



A Virtual Reality of Burmese Architecture from Mural in Western Style Vihara, Mon Pu Yak Temple, Lampang Province, Thailand

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Abstract

Regarding the mural in Western Style Vihara, Mon Pu Yak Temple was created by Burmese-Tai Yai craftsmen from Myanmar. Although its story is about Buddhist literature, but it clearly expresses Burmese and Tai Yai social, cultural, and lifestyle including the contemporary environmental contexts, that took place in Myanmar from the late Konbaung dynasty in Mandalay period to the colonial period. It was painted in the colonial era, so it appeared to be some western influences such as perspective method, reality perception and western architecture images. The outstanding of the mural is the images, that clearly reflect the Burmeseness in that time, such as groups of people in each class, ethnic groups, costumes and architecture as well as the surrounding contexts. As for architecture, the craftsmen presented in the reality perception, which is able to compare with the architecture locating in Myanmar, whether it is the royal palace especially Mandalay Palace, vernacular architecture, western and colonial architecture, etc. It can be said this mural is the realistic in traditional style, so that the study about the realistic style images in the mural, the influences of contemporary environmental contexts, and Burmese architectural identity, and the influences from the outside are needed.

Keywords: mural, Burmese architecture, colonial style architecture, royal palace, Konbaung Dynasty, pyatthat roof

1. Introduction

The mural in Western Style Vihara, Mon Pu Yak Temple, Lampang province dating circa 1901 is a good example to study in some parts of Burmese and Tai Yai social, cultural, and lifestyle including the contemporary environmental contexts, that appeared in Myanmar from the late Konbaung dynasty in Mandalay period to the colonial period. It was painted by Burmese or Tai Yai craftsmen from Myanmar, under the patronage of Tai Yai millionaire, who moved to Lampang for trade. Therefore, they are able to present the environmental contexts in Myanmar. The architecture of vihara, where located the mural as the western art influences, is widespread with the forest concession of the westerners in Lampang, including Lanna.

The importance of this study is to reflect the purpose of painters, in addition to telling some Buddhist literature to teach the audience, to recognize the merit and sin or karma, that is the semple and reality reflection of the lives, cultures, societies of Burmese from aristocracy to commoners according to the perception and understanding of the painters. Although it was painted in the colonial period, but the painters intended to display Burmese society in peacetime of independence under the monarchy system, while other murals are usually more traditionally expressive, than presenting the reality, as shown in this mural.

Because this mural was painted in the colonial period, so it appeared with some western influences such as the vanishing one-point perspective method, reality perception and western architecture images. The outstanding of the mural is the images that reflect the Burmeseness in that time, such as groups of people in each class, ethnic groups, costumes and architecture, as well as the surrounding contexts. As for architecture images are another highlight in this mural, the images of palaces are supposed to be a replica of the Mandalay Palace in Myanmar as the craftsmen may have seen. They demonstrate the identity of Burmese traditional architecture. In addition, the images of western architectural style, the vernacular architecture, mixed into two styles, buildings in colonial style and vernacular dwellings, can be found in Myanmar. It can be said, they are the virtual reality of Burmese architecture in traditional style.



2. Objectives

- 1) To study the realistic style images in the mural, especially all kinds of architecture.
- 2) To study the influences of contemporary environmental contexts, which affect the creation of the mural.
- 3) To study Burmese architectural identity and the influences from the outside.

3. Materials and Methods

The historical research methodology is used for this study, by analyzing from the primary and secondary resources. The important primary resources such as daily archives of the westerners, maps and old photos from anywhere, including the summarize from the chronicles. While the information acquisition from general books, thesis books, articles in journals for explanation the concerning concepts, or others, including electronic information from the internet, are the secondary resources. Meanwhile, the field trip in the relating places is very important for getting clear evidence. After that, it is necessary to analyze and synthesize all the information for fulfilling the objectives.

