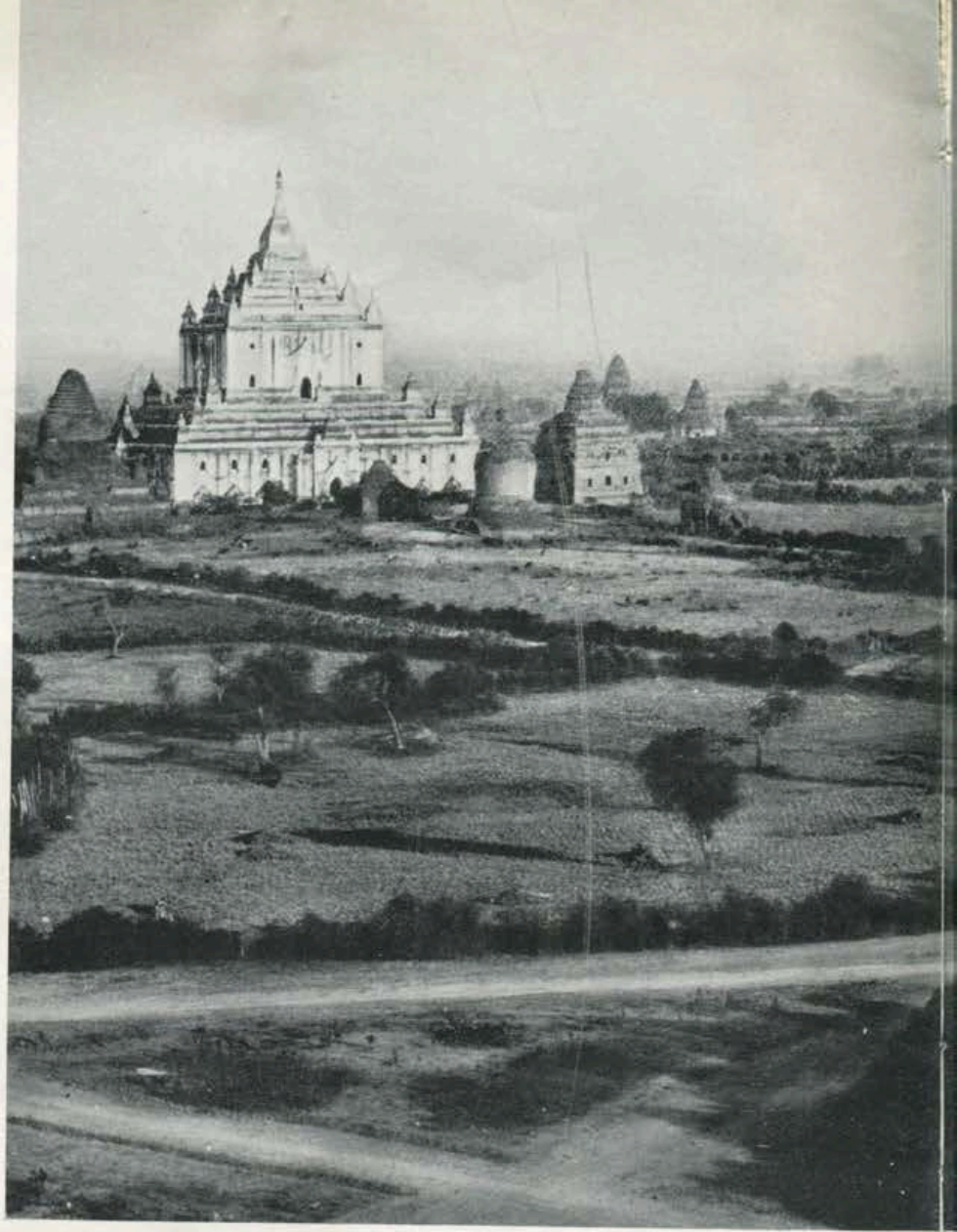
**Minnanthu**

Nandamannya Temple, 1248 A.D.  
Thambula Temple, 1256 A.D.  
Winidho Temple, (early 13th century),  
Payathonzu Temple, (late 13th century), and many small temples in the area.

**Thiripyitsaya**

Temple No. 418 (12th century),  
Thayawadè Temple (12-13th century).

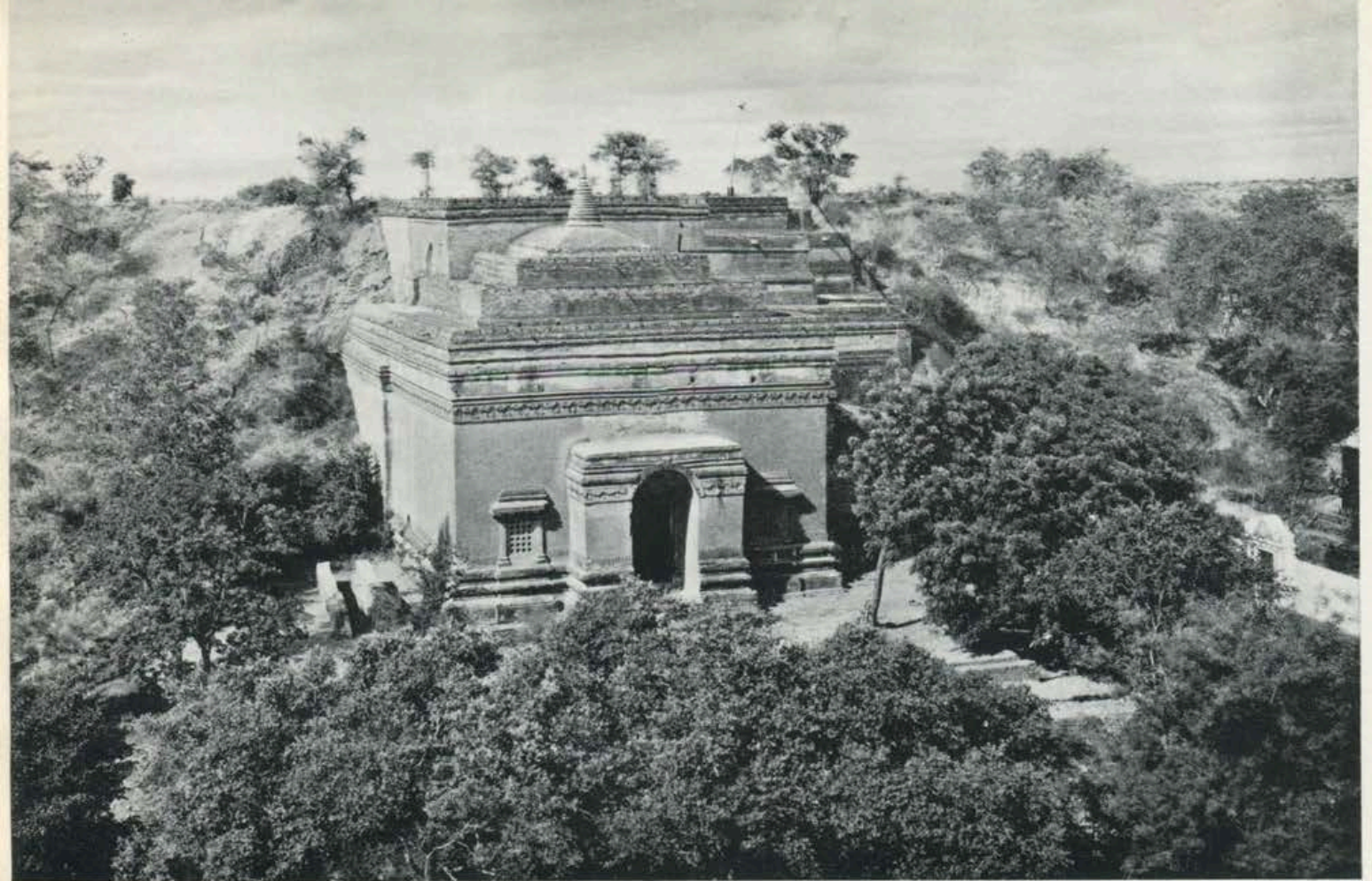
MONUMENTS







*Pagan : View from Gawdawpalin Temple*



*Kyaukku Umin*

#### MONUMENTS AT NYAUNG-U

1. **Kyaukku Umin (Cave Temple).** This temple is situated two miles to the east of Nyaung-U and is a structure of unique architecture. It consists of three receding terraces built in stone and brick against the precipitous side of a deep ravine. The upper two storeys are attributed to Narapatisithu (1173-1210) and the lower one is believed to have existed before Anawrahta. On the stone jambs of its portico are good carvings of mythological figures. It contains one inscription, frescoes, and six stone figures representing scenes in the Buddha's life. The principal feature inside is the colossal image of the Buddha in the usual seated posture facing the entrance of the hall.

2. **Thamiwhet Umin and Hmyathat Umin.** These structures are situated about half a mile to the south-east of Nyaung-U. They are subterranean passages, which were used as residences of Buddhist monks, in the almost torrid climate of Pagan. They are the Burmese counterpart of the cave-temples of India. The Thamiwhet Umin is a cave formed by digging into the side of a hill, and contains a stone inscription, and its principal feature is a zigzag corridor running throughout its length. The caves were constructed about the beginning of the 13th century A.D. Tradition attributes them to 2nd century A.D.

*Thamiwhet Umin*



*Hmyathat Umin*





*Thetkyamuni Temple*

**3. Thetkyamuni Temple.** Situated at Chaukphala, Nyaung-U; appears to have been built in the 12th century A.D.; and adorned with exquisite carvings in plaster, and frescoes depicting scenes in the life of Asoka, the Convenor of the Third Buddhist Council.



*Kondawgyi Temple*

**4. Kondawgyi Temple.** Situated close to Thetkyamuni (No.3); appears to have been built a century later; and adorned with frescoes depicting the Jātaka stories.

5. **Kyanzittha Umin in Nattaung Monastery.** Situated close to the great Shwezigon Pagoda at Nyaung-U. It is a low brick building half under ground and half above. As its name indicates, it was built, or popular tradition has it that it was built by King Kyanzittha. The interior of the building consists of long and dark corridors, some of the walls of which are ornamented with frescoes dating from 11th to 13th century. Those of later date were most probably painted during the Mongol occupation of the city in 1287 A.D. and represent Mongolian personages, viz. nobles, captains and warriors.

*Kyanzittha Umin*

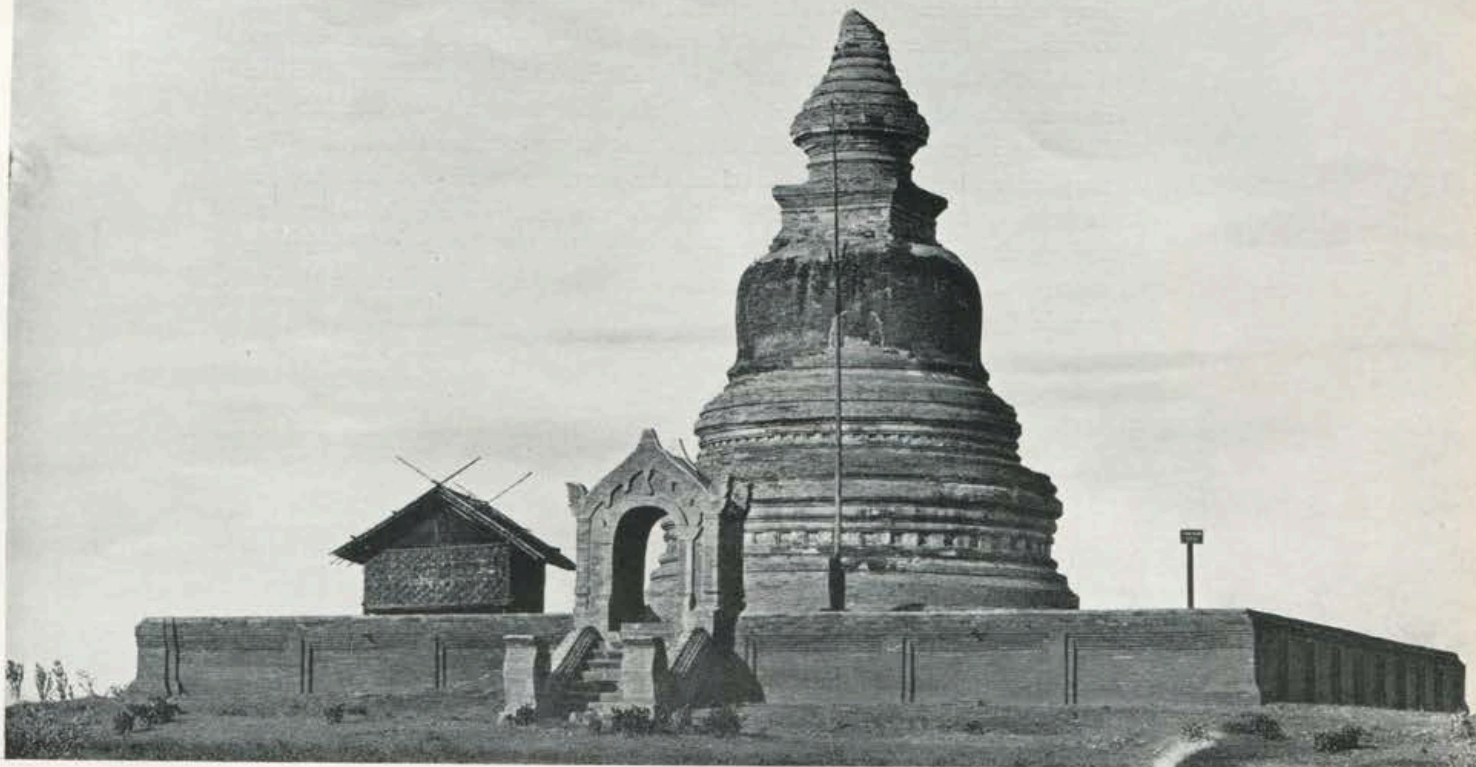




*Shwezigon Pagoda*

**6. Shwezigon Pagoda.** It is a solid, cylindrical structure quite distinct in style of architecture from others and is a prototype of similar structures in Burma. It was built by King Anawrahta, who left it in an unfinished state, and completed by Kyanzittha (1084-1112 A.D.). Around the terraces of the pagoda, there are, set in panels, enamelled plaques illustrating scenes in the previous lives of the Buddha. It is believed to contain the frontal bone and a tooth of the Buddha and is thus held in great veneration by the Buddhists of the whole of Burma. On each of the four sides of the pagoda is a small temple which enshrines a standing Buddha (of the Gupta school of art). The history of the pagoda is written in Old Mon on all the faces of two square stone pillars standing on the right and left of the eastern approach to the pagoda. At the north-east corner of the platform there are, placed in a shed, figures of the 37 *nats* or spirits, which were the pre-Buddhistic deities of Burma. There is an annual festival held in honour of the pagoda.





