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THE THRONES OF THE BURMESE KINGS*

by
YI YI

The Burmese Kings had nine thrones which they used for different purposes and occasions. Some sources say that there were eight thrones. Both statements are correct because though there were nine thrones there were only eight kinds, the ninth being a replica of the most important one—သီဟာသန *Sihāsana*. Many an account has been written on thrones but mostly they are either inaccurate or incomplete. The most important published Burmese sources are ဇေယျသင်္ဃယာ၊ ရွှေဘိုနိဂါရ်း *Jeyasāṅkhayā Rhwebhūṃ Nidān*,¹ သျှင်အရိယဝံသအာဒိဇ္ဇာသီ၊ ကုသယျူ Shyan Ariyavaṃsa Ādiccaramsi: *Kusa Pyui*,² and ဂီတဝိသောဓနီ *Gītavisodhanī*³ in which မြဝတီဝန်ကြီးဦးစေ Mrawatī Wankrī: Ū:Ca's ပတ္ထင်ရှစ်ခန်းနှင့်ဥကင်တော်ဘွဲ့ “Pallaṅ Rhac Khan: nhaṅ, Ukaṅ toau bhwai,” (p. 29) are about the thrones. Among the English sources, the best are the *GUBSS* (Pt. I Vol. II Chapter XI pp. 85-195) compiled by G. Scott with the help of J. Hardymar, *ASI* (1902-03), *Guide to the Mandalay Palace* by C. Duroiselle (Govt. Printing, Rangoon, 1925), and *Archaeological Notes on Mandalay* by Taw Sein Ko (Rangoon, 1924). Even when all these sources are put together the information gleaned from them is meagre. All the details are missing. We are left in the dark about, the source of the supply of timber, the consecration rites which were carried out, the various stages of construction, their dimension, details of the decorations, the quantities of the various materials and a host of other details. Fortunately for us there is a ပေစာ *pecā*, palmleaf manuscript, which gives us a wealth of such details. It is in the India Office Library, its title is သီဟာသနမူစသောရာဇပတ္ထင်တော် ၉ ရပ်လုပ်စဉ်လုပ်နည်းစာတမ်း *Sihāsana mha ca so rājapallaṅ toau 9 rap lup caṅ lup naṅ: cā tam* - The Manual for the construction of the nine thrones like the *Siḥāsana*, etc. and its catalogue number is Chevelliot 3473 VI. It is a nine line ပေစာ *pecā* of one *aṅgā* (a dozen) and four leaves. It was written about the 34th year of Bodawpaya's reign (i.e. 1816) and the author was ဝန်ထောက်ရွှေတောင်နော်ရထာ *Wanthok Rhwetōṅ Noaurathā*, who had been in charge of making the palace for that king. ရွှေတောင်နော်ရထာ *Rhwetōṅ Noaurathā*, frequently mentions that the thrones were made according to the specifications of the ancient texts but he failed to give their names. As the Burmese Court was bound up by tradition and customs we may assume that the thrones of an earlier day as well as those of the later Konbaung kings were almost identical to those described by ရွှေတောင်နော်ရထာ *Rhwetōṅ Noaurathā*. This manuscript is the main source for this paper and titles as well as the price lists here-after mentioned belong to the last decade of Bodawpaya's reign.

* Read by permission of the Burma Historical Commission at the Kanthaseinlai Society on 31 January 1960.

1. *The Usages of the Golden Mansion*, S. 1145, A.D. 1783, edited by U Tin Shein and U Tun Yi, Pitaka Extension Press, Mandalay, 1955.
2. *Jātaka* No. 531 in Verse, S. 1189, AD. 1827.
3. *Anthology of Songs* compiled by Maung Maung Lat, 'Purified' by U Ba Choe, Rangoon, Dedok Press, 3rd Reprint, 1954.

Though there is no variation among regarding the names of the thrones in all the published accounts, there is a certain amount of discrepancy in them when discussing the halls in which the thrones were installed and the woods they were made of. I am going to take ရွှေတောင်ခေတ်ရထား *Rhwetōñ Noaurathā's* version as the correct one because I believe that he who made thrones would know more about them than others. The nine thrones were:

1. The သီဟာသန *Sihāsana* Lion Throne made of ယမနေ *yamane*, (*gmelina arborea*), in the Myenan (Earth Palace) or ြာသာခံဆောင် *Prāsād choñ* (Tiered Hall) which was commonly known as the Audience Hall.

2. The သီဟာသန *Sihāsana* Lion Throne made of ယမနေ *yamane*, in the *Jetawan choñ* (Room of Victory) of the Hluṭṭaw. This is a replica of the one in the Myenan and most of the accounts on thrones ignore it by saying there were only eight thrones.

3. The ပဒုမ္မာသန *Padummāsana* Lily Throne made of တောင်ပိန်း *toñ pin:*, mountain jack (*artocarpus chaplasha*), in the အနောက်ပုံတက်ဆောင် *Anok Pwaitak choñ*, Western or Ladies' Audience Hall. ကုသပျို *Kusa pyui*, (section 11) says it was made of ကရဝဲ *Karawai*, a species of laurus, while မြဝတီ ဝန်ကြီးဦးစ *Mrawatī Wankri: U: Ca* in ပလ္လင်ရှင်ခန်း *Pallañ Rhac Khan:* says it was made of သရက် *sarak*, mango (*mangifera indica*).

4. The ဘမရာသန *Bhamarāsana* Bee Throne made of ကန့်ကော် *kan, koau*, iron wood or poached egg tree (*mesua ferrea* or *mesua pedunculata*) in the Hmannan where the King usually stays in his moments of leisure. Perhaps this wood was chosen because the Buddhas *Maṅgala, Sumana, Revata* and *Sobhita* attained enlightenment under this three. The မြဝတီ ဝန်ကြီးဦးစ *Mrawatī Wankri: U: Ca* in *Pallañ Rhac Khan:* says the wood was ကရဝဲ *karawe:*, a kind of laurus.

5. The မရူယာသန *Marūyāsana* (Pāli *mayūra*) Peacock Throne made of ပေါက် *pok*, (*butea frondosa*) in the လက်ဝဲစမုတ်ဆောင် *Lakwai Camut choñ*.¹ ကုသပျို *Kusa pyui*, (section 11) says it was made of သရက် *sarak*, mango wood.

6. The မိဂါသန *Migāsana* Deer Throne made of သဖန်း *saphan:* (*sycamore, ficus glomerata*) in the လက်ျာစမုတ်ဆောင် *Lakyā Camut choñ*. ကုသပျို *Kusa pyui*, (section 11) says it was made of တောင်ပိန်း *mountain jack*.

7. The ဟံသာသန *Hamāsana* Hamsā Throne made of သက်န်း *sañkan:* (*hopea ordorata*) in the ဧတဝန်ဆောင် *Jetawan choñ* - the Room of Victory.

8. The ဂဇာသန *Gajāsana* Elephant Throne made of ကော *cakā:* (*champak, michelia champaca*) in the ြာတိုက်ဆောင် *Brai tuik choñ*.² ကုသပျို *Kusa pyui*, (says it was made of သဖန်း *saphan:* (*ficus glomerata*).

9. The သင်္ခါသန *Saikhāsana* Conch Throne was made of သရက် *sarak*, mango (*mangifera indica*) in the လေသာဆောင် *Lesāchoñ*, Airy Chamber. Scott in the *Gazetteer of Upper Burma and the Shan States* (I, ii, 88) says it was in the ခေါင်းတော်ဆောင် *Bon: toau choñ*, the Royal Crown Room. ကုသပျို *Kusa pyui*, (section 11) says it was in the ပရိတ်နာဆောင် *Parit nā choñ*, and was made of champac. *U: Ca* says it was made of mountain jack.

1. *Medhankara* Buddha attained enlightenment under this tree.

2. *Atthadassi* became Buddha under this tree.

First of all, we shall have to see why ရွှေတောင်နေရတာ *Rhwetōñ Naourathā* was in charge of the making of the thrones. He and his son ယွန်းစုဝန်ရွှေတောင်ရာဇသူ *Ywan: cu wan Rhwetōñ Rājasū* had already built a palace for the King and now they petitioned him that they may be permitted to build the thrones as they already had a good deal of the wood needed for the purpose.¹ Another reason why he wanted to make the thrones for the King was the deep gratitude he felt towards his sovereign. Apparently he had been in lowly circumstances until the King made him an officer. Thus his unbounded gratitude. This is what he said.

အထူးသဖြင့် နိမ့်ရာမှသည်မြင့်ရာသို့ ချီးမြှင့်ပြုစုတော်မူသည့်ကျေးဇူးတော်မြတ်ကိုအဝဆယ်ပြန်ဆပ်သော်လည်းမပိုင်နိုင်ရာ²

When one is raised from a lowly position to a very high one, the gratitude one owes could not possibly be repaid even if one tried to do so in ten successive lives to come.

When he obtained permission he discovered that he did not have sufficient wood so he had to send despaches to the မြို့ဝန် *mrui, wan* and မြို့သူကြီး *mrui, sūkri*:- provincial officers, of the following places for the timber: to Mogaung for *yamane* and *kan, koau* to Bassein for mountain jack; to Popa for champac; to Kyawsintaik, Madaya and Yenatha for mango and *pok*; and to Bokywa for *saphan*:- It must be understood that ordinary wood would not do for the thrones. They had to be unblemished trees growing on သန့်ပျံ့သောမြေ *san, pyam, so mre*, untainted ground. The provincial officers then showed suitable trees to *Rhwetōñ Noaurathā*'s men who made the final selection. Much care was devoted to this by the ဆောင်လှကျဉ်းလူ *choñ lū kyañ: lū*- supervisors. Before felling the trees the ရက္ခစိုး *rukkhacui*:-, ဘုမ္မစိုး *bhummacui*:-, တောစောင့်တောင်စောင့်နတ်တို့ *to coñ, toñ coñ, nat tui*, - the nats inhabiting trees, land, forest and mountains, had to be propitiated with offerings of rice, sweetmeats, incense and candles. Then they were cut and hauled to Amarapura. Owing to the distance and immense time spent in bringing them to the capital *Rhwetōñ Noaurathā* paid the overseers the cost of the timber, carriage charges, etc. The price of the timber will be mentioned later when dealing with the individual thrones. The cost of cartage was 350 ticals of silver and that of cutting 150 ticals. In the palace yard the logs were made carefully into planks that they may not differ by a hairsbreadth from the specifications laid down by tradition.³

The King decreed that the carvings, sculptures and decorations for the thrones should be made in a three tiered တန်ဆောင်း *tanchoñ*:-, and that parts of the thrones be modelled in a ကွန်းဗုရ်စင်္ကြာထပ်ကြီး *kwan: 5 cañ cakro tai kri*:- shed erected specially for the purpose. The *tanchoñ*:- was built on the south near the *Mrenan: Prāsād*-Audience Hall, within the south *marabañ* gate- *prāsād toau toñ mārabhañ tamkhā atwañ: toñ bhak* and the shed was south of the *tanchoñ*:-. This structure when completed was covered with a white cotton canopy bordered by a double row of လှေခွံ *lha jarwai*:-, banyan leaf motif.⁴

Twenty carpenters were chosen from အစဉ်အဆက်နန်းတော်လုပ်လက်သမား *acañ achak nan: toau lup laksamā*:-, the five hundred hereditary palace builders. Ten of these were for အကြမ်းပုံလောင်း *akram: pum loñ*:- - modelling, and ten sculptors for making the animal and floral carvings.