The pprevious studies have not emphasized comparing the virtuality of Burmese architecture in this mural, and no detailed analysis of the architecture, including social, culture and way of life. Therefore, in this study, it is necessary to analyze those contexts. The information is compared to what appears in the mural, and the reality in Burmese society and culture.

4. Results and Discussion

Myanmar's cross-border trade has more expanded since 1839, especially after the Bawring Treaty in 1855 and after the opening of the British Consulate in Chiang Mai province, Thailand, in 1884. Burmese, Shan and Indian merchants, who were under control by the British Government moved to Lanna and became an important role in Lanna trade. In particular, the Burmese merchants have increasingly settled in Lanna, when Myanmar was a British colony in 1885, Burmese came into Lanna more and more for trade and forest concession, as well as Tai-Yai, Mon and Pa-O. This was the reason for the creation of Burmese and Tai Yai temples in Lanna since the second half of the 19th century, especially in Lampang, where there are more Burmese and Tai Yai temples than in other cities in Lanna. Therefore, the murals inside these temples are truly Burmese or Tai Yai style, painted by Burmese craftsmen or maybe Tai Yai. The style of these murals shows Burmese art in the late Konbaung dynasty period (as Amarapura period in 1837-1857 and Yanatapon or Mandalay period, in 1857-1885), (Therawat, 2008, 308) and this continued to the colonial period. One of these was the mural in the Western Style Vihara, Mon Pu Yak Temple, Lampang Province (circa 1901), where the mural was able to tell some context of the Burmese social, culture, believes, politic, etc.

4.1 History of Mon Pu Yak Temple

Mon Pu Yak or Mon San Tan Temple is located on a low hill to the southeast of Nakorn Lampang urban. The main entrance faces to the south with the naga stairway (Figure 1 a). Its legend is cited back to the Buddha period, for creating a reverence sacred place. So, then, the local people joined to adjust the ground and build the temple in 1792-1795 (Tangmaungmee, 2012, 50-51). Presumably, it was constructed on a small scale. The temporary construction of Mon Pu Yak Temple would have started with the first building of Burmese-Tai Yai wooden vihara or Kyaung (Figure 1 b). It was a fully functional multi-purpose building, so there was no need to build other buildings in the first phase. According to its history, Mon Pu Yak Temple was built on Saturday, September 5, 1899, by Tai Yai three brothers and received the royal granting of the land to a particular temple, by announcing the royal decree in the same year (Department of Religious Affairs, 1982).

Western Style Vihara where the mural is inside, was built in 1901 by Kyaung Nan Ta Gang, Tai Yai merchant on the 30th anniversary of his emigration to Lanna in 1871. He came from his hometown in Nan-Por-Chi Village, Shan State, Myanmar (the document from the description at the pedestal of his bust in Western Style Vihara). The artistic style of the temple was conformed to the political, social and cultural



context of Lampang, at the time, composed of both Burmese-Tai Yai art, according to the creator's will, and western influences, that were widespread with the forest concession of the westerners.



Figure 1 Mon Pu Yak or Mon San Tan Temple: Stairway as the main entrance to Mon Pu Yak Temple (a) and the Temple Burmese-Tai Yai wooden vihara (Kyaung) in Mon Pu Yak Temple (b)

4.2 The Architectural style of Western Style Vihara, Mon Pu Yak Temple

Western Style Vihara is a rather large building in western architectural style, facing to the east. It is masonry construction, a single storey with gable roof. The exterior is simply decorated with pilasters interspersed, with arches above the doors, and windows in each span, including 3 entrances in 3 directions except the west (Figure 2). The eastern pediment is adorned with stucco of peacock image, which means the peacock of victory, the symbol of sun and Konbaung dynasty (Falconer et al, 2000), (Figure 3), which is related to the mural in vihara, that presents the arts of Konbaung dynasty in Mandalay period. On the west pediment, it is decorated with rabbit image stucco which symbolizes the moon (Figure 4). The decoration with the symbol of the sun and the moon, in the opposite direction of pediments, is probably the traditional concept in the symbol of the Buddhist cosmic order, even if the building is western style.