*Sapada Pagoda*

7. **Sapada Pagoda.** Built in the 12th century A.D. by Sapada, a native of Bassein, who was ordained a monk in Ceylon, and who founded a sect at Pagan on his return to Burma. The pagoda was constructed after the model of a Sinhalese shrine. It is a landmark in the history of Buddhism, and commemorates the religious intercourse between Burma and Ceylon.

**8. Kubyauk-kyi Temple (near Wetkyi-in Village).** Lies to the south-east of Kyanzittha Umin. Tradition assigns its foundation to King Kyanzittha (1084-1112 A.D.). In an inscription traced with ink on one of the interior walls of the temple itself, it is stated that it was repaired in 1468 A.D. The interest attaching to this pagoda lies in the fine frescoes painted on the interior walls depicting scenes from the Jātakas. Their style is very much the same as that of the terracotta reliefs. The complete series was painted half on the northern wall and half on the southern wall of the vestibule. Most of the panels were, however, lost through the vandalism of a German, who, in 1899 removed them to a museum in Germany. The legends describing the scenes are in Pāli and archaic Burmese.

*Kubyauk-kyi Temple*



## MONUMENTS AT PAGAN

**9. Htilominlo Temple.** "Built in 1218 A.D. by King Nandaungmya to commemorate the spot, where he was chosen to be crown-prince out of five brothers. The rival claimants were ranged around a white umbrella, which, by means of stratagem, was made to incline towards Nandaungmya, who was accordingly appointed to succeed his father, Narapatisithu. It is a double-storeyed temple surmounted by a *sikhara*. In place of terracotta tiles, it is decorated with pieces of sandstone glazed in a green colour. The walls are ornamented with mural writings and frescoes which have weathered. There are four Buddhas facing the cardinal points on the ground floor as well as on the upper storey, which is reached by two staircases built in the thickness of the walls. On the latter the corridor is flanked by two rows of niches enshrining stone sculptures, which are ruder in finish than those in the Ānanda. Most of the niches are, however, empty. On the walls of the south-eastern window are the horoscopes of certain personages, which were inscribed in order to secure them against damage or destruction."

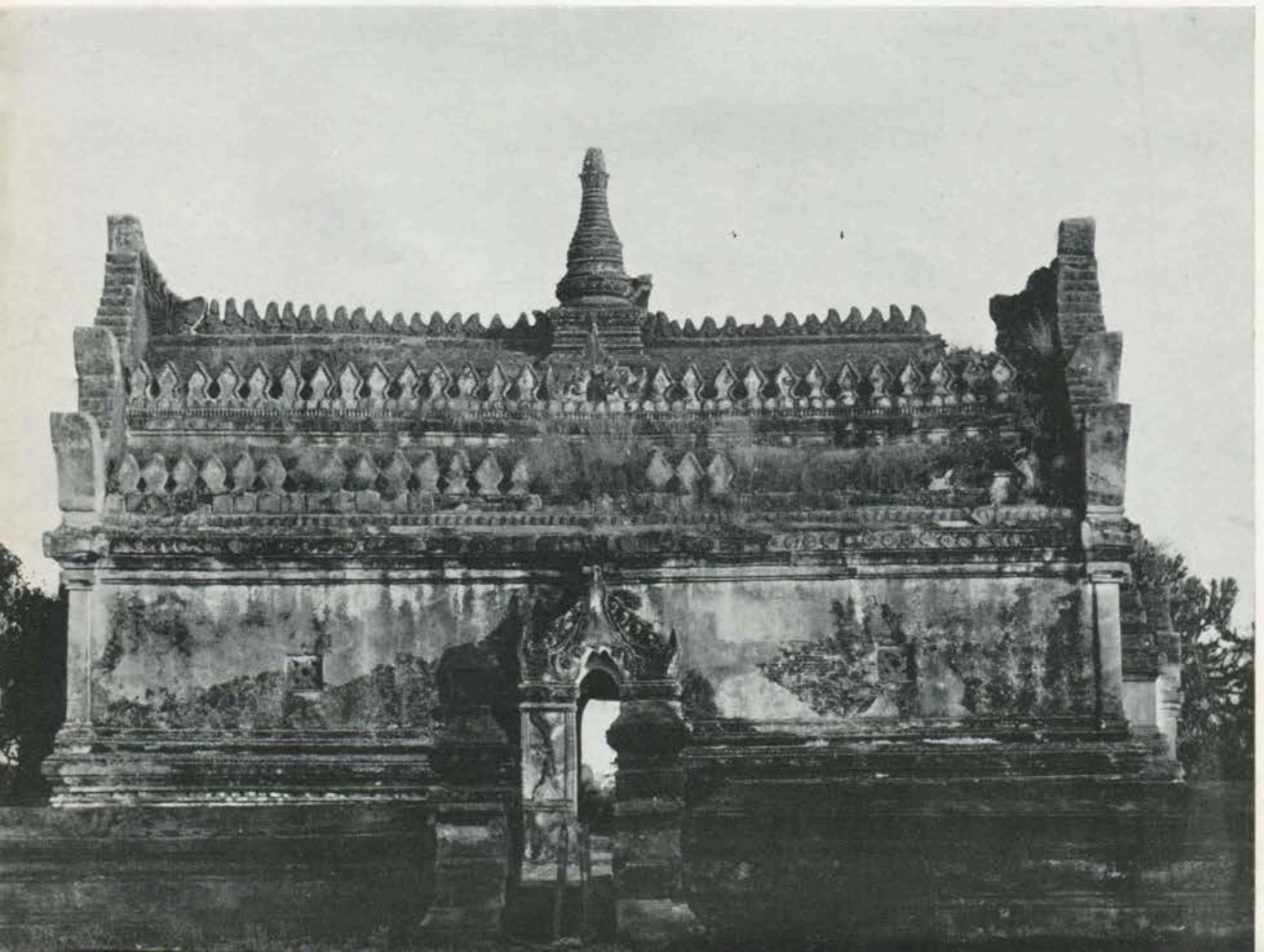
Htilominlo is a misreading of Tiluikmañuiw, which is the Mōn rendering of the Pāli—Tiloka maṅgata—the Blessing of the Three Worlds. Nantaungmya also is a misreading of Nataungmya—a king who has many earrings.

*Htilominlo Temple*



**10. Upali Thein (Ordination Hall).** Situated close to the Htilominlo Temple. This ordination hall was named after a celebrated monk, Upali, who became primate of Burma; he lived during the reign of King Nandaungmya (1210-34 A.D.) and Kyazwa (1234-50 A.D.) and the foundation of this building may be assigned to the second quarter of the thirteenth century A.D. It is a structure of fine proportions enclosed within brick walls. It is rectangular in plan, and contains a hall with an image of the Buddha placed on a pedestal at one end of it. The roof is ornamented with a double row of battlements in simulation of wooden architecture, and its centre is surmounted by a small, slim pagoda. The arches, on which the superstructure rests, are well-built; and the fine and brilliant frescoes covering its walls and ceilings are in an excellent state of preservation. They belong to the late 17th or early 18th century A.D. Shorn of the Buddhistic architectural details, this Upali Sima, at least its external appearance, reminds the spectator of wheel-less *Vishnu raths* of South India, particularly of Conjeevaram and Mahābalipuram.

*Upali Thein (Ordination Hall)*

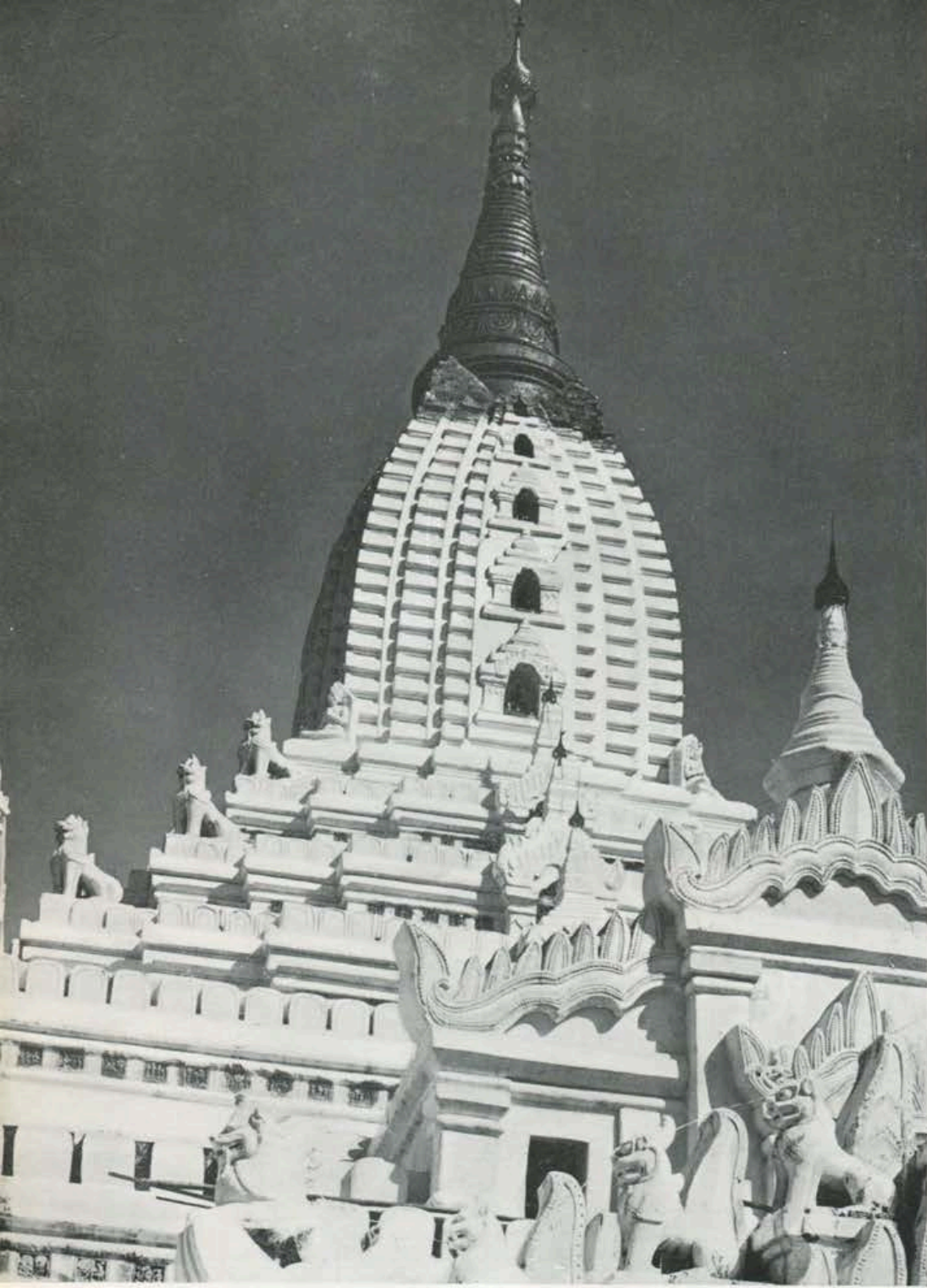




*Ananda Temple*

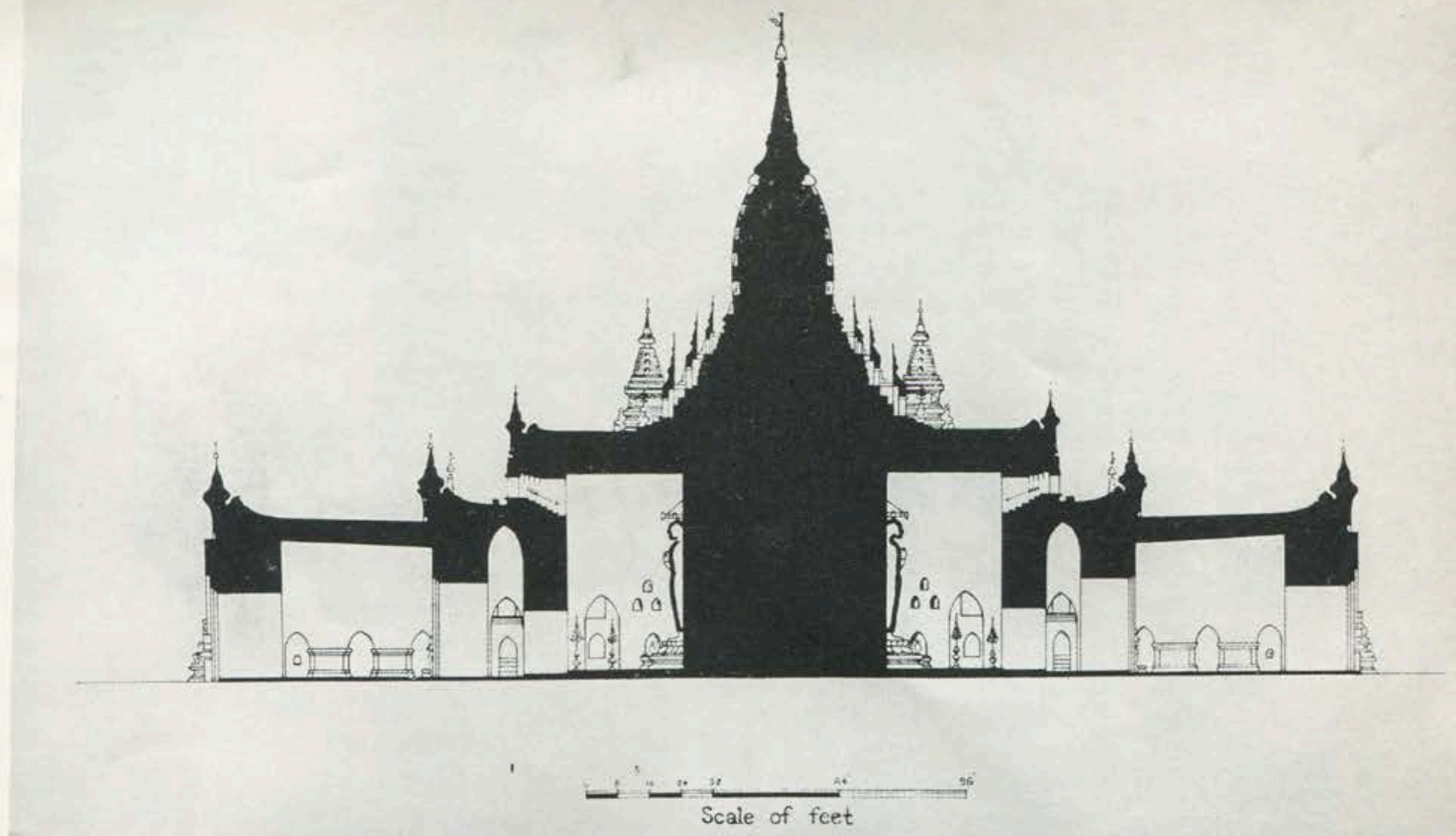
**11. Ananda Temple.** Built by Kyanzittha in 1091 A.D., it is one of the finest and most venerated temples at Pagan. Tradition says that it was built according to the plan furnished by Indian Buddhist monks, which purported to be their cave-temple in the Nandamula mountain held to be in the Himalayas. This temple symbolises the endless wisdom (Ananta Pañña) of the Buddha just as the Thatbyinnyu symbolises the omniscience of the Tathagata. Hence the name Ananta originates and dwindles later to Ananda, the name of Buddha's cousin.