1. Chevelliot 3473 VI ki kyo 3-4.
2. Chevelliot 3473 VI, ki kyo 2-3.
3. Chevelliot 3573 VI, ki kyo 5-kī wam: 1.
4. Chevelliot 3473 kī wam: 1-2, kī kyo 2-3.

These latter were:

1. နရာသီခံ *Narā Sīṅkha* for carving the *hamṣā* and ဓမ္မဓိ *cāmarī*
2. ငဉ္ဇို *Ña Ñui* for the peacocks
3. ဝိဇံ *Ña Pī Jami* for the deer
4. ရွှေတောင်စိတ္တကျော် *Rhwetoṇ Citta Kyoau* for the elephants
5. ပညာဗန္ဓု *Pañā Bandhu* for the conches
6. ဝန်း *Ña Wan:* for the bumble bees
7. ပညာရာဇကျော် *Pañā Rāja Kyoau* for the လောကနတ် *lokanat*
8. သီဟရဲတင် *Sīha Raitaṇ* for the လောကနတ် *lokanat*
9. ဝို *Ña Pui* for the ထောင့်ခြင်္သေ့ *thon, khranṣe*,—corner lions
10. ငရန်အောင် *Ña Ran On* for the little lions.

These men were supplied with two gold saws, two silver saws, two gold chisels, two silver chisels, two gold mallets, two silver mallets, two gold adzes, and two silver adzes.²

Before the building could begin the astrologers had to decide which was the most auspicious moment to commence operations. Moreover, supervisors and overseers of the works had to be appointed and the various offerings prepared. It was decided that the most auspicious moment would be:

... *maṇ: tarā: kṛi: nan: caṇ 33 nhac aṭhārasa mimmās suddhadin 725 Wāchui lchan 5 rak 1 nwe ne, ña tatiya yaṇ awaṇ 6 nāri 2 pāt 10 pījanā prañ, kharā prañ, Sāwana māsa nakkhat 5 lum: 2 pāt nāri prañ, ne, cī: nakkhat 5 lum: pāt prañ, 32 nāri 2 pāt can: cī: nakkhat 21 lum: 3 pāt 86 nāri 2 pāt 10 pījanā 3 cit 41 nāri sesa 2 pāt prañ, 10 pījanā rāhu cī: nakkhat 4 lum: 3 pāt 33 nāri 1 pāt 5 pījanā Prissa lak twaṇ le: pu: lyak Methun twaṇ 1 nwe 6 krā rāhu kan twaṇ 5 te: Makāra twaṇ 21ā Cane Kun twaṇ 3gā gruik rap cañ Rohanī nakkat thak lak cī: lyak Pruppā parapuik nakkhat 1 pāt tañ, tañ, sañ, akhyin twaṇ...3*
i.e. 21 June 1814.

The officers chosen to direct the work were as follows:

The general supervisors were

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| 1. ဝန်ကြီး မဟာသီဟသူရ | <i>Wankrī : Mahā Sīhasūra</i> |
| 2. ဝန်ထောက် ရွှေတောင်နော်ရထာ | <i>Wanthok Rhwetoṇ Noaurathā</i> |
| 3. စာရေးကြီးကျော်ထင်ရာဇာ | <i>Cāre: kṛi: Kyoau thaṇ Rājā</i> |
| 4. အမိန့်တော်ရေးနန္ဒမိတ် ကျော်သူ | <i>Amin, toaure: Nandamit kyoau sū</i> |
| 5. တလိုင်းသံခံ တွန့် | <i>Taluṇ: saṇ kham Ña Twaṇ</i> |
| 6. ယွန်းစုစာရေးရဲထင်ဝေသူ | <i>Ywan:cu Cāre: Raithaṇ Wesū</i> |

1. Mythical animal which would not even suffer the loss of a hair in its tail hence denoting spirit and valour. See *Ayūtoamaṅgala Lhyomithum*: (Rangoon. Ledimandaing Press, 1954 Reprint) pp 94–5.

2. Chevelliot 3473 VI kī wam 6–9.

3. Chevelliot 3473 VI kī wam: 3–5.

and the two princes and 11 officers who had to supervise ပျဉ်ရင်း ပျဉ်လည် ပျဉ်ဆုံး အမ အမ
pyañ rañ: pyañ lañ pyañ chum: ama aca—the marking of the planks were:

လယ်ကိုင်မင်းသားမင်းလှယ် *Laykuin: mañ:sā: Man: Lha Nāy* and
မင်းရဲမင်းလှကျော် *Mañ: Rai Mañ: Lha Kyoau*

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| 1. ဝန်ကြီးမင်းလှကျော်ထင် | <i>Wankri: Mañ: Lha Kyoauthan</i> |
| 2. အတွင်းဝန် မင်းကြီး မဟာသက်တော်ရှည် | <i>Atwañ: wan Mañ:kri: Mahā Saktoaurhañ</i> |
| 3. ဆင်ဝန်နေမျိုးစည်သူ | <i>Chañ wan Nemyui: Cañsū</i> |
| 4. ရွှေတိုက်ဝန် နေမျိုးမင်းလှစော | <i>Rhwetuik wan Nemyui: Mañ Lha Rājā</i> |
| 5. နောက်ဝင်းမျိုး ဟောင်း နေမျိုးနန္ဒသူ | <i>Nok wañ: mhū: hoñ: Nemyui: Nandasū</i> |
| 6. အိမ်ရှေ့ဝန် နေမျိုးသီဟသူရ | <i>Imrhe, wan Nemyui: Sihasūra</i> |
| 7. ဝန်ထောက် မြင်းစုကြီးဝန်နေမျိုးနော်ရထာစည်သူ | <i>Wanthok Mrañ:cukri: wanNemyui: NoaurathāCañsū</i> |
| 8. ဝန်ထောက် အသည်ဝန် နေမျိုးသီရိကျော်စွာ | <i>Wanthok Asañ wan Nemyui: Sīri Kyoaucwā</i> |
| 9. မြေစွန်းဝန် ကျော်ထင်နော်ရထာ | <i>Mre cwan: wan Kyoauthan Noaurathā</i> |
| 10. ဆင်ကျေတိုက်ဝန် စိန္တကျော်သူ | <i>Chañ kye tuik wan Cinda Kyoausū</i> |
| 11. ခင်မမင်းဝန် လက်ဝဲကျော်ထင် | <i>Khañmamañ: wan Lakwai Kyoauthan</i> |

They had to come dressed in their မောင်းဘော်လုံ *boñ: watlum* – court robes. The offerings that were prepared for the Three Gems, သမာဒေဝနတ် *samā dewa nat* – the benevolent nats, and the ရတနပလ္လင်ဥကင်နတ် *rāja pallan ukañ nat* – nat of the throne spire were:

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| 11 | ငှက်ပျောပွဲ <i>ñhakpyo pwai</i> – trays of bananas |
| 11 | ထမင်းပွဲစုံ <i>thaman: pwai cum</i> – varieties of rice |
| 11 | ပွဲယိုဆချိုအဆိမ့် <i>mum, yui akhyui achim</i> , – sweetmeats |
| 11 | ဘယောင်းတိုင် <i>bhayaon: tuiñ</i> – candles |
| 11 | အမွှေးတိုင် <i>amhwe: tuiñ</i> – josticks |
| 11 | အမွှေးရည်ဘန်ဘူး <i>amhwe: rañ bhan bhū:</i> – perfumed water in glass jars |
| 11 | ပန်းမျိုးစုံကလပ်နှင့် <i>pan: muyi: cum kalap nhañ</i> , – salvers of flowers |
| 11 | ခါသာအုပ် <i>khāsā up</i> – bales of muslin |
| 9 | ရေချွန်းအိုးပန်းစုံစိုက် <i>re khyam: ui: pan: cum cuik</i> – water jars filled with all sorts of flowers. |

Nearby were 1 အခါတော်စာ *akhā toau cā* – astrological directive, and 27 brahmin announcers of the auspicious moment. The following offerings were arrayed on the sites of the nine thrones. They were:

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| 9 | pieces of ဖျင်ဖြူဖျင်နီ <i>phyañ phrū phyañ ni</i> – white and red cloth |
| 9 | ဆင်ဖြူ <i>sañ phrū:</i> – rush mats |
| 9 | နီခေါက် <i>nhī: khok</i> – bamboo mats |
| 9 | ထမင်းပွဲစုံ <i>thaman: pwai cum</i> – varieties of rice |
| 9 | ငှက်ပျောပွဲ <i>ñhakpyo pwai cum</i> – trays of bananas |

These were probably under the charge of nine brahmins from ငဉ်အုပ်စု *Ña Ū up cu - Ña U's* group, and nine from အတိတ်အုပ်စု *Atityā up cu- Atityā's* group.¹

Other preparations also had to be made. အတွင်းဆိုင်းအတီးအကရံ *atwañ: chuiñ: atī: aka cumñ - 1* royal orchestra complete with dancers; မြန်မာဇာတ်ကြီးစုံ *Mranmā jāṭ kri: cumñ -* Burmese dramatic company; ကုလားဂျွန်းထိုးတိုင်တက် *Kulā: gywan: thui: tuiñ tak - 1* troupe of Indian acrobats, were arranged in a ကန္နားပြင် *kannā: prañ - shed*, for entertainment.²

Cocoonut leaves and shoots, sugar canes, banana palms, cocoonut bunches, banana bunches, cocoonut buds and flowers, သပြေ *sapre - eugenia*, သီး *sī: - Feronia elephantum*, ဒန်း *dan: - Lawsonia alba* (henna shoots) and flowers were hung and planted around the တန်ဆောင်း *tanchonñ: where the throne decorations were to be done. The posts of the tanchonñ: too were hung with flowers and fruits. Water jars containing all sorts of flowers were arrayed on moveable stands round the tanchonñ:3*