This vihara uses a wall-bearing system, and there are large round pillars inside, to help carry the weight of the upper. At the west end of the inside, the Buddha images enshrine on the podium, and all of them are Mandalay art style (Figure 5).



Figure 2 Western Style Vihara in Mon Pu Yak Temple facing the east



Figure 3 Peacock stucco on the east pediment of Western Style Vihara in Mon Pu Yak Temple



Figure 4 Rabbit stucco on the west pediment of Western Style Vihara in Mon Pu Yak Temple



Figure 5 Interior of Western Style Vihara in Mon Pu Yak Temple, showing the mural on the upper wall in 4 directions

4.3 Mural in Western Style Vihara, Mon Pu Yak Temple

This mural was painted on the upper plaster wall, above the doors and windows around all four sides (see Figure 5). The main storey is the series of ten jatakas. Some of the storeys are quite detailed, but some are brief, emphasizing the important events. The mural expresses the Burmese and Tai Yai social, culture, and lifestyle, including the contemporary environmental contexts, that took place in Myanmar from the late Konbaung dynasty in Mandalay period, to the colonial period (Figure 6). This mural in Mandalay art style was created by Burmese or Tai Yai craftsmen, who would have directly ordered from Myanmar, being able to present the Burmeseness more actually than the local craftsmen. It was painted in the colonial era, so it appeared to have some western influences, such as perspective method, reality perception and western architecture images. The outstanding of the mural is the images, that clearly reflects the Burmeseness during that time, such as groups of people in each class, ethnic groups, costumes and architecture, as well as the surrounding contexts. It can be said that it is realistic in traditional style (Laohasom, 1998). The people images show the spontaneous movement in their activities and it combines the use of bright colors and natural linear, making the overall painting look quite lively (Figure 7).



Figure 6 Example of the mural in Western Style Vihara, Mon Pu Yak Temple, that shows the story of Temi Jataka, the first story of Ten Jatakas series on the north wall (© Professor Dr.Sakchai Saising)



Figure 7 The story of Suwanna Sam Jataka on the east wall in Western Style Vihara, Mon Pu Yak Temple shows the villagers' way of life. (© Professor Dr.Sakchai Saising)

Another highlight of mural is the images of the building in the palace, topped with pyatthat tire roofs, which appear in many positions. Most of them often are masonry single storey building in western style, pointed arch of the doors, and the windows and 3-5 pyatthat roofs, on top, but some of them are the flat roof, arcades wall with pointed arches. The most interesting part appears in the painting of Vessantara Jataka, which depicts the palace as a wooden building, superimposed of gable roof (yuan shape) and the finial with single pyatthat, as well as the image of the tower, all surrounded by masonry wall with forts and gates, which each cover with open pavilion (Figure 8). All are supposed to be a replica of Mandalay Palace in Myanmar as the craftsmen may have seen. In addition, the western architecture has painted in large groups, in vanishing point perspective, including the western architecture, mixed with vernacular, and the house in colonial style, including vernacular dwellings, which are actually located in Myanmar.



Figure 8 The story of Vessantara Jataka, the last story of Ten Jatakas on the north wall, in Western Style Vihara, as Mon Pu Yak Temple shows the various styles buildings in the royal palace. (© Professor Dr.Sakchai Saising)



4.4 A Virtual Reality of Burmese Architecture from the Mural in Western Style Vihara, Mon Pu Yak Temple

The architectural styles in this mural can refer to the reality, both in Myanmar and in Lampang province. Burmese traditional architecture in the mural appears, as the king's residence (zaung) in the palace (nandaw), as well as buddhist buildings for monk's dwelling and rituals (kyaung), houses (ein) and open pavilions (zayat). They can be divided as follows:

4.4.1 Royal court residence in the palace

The images of royal court residence in the palace are found in two main characters:

- 1) The building with the superimposed of gable roofs (yuan saung) (Department of Fine Arts, 2018, 20) or other styles of gable roof: with pyatthat roof and tier roof in the tall pyramid shape. (Figure 9)
- 2) The building with gable roof and 1-5 pyatthat roof (tier roof in tall pyramid shape) on the uppermost. The buildings with pyatthat roof, that appears in mural are reserved for king and queen. It is an important symbol of Burmese traditional architecture, especially during Konbaung dynasty (Figure 10).