It is in plan a square of nearly 200 feet to the side and broken on each side by the projection of large gabled vestibules, which convert the plan into a perfect Greek cross. These vestibules are somewhat lower than the main square mass of the building, which elevates itself to a height of 35 feet in two tiers of windows. Above this rise successively diminishing terraces, the last of which just affording breadth for the spire which crowns and completes the edifice. The lower half of this spire is in the form of a mitre-like pyramid adapted from the temples of India; the upper half is the same moulded taper pinnacle that terminates the common bell-shaped pagodas of Pagan. The gilded *htee* (umbrella) caps the whole at a height of 168 feet above the ground.



*Ananda Temple : Upper terraces and Sikhara*

The interior consists of two vaulted and high but narrow corridors running parallel to each other along the four sides of the temple. They are connected by low and narrow passages in front of the window by which light is admitted and further intersected by four large corridors into which access is obtained through the porticoes. In the centre is an enormous cube, on the four sides of which are deep and high niches enshrining four

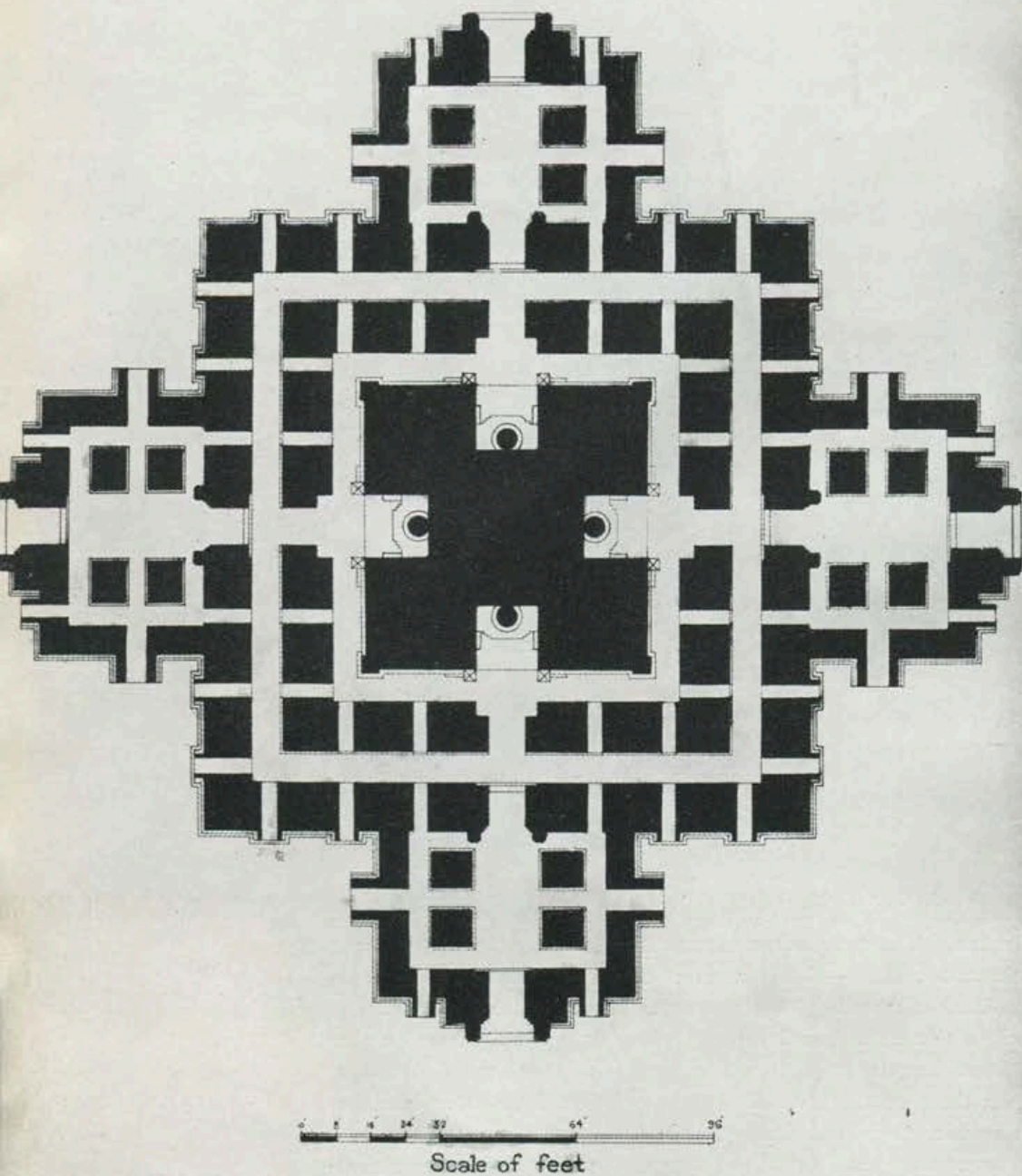


*Section of Ananda Temple*

colossal standing Buddhas of the present world who have appeared and entered Nirvāna. The images are represented in the following order : North—Kakusanda; East—Konāgamana; South—Kassapa; and West—Gotama. Each of them is 31 feet above the throne, which itself is nearly 8 feet in height above the floor level. Of these images only those on the North and South are the original ones contemporary with the foundation of the temple; those on the east and west were added later to replace the original ones which had been destroyed.

Other interesting features of the temple are the numerous glazed terracotta tiles ornamenting the base and the receding terraces which represent the Jātaka stories and the temptation of the Master by the hosts of Māra. Each of these plaques is inscribed with a Mon legend. The inner walls are honey-combed with niches in which are set small stone Buddhas in various postures. The most notable sculptures are a series of eighty reliefs in the two lower tiers of niches in the outer corridor, illustrating the life of the Bodhisattva from his birth to the attainment of supreme wisdom. The western sanctum also enshrines the life-size statues of its founder, Kyanzittha and the primate, Shin Arahan.

In the porch on the west face there are two Buddha-pads (Buddha's footprints) placed on a pedestal. Each footprint bears the traditional 108 marks as enumerated in some of the Pāli commentaries, but owing to the gilding and wearing away due to constant washing, some of these marks have disappeared and cannot be properly identified.



*Ground plan of Ananda Temple*

Close to the Ananda is the local **museum** containing exhibits illustrating the iconography, architecture and religious history of Pagan. Most of the valuable antiquities had been stored away in a safer place since the war years and the museum still remains closed to the public. Along the varandahs of the museum are inscribed stones collected from the vicinity. They record religious endowments of the Pagan period in different languages, viz. Burmese, Mon, Pyu, Pāli, Tamil, Siamese and Chinese.



**12. Sarabhā Gateway.** The gate is the only remnant of the circuit wall, built, in the 9th century, by Pyinbya, the 34th King of the Pagan dynasty. The entrance to it is guarded by two guardian spirits or *Nats*—brother and sister—each of whose image is deposited in a masonry shrine. The sister who appears to be the senior, is on the left of the gateway, and occupies a higher pedestal. They are still held in reverence by the people of Pagan and its neighbourhood. They are said to represent the Popa Maungdaw and Hnamadaw (brother and sister *Nats*, that is to say, Maung Tindè and his sister, Thonbanhla or Shwemyethnā,) who reside on Popa Hill, the Olympus of Burma. The oracles of the Mahagiri *Nats* were as celebrated in the palmy days of the Pagan Empire as were those of Olympus itself.

*Sarabhā Gateway*

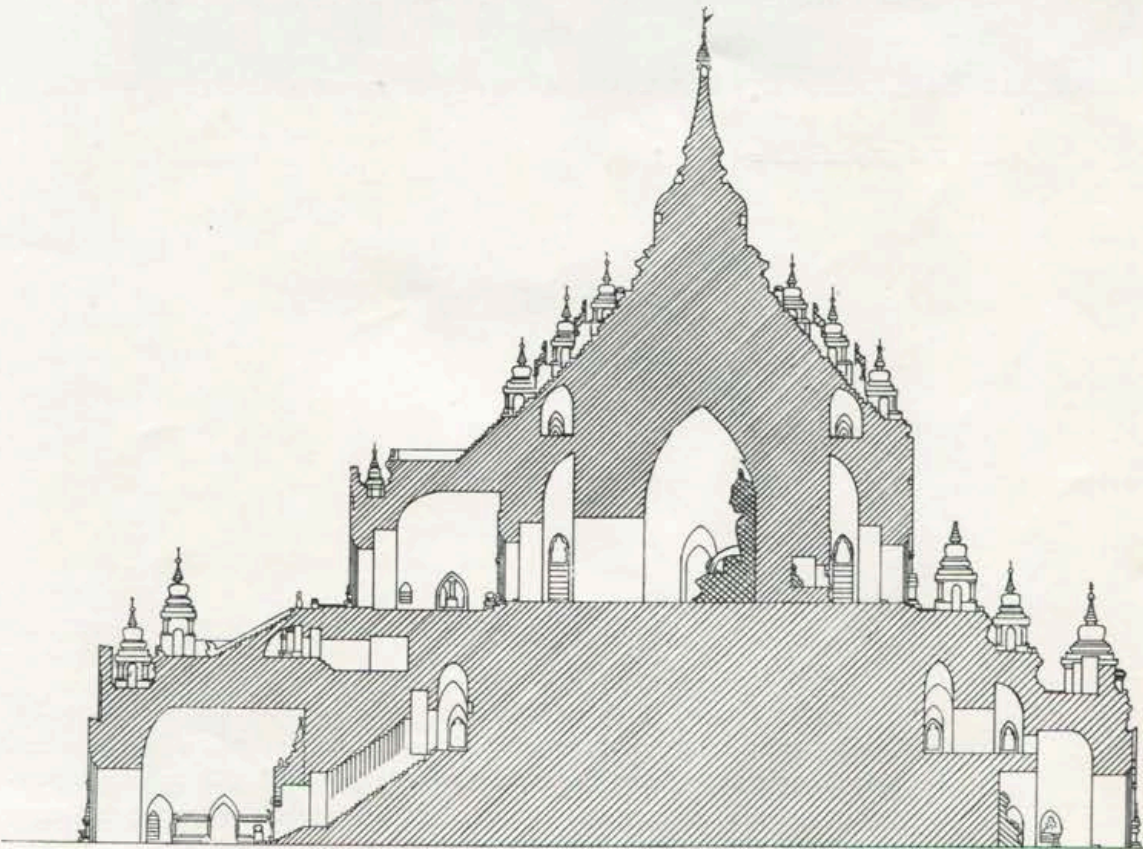




*Thatbyinnyu Temple*

**13. Thatbyinnyu.** "Thatbyinnyu" signifies "omniscience" and is one of the attributes of the Buddha. The temple was built in 1144 A.D. by King Alaungsithu, grandson of the king who erected the Ānanda. Standing within the ancient city walls, some 500 yards to the south-west of the Ānanda, the Thatbyinnyu rises to a height of 201 feet above the ground and overtops all the other monuments. Its general plan is not unlike the Ānanda, but it does not, like the latter, form a symmetrical cross. The eastern porch alone projects considerably from the wall. "It has five storeys; the first and second were used as the residence of monks; images were kept on the third; the fourth was used as a library; and on the fifth was constructed a pagoda containing holy relics. The building is thus a combination of a *stūpa* and *vihāra*."