The flowers necessary for the recitation of the *paritta* were အုန်း *un: - cocoonut*, ကန်ကော် *kan, koau - mesua ferrea*, နေဇာ *nejā - dabba* or *kusa* grass, ခရား *kharā: - acanthus illicifolius*, သရက်ဖြူ *sarakphrū - သီး sī: - Feronia elephantum*, and ဒန်း *- dan: henna shoots.4*

When it was close to the auspicious moment ပိဿကကြီး မဟာဒါနတိုက်ဝန်သီရိဇေယျသင်္ဃယာ *Mahādān tuik wan Sīri Jeyya Sañkhayā*, the chief architect; ကင်းဝန်နေမျိုးမဟာ *Kañ: wan Nemyui: Mahā*, နန်းကံကျွေးဝန်ရဲကျော်ကင် *Nan: Kam kywe: wan Rai lha kyoauthañ: sculptors ပညာရာဇကျော် Pañā Rāja Kyoau*, သီဟရဲတင် *Sīha Raitañ*, နဂသိခံ *Nara Sīnka*, ငြိမ်း *Ña Kri:*, ခအိ *Ña I*, and others making a total of 20 persons had to dress themselves in ဝတ်ကောင်းဝတ်သန့် *wat koñ: wat san, - clean robes, wear on their heads the paritta flowers and thread and stay in readiness in the တန်ဆောင်း tanchonñ: . The gold and silver tools too were placed on a ဒေါင်းပေါင် don: poñ - salver. The orchestras, dancers and acrobats began entertaining. The brahmins in charge of the offerings began reciting the incantations and spells (ဂါထာမန္တောန် gāthā mantān.)5*

When the astrologer announced the auspicious moment had come the princes and ministers at once supervised the နေကျော်သား *ne, kyoau sā: carvers in their work. There was a tremendous burst of activity everywhere. ငြိမ်သက်လျှင် ñrim sak lhyañ - When silence prevailed once more, there was a feast. ရွှေတောင်နော်ရထာ Rhweton Noaurathā and his family had prepared ပကတိထမင်း pakati thamañ: - plain rice, ဆီထမင်း chī thamañ: - oil rice, ထောပတ်ထမင်း thopat thamañ - butter rice, သနပ် sanap - pickles, and မုံယိုအချိုအဆိပ် mum, yui akhyui achim, - sweetmeats, having အရသာ ၆-မျိုး arasā 6 myui: - the six tastes. These were brought to the အတွင်းတော် atwañ: toau - palace enclosure, from which two princes carried a portion of the food on*

1. Chevelliot 3473 VI kī kyo 2
2. Chevelliot 3473 VI kī kyo 2.
3. Chevelliot 3473 VI kī kyo 2-4.
4. Chevelliot 3473 VI kī wam 6.
5. Chevelliot 3473 VI kī kyo -8- ku wam: 1.

ရွှေခေါင်းပေါင်ရွှေအုပ်ဆောင်း - gold covered salvers, to the အိမ်တော် *im toau* - royal apartments. The မှူးမတ် *mhū: mat* - officials, also had to be served befitting their positions with အုပ်ဆောင်း *up choñ* - covers, ခေါင်းပေါင် *don:poñ* - salvers, ရေတကောင်း *re takoñ* - water goglets, တလားဖျောက် *bhalā: mhok* - salver for cups, and လက်ဆေးခုံ *lakche:khum* - stand? The carpenters, carvers, dancers, musicians, ကံကျွေးကုန်းလူ *kam kywe:kannā:lū* - household servants, too were fed. After their meal they all went back to their respective duties.¹

The most important fact about the nine thrones is that they had to be built simultaneously. In the first stage the motifs, decorations and the rough modelling were done. When the woodwork on the thrones were finished they were taken to the palace and installed in their respective places. Each important step of the work was begun with propiation of nats. Then the applying of သစ်ဆေး - *sac ce*: resinous gum, gold-leafing and mosaic were done. This in brief were the main stages of throne construction.

In Bodawpaya's time his grandson the Heir Apparent who was versed in the အဋ္ဌာရသ *aṭṭhārasa* - eighteen arts, personally scrutinized all the finished carvings. They were shown to the King only when he was thoroughly satisfied. When the King approved of them they were stored away until they were needed at the completion of the thrones proper.²

The carvings necessary for the nine thrones were : seventy-two သူငယ်ရုပ် *sūnai rup* - male child figures, 228 lions large and small, sixteen peacocks, sixteen elephants, sixteen *hamṣā*, sixteen bumble bees, six လောကနတ် *lokanat*, six pairs of flying elephants and lions, six ဝိနုရာ *kinnarā*, 111 သမာဒေဝ *samādeva* large and small, six sun and moon figures, thirtysix ဝါမရီ *cāmari* for the corners; sixteen conches and 108 ပုဗ္ဗသုဗ္ဗာ *padummā krā* (*Nelumbium speciosum*) - lotuses, large and small. The carvings that were common to all thrones were the *sūnai toau* - child figures, the *cāmari* for the corners and the scroll work.³

The animal motifs were used because a crowned King was supposed to be worthy of the respect of all animals and possibly become endowed with their attributes. Moreover the animals depicted were all auspicious and were believed to bring great happiness and ဘုန်းပေါ် *bhun: 6 pā* - the six attributes of glory which were, အဓိပတိ *acui:ra khrāñ* - authority, အညီအညွတ်ခြင်း *aññi añwat phrac khrāñ* - accord, လှူကြွေးခြင်း *lulla kri: khrāñ* - industry, အရောင်အဝါအကျောကြက်သရေရှိခြင်း *aron awā akyoau aco kraksare rhi khrāñ* - personality, ပညာကြီးခြင်း *paññā kri: khrāñ* - wisdom, and ရန်သူအပေါင်းကိုအောင်မြင်ခြင်း *ransū apoi: kui on mrañ khrāñ* - victory over all adversaries.⁴

There were eight child figures in *añjalimudrā* - palms held together in a praying attitude, in front of each throne. (See Fig. 1) The explanation is, as the child grows day by day so it is believed that the King's glory and authority may increase. The ဝါမရီ *cāmari* are carved as a constant reminder to the King that he must be just. The *cāmari* which is supposed to have a splendid tail is said to resent the loss of even a hair. It would rather lose its life than its

1. Chevelliot 3473 VI ku wam: 1-5.
2. Chevelliot 3473 VI kū wam: 3-7.
3. Chevelliot 3473 VI kū wam: 8-9.
4. Chevelliot 3473 VI, kū kyo 3-5.

hairs, it was believed. Just as the *cāmari* will not part with one of its hairs so must the King never deviate from justice. As the King and his regalia are never apart so must he be with justice. Thus four *cāmari* figures are carved on each throne to serve as a constant reminder to the King that he must be just.

The *lokanat*, flying elephant and lion represents the cessation of strife. Once upon a time when the flying elephant and lion who both fed on တိန်ညွန့် *tin n̄wan*, - cloud tops, fought over their food, the lion sprang on to the elephant's head and bit its trunk. The *lokanat* who had ခဏ္ဍိတ *cañ*: *cut* - small bells, on his feet danced and sang so pleasantly that the contestants forget their anger against each other. Perhaps these figures were to remind the King to have a sweet disposition.¹ This story is also related in the ရွှေဘိုနိဂုံး *Rhwebhum Nidān*: [section 7.] This story according to Duroiselle was an 'old Buddhist legend'. He says:

This memorable quarrel and its happy end has been represented on the Throne to symbolize the King's power and influence in preseving peace in his dominions.²

The *lokanat* figures were placed in the centre of the door panels and the flying elephant and lion were at the bottom of each jamb, in the angle formed by the band of rosettes and the dragon-like ornament which rises, up from the sides of the throne.³

These *lokanat* figures were described confidently by Taw Sein Ko as that of *Brahmā* on the left and *Sakra* on the right because the former was the superior of the two. He probably came to this conclusion because, in his own words,

At the coronation of a Burmese King, the assistance of these two deities, as well as that of Viṣṇu, was invoked, in their capacity as Hindu gods, rather than as *devas* of the Buddhist cosmogony.⁴

The ဆင်နားစာပေါက် *chan̄ nā:jāpok* - lattice work, on either side of the throne resembles the ear of the ဆုန္တ *chaddanta* - lord of the elephant.⁵ It suggests that as the *chaddanta* is the king of the elephant so is the monarch, king of kings.

The sun represented by the peacock and the moon by the hare are depicted on the proper left and right sides of the door jambs respectively. They symbolize eternal lustre and glory.

1. Chevelliot 3473 VI kū kyo 7-8.
2. C. Duroiselle: *Guide to the Mandalay Palace*, p. 40.
3. C. Duroiselle: Op. cit, p. 40.
4. Taw Sein Ko: *Archaeological Notes on Mandalay*, Rangoon, 1924, p. 24.
5. It is said that there were ten tribes of elephants. For instance, there was the ကာလဝက *kālawaka* who possessed the strength of ten ordinary men. (DPPN, I, p. 582.) the ဂင်္ဂေယျ *Gaṅgeyya* - which possessed the strength of one hundred men (DPPN, I, p. 737), the ဥပပါဆက *uposatha* - which has the strength of one thousand million men (DPPN, I, p. 415.), the ဆုန္တ *chaddanta* - which has the strength of ten thousand million men (DPPN, p.921), etc. See also *Rhwebhum Nidān*: section 11.



Fig. 1. *Sūnāy rūp* [Crown Copyright. Victoria and Albert Museum.
Negative No. 55013.]

