



**AN ANALYTICAL STUDY OF DEVELOPMENT OF
MYANMAR ROBES (CĪVARA): FROM THE BUDDHA'S
PERIOD TO THE PRESENT TIME**

Ven. Paññā Nanda

A Thesis Submitted in Partial Fulfillment of
The Requirements for the Degree of
Master of Arts
(Buddhist Studies)

Graduate School
Mahachulalongkornrajavidyalaya University

C.E. 2017



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The Graduate School of Mahachulalongkornrajavidyalaya University has approved this thesis entitled "An Analytical Study of Development of Myanmar Robes (CIVARA) From the Buddha's Period to the Present Time" in partial fulfillment of the Requirements for the Degree of Master of Arts in Buddhist Studies.

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Abstract

This qualitative thesis has three objectives, namely 1) To study the concept of robes in Buddhist scriptures, 2) To study the robe colours used in the Buddha's period and Myanmar and 3) To analyze the development of Myanmar robe from the Buddha's period to the present time. On the other hand, this research work is divided into five chapters and each chapter is based mainly on documentary research such as the shapes, wearing styles, colours of Buddhist monastic robes. Moreover, the relevant sources of certain Buddhist texts, both the early Canonical texts and post Canonical literature have been accordingly examined.

The results of the study indicate how the general concept of robe in the Buddha's time correlates to Myanmar robes and others in Buddhist countries appearing in Buddhist texts; either in the Buddhist Canonical texts or in the other Buddhist texts. These were analyzed for a better understanding in a systematic and academic way. The research studies in detail how the Buddhist monks' robes can be affected and provide an introduction to *Theravāda* Buddhist teachings.

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List of Abbreviations

The abbreviations used in this research are, primary and standard abbreviations, which are the most recurrently used in references in this thesis. They are:

Vin.	:	Vinaya Pitakaṃ
D.	:	Dīgha Nikāya
M.	:	Majjima Nikāya
Vin.A.	:	Vinaya Aṭṭhakathā
Kaṅkhā.	:	Kaṅkhā Aṭṭhakathā
D.A.	:	Dīgha Nikāya Aṭṭhakathā
M.A.	:	Majjima Nikāya Aṭṭhakathā
S.A.	:	Samyutta Nikāya Aṭṭhakathā
A.A.	:	Aṅguttara Nikāya Aṭṭhakathā
Dh.A.	:	Dhammapada Aṭṭhakathā
Ud.A.	:	Udāna Aṭṭhakathā
J.A.	:	Jātaka Aṭṭhakathā
Vism.	:	Visuddhi magga
Vin.vn.	:	Vinaya Vinicchaya Ṭīkā
Vjb.	:	Vajīrabuddhi Ṭīkā
Vi.laṅk.	:	Vinayālaṅkāra Ṭīkā
B.D.	:	The Book of The Discipline

Other Abbreviations

P.T.S	:	Pali Text Society
ed.	:	Editiner/ Editted by
tr.	:	Translator/ Translated by
ibid.	:	ibiden/ in the same book
p (p).	:	page (s)
vol (s)	:	volume (s)
etc.	:	et cetera/ and others
B.C	:	Before Christ
A.D	:	Latin, anno domini

Chapter I

Introduction

1.1 Background and Significance of the Problem

The cloth in Buddhism is known as "*cīvara, arahaddhaja, kāsāya* and *kāsāva*" in Pāli language which usually translated as "robe, clothing, wearing, dress" in English. The clothes worn by monks and nuns play one of the most important symbols of the religious life. The Buddha laid condition on giving prior information on factors to realize by a monk newly ordained under Buddha *Sāsana* on four Resources or Requisites¹ which include food, clothing, shelter and medicine. Among these requisites, clothing (robe) is an essential item provided by the Buddha for the monks.

Many passages from the Vinaya show that there was a well-defined way of dressing in Buddhist monasticism. In the *Pātimokkha*, 19 *Nissaggiya Pācittiya* rules and 7 *Pācittiya* rules deal with robe. In the *Mahāvagga*, three chapters are devoted to specific details about robe.