*Section of Thatbyinnyu Temple*

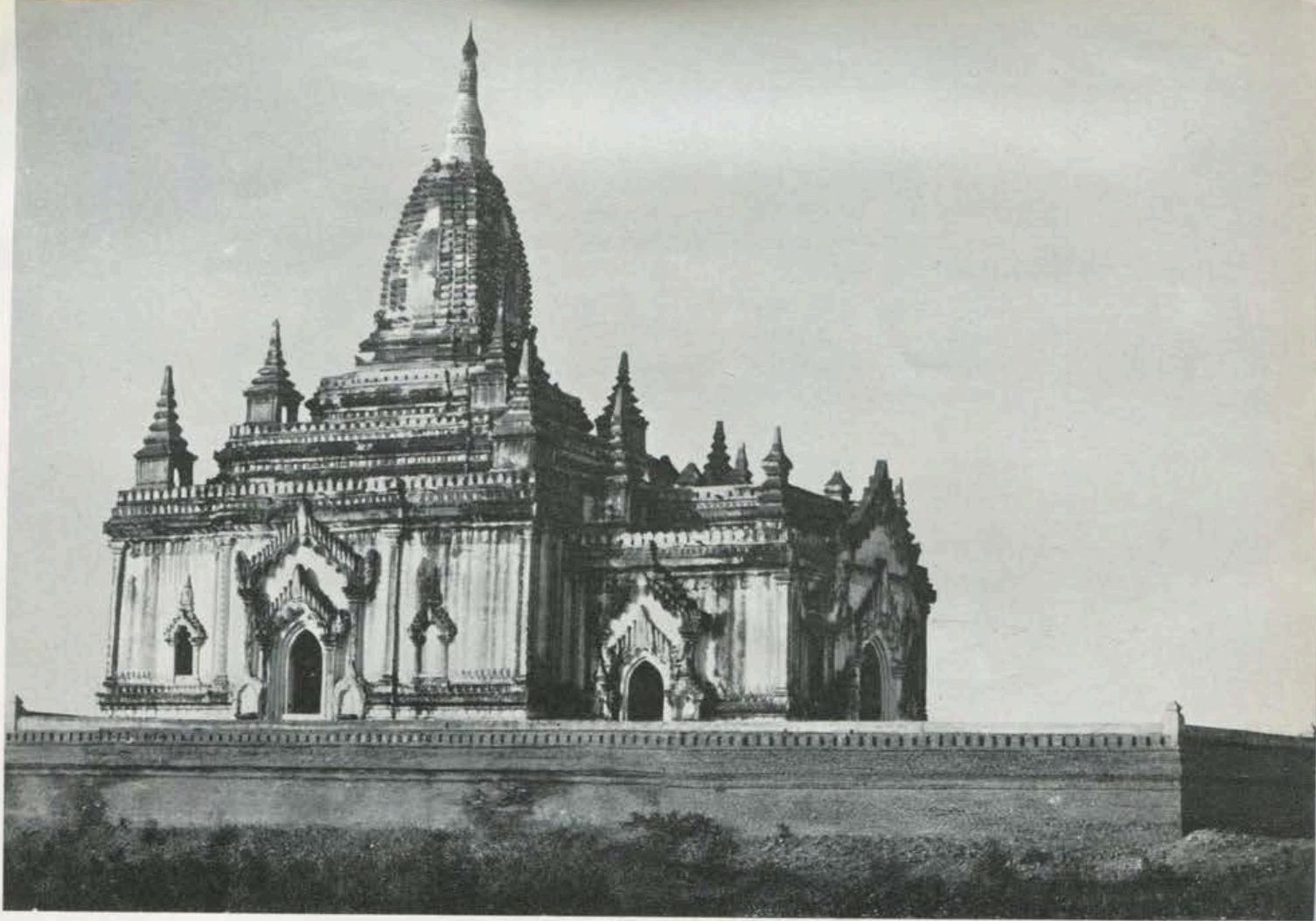


0 8 16 24 32 40 48 56  
Scale of feet



*Pitakat Taik (Tipitaka Library)*

**14. Pitakat Taik or Library.** Built in 1058 A.D. by Anawrahta to house the thirty elephant-loads of the Buddhist scriptures in Pāli, which he brought away from Thaton, and repaired, in 1783 A.D. by king Bodawpaya of the Alaungpaya dynasty. It is lighted by perforated stone windows. "Its chief peculiarity is its approximate simulation of architectural forms in wood in that it is covered by five multiple roofs surmounted by a *dubika*, like the Mandalay Palace Spire, and ornamented with peacock-like finials in plaster carving."



*Shwegūgyi Temple*

15. **Shwegūgyi.** "It is a lesser but elegant temple built by Alaungsithu in 1131 A.D., after the model of the "Sleeping chamber" of the Buddha. Its history is recorded on two stone slabs set in the inner walls. The lithic inscription is celebrated for the style and elegance of its composition, thereby indicating the high culture and refinement of that period. Close to this temple is a brick pillar, erected to mark the site of Kyanzittha's palace which being of wood exists no more."



*Thandawgya Image*

**16. Thandawgya Image.** "It is a sitting image of Gautama Buddha built of stone slabs and deposited in a masonry temple now in ruins. It is situated a little to the north of the Thatbyinnyu Temple and was erected by Narathihapati in 1284 A.D. and who also built the Mingalazedi Pagoda. His palace was a few hundred yards to the west of it, and the building was used as a chapel for private devotion. Burmese art and architecture reached their climax in his reign, and were shattered by the cataclysm of the Chinese invasion from which they never recovered. This building is, therefore, one of the interesting vestiges of a by-gone age and civilization. The temple faces west because the Royal Palace was situated in that quarter."

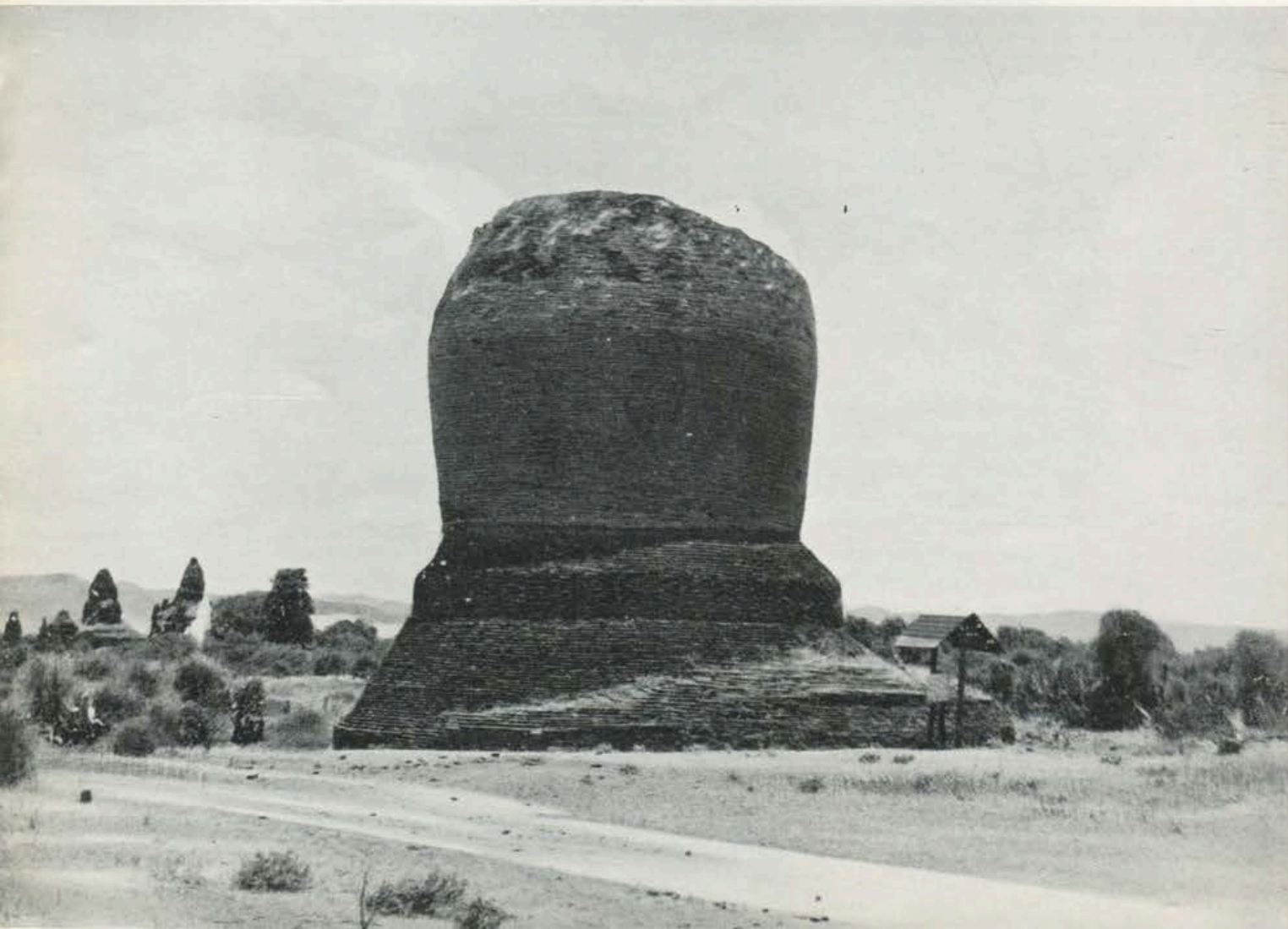
**17. Nat-Hlaung-Kyaung Temple.** "Supposed to be built by King Taungthugyi in 931 A.D., i.e. over a century before the introduction of the Southern School of Buddhism from Thaton. It is the only Hindu Temple now existing at Pagan. As it is dedicated to Vishnu, it is decorated, on the outside with stone figures of the 'Ten Avatars,' Gautama being the Ninth. There are wall paintings in this temple which are contemporaneous with the building and the sculptures. These have become mostly obliterated. The temple being essentially a Vishnu temple, the paintings represent seated figures of Vishnu with his devotees. Occupying the centre of the temple is a huge square pillar in brick, around which there is the usual circumambulatory passage, vaulted over; this pillar supports the dome and *sikhara* above. On each face of it there was originally the figure of a standing deity placed in a niche adorned with pilasters. These are representations of Vishnu cut in relief in bricks."

*Nat-hlaung-kyauing Temple*



**18. Ngakywenadaung Pagoda.** According to the tradition, it is one of the five pagodas built by King Taungthugyi in the 10th century A.D., that is to say, before Pagan fell under the influence of the Southern School of Buddhism. It is covered with green glazed tiles and is of an elongated bulbous shape, which bespeaks its great antiquity.

*Ngakywenadaung Pagoda*







*Patothamya Temple*

**19. Patothamya Temple.** Popularly believed to be one of the five pagodas built by King Taunghugyi in the 10th century A.D. on the model of those that were then existing at Thaton and Old Prome. This is only a tradition and it is not yet possible to confirm that date. Its walls are decorated with frescoes illustrating scenes from the Buddha's life with legends in Old Mon in archaic type of characters. The architecture of the temple is typically Mon, and from the style of the paintings and the legend below each scene the temple itself cannot be assigned to a date later than 11th century A.D.



*Mimalaung-Kyaung Temple*

**20. Mimalaung-Kyaung Temple.** Built by King Narapatisithu in 1174 A.D.; its architectural form is unique. It consists of a small square temple with three multiple roofs ornamented with peacock-like finials at the corners, and is surmounted by a small spiral pagoda about 10 feet high. The whole structure rests on a high, rectangular plinth, thereby securing it from any risk from fire or flood.

**21. Gawdawpalin.** The Gawdawpalin (near the Circuit House) is one of the greater temples kept in repair. It was built by Narapatisithu who reigned from 1173-1210 A.D. in order to commemorate the ceremony of paying homage to the *manes* of his ancestors. In its general arrangement it resembles the Ānanda and Thatbyinnya more closely than any other and covers about the same area in spite of its vestibules and the greater height of its main walls.

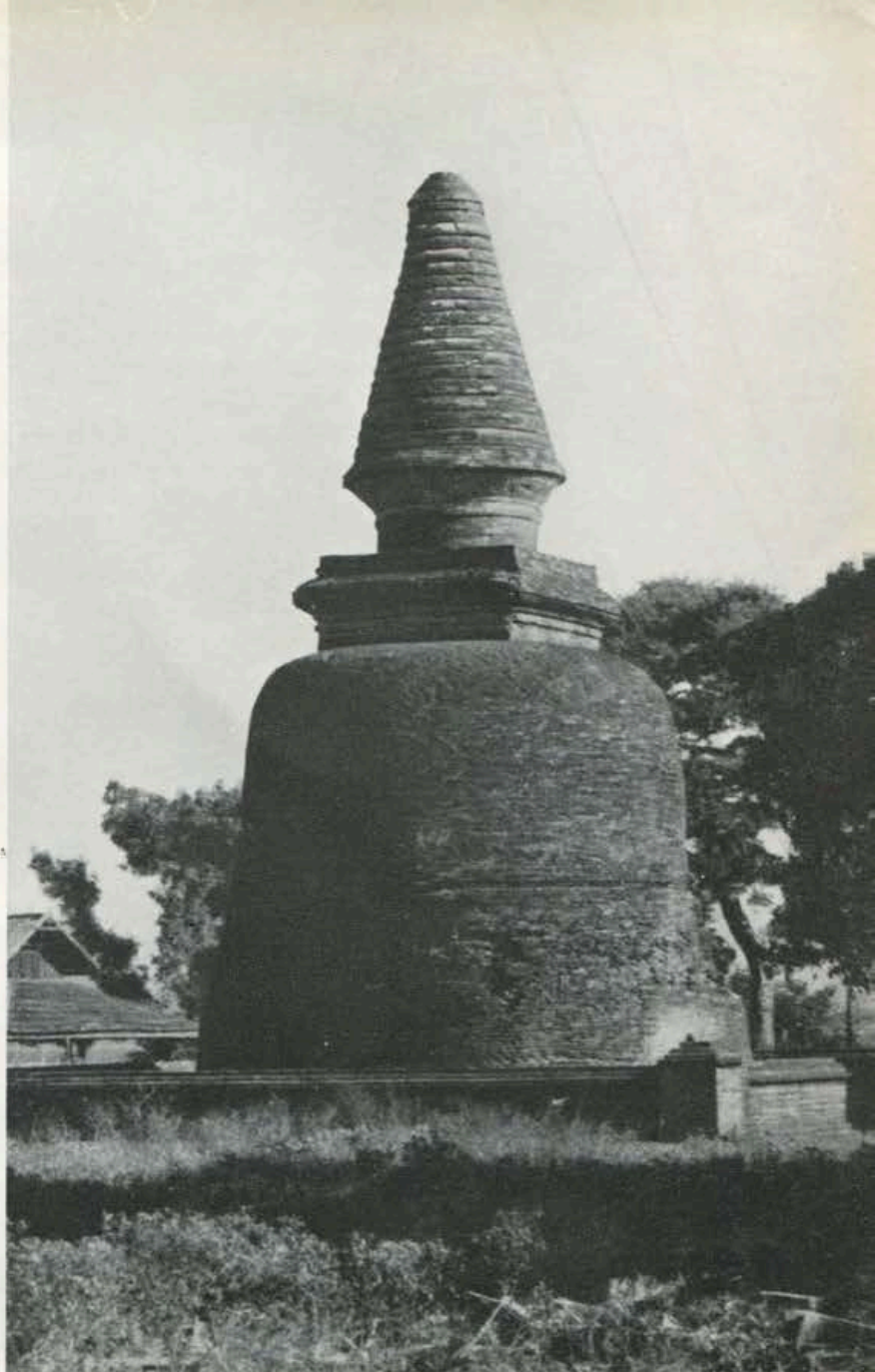
*Gawdawpalin Temple*



**22. Bupaya Pagoda.** "This pagoda was built by Pyusawdi, the third king of Pagan, who reigned in 167-242 A.D., on a spot where, according to tradition, grew a gigantic Bu or gourd creeper. Its luxuriant and persistent growth proved a serious obstacle to the extension of the cultivation of cereals in those days, and its complete eradication was ascribed to the efforts of Pyusawdi, who subsequently became the son-in-law and heir of king Thamokdarit, the founder of Pagan. To commemorate the event, the pagoda was built by Pyusawdi. The dome of the pagoda is modelled on a reliquary, and bulges upwards assuming the form of a relic-casket. The monument has been repaired and renovated by successive kings. It stands on the river bank at Pagan, and is a conspicuous object and landmark to navigators on the Irrawaddy. Within its precincts is a shrine dedicated to the "Nat" or "God of storms" (Mondaing Nat)."