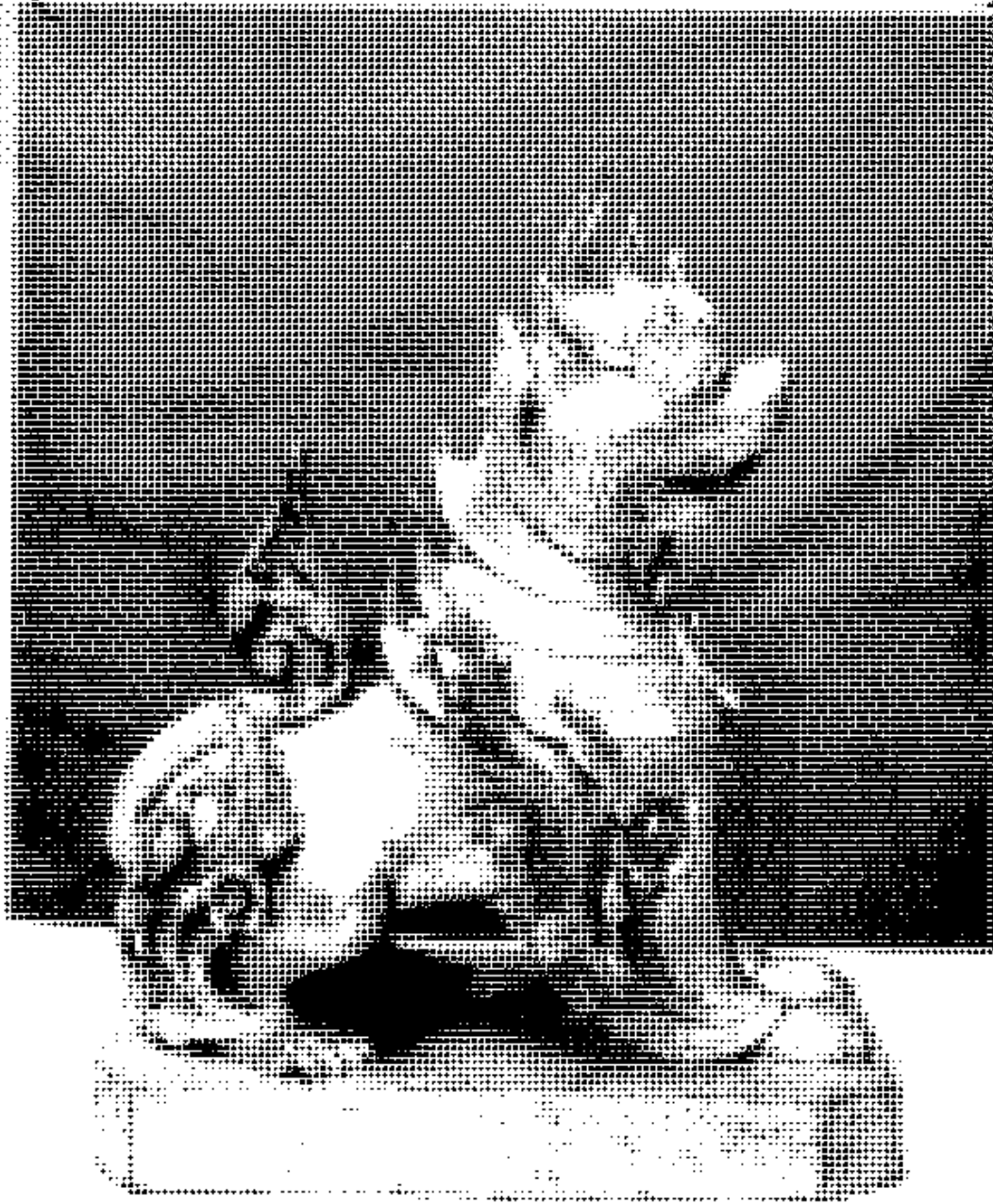


Fig. 2. *Khronse, rup* [Crown Copyright. Victoria and Albert Museum. Negative No. 79416.]

တင့်တယ်စွာသောရောင်ခြည်ကို ဆောင်လျက် ထွန်းပသော ကြွယ်ဝချော့သော ကမ္ဘာပတ်လုံး မြင့်မြင့်စွာသည် နိမိတ်၂-ပါးကိုယူ၍

*tañ, tay cwā so roñkhrañ kui choñ lyak thwan: pa so kraksare rhi so kambhā pat lum mrañ, mrai cwā sañ nimit 2 pā: kui yū ruy...*¹

Taking the two symbols of glorious rays and bright Kyāk Sñ that would stand for the whole life span of this earth ...

According to Taw Sein Ko that is not so. The reason he says is as follows:

The Burmese Kings claimed descent from Solar and Lunar dynasties of India; hence it was essential that this genealogy should be symbolized on the centre of the jamb.²

He also explains why sun is on the left and the moon on the right.

According to the Aryan or Indian custom, the right is the side of honour, as with the right hand are associated dignity, courage, and strength; but, according to the Mongolian or Chinese custom, the left is the side of honour, because the right is the working or servile hand, and because with the left hand are associated repose and peace, which are enjoyed by the master rather than by the slave. It is to harmonize with Mongolian custom that the sun, as the superior of the two, is represented on the left, and the moon on the right. This is, indeed, a striking instance of the commingling of Aryan and Mongolian ideas in Burma.³

There is a ကိန္နရာ *kinnarā* figure on each side of the throne. When Gautama Buddha attained enlightenment the dainty and beautiful *kinnarā* danced and capered with joy. For an earthly king his enthronement is analogous with the Buddha's Enlightenment. Hence the *kinnarā* decorations on either side of the throne.⁴

When Kings are just and wise even the *devas* respect him. Thus there are eight *samādeva* carved on each side of the *torāṇa* ⁵ and seven each down the sides of the throne. These are in an attitude of prayer with flowers between their jonied palms. But *samādeva* are also supposed to protect and guard the king against all evils. Thus there are two *samādeva* in the ကြေးတေး *kre: kwe:* and four in the door jambs in the protective attitude – sitting with one raised knee and holding a yaktail fan in one hand. Taw Sein Ko describes them as follows:

On the outer edge of each jamb and attached to a line of rosettes is a row of the figures of seven *devas*; and, at the foot of the inner edge of each jamb, is also the figure of a *deva*. Below the lintel the number of *devas* represented, exclusive of the two figures on the top of the jambs and of the sun-god and moon-god, is 16; and above it, the number is the same; over all presides the *Sakra*. Thus the total number of *devas* shown is "Thirty-three" corresponding to that of "Tavatimsa".⁶

According to Duroiselle the figures above and below the sun and moon on the jambs

1. Chevalliot 3473 VI ke wam: 2.
2. Taw Sein Ko: op. cit., p. 34.
3. Taw Sein Ko: op. cit., Rangoon, p. 24.
4. See also *Rhwebhūm Nidān* section 10.
5. *Rhwebhūm Nidān*: section 8 says that they are *Sakra* figures.
6. Taw Sein Ko: op. cit., pp. 23-4.

were the four *lokapāla* or guardians of the world.

...this was a way of emphasizing that the Throne, with the spire over it was the Centre of the Universe, and the King therefore the centre of the world, since he sat between the four Lokapālas.¹

In the *torāṇa* is a *Sakra* figure holding a yaktail fan and balancing a gold rod on its forehead. This represents justice. The *Sakra* seems to be saying: "Oh King! you must be just: punish the guilty and reward the righteous according to their deserts." The bulge of the *torāṇa* is studded with the nine precious gems - pearl, coral, sapphires, diamonds, moonstone, *ဂေါ်မိတ်* *goaumit* - garnet?, topaz, emerald and ruby - which were supposed to have the power of warding off all evils and dangers.²

The following is what Duroiselle has to say about the *Sakra* figure:

Sakka, the Lord of the Tāvātimsa, takes a great interest in human affairs, and as he is in heaven what the earthly king was in Burma, that is, supreme, his presence as a tutelary, a protecting and advising deity in the transaction of state business and religious ceremonies was to be much desired; hence his presence over the Throne.³

The scrollwork on the thrones have more than a decorative purpose. They were believed to frighten ogres away. When Prince *Saṅkhabatta* in days of yore went to sea he was saved from the ogres because he was dressed like a *မြူး*: *khru*: - a mythical mermaid like creature, of whom ogres were afraid. Hence the use of scrollwork on the thrones and regalia. In the centre of each scroll was a *ဦးဆောက်ပန်း*: *ū: chok pan*: - *vaṭamsaka* flower which was considered very lucky. Thus the *Vaṭamsaka* was also used on *မြင်းရထား*: *mraṇ*: *rathā* - royal carriages, as well.⁴

When the woodwork of the thrones were completed they had to be installed in their respective places. This could not be done without astrological consultations and propitiation of nats. The followings offerings had to be made at each throne.

- 1 white cloth
- 1 red cloth
- 1 *နီခေါက်* *nhī: khok* - fine mat made from the *thalia cannaeformis*
- 1 *ပိတ်အုပ်* *pit up* - bale of cotton cloth
- 1 tray of cooked rice
- 1 vase of flowers⁵

In Bodawpaya's time the *Sīhasana* for the Hlutaw could not be installed at the same time as the others because the Hlutaw was still unfinished. The auspicious day was the fullmoon day of Tapaung in the 34th year of the reign i.e. 12 March 1816.⁶

nan: cam 34 nhac cammāmmimās pwā: chai suddhadin 15 kun rāsi tapoñ: lachan: 15 rak

1. C. Duroiselle: op. cit., p. 40.
2. See also *Rhwebhumi Nidān*: section 3, 4.
3. C. Duroiselle: op. cit., p. 39.
4. Chevelliot 3473 VI kū kyo 5- ke kyo 2.
5. Chevelliot 3472 VI ke kyo 8.
6. Chevelliot 3473 VI ke kyo 5.

မြို့စားပြစားမင်းသားအပေါင်း *Mrui, cā: pra cā: mañ: sã: apoñ:* i.e. all the princes, lords and officers, had to be present for the ceremony. As the great moment approached the ပိဆုကကြီး *pissukā kri:* - chief architect မဟာဒါန်တိုက်ဝန်သီရိဇေယသင်္ခယာ *mahādān tuik wan Sīri Jeya Sañkhayā* and တင်းဝန်နေချီးသူရာ *Kañ: wan Ne Myui: Sūrā* had to arrange the offerings for the nats and recite a prayer which was as follows:

bhun: toau alhwan kri: mrat toau mū lha so chaddān chañ mañ: sakhañ chañ phrū myā: rhañ lnak cakrā sakhañ ashyañ bhawa rhañ mañ: tarā: kri: bhurā: Amarapūra rhwe prañ toau nhuik kuiw toau mrat cī: pwā: sã: toau acañ mre: toau achak cañ: pwā: prañ sū sattawā tuiw, cī: pwā: tarā: nhañ, añi rwak choñ am, so ñhā Wejayañtā nat nan: nhañ, tū so rhwe bhum rhwe nan: nhañ, takwa bhisik kham rā phrac so rājapallañ kui lup choñ tañ thā: toau mū sañ rhwe mrui, toau rhwe nan: toau thī: khyak toau ukañ rājapallañ coñ, kun so rhañ nat mrat tui, ā: thamāñ: mum, yui akhyui achim, tui, phrañ, pasa tañ krā: sañ ma prat ma lap krañ, rhu coñ ma kun sañ phrac ruy nan: toau thak sak toau rā kyoau rhañ toau mū lyak acī: cī: so upoau chaddān || asī: sī: so mrañ: pyam || thā: sīlawañ || rindamā lham ca so cakrā ratanañ apoñ: tui, ashyañ phrac ruy bhun: toau thap chañ, kri; mrañ, manā: kri: mū: le le kraksare sañ tak ne kai, sui, thwan: ce so || || .¹

The gist of the above is: The king, having the welfare of himself, his descendants, and his subjects in mind is building a palace which resembles that of *Sakra* and a set of thrones. We offer you, Oh! Nats, rice, sweetmeats and dainties. Please guard the King without intermission that he may reign over a hundred years, that he may gain possession of *'uposatha* and *chaddanta* white elephants, many kinds of flying horses, *sīlawañ* swords, *arindamā* spear and other precious articles. May his glory and prestige increase as that of the rising sun.