In the early period of the Buddha's career, there is no clear evidence concerning the robe style of the Buddha and his disciplines, or what kind of robe was used in those days. Having achieved Enlightenment, the Buddha gave his first sermon, *Dhammacakka-pavattana Sutta*², to the group of five *Brahmanas*³. Through hearing this sermon, the five *Brahmanas* attained to higher knowledge. Then the

¹ **Four Resources or Requisites**, Pali term *Catu-Nissaya*, means that on which anything depends, support, help, protection; endowment, resource, requisite, supply; foundation, reliance on; 1. *Cīvara* = robe, 2. *Piṇḍapāta* = food, 3. *Senāsana* = shelter and 4. *Bhesajja* = medicine.

² *Dhammacakka-pavattana Sutta* means setting in motion of the wheel of *Dhamma*, (S. V, p. 420 – 424, M. IV, p. 18)

³ Pāli term *Pañca-vaggī* means a group of five persons; 1. *Koṇḍañña*, 2. *Vappa*, 3. *Bhaddiya*, 4. *Mahānāma* and 5. *Assaji*.

Buddha accepted them into the his Order by saying "*Ehi Bhikkhu...*"⁴ In these events, there are no mentions of whatever appearance of robes that they wore, the color, shape, or size.

However, one passage in the *Vinaya* Commentary tells us that the Buddha used the red colored robe, as found in that commentary.

The Buddha spreads the right hand from the red-colored robe, *Rattapaṃsukūla-cīvara*, talks to the persons who desire to be a monk with sound like a *Brahman's* sound "come to be monk, let you lead religious like for the end of suffering". Soon after finishing these words, the laity disappears, monkhood appears. An ordination is accomplished. Those people have the bald-head, dressed in *Kāsāva* (ochre-robe, or saffron robe); wearing one, covering one and putting one on shoulder.⁵

The key issues we have got here are those of the robe colour and the style of dressing of the monks. Even though we cannot be sure that the red color has been fixed and the style of wearing has been fixed by the Buddha.

A frequent passage in the *Nikāya* texts tells us that cutting hair and beard, wearing *kāsāya* robes and leaving family. The phrase, here, *kāsāya vatthāni* refers to the usual dress of renouncers at the time of the Buddha; but it is not clear immediately what it means. The Pāli adjective *kāsāya* denotes the colour yellow or ochre and the term *vatthāni* denotes materials, clothes or robes. But the texts do not say the specific colour and dimension of robes. The colour ochre was probably the only similar with the robes of ascetics at the time of the Buddha.

In other religious systems, some ascetics wore garments made of grass or of tree bark, others were clothed in hair, in owl feathers, or deer skins.⁶ The *Nigaṇṭha*, disciples of *Jina Mahāvīra* and the *Acelakā* remained completely naked.⁷ However the members of the Buddhist

⁴ Vin. IV, p. 18.

⁵ Vin. A. I, p. 205.

⁶ Vin. I, p. 305.

⁷ Ibid, p. 282.

Community and its founder were not willing to imitate the mood of dress of other ascetics. That is why they adopted a costume made up of rags that they had collected. The monks in the beginning of the Buddha's period mostly sought and worn it from a dust heap or a coffin. At that time some villagers may wrap a corpse with cloth, take it to the forest and leave it there in the burial-grounds; some threw away the useless cloth. These discarded clothes are called *Pamsukūla-cīvara*.

According to the *Mahāvagga*, during the first twenty years the Buddha and his disciples wore such a rag-robe called *Pamsukūla-cīvara*.⁸ Twenty years after, having requested by *Jīvaka*⁹, a royal physician, an incident occurred for the monks to accept the robes given by householders.¹⁰ Then the Buddha allowed six kinds of robe-materials: linen, cotton, silk, wool, coarse hempen cloth and canvas. Later, however, the tradition of using the rag-robes became much-admired among the *Samgha* Community.

One day the Buddha asked his chief attendant, venerable *Ānanda*, to create a pattern for monks' robes, modeled on a field of rice in *Magadha* country which was divided into sections by banks of earth. With great care *Ānanda* prepared a rice paddies-pattern, and the Buddha accepted this robe as suitable for his disciples.¹¹ To this day, many of the individual garments worn by monks of all schools are made of strips of cloth sewn together in this traditional pattern.