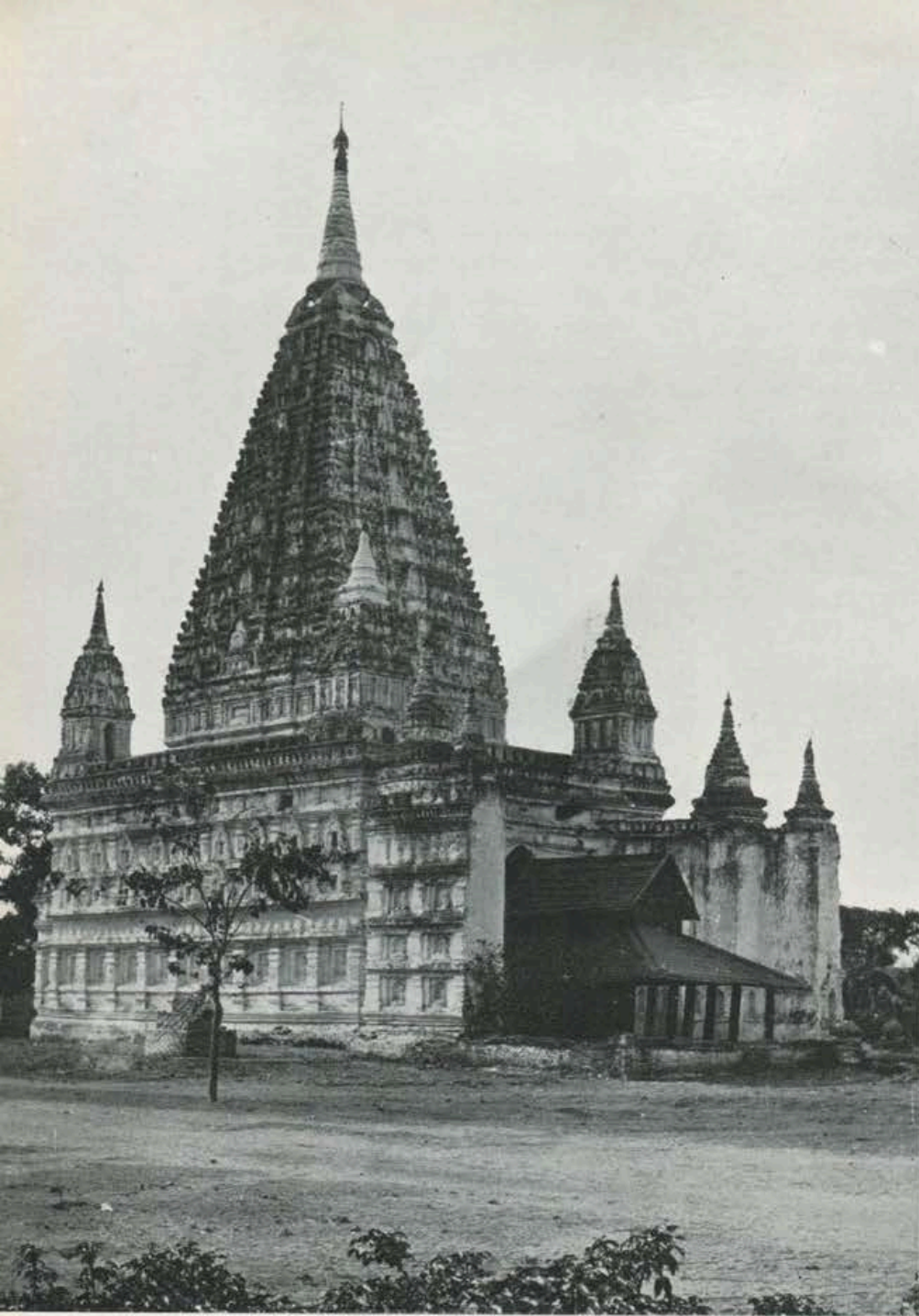
*Bupaya Pagoda*





*Pebingyaung Pagoda*

**23. Pebingyaung Pagoda.** "Tradition ascribes the pagoda to the 10th century A.D. It is a shrine of unpretentious dimensions of Sinhalese type, with a large bell-shaped dome surmounted by a box-shaped structure generally known as *dhātu-garbha* or relic-chamber, which, in its turn, is crowned by a *sikhara*. The terraces on which the dome rests are very low. Its architectural form appears to show that it is older than the Sapada Pagoda (vide No. 7), which was built in the 12th century A.D."



*Mahābodhi Temple*

**24. Mahābodhi.** This pagoda was built by Nandaungmya (1210-34 A.D.) after the model of the Temple at Bodh Gayā in Bihar, and is the only specimen of its class to be found in Burma. The basement is a quadrangular block of no great height, supporting a tall spire. The whole structure is covered with niches bearing seated Buddhas and interspersed with ornamental panels and mouldings.

**25. Shwesandaw Pagoda.** "The first pagoda built by King Anawrahta, after his conquest of Thaton in 1057 A.D. It is said that some sacred hairs of Gautama Buddha, which were obtained from the Mon country, were enshrined in it. The pagoda is also known as the Maha-peinne or Ganesha Pagoda, from the fact that each of the four corners of its lowest terrace is guarded by three Hindu gods—Brahma, Vishnu and Siva,—the third being often identified with Ganesha. It is a cylindrical solid stupa with five terraces, while others have only three."

*Shwesandaw Pagoda*





*Shinbinthalyaung*

**26. Shinbinthalyaung or recumbent image of the Buddha.**

“Within the precincts of the Shwesandaw Pagoda, there is, in a brick shed, a colossal recumbent image of the Buddha. Unlike the recumbent image of the Buddha in the Manuha Temple at Myinpagan, its head points to the south, whereas the latter points to the north, a position assumed by Gautama Buddha when he was lying on his death-bed between two *Sal* trees at Kusināra. The date of this image is not known; but from its close resemblance, in its facial expression, to the colossal images of the Buddha on the platform of the Shwezigon Pagoda and the Ānanda Temple, it may be assumed that it was built in the 11th century A.D.”





*Mingalazedi Pagoda*

**27. Mingalazedi Pagoda.** "This pagoda was built by Narathihapate in 1284 A.D. and is noted for its beautiful terracotta tiles with Burmese legends. It indicates the high watermark of Burmese religious architecture, because it was constructed a few decades before the subversion of the Pagan Empire by the Mongols."



*Dhammayangyi Temple*

**28. Dhammayangyi Temple.** Built by Narathu who was also called the 'Kalagya Min' or the king killed by the *Kulas*. While the construction of the temple was in progress, the king was assassinated by some *Kulas*, who were probably natives of Chittagong, and it was never completed. Most of the arches and the major portion of the structure are still sound. It is the biggest building of the kind in Burma and symbolises the light of the Buddha's Dhamma. Hence the temple was originally known as the Dhammaramsi, the rays of Truth. In plan it is similar to the Ānanda temple No. 11.

## MONUMENTS AT MYINPAGAN

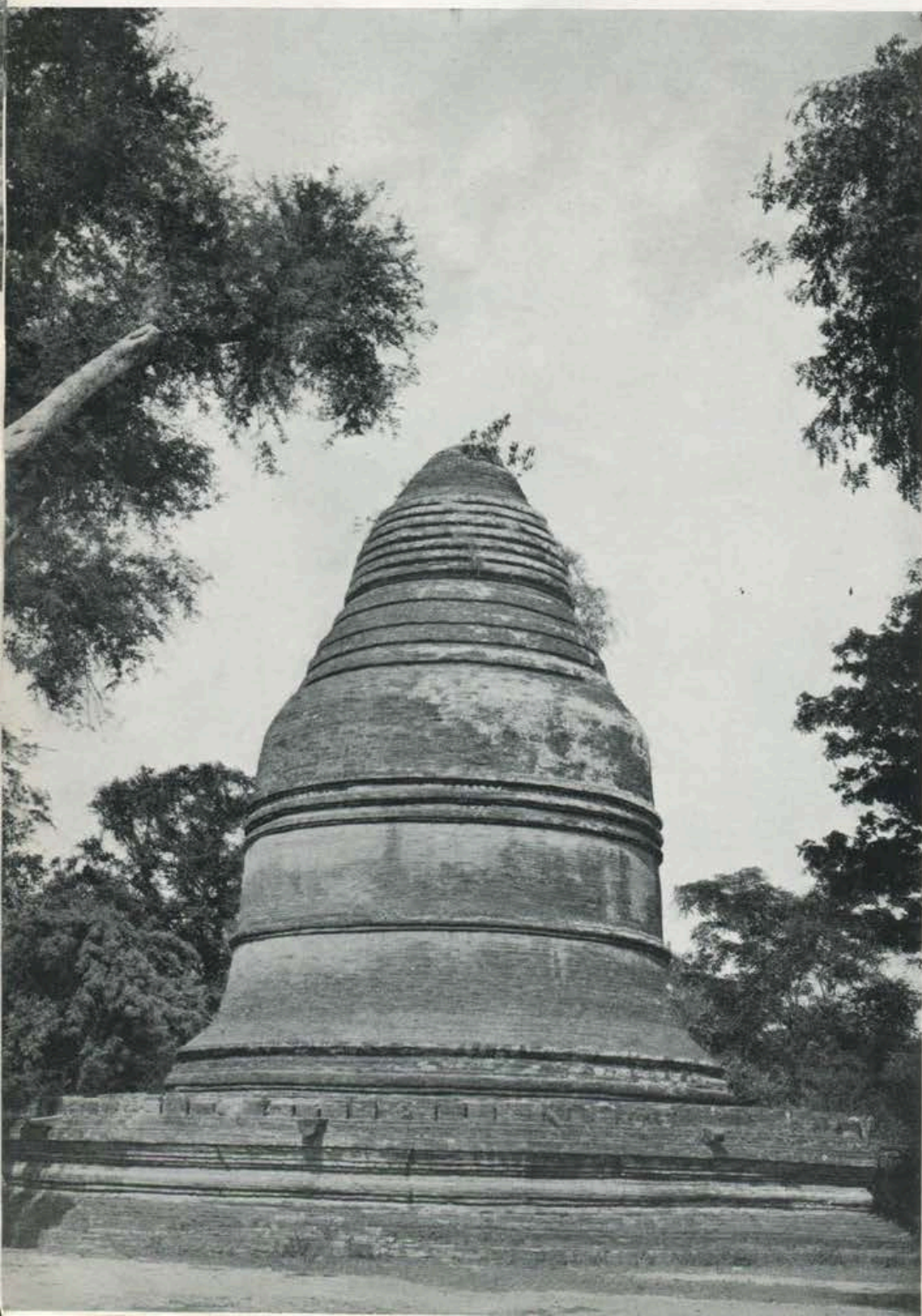
29. **Kubyaukkyi Temple.** The temple was built in 1113 A.D. by Rajakumar, son of Kyanzittha, as testified by the quadrilingual inscription known as the Myazedi Pillar. The temple consists of a square basement surmounted by a *sikhara* with curvilinear roofs resting on terraces, with a mandapa projecting on the east face. The interior of the building has a sanctum around which runs a vaulted corridor adorned with niches enshrining images of the Buddha in stone. The building is lighted by perforated stone windows on which are incised geometrical designs of fine proportions. The architecture of this temple is typically Mon. The greatest importance, however, attaches to the paintings in the sanctum, in the corridors surrounding it, and in the entrance porch. These paintings are considered to be contemporaneous with the building and are among the earliest now extant at Pagan. Additional interest attaches to these paintings on account of the legend in Old Mon characters under each of the scenes they depict; these inscriptions are not only interesting from an epigraphical point of view but also help us to identify the scenes.

*Kubyaukkyi Temple*



30. **Myinkaba Pagoda.** "Built by Anawrahta, in the 11th century, in order to expiate the crime of killing his predecessor and half-brother, Sakkade, in battle. It is of bulbous form with round terraces and is situated on the Myinkaba stream, which is so called because Sakkade's corpse came floating down it together with the saddle. To the shrine are thus attached interesting historical associations, and its peculiar shape bespeaks of its freedom from the influence of the Southern School of Buddhism, which was imported to Pagan after the conquest of Thaton. It thus constitutes a dividing line between the Northern and Southern Schools of Buddhism at Pagan."