Then the *amat* (nobles) supervised and helped the sculptors and carpenters install simultaneously the thrones in the Hmannan, Myenan, တောင်စုတ် *toñ camut*, မြောက်စုတ် *mrok camut*, ဇေတဝန် *jetawan*, ပုံတက် *pwaitak*, လေယာဆောင် *lesāchoñ* and မြဲတိုက် *brai tuik*. The *amat* above mentioned were of the following rank.

Those who had received a ပေါင်း *poñ:* headdress with 9 gold flowers, and a ကတ္တီပေါတ်လုံ *kattipā watlum* velvet surcoat.

Those who had received a *poñ:* with 6 gold flowers and a မိုင်းလုံး *muin: lum:* - an inferior kind of velvet *watlum* surcoat.

Those who had received a *poñ:* with 3 gold flowers and a ဝတ်လုံစာဖျင် *wat lum jā phyañ* - surcoat of gold lace.

The လေးဆယ်တော်ငါးဆယ်တော်သွေးသောက်လတ်အမှတ် *le: chay toau nā: chay toau swe: sok lat amat* who received ပေါင်းပြစ်ချင်း ၂ ဆင့် *poñ: prac khyam: 2 chañ*, and *watlum jā phyañ* - surcoat of gold lace.²

The day following the installing of the thrones the ဥကင်မုတ် *ukañ mut* and ဘုရင် *turañ* - the

1. Chevelliot 3473 VI, kai wam: 2-6.

2. Chevelliot 3473 VI, kai wam: 6-7.

lintels and *torāṇa* for the *mrenan*: *anok pwaī tak 1 toṇ camut mrok camut* – the lintels and *torāṇa* for the *myenan*: *anok pwaī tak 1 toṇ camut 1 mrok camut 1* were set up. After that the မှန်ကင်း *mhankañ*: spire and တံခါးခွက် *tañkhā*: *rwak*: the doors, were put into place.¹ At every stage of the work the nats were offered one bale of cotton cloth, one bamboo mat, one fine mat (ဆင်ပျူး), one dish of rice, one tray of bananas, at each throne. Then the တံခါးခွက်ဆည်လည်းရွှေခြူ *tañkhā*: *rwak chañ*: *lañ*: *rhwe khrū* bells and ကမုတ်ကြိုး trappings for the doors, were attached. Apart from this ရွှေတောင်နေဒံရသာ *Rhwetoṇ Noaurathā* and ပိဆုကာကြီးမဟာခါန်တိုက်ဝန် *pissukā kri*: *Mahādān tuik wan* had to supervise the manifold details that nothing may be remiss.²

When everything concerning the woodwork was finished, with the King's permission *Rhwetoṇ Noaurathā* and his son gave the craftsmen concerned the following remuneration:

ပိဆုကာကြီးမဟာခါန်တိုက်ဝန် *pissukā kri*: *Mahādān tuikwan* – the chief architect သီရိဇေယ သံယာ *Siri Jeya Sañkhayā* 2 cows ဆေးရးပုဆိုး *che: re*: *puchui*: 1 painted pasoe, 1 silk pasoe, ပုဝါအုပ် *puwā up* 1 bale of shawls.

ကင်းဝန်နေမျိုးသူရာ *Kaṇ*: *wan Nemyui*: *Sūrā* 2 horses, painted pasoe, silk pasoe and *puwā up* bale of shawls.

နန်းကံကျေးဝန်ရဲလှကျော်ထင် *Nan*: *kañ Kywe*: *wan Rai Lha Kyoau Thaṇ* 1 horse, silk pasoe, and *puwā up* – bale of shawls.

The ordinary artisans received their remuneration in the form of paddy, bullion and clothes.

The cost of some of these items were:

2 cows	10 ticals (of silver)
161 <i>puwā</i>	161 „
20 <i>mai puchui</i> :	40 „ (for the artisans)
180 baskets of paddy	108 ticals
prizes for artisans	78 ticals ³ .

The next step of throne making – the decoration stage is now reached. This comprises coating woodwork with သဇ္ဇေး *sacce*: – a resinous gum, which serves as a base for gold leafing, applying the gold leaf, glassmosaic and encrusting imitation precious stones. Before this could be done *Rhwetoṇ Noaurathā* had to stock the necessary materials. These were: a particular kind of *sacce*: called မိုဃ်းလွတ်ကြောင်လင်အနီ *muigh*: *lwat kroṇ lañ anī* which had to be bought up at the current price and stored in the *sacce*: *tuik* - godown.¹ ဓမ္မုရင်ရွှေ *jambūraj rhwe* i.e. the best gold had to be bought from the miners and merchants. These gold buying is described in the manuscript in terms most flattering to the king:

1. Chevelliot 3473 VI kai wam: 8–9.
2. Chevelliot 3473 VI kai kyo 5.
3. Chevelliot 3473 VI 6–2.
4. Chevelliot 3473 VI ko wam: 1.

*rhwe myā lañ: campu sapre sī: mhañ, krwe kya rā campū nadī mrac mha phrac so cam-pūrac rhwe cañ kui rhwe bhun: toau mrat kroñ, kunsañ rhwe kyañ sū tui, nat tui, ñwan pui rok ruy ra sañ ...*¹

This gold had to be beaten into gold leaf by the မျက်ပေါ်သား *myak pā: sā:foil makers of မုံတိုင်: Camkuin: quarter. These were made thicker than the standard foil. / They were at ရွှေခင်သံလျှင်ဆိုင်ရုံရွှေထူခပ် 8 packets of gold leaf to every tical.*

Cement and vermilion for loading the gold too had to be stored up. When everything was ready rice, cocoanut, sugarcane, bananas, tobacco, betel, tea, အမွှေးအထုံ *amhwe: athum* - perfume or incense were offered up to the nats.² Then when the auspicious moment came *sacce:* was applied to the thrones. Ten or fifteen varnishers as required were supplied from the *Siri pañā up cu* to every thrones which received 6 coatings of *sacce:* each. Then all the ခလုင် *khalup* were covered with glass mosaic, after which the လောကနတ် *lokakat* figures of the Lion and Lily thrones were encrusted with imitation diamonds, emeralds and rubies. One bale of cotton cloth, one သင်ဇုန်: *sanphyū: mat*, one bamboo mat, one tray of cocoanuts, sugarcanes, bananas, one dish of rice, were offered to the nats at each throne and then gold leafing began under the strict supervision of officers and secretaries.³

Now the thrones were complete and according to the manuscript they looked as though they had been fashioned entirely of ဓမ္မုရ်ရေ *jambūrac rhwe* by *Wisukamma* 4-the architect of the devas - the mosaics were resplendent and the bells tinkled gaily whenever the doors were opened.

*Campū rac rhwe cañ kui pum kya ruy Wisukamma nat swan: lup thā: bhi sakai, sui, takhai nak so mhan roñ rhwe roñ tui, sañ ta pruiñ nak thwan: wan: tok pa kun sañ || tamkhā toau kui bhwañ, lhac lhyañ tamkhā: rwak kham chañ: lañ: rhwe khrū apoñ: tui, sañ sai sai khrim, khrim, so asañ thañ rhā: cwā phrac kun e' ||*⁵

This completes the general description of the thrones. Now we will speak of each throne in turn.

The first shall be the သီဟာသန *Sihāsana* : Lion Throne in the မြေနိမ့်: *Mrenan:* (and its replica in the Hluttaw) as it is the most important throne of all. The lion (See Fig. 2) motif was used that the King may have its attributes—courage and power, over all his subjects.⁶ It was here that the most important ceremonies of state took place. Foreign embassies, oaths of fealty, homage and presents of subjects and vassals were received here. On these great occasions the eight white umbrellas were set up, four on each side of the throne. The Lion Throne in the Hluttaw was used when the King issued formal orders or when he sat in judgement on cases of importance.⁷

1. Chevelliot 3473 VI ko, wam: 1-2.

2. Chevelliot 3473 VI ko, kyo 3-4.

3. Chevelliot 3473 VI ko, kyo 4-6.

4. Literally it means the deva who could create any possible thing. Identified as *Wisakrumi*.

5. Chevelliot 3473 VI ko, wam: 6-7.

6. Chevelliot 3473 VI kō kyo 1.

7. G. Scott: op. cit., I, ii, 88.

George Scott says that the throne was shaped like an hour glass or the letter 'X'. Taw Sein Ko says that the Lion Throne was 'a georgeous structure covered with gilding and mosaic' and that it was evidently derived from *Kappilavastu*.¹

He also says:

A gilt wooden figure of the Lion is placed one each side of it. It is approached by steps from behind, as in the case of the Throne of the Great Moghul at Delhi, through a folding door of gilt iron screen work. In shape it is like the ordinary pedestal supporting an image of the Buddha, narrowing at the centre and expanding above and below. The lintel of the doorway consisting of two curved dragon—like ornaments, which are surmounted by a row of the figure of 16 nats or devas²

Duroiselle describing the throne says:

The base is formed of two lotuses, the upper one inverted on the top of the others; this pattern in no ways different from an ordinary altar supporting a Buddha image; but in the centre, where it is narrowest, that is, at the point where the two lotuses meet, is a small band containing a row of niches, with a somewhat larger one above it; in these niches were small figures of lions, besides the two large ones which may be seen now at each side of the Throne.

The measurements of the thrones were given in လက်သစ်တောင်သာ *laksac ton tā*, but I shall give them here in feet and inches taking one *ton* to equal 19.05 inches, following G. Scott who on the strength of Bodawpaya's ပယ်ပုံတော် *Pay Pum toau* inscription (List 1261) of A.D. 1786 said with precision that it measured 19.05 inches.⁴

The height of the Lion Throne from top to bottom was 34'6 $\frac{3}{4}$ ". In detail the height from the base to the seat was 5'11 $\frac{1}{4}$ ", the door 7'5 $\frac{1}{2}$ ", the ကြေးကွေး *kre: kwe:* 3' 10", the *torāṇa* 8'2 $\frac{3}{4}$ ", the မှန်ကင်းတိုင် *mhan kañ: tuiñ* 6'8 $\frac{9}{10}$ ", and the စိန်ပျံတိုင် *cin pyan tuiñ* 2'7 $\frac{3}{4}$ ". The length of the base including the niches for the lions was 12'1 $\frac{1}{4}$ ", the narrow portion including the lotus seat 8'10 $\frac{3}{4}$ ", and the ဥကင်တော်မုတ်ဝံ *ukan doau mut wa* - lintel 4'5 $\frac{1}{4}$ ". The throne faces east and is cut into half by a မာရဘင် *mārabhañ* partition which runs from north to south. Seven brick steps (Mandalay throne has wooden steps) with လက်သုံး *laksumi*: - hand rails, lead up to it from within the partition.