Then, the Buddha gave specific dimension and shape of robes step by step: cutting the robe-pattern of *Magadha* field, allowance only three robes – *Uttarāsaṅga*, *Antaravāsaka* and *Saṅghāṭi*, measurements, colour and wearing style of robe. But the robe worn by Buddhist monks varies according to cultural associations in different countries.

⁸ Vin. I, p. 305.

⁹ *Jīvaka* is a celebrated doctor, the personal physician of King *Bimbisāra* and also to the Buddha and his Community.

¹⁰ Mohan Wijayaratha (tr.), **Buddhist Monastic Life**, (New York; Cambridge University Press, 1990), p. 32.

¹¹ Vin. I, p. 287.

The Buddha permitted the use of six dyes, which are derived from roots, stems, barks, leaves, flowers and fruits.¹² The robe colours depend on the dye used which give reddish-yellow, turmeric-saffron, vivid saffron, dark maroon, burgundy-coloured. Until very recently, this would have been natural vegetable dye found in the jungle from roots or trees. Nowadays chemical dyes are more used. Therefore the robes' color varies from one place to another. Thailand, Cambodia, Laos and Sri Lankan monks don robes dyed in bright saffron hues, Myanmar monks typically dress in dark maroon or burgundy – coloured robes.

We can say that the color of robes varies according to the particular sect. For example, in Myanmar the monks in *Sudhammā* sect wear the reddish-brown coloured robes. But the monks of *Shwe Kyin* sect use to wear the dark maroon coloured robes. In Thailand, the monks in *Mahā Nikāya* sect wear the robe in yellowish saffron colour.

Nowadays in Myanmar as well as Thailand, the robe's colour differs from one monastery to another and even within one monastery the color may vary; some are a reddish-brown colour but others may be very dark brown to brilliant yellow. There is no real significance in different colours in any *Theravada* countries.

Between Myanmar and Thailand, they have specific robe colours. On the problems or the robe colours of these two countries, it is very interesting to compare studying the Pali Canons, Commentaries and Sub-commentaries.

It is also found that some problems arose relating with the robe in Myanmar. In A.D. 1692, after imperialist Portugal *De-Britto* had occupied *Thanlyin*, there appeared some monks covered their heads with robe when they go downtown or visit around villages.

In A.D 1698, there are two sects of monks – "*Tin Sect*", wearing the robe by wrapping around the body with one end dropped over the left shoulder and "*Yon Sect*", wearing the robe in proper prescribed manner. Therefore King *Ngasintku* invited the monks to the palace and decided to

¹² Ibid. 208.

wear the robe in proper manner as prescribed when going to downtown and village community.¹³

Around the year A.D. 1855, there developed different ideas among most Myanmar monks in robe tailoring. There were different opinions whether it is suitable or not in crossing over *Kusi*¹⁴ and *Aḍḍhakusi*¹⁵ in tailoring *Samghāṭi* (outer cloak) and also there were different ideas relating with placing *Gaṇṭhika-Phalaka*¹⁶ and *Pāsaka-Phalaka*¹⁷ for the *Samghāṭi* (outer cloak). Relating with this robe tailoring matter, State *Samgha Mahā Nāyaka* Committee laid down principle stating measurement of robe, and the pattern of outer cloak including its usual designated colour.¹⁸

Here's a question. What's the easiest way to distinguish Myanmar monks from the monks of other countries? Typically, it's from the colour of robe and wearing style of robe. Myanmar is unique among *Theravāda* Buddhist countries. But while Cambodia, Thailand, Laos and Sri Lankan monks wear the robes dyed in bright saffron hues, Myanmar monks typically wear in drab maroon or burgundy-coloured robes.

Traditionally the robes were made from pieces of clothes dyed with the barks of jackfruit which imparts a distinct bright yellow colour. But, most of the elder Myanmar monks do not prefer the bright yellow colour. They are partial to more somber darker colour. Then in the Myanmar era 1300 (C.E. 1939) it started to wear the fabrics which are already dyed and are colour fast dyeing an additional colour to make it darker.¹⁹

¹³ MahādhammaThingyan (Myan.), *Sāsanā-Lankāra Sartan*, (Yangon: Sikuu Cho Cho, 2011), pp. 180-192.