*Myinkaba Pagoda*

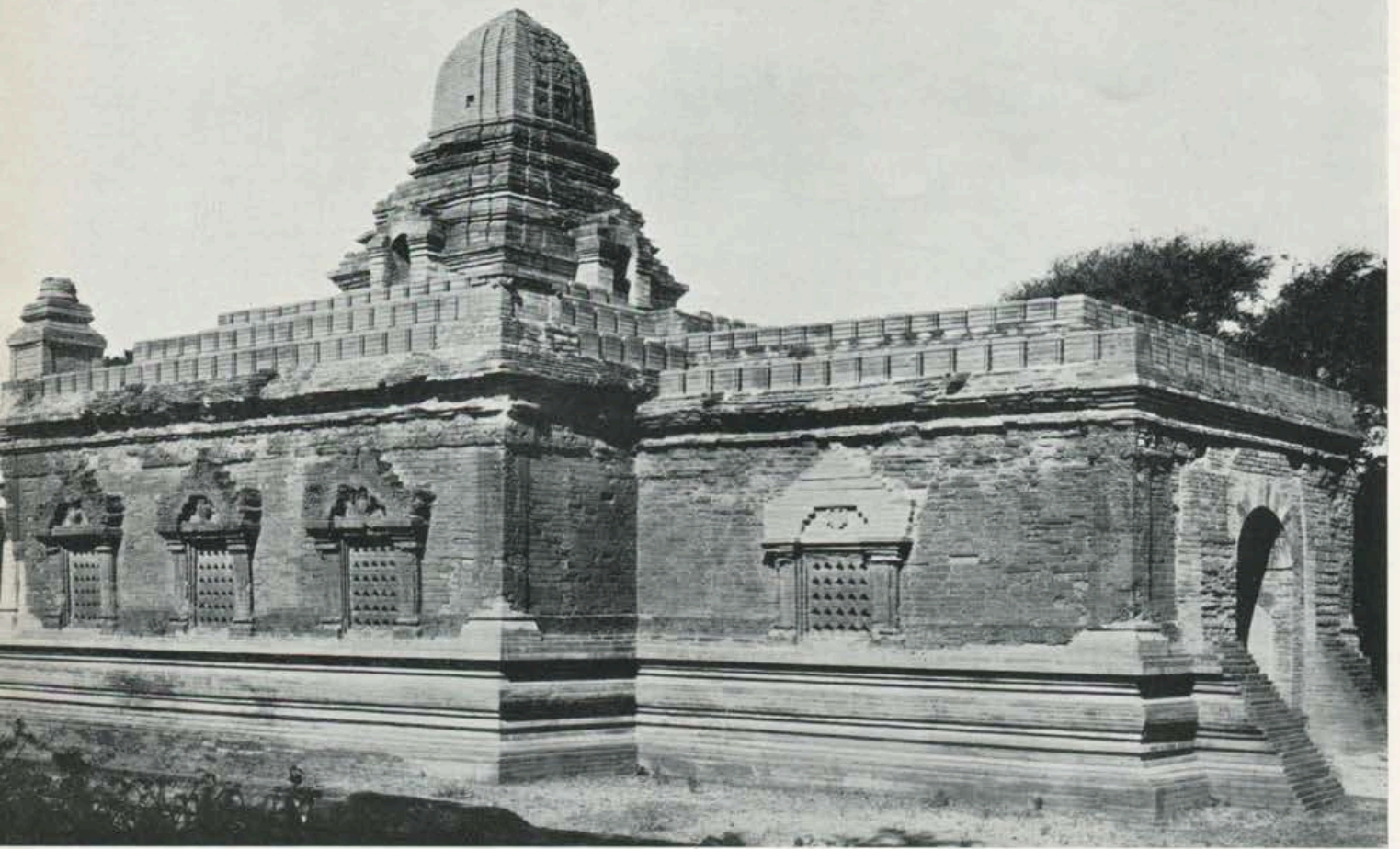




*Manuha Temple*

**31. Manuha Temple.** It was built by Manuha, the captive Mon King of Thaton, in 1059 A.D. It is a reduplicated square structure with a battlemented terrace, the upper storey being smaller than the lower, so that the entire building appears to assume the form of a pyramid. It contains three images of seated Buddhas and a recumbent image of gigantic proportions representing the Buddha in the act of entering Nirvana.

The temple is the allegorical representation of the physical discomfort and mental distress, the captive king of Thaton was in. The builder's grievance is graphically demonstrated by the uncomfortably seated and sleeping Buddhas. Take away the Buddhas and other Buddhistic details and you have, conjecturally, an example of early jail architecture in Burma.



*Nanpaya Temple*

**32. Nanpaya Temple.** Lies close to the Manuha Temple. "According to tradition, it was used as the residence of the captive Mon King, Manuha. It is built of brick and mud mortar and surfaced with stone, and is square in plan with a porch projecting on the east face. Flanking the sanctuary in the main building there are four stone pillars on the sides of each of which are carved triangular floral designs and the figure of the Brahma holding lotus flowers in each hand. Like other earlier temples at Pagan it has perforated stone windows to admit light into the sanctuary."



*Nagayon Temple*

**33. Nagayon Temple.** "Kyanzittha, when he was serving under King Sawlu, the son and successor of King Anawrahta, incurred the royal displeasure and had to flee for his life. In the course of his flight he fell asleep on a spot, and, according to a tradition, a serpent shielded him with his hood. His wife who had brought some food for him saw the strange phenomenon from a distance, and, not daring to approach the spot where Kyanzittha was lying on the ground, waited for the disappearance of the serpent, which silently glided away. In order to commemorate this event, Kyanzittha had a temple built on the spot where the serpent gave him protection, when he had become King in 1084 A.D. It is a square structure with a vestibule on the north where the only entrance is provided. The dark corridors within are lighted by perforated windows. The architecture of the temple is typically Mon. The external form of the temple is elegant and is the prototype of the Ānanda Temple. The inner walls are adorned with frescoes."

**34. Abeyadana Temple.** "Tradition assigns it to King Kyanzittha (1084-1112 A.D.) and identifies it as the place where Abèyadana, his wife, came and waited for him when he was hiding near the place now marked by the Nagayon temple during one of his flights from the wrath of Sawlu. An inscription in ink on the wall of the temple, and datable on palaeographical grounds as from 15th-16th century, states that the temple was built by the chief queen of Kyanzittha.

The temple faces north and consists of a square basement surmounted by a stupa and preceded by a porch with three entrances. The basement is ornamented with perforated stone windows, and there is a vaulted corridor inside running round the central block. In the latter there is a deep recess forming a sanctum on the north, and in it is enshrined a large image in brick of a seated Buddha. The stupa on the top has a bell-shaped dome resting on three terraces, and is surmounted by an amalaka. Many circular discs, one above the other, tapering towards the top form its crowning feature. The chief interest of the temple lies in the paintings with which the inner faces of its walls are decorated. These mural paintings represent divinities of the Mahayana pantheon unknown (as far as can be ascertained) anywhere else in Burma."

*Abeyadana Temple*







*Pawdawmu Pagoda*

**35. Pawdawmu Pagoda.** A small shrine of unique form and architecture, belonging to a period earlier than the 11th century A.D. It is a well-preserved building, because it was encased in a covering of brick. It rests on triple terraces, which are in the form of a hexagon. Between the rim of the bell-shaped dome and the highest or third terrace is generally found a circular or octagonal protuberance. In this monument, the second protuberance is in the form of a hexagon. Over the hemispherical dome, there is, in place of the usual conical finial with concentric rings, an obelisk supporting a *hti-less amalaka* resting on a capital of lotus petals.

**36. Seinnyet Ama Temple.** "Built in the 11th century A.D., by the Seinnyet Queen in the form of a temple, surmounted by a *sikhara* resting on three terraces. It constitutes a duad with the adjoining Seinnyet Nyima."

*Seinnyet Ama Temple*



37. **Seinnyet Nyima Pagoda.** "A cylindrical structure of the 11th century, which is most interesting both architecturally and historically. On the second terrace guarding the flower vase at each corner, is the figure of a lion with Chinese features, while at each corner of the third terrace, the wings of which looking like a winged dragon remain. On the bell-shaped dome, which is ornamented with ogres disgorging chaplets of pearls, the small figure of a Buddha of exquisite proportion, sits enshrined in a highly ornamented niche facing each of the cardinal points. Above this is a foliated capital, surmounted by a small stupa, as in the case of Sinhalese shrines. The pagoda represents a distinct stage in the development of Buddhist religious architecture in Burma, and reflects the streams of influences from China, Tibet and Ceylon."

*Seinnyet Nyima Pagoda*



**38. Lawkananda Pagoda.** Built by Anawrahta, the hero-king of Burma, in 1059 A.D. It is a stupa with an elongated dome surmounted by a finial of concentric rings in imitation of a series of diminishing umbrellas. "It is one of the typical buildings erected by Anawrahta and is still being used as a place of worship, being held in great veneration by the Buddhists of Burma, as the supposed depository of a replica of the tooth-relic of Gautama Buddha. The Pagoda is an ancient landmark, because near it were anchored all vessels from Ceylon, Arakan and the Mon country."

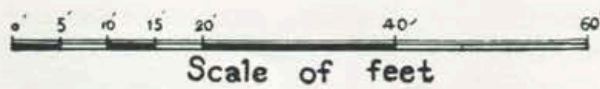
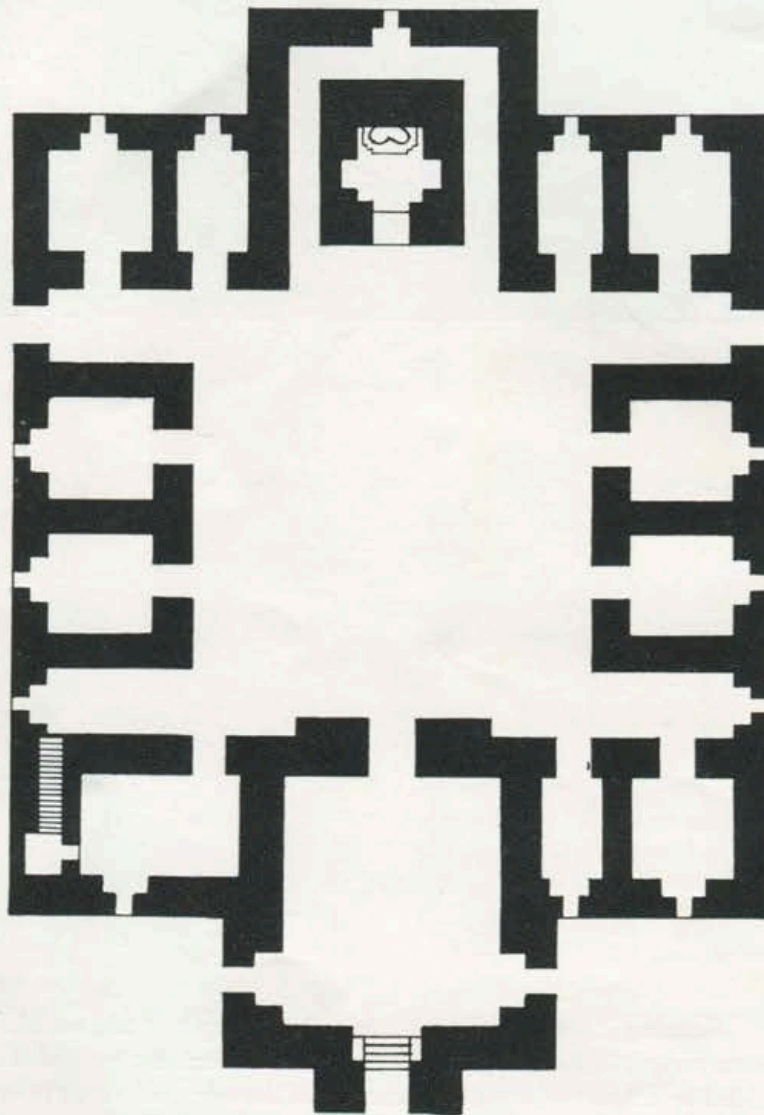
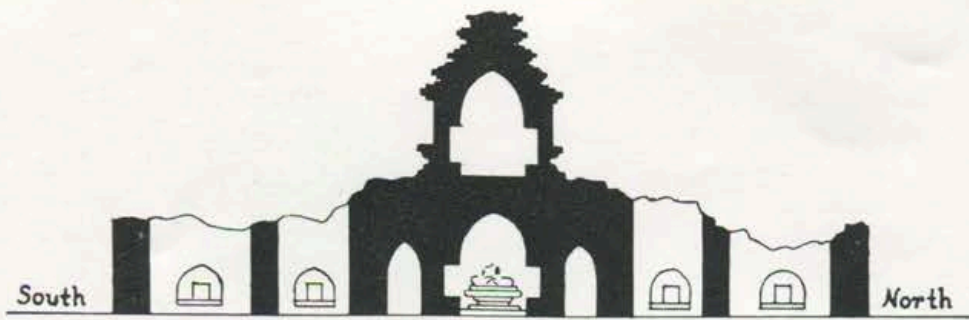
*Lawkananda Pagoda*





*Somingyi Monastery*

**39. Somingyi Monastery.** One of the typical monasteries of the Pagan period. It consists, in the centre, of a brick-enclosed platform surrounded by a lobby on the east, a chapel on the west and small cells on the north and south with all of which it is connected by narrow passages. The passages and floors of cells are paved with stone flags. The chapel is a small square two-storeyed building with a single door opening on the east, connecting it with the central platform by a passage. In the lower chamber of the chapel were found the remains, on a brick pedestal, of an image placed against the west wall.



*Section and plan of Samingyi Monastery*



*Petleik (East) Pagoda*

**40. Petleik Pagoda. (East and West).** "Date of building unknown; probably about the 10th or 11th century A.D. Both of them are ornamented with unglazed terracotta tiles of fine workmanship illustrating scenes from the Jatakas, or birth stories of the Buddha. The western shrine appears to be older than the eastern. The lower portions of the pagodas were buried beneath the ground until they were uncovered by the Archaeological Department."



*Pelleik (West) Pagoda*





*Sulamani Temple*

#### MONUMENTS AT MINNANTHU

**41. Sulamani Temple.** It is situated about Three miles to the southwest of Nyaung-U. It was built in 1183 A.D. by Narapatisithu (1173-1210 A.D.), and resembles the Thatbyinnyu Temple in plan. The temple consists of two storeys, being set back one behind the other, and each is crowned by terraces ornamented with battlemented parapets and small stupas at each corner surmounting a deeply moulded cornice set with glazed plaques of different sizes and patterns. In plan each storey is a square and four porches facing the cardinal points project from each, the porch on the east face being larger than the rest. A vaulted corridor runs round the central pile of solid brickwork in the ground storey, and a deep recess built into the side of the wall of the projection on the east contains an image of the seated Buddha placed on a pedestal. The statues on the other sides are placed on pedestals built against the side of the walls without any recess. The upper storey is raised to a height almost equal to the ground storey, and access to it is gained by two narrow flights of steps, built in the thickness of the walls below, and two broad ones leading from the first terrace above the roof of the east porch of the ground storey. An image chamber formed in a recess on the east side of the central block, with a vaulted corridor running round it, forms the interior of that storey.