1. Taw Sein Ko was describing the *Sihāsana* in the Hluttaw at Mandalay. This throne was taken to Calcutta after the annexation of Upper Burma and has been returned since Burma has gained her independence. It is now at the National Museum, Jubilee Hall. There is no longer any mosaic on it.
2. Taw Sein Ko: op. cit., p. 23. We find that the door of gilt iron screen work is not a folding but a sliding door.
3. C. Duroiselle: op. cit., p. 39.
4. G. Scott: op. cit., I, ii, 169.

The decorations on the throne were:

- 8 male child figures
- 4 lion figures for the corners¹
- 36 lion figures for the ဘိနပ် *bhinap* - base
- 36 lion figures for the ခါးစည်း *khā: cañ:* - waist
- 36 lion figures for the နဖူးစည်း *nabhū: cañ:* - top
- 2 လောကနတ် *lokanat* - one on each side of the throne. These are encrusted with imitation diamonds, emeralds and rubies.
- 2 flying elephants and lions, one pair on each side
- 4 သမာဒေဝ *samā dewa* - two on each side of the throne
- 1 sun and moon figures in the middle of the jambs
- 2 *samā dewa* in the *kre: kwe:* one on each side
- 16 *samā dewa* on the lintel
- 1 သင်္ကြာ *Sakrā:* figure in the *toraṇa*
- 14 *samā dewa* figures - 7 on each side
- 2 ကိန္နရာ *kinnarā* - one on each side of the ပန်းတိုင် *pan: tuiṇ*²

The metal portions of the throne which had been cast while the woodwork was in progress were

- ဥကင်သံတံခါးရွက်တမုတ်ကြိုးဆွဲသံတိုင် *ukan sam tam khā: rwak tamut krui: chwai sam kuiṇ:* - iron bars on which were fastened the trappings for the throne door
- တမုတ်ကြိုး *tamut krui:* - trappings for the throne door
- မောင်းနှင်းသံချောင်း *moñ: nañ: sam khyoñ:* - lever
- ဆည်လည်းသီးသံချောင်း *chañ: lañ: sī: sam khyoñ:* - iron bars for the bells
- တံခါးရွက်ကြေးစက် *tam khā: rwak kre: cak* - bronze door panels with circular scroll work
- တံခါးရွက်ဆွဲခဲတုံး *tam khā: rwak chwai khai tum:* - weights attached to the doors
- ဆင်စွယ်ကွင်းကျီးခြေ *chañ cwaykwan: kyī: khre* - rings and ? triple latch for hinges
- မှန်ကင်းစိန်ပျံတိုင် *mhan kañ: cin pyam tuiṇ* - finial.³

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1. Note that both Duroiselle and Taw Sein Ko say that there were only two lions - one on each side of the throne. Perhaps after Bodawpaya's time, the number was reduced or they had been stolen after the annexation.
 2. Chevelliot 3473 VI ko, wam: 8-koau wam: 9 ; ; ku wam: 5-9.
 3. Chevelliot 3473 VI kū wam 2-3.

The cost of the Lion Throne was 4774.9 ticals of silver.

102	ယမနေ ထပ်ယူည်	yamene thap pyañ (gmelina arborea)	planks	1247 00
10		„ „	logs	47 00
55	teak		planks	79 00
2	„		posts	3 00
4	ရေသပန်း (ficus glomoretta)		planks	16 00
200	ကပ္ပိလသံချောင်း		iron rods	40 00
1400	large		iron nails	58 00
2000	small		iron nails	5 00
200	မျော့ mhyo,		- iron cramps	10 00
1	တံခါးလမ်းသံပျား	tamikhā: lam: sam pyā:-	iron strip on which the door panels slide	10 00
3	သံဆိုင်	sam chuiñ:	- iron braces	50
2	တံခါးညှပ် သံပျား	tamikhā: ñhap sampyā:-	- iron clamps	6 00
2	တံခါးရွက်	tamikhā: rwak	door panels	3 00
2	တမုတ်ကြိုးဆွဲ သံကိုင်	tamut krui: chwai sam kuiñ:	- iron bars to manipulate door trappings	2 00
2	တမုတ်ကြိုးမောင်းနှင်ရန်သံချောင်း	tamut krui: moñ: nan: ran sam khyon:	levers for the trappings	5 00
4	ဆည်းလည်းသီးသံချောင်း	chañ: lañ: sī: sam khyon:	iron bars for the bells	60
1	စိန်ပုံသံတိုင်	cin pyam sam tuiñ.	finial	5 00
2	လောကနတ်	lokanat	in bronze on the door panels	19 50
40	သံတံခါးရွက်ကြေးစက်လုံး	sam tamikhā : rwak kre: cak lum:	bronze scrolls on the iron door panel	19 60
18	ဆည်းလည်း	chañ: lañ:	little bells	1 50
2	ကြေးစက်ကြိုး	kre: cak krī :	bronze pulleys	4 50
2	ခဲထုံး	khai tum:	lead weights	10 00
2			silk trappings	1 50
30	viss of	sacce:		30 00
2	baskets of	ကောက်ညှင်း	kok ñhañ: glutinous rice	25
2.25	viss of	vermilion		56 50
2.50	viss	ခဲပျား	khai pyā: lead plates	10 00
1.50	viss of	mercury		60 00
100	sheets of	ရွှေလောင်စက္ကူ	rhwe loñ cakkū thin paper	50
416	packets of	ရွှေခွံ	rhwe ni gold leaf	1248 00

20	viss of glass	70	00
643	imitation stones for the လောကနတ် <i>lokanat</i>	128	00
	cost of setting them	40	00
	carpenters' wages	8	00
	turners' wages	5	00
	sacce: workers and glass mosaic makers	150	00
30	ticals of brass for the ဆင်စွယ်ကွင်း <i>chan cway kwan</i> : hinge rings	1	00
	imitation နဝတံ <i>nawarat</i> nine gems	20	00
	<i>nat</i> offerings	43	50
		4774	90

The cost of the Lion Throne in the Hluttaw was slightly less - 4634.90 ticals.¹

In one respect the Lion Throne in the Myenan is different from all the others. It stands on an earthen platform. The earth however is not of the common sort. It comprised သံပျံသောမြေ *sam, pyam, so mre* - untainted earth, plus the earth from twelve different places in မဇ္ဈိမဒေသ *Majjhima desa* - the Middle Kingdom i.e. the Centre of the Universe according to Indian ideas. The twelve places were:

1. ပါဝါပုရိမြို့လယ်မြေ *pāwāpūri mrui, lay mre* - the earth from the centre of *Pāvāpūri* city - probably *Pāvā*, a city of the Mallas which the Buddha visited during his last journey.²
2. ပရာဂမြို့လယ်မြေ *parāga mrui, lay mre* - the earth from the centre of *Parāga* city. Perhaps it was *Pryaga*.
3. မာလာပုရိမြို့လယ်မြေ *mālāpūri mrui, lay mre* - the earth from the centre of *Mallāpūri* - the capital of the Mallās.
4. ဗါရုဏသီမြို့လယ်မြေ *bārānasi mrui, lay mre* - the earth from the centre of *Bārānasi*.
5. ပရာဂနန်းမြေ *parāga nan: rā mre* - earth from the palace site of *Parāga*.
6. Earth from the centre of ကာသိကရာဇ် *Kāsikarāj* city - probably *Kāsi* one of the sixteen Mahājanapadas of which *Bārānasi* was the capital.³
7. Earth from the centre of ဓမ္မာပုရ *Campāpūri* - a city in India on the river of the same name. It was the capital of *Aṅga* and was celebrated for its beautiful lake, the *Gaggarāpokkharanī*. The Buddha visited *Campāpūri* many times.⁴
8. Earth from the centre of the city of *Kappilādāra*.
9. Earth from *Māgadesya*.

1. Chevelliott 3473 VI Kā: kyo 7-kha kyo 4.
2. DPPN. II, 193.
3. DPPN. I, p. 592.
4. DPPN. I, p. 855.

10. Earth from the palace site of *Dewadaha*. This was a township (*nigama*) of the Sākyaans. The Buddha stayed there sometimes during his tours and preached to the monks on various topics.¹
11. Earth from the palace site of *Kapilavastu* i.e. the capital of the Sākyaans.²
12. Earth from the centre of the city of *Rājagiri*. Probably *Rājagaha* the capital of Magadha which was closely associated with the Buddha's work.³

All this earth mixed with untainted earth was made into a mud floor which was raised to the level of the brick floor surrounding the *kwar: cañ tuiñ* - the four pillars, supporting the ပြာသ် *prāsād*. Then it was given a coating of red earth.⁴

The next throne in importance to the Lion Throne was the ပဒုမ္မာသ် *Padummāsana* or Lily Throne kept in the အနောက်ပိုက်ဆောင် *anok pwai tak choñ* - Ladies Audience Hall. Here the King and Queen received the homage of the court just as they received the homage of the men on the Lion Throne. It was about the same size as the latter and perhaps equally ornate. The cost too was about the same. Though it did not have a huge pyatthat roof over it, it had a seven tiered pyatthat, that probably served as a canopy.