¹⁴ *Kusi* means one of the four cross seams of the robe of a *bhikkhu*.

¹⁵ *Aḍḍhakusi* means intermediate cross seam of the robe of a *bhikkhu*.

¹⁶ *Gaṇṭhika-Phalaka* means a fastener of the robe of a *bhikkhu*.

¹⁷ *Pāsaka-Phalaka* means a loop of the robe of a *bhikkhu*.

¹⁸ MahādhammaThingyan (Myan.), *Sāsanā-Lankāra Sartan*, (Yangon: Sikuu Cho Cho, 2011), p. 201.

¹⁹ Ludu Daw Amar (Myan.), *Mandalaythu Mandalaythar*, (Mandalay: Ludu Press, 2010), pp. 66 - 71.

In this manner, this 'robe' is considered "the banner of the *arahant*"²⁰ and emblem of Buddhism. For the ordinary *Theravāda* monk it is a privilege to be able to wear this robe, continuing the tradition and practicing to be worthy of it as the Buddha gave as follows:

"Properly considering the robe, I use it: simply to ward off cold, to ward off heat, to ward off the touch of flies, mosquitoes, simply for the purpose of covering the parts of the body which cause shame."²¹

Based on above information, we could notice that while the robe plays important role in the field of Buddha *Sāsana*, it also has brought problems in the history of *Sāsana*. But the books that I had studied had not written widely and exclusively on the subject but just touched upon some concepts on the robe. So it needs to have a complete and authentic thesis compiled on the role of robe. The writer has the opinion that a full, complete work written detail about the robe from the Buddha period to the present time is in necessity to compile. Hence, the writer collects and studies the facts relating with robe in *Tipiṭaka* with special reference to Myanmar robe.

1. 2 Objectives of the Research

1. 2. 1 To study concept of robes in the Buddhist scriptures
1. 2. 2 To study the robe colours used in the Buddhist scriptures and Myanmar
1. 2. 3 To analyze the development of Myanmar robes from the Buddha's period to the present time.

²⁰ Pali term *Arahaddhaja* (*arahanta* = the *arahat* + *dhaja* = the banner) means a banner of the person striving towards the purity, wisdom, equanimity and compassion of arahatship.

²¹ M.N. I, p. 10.

1.3 Statement of Problems Desired to Know

- 1.3.1 How are robes described in Buddhist scriptures and how many types of it?
- 1.3.2 What are the different robe colours used in Buddhist scriptures and Myanmar?
- 1.3.3 How do Myanmar robes develop from the Buddha's period to the present time?

1.4 Scope of the Research

1.4.1 Scope of Sources of Scripture

The researcher focuses on the studying the robes that appeared in the primary source of *Tipiṭaka*, Commentaries and Sub-commentaries, by using both the Pali version and the Pali Text Society's English translations series, e.g. *Mahāvagga* of *Vinaya Piṭaka*. As well as the secondary source of Buddhist textbooks, research works, journals and Internet etc... respectively both in Myanmar and English languages.

1.4.2 Scope of the Contents

The thesis shall be described studying the important symbols of robe in Buddhism, scoping different types of robes in the Buddhist scriptures. Then it may be approached studying the different types of Myanmar robes describing the way of making, dying and wearing in Myanmar style. At last, it shall be described the development of Myanmar robes from the Buddha's period to the present time analyzing to compare robes of Myanmar and robes of *Tipiṭakas*.

1.5 Definition of the Terms Used in the Thesis

1.5.1 Robe (*Cīvara*) means a long garment worn by *bhikkhus* and *bhikkhunis*. It is usually translated in English such as 'monastic robe', 'cloth', 'wearing of *bhikkhu*'. In Pāli, it is called '*Cīvara*', '*Arahaddhaja*', '*Kāsāya* or *Kāsāva*'. It refers to *Theravāda* traditional Buddhist robes both appeared in Buddhist scriptures and is worn by Myanmar monks.