That the walls and vaults were originally covered with fine frescoes is attested by some traces of them which may still be seen in the soffit of the arches. Those on the walls have now been obliterated and covered over by new ones, which are of an inferior style, and which were executed barely one hundred and fifty years ago by some monks residing in the neighbourhood. There are two inscription stones in the temple.

The whole building is well lighted with doorways the outsides of which are ornamented with flamboyant pediments crowned by miniature stupas.



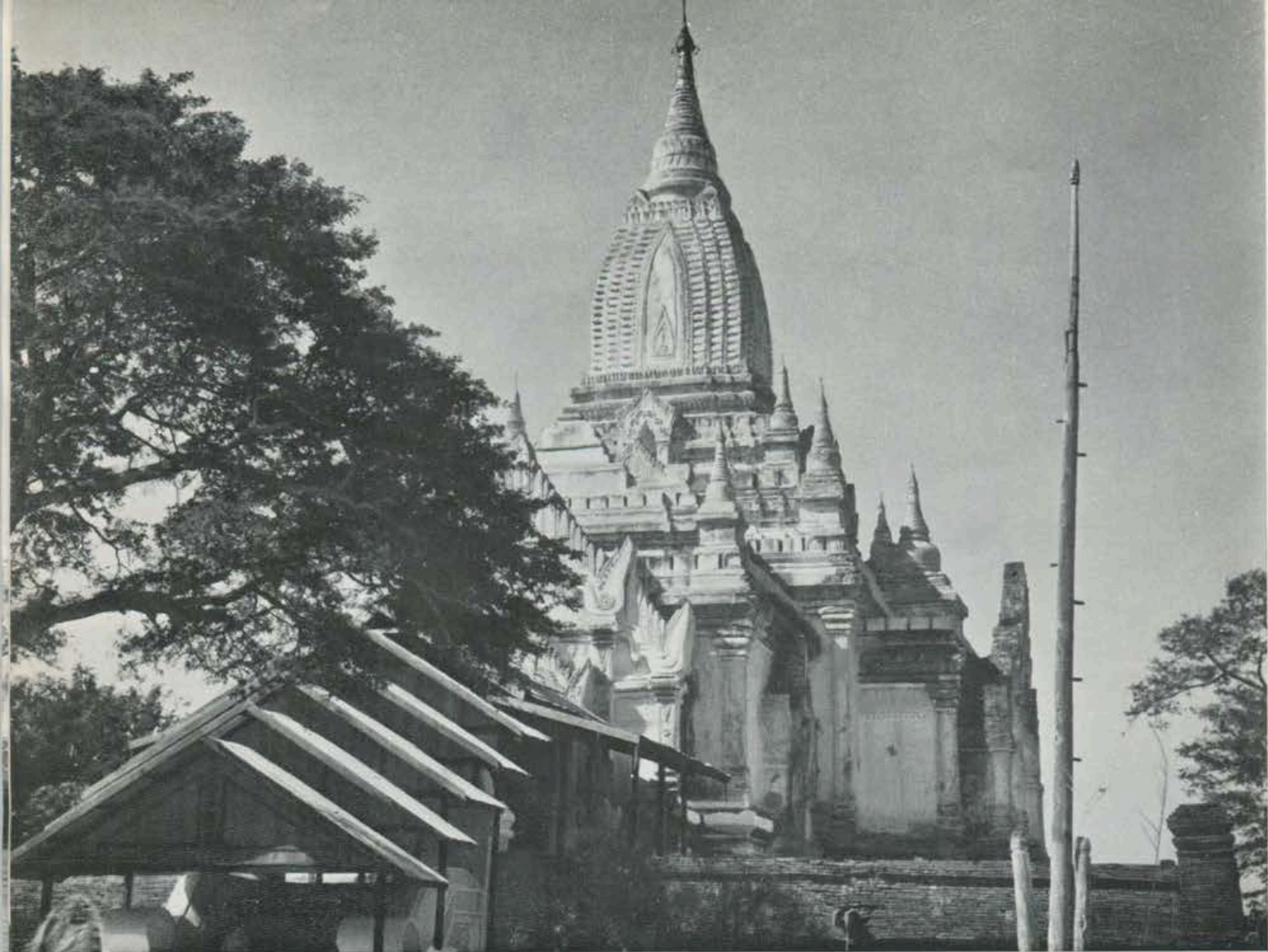
*Nandamannya Temple*

**42. Nandamannya Temple.** (Originally—Anantapañña—endless wisdom). This temple is only a few hundred yards away from the Payathonzu. It is a small vaulted chamber with only one entrance on the east. The frescoes inside it are also Tantric in character. The image of the seated Buddha inside the temple is much ruined. According to an inscription within its precincts it was built by Narapatishu in 1248 A.D.



*Thambula Temple*

**43. Thambula Temple.** Built in 1255 A.D. by Thambula (Thonlula), wife of King Uzana. It is a square building with a circum-ambulatory corridor running round the central square pile sustaining the *sikhara* above. It is adorned with frescoes and mural writings. Thambula is a misreading of Sumlūla, the moon of the three worlds, which is the briefest Burmese rendering of the Pāli Tilokacandādevī.



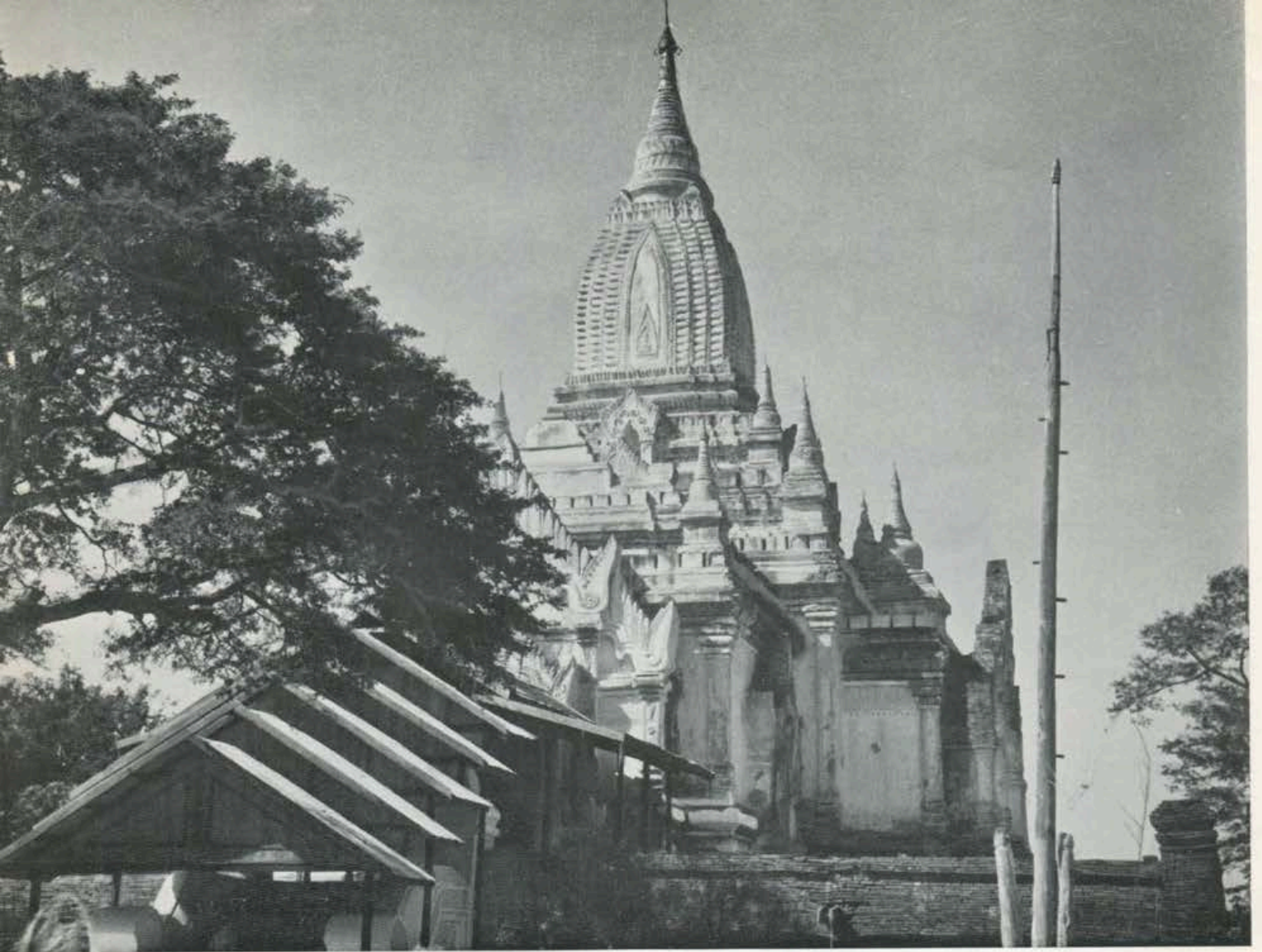
*Lemyethna Temple*

**44. Lemyethna Temple.** Built in 1222 A.D., by Minister Anantathuriya, who also set up an inscription in stone. The temple rests on a high platform and faces east.

**45. Payathonzu Temple.** The Payathonzu is so called because the monument consists of three distinct small square temples with vaulted corridors and porticoes, joined together by two vaulted narrow passages leading from the one into the other. There is a pedestal in each sanctum, but the images have disappeared and their exact nature is not known. The walls of the corridors and the roofs are covered with beautifully painted and well preserved frescoes of Mahāyanist and Tantric character. The half decorated middle sanctum and the plain walls of the western temple indicate that the work was abandoned before completion. The date of the foundation of this temple is not known but it can safely be assigned to late 13th century A.D.

*Payathonzu Temple*





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*Payathonzu Temple*



## MONUMENTS AT PWAZAW

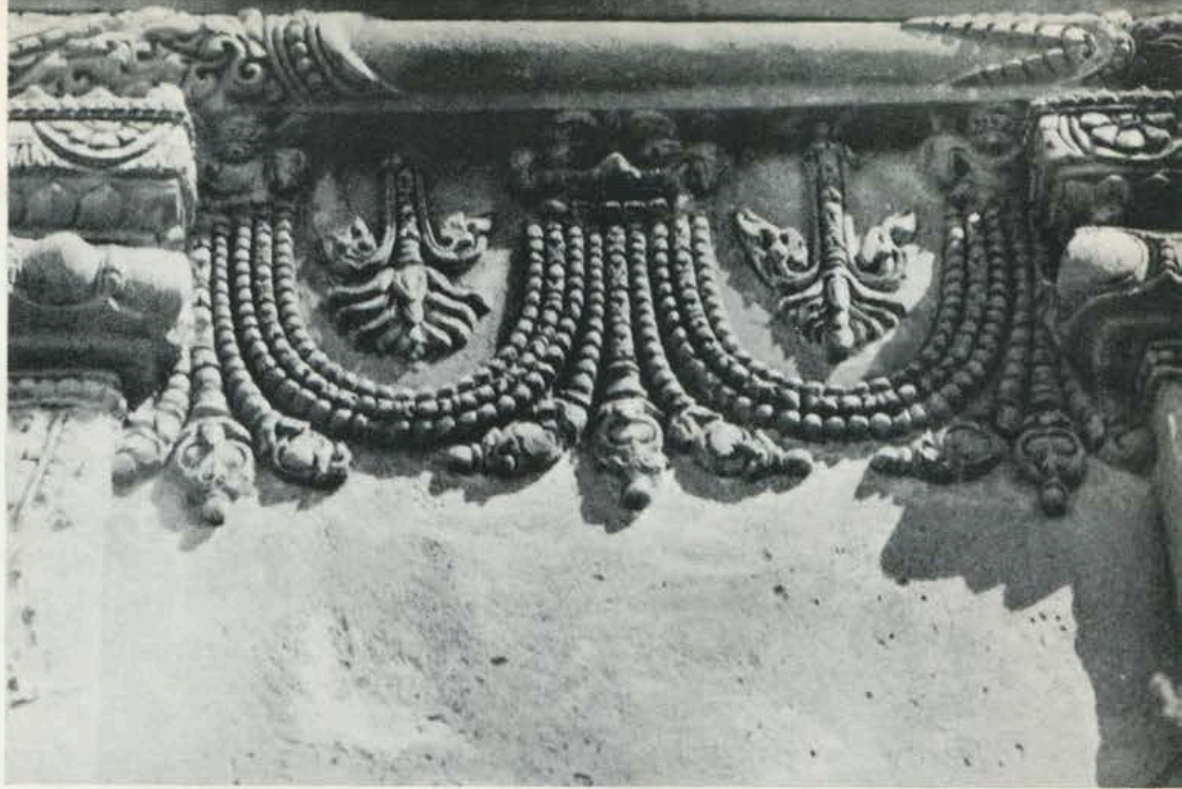
**46. Dhamayazika Pagoda.** Built by king Narapatisithu in 1196 A.D. "It is a solid circular pagoda of the Shwezigon type, but its design is elaborate and unusual. The three lower terraces, which are adorned with terracotta tablets illustrating the Jatakas or Birth Stories of the Buddha, are pentagonal, and at the base on each side, there is a small temple with a square basement enshrining an image of the Buddha. They are all built on a raised platform enclosed within a wall, and there is an outer circuit wall which is pierced with five gateways. There are some ink inscriptions on the interior walls of the projecting porches."

The temple symbolises the Buddha as Dhammaraja, the king of justice or righteousness.