Architectural images in the mural are the important examples of the study of Burmese architecture in Mandalay (Yanatapon), and the colonial periods, especially the architecture in royal palace which are both masonry and wooden buildings. If it is the king's residence, it will have a wooden yuan saung roof and finial, with 1-5 pyatthat roof (sometimes, there is only pyatthat roof). The word "pyatthat" in Burmese means "prasada" in Sanskrit. It means the building with superimposed order of tier roofs, in tall pyramid shape, reserved for the royal palace and Buddhist sacred buildings (Tingsanchali, 2015, 315).



Figure 9 Royal building in the palace shows the superimposed order of gable roofs (yuan saung) and pyatthat roof from Vessantara jataka in Western Style Vihara, Mon Pu Yak Temple



Figure 10 Royal building in the palace shows 5 pyatthat roofs from Vidhura jataka, on the north wall in Western Style Vihara, Mon Pu Yak Temple

The buildings with pyatthat roof have been constructed since Bagan period of Myanmar (11th -14th century), constructed with bricks but not widely popular, and the roof is much shorter than in the latter period as seen from Pitaka Taik Hall, in Taung-bi village, Bagan (Tingsanchali, 2015, 316) (Figure 11). The mural in Loka Taik Pan Vihara, early 12th century (Chanwattanakul, 2010, 259) shows the Lord Buddha sitting in the buildings with pyatthat roof in Tavatimsa Heaven (Figure 12). It is possible that the palaces and Buddhist monuments with pyatthat roof in Bagan period, may have built by wood, but they had been completely decayed.



Figure 11 Pitaka Taik Hall in Taung-bi village, Bagan, Myanmar



Figure 12 Mural in Loka Taik Pan Vihara, early 12th century which shows the Lord Buddha sitting in the buildings with pyatthat roof, in Tavatimsa Heaven Bagan, Myanmar (Chanwattanakul, 2010, 259)

The Burmese buildings with pyatthat roof again clearly appeared in Nyonyan dynasty (1605-1752) as found in the murals of Powin Taung cave, Monywa dated from 18th to late 19th century (Figure 13). Although the year of 1752, was the time of the beginning of Konbaung dynasty, during the reign of King Alaungphaya (1752-1760), Myanmar remained struggling to salvage the country's status. Therefore, the mural painted during this period still features the art of the late Nyonyan period, and continued to the murals in the early Konbaung period, such as in Upali Thein Ordination Hall, circa 1794 (Munier-Gaillard, 2013, 235) (Figure 14). After that, the buildings with pyatthat roof were found in a large number in architecture related to buddhism and the king, such as the Palace of Awa (1823-1837) in the reign of King Nakyidaw (1819-1837) of Konbaung Dynasty (Htin Aung, 2005, 350), the Palace of Amarapura which was built around 1837 (Figure 15) and the Mandalay Palace which began in 1857. The outstanding Buddhist buildings with pyatthat roof located in the temples, as Aung Mye Baungzan Vihara (Figure 16) and Bagaya Teak Temple in Awa (Figure 17), were built in 1822 and 1843 respectively (Chanwattanakul, 2010, 171), including many other temples that were built later throughout Myanmar until today.



Figure 13 Mural in Powin Taung cave, Monywa, Myanmar (18th to late 19th century) shows the building in the royal palace with pyatthat roofs.



Figure 14 Mural in Upali Thein Ordination Hall, Bagan, Myanmar circa 1794 shows the Lord Buddha sits in the building with pyatthat roof.