1.5.2 Buddhist Scriptures refer to five books in *Vinaya Piṭaka* according to Pāli Text Society Press with special reference to the *Mahāvagga* (Vol. IV) Pali Canon and its Commentary and Sub-Commentary.

1.5.3 Myanmar Robes mean the robes worn by *Theravāda* monks in Myanmar.

1.5.4 Concept of Robes means the meaning, types, wearing style, tradition and making of robes.

1.5.5 Development means the process of developing or evolutionary developing of robe from the Buddha's period to the present time of Myanmar tradition consisting of similarity and dissimilarity between what were appeared in the Buddhist scriptures and what were worn by *Theravāda* monks in Myanmar.

1.5.6 Buddha's Period means the starting time after the Buddha attained the Enlightenment and first established his *Saṅgha* community to the commentarial period around 700 B.E.

1.5.7 Present Time means the time of Myanmar nowadays.

1.5.8 Three Robes (*Ticīvara*): mean the three robes, consisted of (1) *Antaravāsaka*, the inner robe, (2) *Uttarāsaṅgha*, the upper robe and (3) *Saṅghāṭi*, the outer cloak.

1. 6 Review of the Related Literature and Research Works

1. 6. 1 *Mahā Visuddhā Yon Sayadaw*, 1893, *Visuddhā Yon Asonē Aphyat Teatise*, Gyo Phyu Publishing, Yangon.²²

Abstract: This book mentioned some subjects on robe were included in the work especially on some judgements on *Kathina* robe (robe offering ceremony) and on judgement made whether it is appropriate or not in using felt robe, silk, satin and velvet robes.

1. 6. 2 *Moenangone Sayadaw*, 1911, *Tipiṭaka Pakeiṇṇaka Dīpanī Treatise*, Pyi Gye Mandai Pitaka Publishing, Yangon.²³

Abstract: This book described judgement on *Kathina* robe; questions and answers on *Kathina* robe offer, on *Ticīva* - three robes judgement, robe offer to *Saṅgha* (monks) in common judgement and summary interpretation on nine robes etc.

1. 6. 3 Principal Abbot Sayadaw (honourable Monk), 1924, *Cīvarādi Vinicchaya Treatise*, Lawkathara Publishing, Yangon.²⁴

Abstract: This book focuses the subjects on the six kinds of original robes, interpretation on these kinds of robe, stating whether appropriate to use them or not and judgement on the use of dyes in colouring the robe.

1. 6. 4 Ancient Myanmar Sayadaws, *Vinaya Sammukhā Vinicchaya Treatise, Vols. I, II, III*, Pitaka Publishing, Mandalay.²⁵

Abstract: In 1st Vol, it includes on judgements given by included judgements on subjects relating with robe. In 2nd Vol, it includes judgement given by *Aungmyae Shwebon Sayadaw* on using dyes in

²² Mahā Visuddhā Yon Sayadaw (Myan.), *Visuddhā Yon Asonē Aphyat Teatise*, (Yangon: Gyo Phyu Publishing, 1893), pp. 324 – 572.

²³ Moenangone Sayadaw (Myan.), *Tipiṭaka Pakeiṇṇaka Dīpanī Treatise*, (Yangon: Pyi Gye Mandai Pitaka Publishing, 1911), pp. 227 – 291.

²⁴ Principal Abbot Sayadaw (Myan.), *Cīvarādi Vinicchaya Treatise*, (Yangon: Lawkathara Publishin, 1924), pp. 69 – 89.

²⁵ Ancient Myanmar Sayadaws (Myan.), *Vinaya Sammukhā Vinicchaya treatise, Vols. I, II, III*, Pitaka Publishing, Mandalay, pps – 37 – 82, 91 – 120.

colouring robe, on stating whether permissible or not in using silk, satin, velvet and felt robes and judgement given by *Mai Khai Sayadaw* on Nisidoe robe.