*Dhamayazika Pagoda*

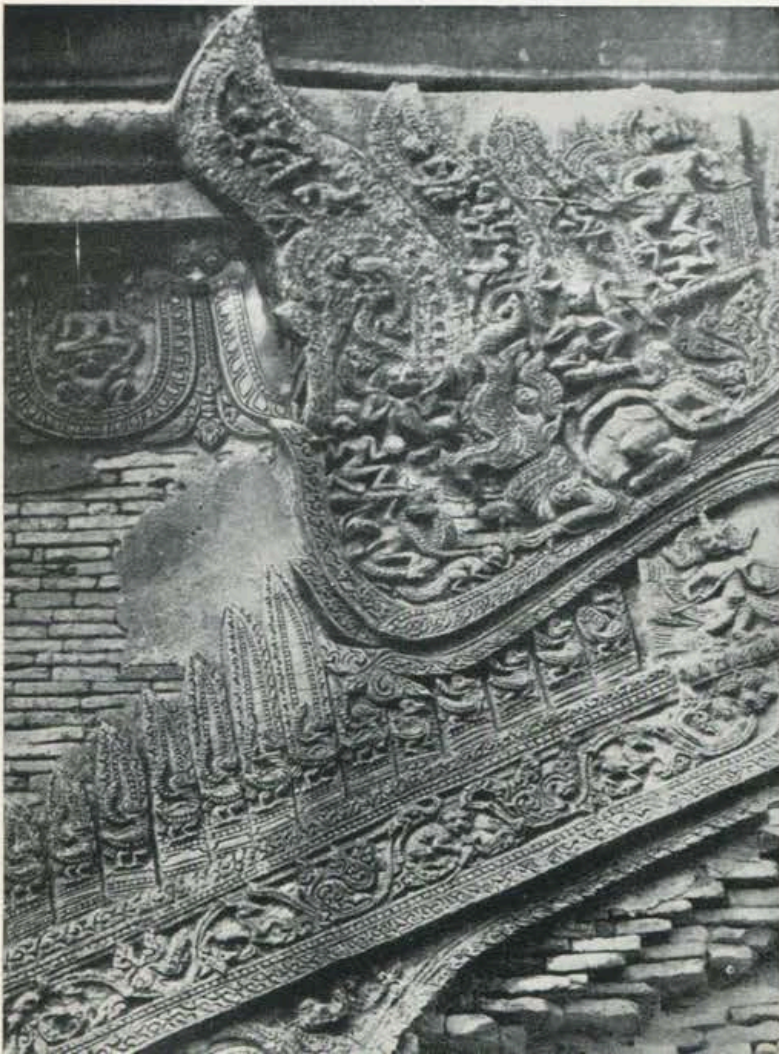


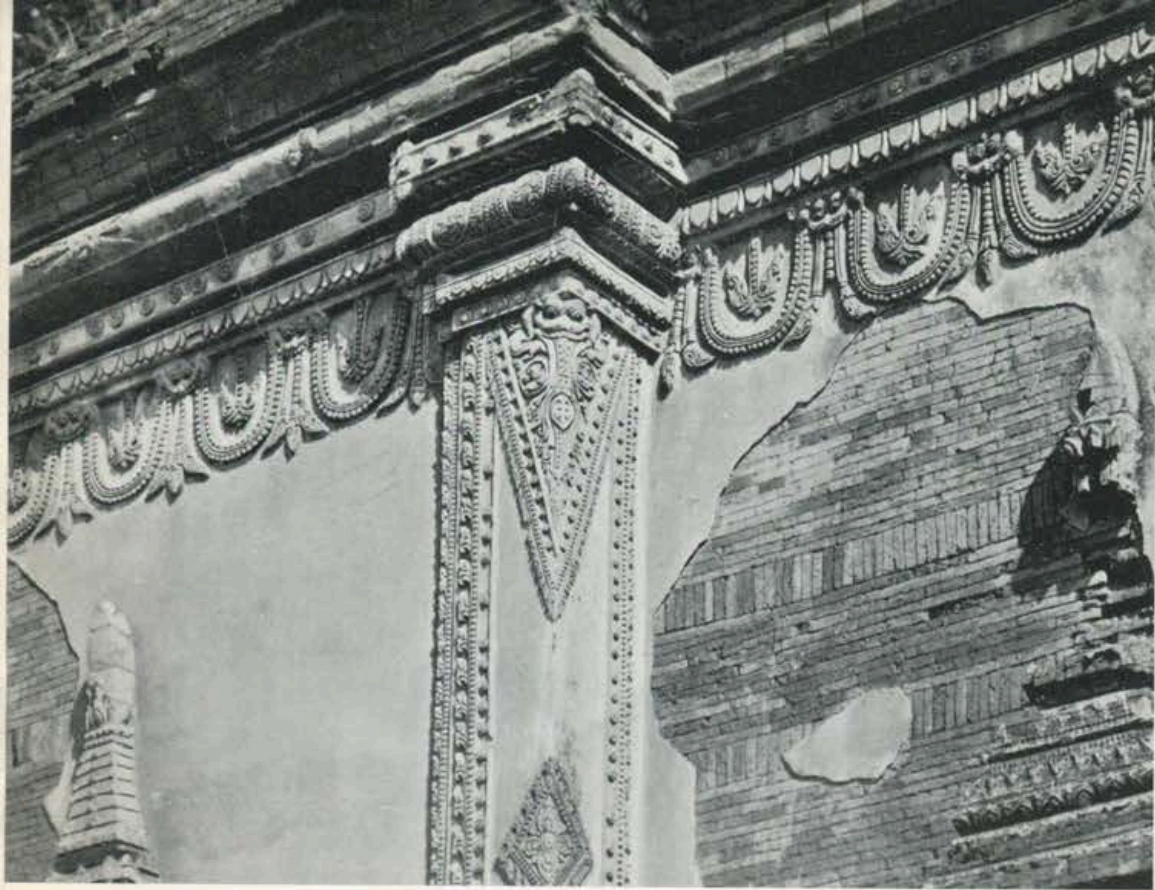




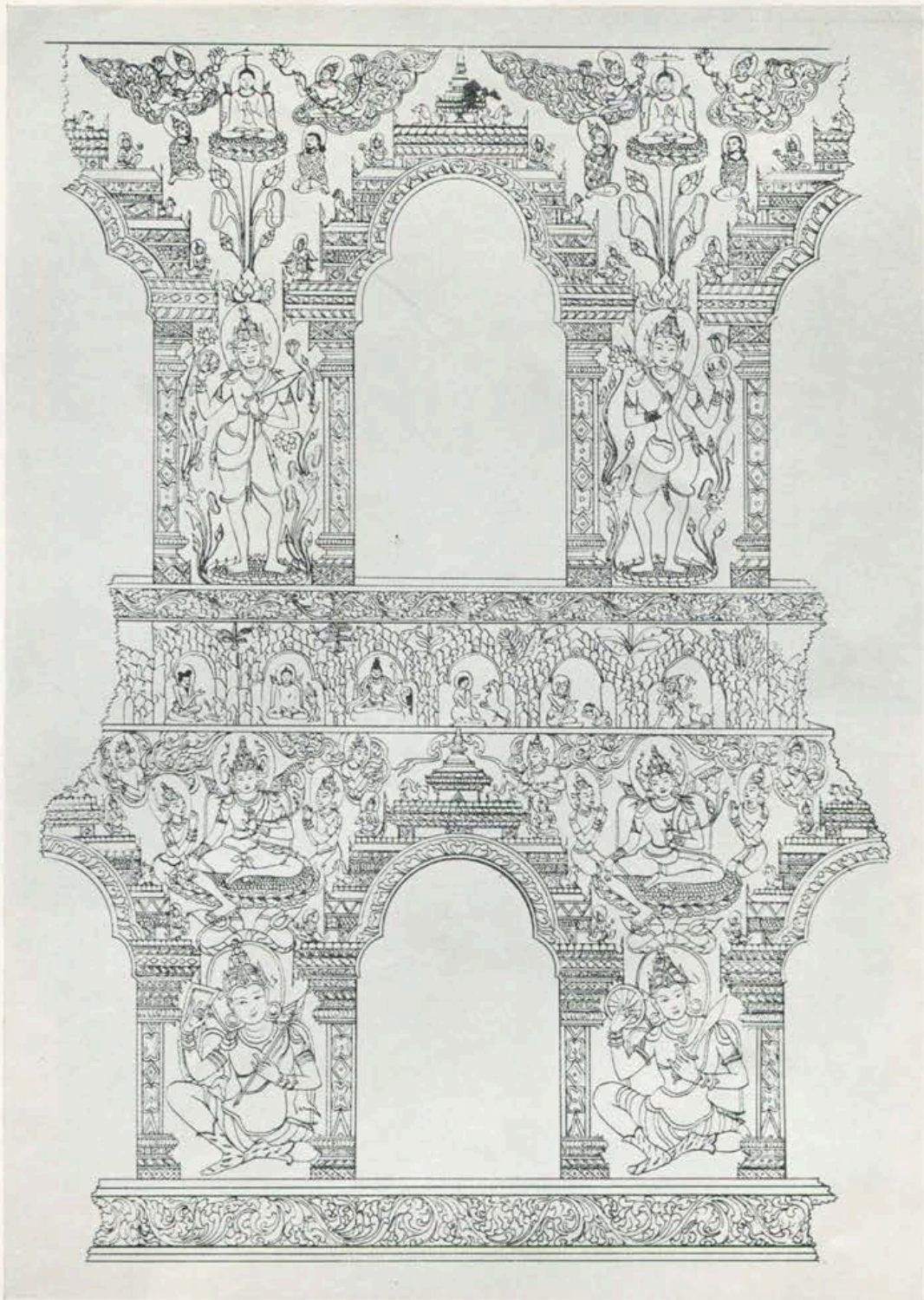
*Frieze Mouldings, Kubyaug-ngè Temple, Wei-ki-in*

*Plaster Carving of arch pediment,  
Hsudaungpyi Monastery, Pwasaw*





*Frieze and plaster mouldings, Htilominlo Temple*



*Outline copy of a Section of Wall-painting, Abèydana Temple*



*Frescoes in Kubyaukgyi Temple, Wetkyi-in : Jataka Scenes*



*Tracing of Wall-painting from Nandamañña Temple, Minnanthu,  
Birth of Gotama*



*Tracing of Wall-painting from Nandamañña Temple. Tantric Scene  
Procession to a monastery.*



*Tracing of Frescoes, Payathonzu Temple*



*Tracing from Kubyaukgyi Temple, Myintpagan. Buddha's descent from Tāvātimsa heaven*



*Stone Statue of Kyanzittha, Ananda Temple*

*Stone Sculpture, Ananda Temple. Birth of Gotama*







GEVAERT

Kyaikthalan Pagoda Moulmein.

Sagatng

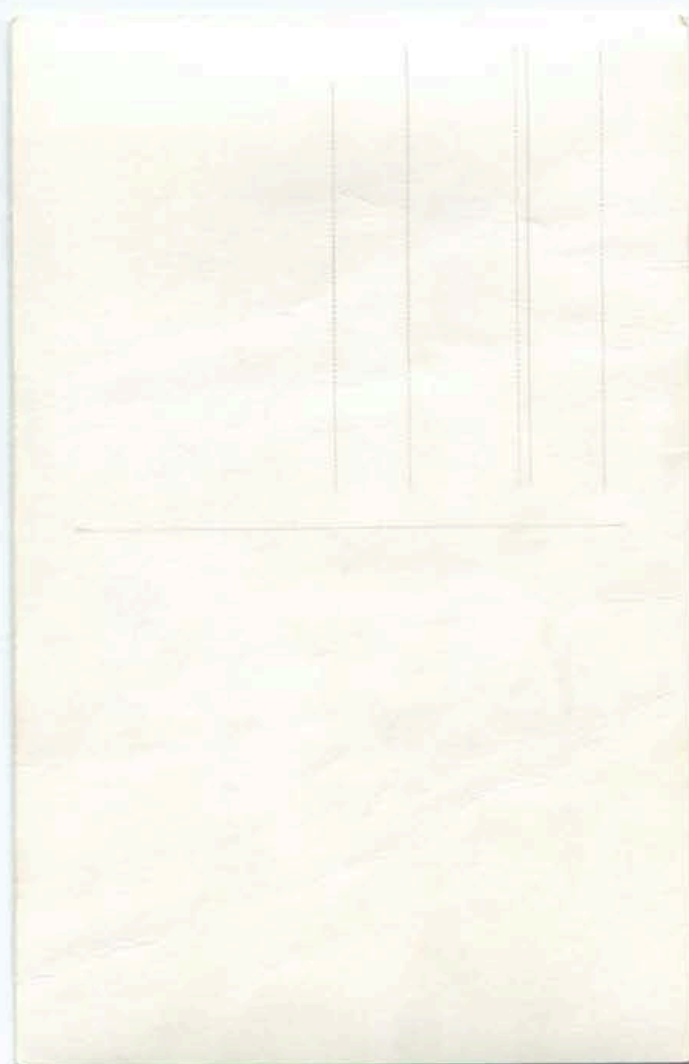
Sagatng Hill.

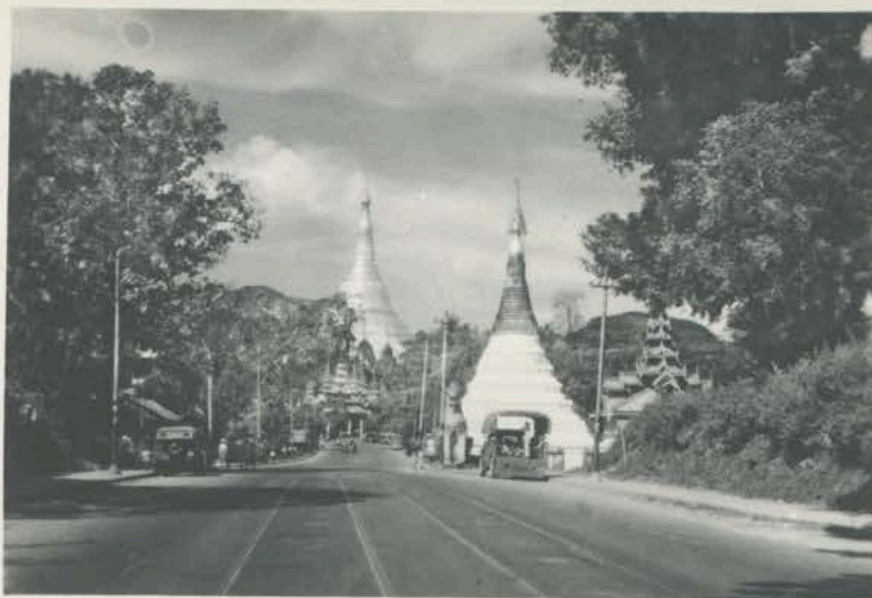
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**POST CARD**

Platform of Shwedagon Pagoda.





Postcard

Shwezigon Pagoda Nyaung-U.

**POST CARD**

Shwedagon Pagoda Road,



**POST CARD**

Nagayon Pagoda,

**POST CARD**

Reclining Buddha,