The lotus motif suggested that the glory of the King may increase as that of the waxing moon.⁵ Taw Sein Ko thinks it is probably derived from Vaiṣṇavaism.⁶ Duroiselle says that according to Hindu and Buddhist tradition the lotus was the first flower which appeared at the beginning of the world. Moreover, it sprang up from the surface of the water itself instead of the mud, thus signifying sweetness and purity. From this idea it came to signify divine birth, hence it was used as a platform for the Buddha and devas. In India and South East Asia the King was the god on earth, hence the lotuses on the throne.⁷

The total height of the Lily Throne was $34'6\frac{3}{4}"$. The height of the base was $4'4"$, the door $6'5\frac{1}{10}"$, the ကြေးကုံး *kre: kwe:* $3'5\frac{1}{4}"$, the *torāṇa* $8'2\frac{3}{4}"$, the မှန်ကင်းတိုင် *mhan kañ: tuiñ* $6'8\frac{5}{16}"$, and the ဝိနိပျာဏ်တိုင် *cin pyaṇ tuiñ* $2'7\frac{3}{4}"$. The breadth of the throne base was $12'1\frac{1}{4}"$, at the seat $8'10\frac{1}{8}"$, and the lintel $4'4\frac{3}{4}"$. It faced west and thus the steps leading to it were from the east. They were seven in number and had handrails. It was decorated with:

- 8 male child figures
- 36 lotuses for the base

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1. *DPPN*. I, p. 1111.
 2. *DPPN*. I. p. 516.
 3. *DPPN*. II, p. 721.
 4. Chevalliot 3473 VI, ke kyo 3-6.
 5. Chevalliot 3473 VI kū kyo 1.
 6. Taw Sein Ko: op. cit., p. 28.
 7. C. Duroiselle: op. cit., p. 39, n.1.

- 36 lotuses for the waist
- 36 lotuses for the top
- 4 lotuses for the corners
- 4 *cāmarī* - 2 on each side
- 2 *lokanat* - 1 „ „
- 2 flying lions one on each side
- 2 flying elephants one on each side
- 2 *kinnarā* one on each side
- 1 *Sakra* in the *torāṇa*
- 16 *samādewa* on the lintel eight on each side
- 14 *samādewa* 7 on each side
- 1 sun figure
- 1 moon figure
- 2 *samādeva* in the *kre; kwe;*

From the list it is evident that the Lily Throne was made on the same lines as the Lion Throne and that the decorations apart from the motif were the same. The metal portions were also similar. However in addition to these frames, *thi*, spire and finial သံကော့ကံမြတ်နား *dubhikā ṇhak mrat nā:* had to be made for the seven tiered *prāsād* above it. The total cost of the throne was 4755.90 ticals of silver. Item by item it was:

90	<i>toṇ pin:</i> - mountain jack, planks	1056	00
19	<i>yamane</i> planks	154	00
4	„ logs	41	00
57	teak planks	108	00
2	„ posts	3	00
4	<i>re saphan:</i> - <i>figus glomoretta</i> , planks	16	00
200	ကပ္ပိလသံချောင်း <i>kappila sam kyoṇ:</i> - iron rods	40	00
1400	large iron nails	58	00
2000	small „ „	5	00
200	မေျာ့ iron cramps	10	00
	တံခါးလမ်းသံပျား <i>tamikhā: lam: sam pyā:</i> - iron strip on which the door panels slide	10	00
	သံဆိုင် <i>sam chuiṇ:</i> - iron braces	50	
	တံခါးညှပ်သံပျား <i>tamikhā: ṇhap sam pyā:</i> - iron clamps for doors	6	00
	တံခါးရွက် <i>tamikhā: rwak</i> - door panels	3	00

2	တမုတ်ကြိုးဆွဲသံတိုင်း <i>tamut krui: chwai sam kuiñ</i> - iron bar to manipulated door trappings	2 00
2	(တမုတ်ကြိုး) မောင်းနှင်သံချောင်း (<i>tamut krui:</i>) <i>mor: nan: sam khyon:</i> - levers for the trappings	5 00
4	ဆည်းလည်းသီးသံချောင်း <i>chañ: lañ: si: sam khyon:</i> - iron bars for the bells	60
	စိန်ယုံသံတိုင် <i>cinpyam sam tuiñ finial</i>	5 00
2	bronze <i>lokanat</i>	19 50
40	သံတံခါးကြေးစက်လုံး <i>sam tamkhā:kre: cak lum:</i> - bronze scrolls on the iron door panel	19 60
18	<i>chañ:lañ:</i> - little bells	1 50
2	ကြေးစက် <i>kre: cak</i> - bronze pulleys	4 50
2	ခဲတုံး <i>khai tum:</i> - lead weights	10 00
2	silk trappings	1 50
30	viss of <i>sacce:</i>	30 00
2	baskets of glutinous rice	25
2.25	viss of vermilion	56 50
5.50	viss of lead (sheets)	10 00
1.50	viss of mercury	60 00
100	sheets of ရွှေလောင်စက္ကူ <i>rhwe lan cakkū</i> - thin paper	50
416	packets of gold leaf	1248 00
20	viss of glass	70 00
643	imitation stones for <i>lokanat</i>	128 60
	<i>nat</i> offerings	43 50
	turners' wages	5 00
	carpenters' wages	8 00
	cost of applying <i>sacce:</i> , gold leaf and mosaic	50 00
		<hr/> 4755 90

This again shows us the great similarity between the Lion and the Lily Thrones.

The next throne in importance is probably the ဘမရာသယ *Bhamarāsana* - Bee Throne. This motif is used that the King may be wise because the bee was believed to be full of wisdom.¹ Taw Sein Ko says it was derived from the Mons.

A beehive was regarded as an omen of power and prosperity; and it is recorded in Talaing history that, during the reign of Wareru (1281-1306 A.D.), a hive of bees settled in one of the city gates of Martaban, and gladdened the heart of the King.²

1. Chevelliot 3473 VI kū kyo 1.

2. Taw Sein Ko: op.cit., p. 27.

We are also told that it was shaded with an umbrella and at least in Mindon's time it was the King's favourite throne. He occasionally took naps there.¹ It definitely has the widest seat of all the thrones.

This throne is by no means as ornate as the Lion or Lily Thrones. It neither had a sliding door behind it nor a spire above it. Its length at the base was 11' $\frac{1}{4}$ " and the lotus decorated seat was 10'2 $\frac{1}{4}$ ". The height was 4'2 $\frac{1}{4}$ ". There were very few decorations the usual eight child figures, four *cāmari* for the corners and thirty six bees. It faces east outside the မာရာဇ် *mārabhañ* and the five steps leading up to it are from the north.

The cost of the throne was 2145.30 ticals of silver.

92	<i>kan, koau</i> - iron wood, planks	1176	00
10	teak planks for the handrail and ပလ္လင်ခေဆင့် <i>pallañ khwe chañ</i> ,	25	00
3	<i>ficus glomoreta</i> planks	12	00
2	<i>yamane</i> planks for carving the bees	8	00
1	teak plank for the <i>thi</i>	1	50
1	<i>yamane</i> plank for carving the <i>cāmari</i>	4	00
80	ကပ္ပိလသံချောင်း <i>kappiḷa sañ khyoñ</i> - iron rods	16	00
800	large iron nails	23	00
100	ပျော့ <i>mhyo</i> , - iron cramps	4	00
10	viss of <i>sacce</i> :	10	00
2	baskets of glutinous rice		20
75	ticals of vermilion	15	00
1	viss of ခဲပျား <i>khai pyā</i> - lead plates	4	00
69	ticals of mercury	19	00
50	sheets of ခွေလောင်စက္ကူ <i>rhwe loñ cakkū</i> - thin paper		20
114	packets of gold leaf	342	00
10	30 viss of glass	37	60
	<i>nat</i> offerings	33	50
	carpenters' wages	13	50
	turners' wages	12	00
	application of <i>sacce</i> :, gold leaf and glass mosaic	60	00
		2145	30

As the မုရုသု *Marurāsana* - Peacock and the မိဂါသု *Migāsana* Deer Thrones are similar they shall be dealt with together. The Peacock decoration was used that the King may overcome his enemies as the *bodhisattva* golden peacock dispelled all dangers by the recitation of the *Moriyaparitta*.² The deer motif was used that the state may prosper.³ The

1. GUBSS I, ii, 88.

2. *Jātaka* 159.

3. Chevelliot 3473 VI kū kyo 2.

Peacock Throne faces south and the five steps leading up to it are from the south. According to George Scott the King sat on the Peacock Throne when he received presents of elephants and horses and the Deer Throne when he 'consulted on matters of State, or anything which implied debate'.¹ Taw Sein Ko thinks that these thrones hark back to the days of the Mauryan Empire. He said:

The Deer Throne (*Migāsana*) and Peacock Throne (*Mayurāsana*) recall the hunting habits of the Kings of the Maurya dynasty of Magadha. Hunting was of two kinds; hunting of quadrupeds with dogs, and hunting of birds with falcons. The quarry of deer, etc., was exhibited in the Southern Hall, and that of the birds in the Northern; and seated on the throne, the King would discuss the topics of the chase with his attendants. The introduction of Buddhism, which forbids the taking of life, changed the character of these two thrones. Seated on the Deer Throne the King would inspect the offerings to be made to monks, and seated on the Peacock Throne, he would review troops, races, and tournaments.²

Both thrones were of the same measurements. They had bases 6'11 $\frac{1}{2}$ " in length and a lotus seat 2'7 $\frac{1}{4}$ ". The seats when compared to the others already mentioned were pretty narrow. The height of the thrones from the base to the seat were 3'5 $\frac{1}{4}$ ". The *ပုခွံ* *ukan* of both were 3'5 $\frac{1}{4}$ " in length and 7'4 $\frac{3}{8}$ " in height. Apart from the motif figures - sixteen peacocks and sixteen deer, the decorations were the same - in fact the usual eight child figures and four *cāmari* for the corners. The cost of the Peacock Throne was 984.50 ticals of silver i.e.

55	<i>pok-butae frondosa</i> , planks	303	00
9	teak planks	23	50
2	<i>saphan</i> : - <i>ficus glomoreta</i> , planks	8	00
1	piece of <i>yamane</i> wood for carving peacocks and <i>cāmari</i>	10	00
40	ကျွဲလည်ချောင်း <i>kappila samkhyon</i> : - iron rods	8	00
800	large iron nails	23	00
100	မေ့ခွံ <i>mhyo</i> , - iron cramps	4	00
7.10	viss of <i>sacce</i> :	7	10
2	baskets of glutinous rice	20	
40	ticals of vermilion	10	00
75	ticals of lead	3	00
63	ticals of mercury	25	00
50	sheets of ရွှေလောင်းတူ <i>rhwe lon cakkū</i> - thin paper	20	
80	packets of gold leaf	240	00
6.90	viss of glass	24	00
	<i>nat</i> offerings	33	20
	carpenters' wages	2	00
	turners' wages	2	00
	applying <i>sacce</i> , gold leaf and mosaic	60	00
		984	50

1. GUBSS, i, ii, 88.

2. Taw Sein Ko: op. cit., p. 28.

The cost of the Deer Throne was 1002.50 ticals i.e. only slightly more expensive than the Peacock Throne. This was because the fiftyfive *saphan*:- *ficus glomoreta*, planks cost 313 ticals while the 55 *pok* planks cost 303 ticals. Apart from this the amount of articles as well as their prices were the same for both thrones.