Figure 15 Open pavilion with pyatthat roof in the royal palace of Awa, Myanmar built in 1823-1837. (Chutintranonta, 1996)



Figure 16 Aung Mye Baungzan Vihara, Awa, Myanmar built in 1822.



Figure 17 Bagaya Teak Temple in Awa, Myanmar built in 1843 (Chanwattanakul, 2010)

The buildings with pyatthat roof are generally with 3, 5 or 7 tiers. The 7 tiers were only reserved for king and Buddhist temples. According to the Buddhist concept in Tribhumi (Three Worlds), the Lord Buddha and the king are the greatest person in the universe, and enshrined at the center of the universe, so that enshrinement of the Buddha images or the throne of the king were matched the position of the pyatthat. The creators may be a prototype from Suneru Mountain, the center of the universe or from tiered parasol (hti) adorned on top of the pagoda, as a symbol of the protection by Buddhist holy sites such as the Buddha image, pagoda, including the throne of the king, etc (Yurungroeng, 2015, 60-61).

The royal palace images in this mural are proportionally surrounded by in a solid and sturdy brick wall with parapets, forts and gates, separated from the external area. The main building inside the wall is the king's residence, in mixed western and Burmese style. It is the masonry single-storey building with rounded or pointed arcades. However, if the building is wooden, it will be painted as the open pavilion, supported by columns with tri-lobed arches, gable roof and some tier gable roof in two layers (yuan-htat-nga-hsint roof) (Jaturawong, 2007, 60) and topped by 1-5 pyatthat roofs (see Figure 6). The craftsmen might have been inspired by Mandalay Palace, which still had to be completed during that time, and also likely to copy other elements from the Mandalay Palace, such as the brick walls, with parapet and gates, which were covered by open pavilion and pyatthat roof, on the uppermost, including the square forts at the corners of the wall.

The images in the story of Vessantara jataka (see Figure 8) is a good example reflects that the craftsmen were strongly inspired by the buildings in Mandalay Palace. They chose to paint only the main buildings, in a smaller scale, such as the wooden main pavilion, with a single pyatthat roof, and two wings on both sides for the nobles and officer's audience, and the square plan tower (while the tower in Mandalay Palace is in round plan) (Figure 18). It resembles a tower in the ancient palaces of Amarapura, which may be another inspiration (see Figure 15). The mural depicted a drum tower, sitting on the wall in front of the palace, as same as in Mandalay Palace (Figure 19). In addition, in the storey of Vidhura Jataka, there is the image of a masonry building in western style, with a single storey and flat roof, pointed arcades, similar to many buildings in Mandalay Palace (Figure 20). The mural also depicts the outside walkway and moat along the palace walls. There is a bridge across the moat, including the gates at the middle of the wall, and forts at the corners (Figure 21). All of these are the essential elements of Mandalay Palace.



Figure 18 The Main Pavilion of Mandalay Palace (a) and the rounded tower in Mandalay Palace (b)

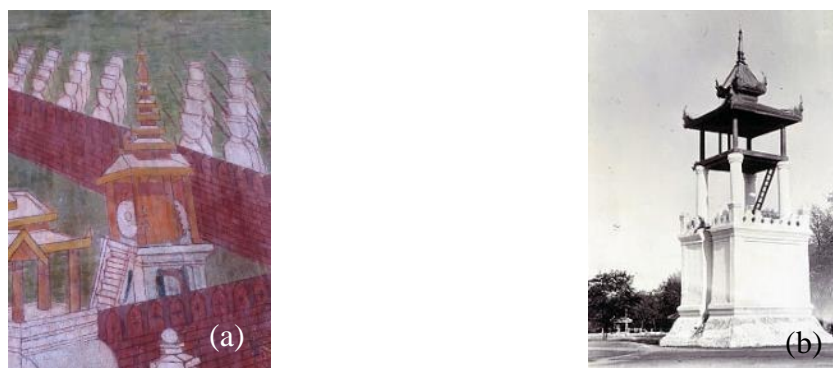


Figure 19 The image of drum tower in mural (a) and the Mandalay Palace (b)



Figure 20 Building in western style with a single-storey and flat roof, pointed arcades in figure 20 (a) is similar to many buildings in Mandalay Palace in figure 20 (b)



Figure 21 Image of Mandalay Palace surrounding in mural (a) the painting of Saya Chone, the painter in royal court of King Thibaw, the last king of Myanmar (b).