1. 6. 5 *Somdet Phra Mahā Samaṇa Chao*, 1973, **The Entrance To The Vinaya, Vinayamukha, Vol. II**, Mahāmakut Rājavidyālaya Press, Bangkok.²⁶

Abstract: This book analyzes on *Vinaya* (Monastic Discipline) and illustrates the knowledge of *Vinaya* for the *Saṅgha* Community.

1. 6. 6 *Ṭhānissaro Bhikkhu (Geoffrey De Graff)*, 2007, **The Buddhist Monastic Code II**, free printed in Thailand.²⁷

Abstract: This book describes the rules of *bhikkhus* and *bhikkhunis* in detail. In the Code II, it widely shows on subjects relating with *Vinaya Piṭaka*. It mentioned detail about the robe since the time when the Buddha permitted monks to use robe and the way monks care to use it in proper manner is in necessity to compile.

1. 6. 7 *Mohan Wijayaratna*, 1990, **The Buddhist Monastic Life**, Cambridge University Press, New York.²⁸

Abstract : This was written in English by *Mohan Wijayartna*. In that book, the writer explains the monastic tradition of Buddhism drawing most of data from the *Vinaya* and *Sutta-piṭakas* with occasional use of the commentaries on them. At the chapter 3, he mentions on the clothing (robe) focusing on *Vinaya* rules.

²⁶ Somdet Phra Mahā Samaṇa Chao (ed.), **The Entrance To The Vinaya, Vinayamukha, Vol. II**, (Bangkok: Mahāmakut Rājavidyālaya Press, 1973), pp. 11-31.

²⁷ Ṭhānissaro Bhikkhu (Geoffrey De Graff), **The Buddhist Monastic Code II**, (Bangkok: free printed, 2007), pp. 15 – 35.

²⁸ Mohan Wijayaratna, **The Buddhist Monastic Life**, (New York: Cambridge University Press, 1990), pp. 32 – 55.

1.7 Research Methodology

This work is a documentary research. The research methodology can be divided into six stages as follows;

1.7.1 Collecting data from the primary source of *Tipiṭaka*, Commentaries and Sub-commentaries as well as the secondary source of Buddhist textbooks, research works, and journals respectively both in Myanmar and English languages.

1.7.2 Analyzing the raw data as well as systematizing the collected data to give clear picture of Buddhism and the *bhikkhu's cīvaras* (robes).

1.7.3 Constructing overall outline of the works.

1.7.4 Discuss the problem encountered.

1.7.5 Formulate conclusions, identify significant results.

1.7.6 Suggestions for further research.

1.8 Advantages of Research Expected to Obtain

1.9.1 Knowing thoroughly about concept of robes in the Buddhist scriptures.

1.9.2 Gaining knowledge of what different robe colours based in the Buddhist scriptures and Myanmar.

1.9.3 Gaining knowledge of how to develop Myanmar robes from the Buddha's period to the present time.

Chapter II

Concept of Robes in the Buddhist Scriptures

In this chapter, it will be studied and mention on the following five main points; a) The meaning of robe in Buddhism, b) The four requisites for monks, c) The important of robe in Buddhism, d) The types of robes and e) The purpose of the allowance of the robe by the Buddha.

2.1 The Concept of Robe and Its Meanings

The robe in Buddhism it is known as "*cīvara, arahaddhaja, kāsāya, kāsāva*" in Pali language. The term '*cīvara*' which occurs in the Pāli texts and their commentaries have been considered as different interpretation. Pāli commentators and Buddhist and non-Buddhist scholars have given their definition of *cīvara* to a variety of a robe, yellow robe, and saffron robe and so on. Other Pāli words; *Kāsāya, kāsāva* is a robe dyed in reddish-yellow colour (saffron colour). *Arahattadhaja* means the flag of an *Arahanta*. If an *Arahanta* has been already a monk when he attains Arahantaship, there would not be any problem. If he is not a monk yet, he has to be ordained because of his noble status. If he does not become his life to be a monk, he has to pass away on the very day. So this robe is like a flag of an *Arahanta*. The robe (*cīvara*) is very sacred. This is simply because when people see the robe, they pay their respects to it. With reference to the famous chronicle of Buddha-to-be, it is obvious that the sight of robes.