The *ဟံသာဝန်* *Hamāsana* or *Hamāsā* Throne had a *ပန်ပြာသ်* *pamprāsād* - a seven tiered pyatthat like the Lily Throne. The *hamāsā* motif suggests that the King's authority and prosperity be great.¹ With regard to its uses George Scott says it was used when the King was making religious offerings or performing any special meritorious act.² Taw Sein Ko says it was used for ancestor worship.³ Moreover he thinks that the *Hamāsā* was sacred to the Mons and signified purity, dignity and gentleness.

The base of the throne was 6'11 $\frac{1}{2}$ " in length and the lotus seat 2'10 $\frac{1}{10}$ ". The height of the throne was 3'5 $\frac{3}{4}$ ". The decorations were eight child figures, four *cāmari* and sixteen *hamāsā*. This throne faced west and the steps which led to it were five in number, with handrails from the north. It neither had a *ukaṇsa tamihhā*:- throne door, nor a spire.

Its cost was 1262.30 ticals of silver:

55	<i>saṅkan</i> :- <i>hopea odorata</i> , planks	550	00
9	teak planks for the steps and throne	23	00
2	<i>saphan</i> :- <i>ficus glomoreta</i> , planks for the seat	8	00
2	<i>yamane</i> planks for the <i>cāmari</i> and <i>hamāsā</i>	20	00
40	<i>kappila saṅkhyoṇ</i> :- iron rods	8	00
800	large iron nails	23	00
100	<i>မေ့၇mhyo</i> , - iron cramps	4	00
9	viss of <i>sacce</i> :	9	00
2	baskets of glutinous rice		20
40	ticals of vermilion	10	00
79	ticals of <i>ခဲယာ</i> : <i>khai pyā</i> :- lead plates	3	25
66.40	ticals of mercury	25	40
50	sheets of <i>ရွှေလောင်စက္ကူ</i> <i>rhwelon cakkū</i> - thin paper		20
82	packets of gold leaf	246	00
7.25	viss of glass	25	30
	<i>nat</i> offerings	33	20
	carpenters' fees	2	00
	turner's fees	2	00
	applying <i>sacce</i> :, gold leaf and mosaic.	60	00
		1262	30

1. Chevelliot 3437 VI ku kyo 1-2.
2. GUBSS. I, ii, 88.
3. Taw Sein Ko: op. cit., p. 28.

The conch motif in the *Sanikhāsana* Throne was used that the wealth and prosperity of the kingdom may be great.¹ It was used when the King received monks or listened to their discourses.² Taw Sein Ko thinks that it is derived from Vaiṣṇavaism.³ It faces east and has five steps leading to it with handrails from the west. It has neither doors, spire nor pyatthat. The breadth of the throne at the base was 6'11 $\frac{1}{4}$ " and that of the lotus seat 5'9 $\frac{3}{8}$ ". The height of the throne was 2'5 $\frac{1}{4}$ ". The decorations were the usual eight child figures, four *cāmari* and sixteen conch figures. The cost was 984.50 ticals of silver:

55	mango planks	313	00
9	teak planks	23	40
2	saphan:- <i>ficus glomoreta</i> , planks	8	00
1	yamane plank for carving conches and <i>cāmari</i>	10	00
800	iron nails (large)	23	00
40	<i>kappīla sanikhyoñ</i> :- iron rods	8	00
100	iron cramps	4	00
7.10	viss of <i>sacce</i> :	7	00
2	baskets of glutinous rice	20	
40	ticals of vermilion	10	00
76	ticals of lead	3	00
63	ticals of mercury	25	20
50	sheets of <i>rhwe loñ cakkū</i> - thin paper	20	
82	packets of gold leaf	246	00
6.95	viss of glass	24	00
	<i>nat</i> offerings	33	20
	carpenters' wages	2	00
	turners' fees	2	00
	applying <i>sacce</i> :, gold leaf and mosaic	60	00
		984	50

The elephant motif of the *Gajāsana* Throne was used that the King may be as long lived as a *chaddanta* elephant.⁴ Taw Sein Ko explains that the elephant motif was used because a *cakravartin* or universal monarch must always have a white elephant called the *uposatha* and the elephant serves as one of the symbols of sovereignty.⁵ This throne

1. Chevelliot 3473 VI, ku kyo 2.
2. GUBSS, I, ii, 88.
3. Taw Sein Ko: op. cit., 28.
4. Chevelliot 3437 VI ku kyo 2-3.
5. Taw Sein Ko: op. cit., p. 28.

is said to have been used when the King attended 'the Council of Atwinwun and when he appointed officers formally.¹ The throne has a base of 6'5 $\frac{1}{16}$ " in length and the seat was 5'9 $\frac{9}{16}$ ". Its height was 2'5 $\frac{1}{16}$ ". The decorations were the usual eight child figures, four *cāmari* for the corners and sixteen elephants. It faces the မြောက်ပြတင်းကြီး *mork pratañ: kri:* - big north window, and the five steps with handrails leading to it are from the south. It is said to have been octagonal in shape.² Q. Wales writes that when the Thai Kings were crowned it was on the Octogonal Throne. Unfortunately he does not describe the motif on it. One wonders whether they were elephants - whether it was similar to the *Gajāsana*.³ The cost was 1279.70 ticals of silver.

55	တက်: <i>cakā:</i> champac planks	580	00
9	teak planks	23	50
2	<i>saphan:</i> (<i>ficus glomoreta</i>) planks	8	00
2	<i>yamane</i> planks for carving <i>cāmari</i> and elephants	30	00
40	ကပ္ပိလသံချောင်း <i>kappila samikhyon:</i> - iron rods	8	00
800	large iron nails	23	00
100	မေ့: <i>mhyo,</i> - iron cramps	4	00
	7.10 viss of <i>sacce:</i>	7	00
	2 baskets of glutinous rice		20
60	ticals of vermilion	12	00
75	ticals of lead	3	00
63	ticals of mercury	25	20
50	sheets of ရွှေလောင်စက္ကူ <i>rhwelon cakkū</i> - thin paper		20
89	packets of gold leaf	267	00
	7.20 viss of glass	25	00
	carpenters' wages	2	00
	turners' wages	2	00
	applying <i>sacce:</i> , gold leaf and mosaic	60	00
	<i>nat</i> offerings	33	20
		1279	70

So far we have spoken only of the item by item cost of the nine thrones. We will now speak of the total cost and the incidental charges incurred in the process.

Total cost of nine thrones 22341 95

1. Taw Sein Ko: op. cit., p. 28.

2. ယင်းခုံတော်၌ ရွှေနှင့်တော်ကြီးအကြောင်းနှင့် စေတီယဉ်းစာတမ်း။ Ratana Theikdi Pitakat Press, Mandalay, 1926. p. 26.

3. H.Q. Wales: *Siamese State Ceremonies*, p. 78.

cost of building တန်ဆောင်း <i>tanchon:</i> , for carving အပြောက် <i>aprok</i> and		
ပန်းဘဲဘို <i>pan:bhai bhui</i> blacksmith's forge	615	20
40 files for အရုပ်ချောရန် <i>aruk khyo ran</i> - finishing the carvings	40	00
6 horses	15	00
2 cows	10	00
တက္ကန်းပုဆိုး <i>ta khwan: puchui:</i> - foreign pasoe	60	00
21 pasoe	315	00
161 <i>puwā</i> - scarves	161	00
20 <i>mai puchui:</i> for the sculptors	40	00
180 baskets of paddy for the sculptors	108	00
presents for them	78	00
entertainment	50	00
brahmins	90	00
cutting and portorage	150	00
cart hire	357	00
food for the workmen	937	00
	<hr/>	
	26643	60

What is surprising is that practically nothing of the cost was borne by the King i.e. the Royal Treasury. One might say that it was entirely out of ရွှေတောင်နော်ရထာ *Rhwetōñ Noaurathā*'s pocket because of the total cost already mentioned he paid 25395.20. Of the remainder

105.50 viss of glass	} from the Royal treasury	399 00
150 viss of black lead		
89 packets of gold leaf for the Bee Throne from အမိန့်တော်ရေးနန္ဒမိတ်ကျော်သူ <i>Amin, toau re: Nandamit Kyoausū</i>		267 00
80 packets of gold leaf for the Peacock Throne from အဝေးရောက်စာရေးပျံချီသိရီ <i>Awe: rok cāre: Pyamkhyi Siri</i>		240 03
114 packets of gold leaf for the Elephant Throne from သံဆင့်စာရေးပျံချီသူကျော် <i>Sam Chan, Jeya Cañsū Kyoau</i>		342 00
		<hr/>
		1248 20

We have now discussed the total cost incurred in the making of the nine thrones, the details of the decorations, etc. To sum up: of the nine thrones the two Lion Thrones and the Lily Throne are the most important as it is there that the King and Queen received the fealty of their subjects. Next comes the Bee Throne in the Glass Palace which was the King's favourite chamber. It was shaded by an umbrella. The Elephant Throne is said to be octagonal. The

THRONES

Deer and Peacock Thrones appear to be almost identical. Of the thrones the Lion Throne in the Myenan has a pyatthat over it which is also the roof of the building, the Lily and *Hamisa* Thrones have seven tiered pyattats made over them. The Lion Thrones, the Lily Throne, the Peacock and Deer Thrones have ပဝံ *ukan* while the first two also have sliding doors. With regard to the decorations all the thrones have eight male child figures, four *camari* for the corners and *khrū pan* - scroll work. The *lokanat*, the flying elephants and lions, *kinnara*, sun, moon, and *samādewa* figures were common only to the Lion and Lily Thrones. Though the thrones were made of different woods, all the carvings on all of them were made of *yumane*. The popularity of this wood was probably because of its low shrinkage once it was dry, its durability and adaptability to carving. All the thrones have lotus seats of *ficus glomoretta* wood and the steps to them were of teak. The cost of the thrones varied with the price of the various timbers and the degree of ornateness. The Lion Throne of the Myenan costs 4774.90 whereas the Peacock or Conch Throne costs only 984.50. The total cost being 26643.60 the average cost of each throne was 2960.40. One of the things worth noticing is that the carpenters' and turners' wages were almost negligible. The *nat* offerings certainly cost a lot when compared to the wages of the labourers. Cutting, portage and cart-hire cost a considerable amount probably owing to the long distances covered and the bad state of the roads. The construction was started on 21 June 1814 and the thrones except the Lion Throne for the Hluttaw were assembled and installed in their proper places on 12 March 1816. So it took a little over a year eight months and twenty days to finish everything. Finally the decorations on the thrones were not just for the sake of art and beauty. Every figure had a meaning and significance and if the King but understood and heeded them the thrones became ever present manuals of kingship.