The mural also showed the images of 3 or 5 pyatthat roofs, on a western style building in order to preserve the identity of the Burmese traditional architecture (see Figure 21), as common as it is seen, in the temples in Myanmar, or even in Lampang, such as the ordination hall of Sri Chum Temple (Figure 22).



Figure 22 The building of the royal palace with pyatthat roofs, in the mural (a) and the ordination hall of Sri Chum Temple, Lampang province (b)

4.4.2 Pongyi Kyaung

Pongyi Kyaung is a residential building of monks and a place for religious rituals in the same building. The word “Pongyi” means “monk” (Therawat, 2008, 292) and “Kyaung” means “temple” or “school” (Therawat, 2008, 289), because the Buddhists in Myanmar used to send their children to study with monks, at the temple as well as Thai society in the past.

An image of the priests’s ashram is a character of Burmese or Tai Yai traditional temple. The mural, shows a large wooden house with short raised floor and imposed gable roof in several layers. It is similar to many Burmese and Tai Yai temples in Lampang such as Sri Rong Muang Temple and Pra Fang Temple. The large terrace and long corridor, including the staircase, are covered by the imposed gable roof. It is called yuan-pyay-saung-tan roof (Jaturawong, 2007, 60). It is commonly found in Burmese and Shan temples in both Burma and Lanna, as well as in Lampang, such as Kyaung of Mon Pu Yak Temple and Sri Rong Muang Temple (Figure 23).



Figure 23 Kyaung or Burmese-Tai Yai wooden vihara in the mural (a) and the kyaung of Sri Rong Maung Temple, Lampang province (b)

4.4.3 Vernacular Residence

The Residential vernacular architecture is displayed in many positions on the mural, which were painted in realistic Burmese style. There are both bamboo and timber houses, and half-timber houses with short raised floor. This group of images shows the rural society of riverside fisherman village, depicted the villagers' way of life as a true-life record. In this group of images, two contiguous houses appear, turning the long span side to the front. The terrace in front of the house is the multi-purpose space. The partition made from split and plait bamboo stripes. The gable roof with a bamboo thatched frame, and the eaves extends over the terrace for protection the rain and sunshine. The gable on the side is half open to ventilate. This style is still common in the rural, including old photograph of the westerner during the 20th century (Figure 24). Besides there are many sizes of timber houses with wood tile roof (see on the top left of Figure 7).



Figure 24 Drawing of half-bamboo and timber house in the mural (a) and the old photo in Myanmar taken by a westerner (b)

The large timber houses in the mural are the tall raised floor, with many types of roofs such as the 3 continuous gable roofs, the gable roof with supporter for separation, from the eaves to be two layers so-called "*tavoy roof*," because the origin of this type is in Tavoy, southern of Myanmar. It is often used in the residential areas of the aristocracy and the prince (Department of Fine Arts, 2018, 20). Meanwhile, the timber houses with the hip roof also depicted in the mural, as called "*matras roof*", name of the capital of Tamil Nadu state, India. It is assumed to be a British style, adapted from the rural house in east India (Jaturawong, 2011, 65) and was built as the residence for the British colonial administration (Figure 32). There are also many types of timber buildings. Most of them are small and the layout is almost square, raising the floor a little bit, gable or hip roof. There are large openings, almost full of walls on all four sides. (Figure 25)



Figure 25 Various types of timber houses in the mural; three continuous gable roof types (a) Tavoy roof type (b) and Matras roof type (c)

4.4.4 Western architecture

This mural shows the quaint architectural images, that combines with western and vernacular style, such as a 2-storey western-style building, piercing the wall into pointed arcades, but with a gable roof in many layers, and topped with spire roof (Figure 26) as well as several open pavilions. This architectural style might have an actual existence in Myanmar. The interesting image is understood to be an experiment work by the craftsmen, as seen from the group of western architecture, in vanishing point perspective in Roman style, which the craftsmen would have copied from the master paintings. This group of architecture was shown in three dimensions and depth. The craftsmen might be adapted from the prototype by reducing some elements to look simple or partially distorted. Some of them were overlapped and interlocked. As a result, the images look very irrational (Figure 27).

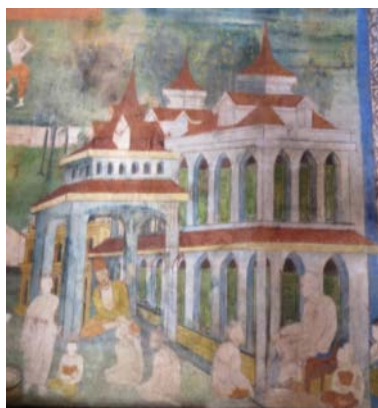


Figure 26 Quaint architectural images in the mural combine with the western and vernacular style



Figure 27 A group of western architecture in vanishing point perspective in Roman style.

4.4.5 Small open pavilion

The small open pavilions appear as the subsidiary elements in the mural. One of them was built by timber, with the hip roof and small gables in colonial style. It is similar to some colonial-style buildings in Myanmar, which are influenced by the western style (Figure 28). There is also a temporary open pavilion with the “Bengali Pyatthat” roof, with several layers of the gable roof, and the topmost is spire roof, influenced by some western India building (Department of Fine Arts, 2018, 21), which can be seen in India and northern Thailand (Figure 29).



Figure 28 The hip roof timber house with small gables in colonial style, in the mural (a), the buildings in colonial style in the southern of Myanmar, the public well in Mye (b) and the colonial style house in Pyin Ulwin, near Mandalay, Myanmar (c)



Figure 29 Temporary open pavilion with the “Bengali Pyatthat” roof in the mural (a) and the ordination hall in Jong Mak Kaeng Temple, Mae Hong Son province, Thailand (b)

5. Conclusion

The mural in Western Style Vihara of Mon Pu Yak Temple was patronized by a wealthy person from Myanmar (maybe Burmese or Tai Yai). These ethnic groups' immigrants also support the Burmese art of Konbaung style in Mandalay period, as a cultural object of the Burmese cultural identity. They have played an important role in the presentation of the Burmese culture, to local Lanna society (Apiwong, 2017, 27-28). This demonstrates the attitude of the craftsmen, or employers of such group, who wants to present Burmese culture with a beautiful view of the royal court, and the surrounding context of Myanmar, during the period of prosperity, especially in the late Konbaung dynasty, reflecting in the costumes of the aristocracy and the uniqueness of the Burmese palace, as well as the presentation of the peaceful and simple folk way of life.

The images in the mural, which dates back to 1901, were created from reality perception. Meanwhile, it is applied according to craftsmen imagination, or as suitable for the space of painting. In addition, the craftsmen began to study the method of western painting, so this style was applied. But some of them still look immature and distorted. While some of them are appropriately integrated into the vernacular architecture. This mural can tell the history, society and culture of the Burmese royal court and the villagers in some parts. Burmese or Tai Yai craftsmen were probably ordered directly from Myanmar, so they can express Burmeseness more directly than the local craftsmen. They also presented the contemporary environment, particularly in the western influence, that spread from British colonialism, but this influence



was used only as subsidiary elements. Overall, it still shows the identity of Burmese culture and art, in the era of the dynasty, before it became British colony.

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