The Buddha laid condition on giving prior information on factors to realize by a monk newly ordained under Buddha *Sāsana* on four Resources or Requisites which include food, clothing, shelter and medicine. Among these requisites, clothing (Robe) is an essential item provided by the Buddha for the monks under Buddha *Sāsana*. Therefore

it is evident that " 'Going forth' depends upon wearing robes which are pieces of cloth covered with dust. Therefore, effort should be made in this respect by you for as long as life lasts. These are extra acquisitions: robes made of linen, cotton, silk, wool, coarse hemp, and mixed yarn of the said five kinds."²⁹ Robe is of great importance in Buddha *Sāsana*.

Nowadays, after changing of time and location, the robes have become differently forms and styles as each of *Mahāyana* robes and *Theravāda* robes. Although each school has look similar robes such as colour, the way of sewing but there have much more different between them. The *Theravāda* monks from Myanmar who wear robes are not similar place and school with each others. So in this study, the researcher will be analysis the robes which related to *Theravāda* monks in Myanmar according to *Piṭaka*.

2.2 The Four Requisites for Monks

A monks has four primary requisites; robe-cloth, food, lodgings, and medicine and a variety of secondary ones. This and the following five chapters discuss requisites that are allowable and not, along with the proper use of allowable requisites. The suttas provide a background for these discussions by highlighting the proper attitudes that a monk should develop toward his requisites: He should reflect on their role, not as ends in themselves, but as mere tools toward the training of the mind; and he should develop an attitude of contentment with whatever requisites he receives.

“And what are the effluents to be abandoned by using? There is the case where a *bhikkhu*, reflecting appropriately, uses robe-cloth simply to counteract cold, to counteract heat, to counteract the touch of flies, mosquitoes, wind, sun, and reptiles; simply for the purpose of covering the parts of the body that cause shame.

²⁹ U Jotikālaṅkāra, **Theravāda Buddhist Novice Ordination and Monk Ordination**, (Yangon, Ngwe Pyi Taw, 2008), p. 45.

“Reflecting appropriately, he uses almsfood, not playfully, nor for intoxication, nor for putting on bulk, nor for beautification; but simply for the survival and continuance of this body, for ending its afflictions, for the support of the holy life, thinking, ‘Thus will I destroy old feelings (of hunger) and not create new feelings (from overeating). I will maintain myself, be blameless, and live in comfort.’

“Reflecting appropriately, he uses lodging simply to counteract cold, to counteract heat, to counteract the touch of flies, mosquitoes, wind, sun, and reptiles; simply for protection from the inclemencies of weather and for the enjoyment of seclusion.

“Reflecting appropriately, he uses medicinal requisites that are used for curing illness simply to counteract any pains of illness that have arisen and for maximum freedom from disease.

“The effluents, vexation, or fever that would arise if he were not to use these things (in this way) do not arise for him when he uses them (in this way). These are called the effluents to be abandoned by using”

“And how is a *bhikkhu* content? Just as a bird, wherever it goes, flies with its wings as its only burden, so too is he content with a set of robes to provide for his body and alms-food to provide for his hunger. Wherever he goes, he takes only his barest necessities along. This is how a *bhikkhu* is content.”³⁰

“This *Dhamma* is for one who is content, not for one who is discontent.’ Thus was it said. With reference to what was it said? There is the case where a *bhikkhu* is content with any old robe-cloth at all, any old almsfood, any old lodging, any old medicinal requisites for curing illness at all. ‘This *Dhamma* is for one who is

³⁰ M.N. II, p. 2.

Ṭhānissaro Bhikkhu (tr.), **The Buddhist Monastic Code II**, (Thailand: Free Distribution, 2007), p. 15.

content, not for one who is discontent.’ Thus was it said. And with reference to this was it said.”³¹

Furthermore, for a monk truly to embody the traditions of the noble ones, he should not only be reflective and content in his use of the requisites, but he should make sure that his reflection and contentment do not lead to pride.

“There is the case where a *bhikkhu* is content with any old robe-cloth ... any old alms-food ... any old lodging at all. He does not, for the sake of robe-cloth ... alms-food ... lodging, do anything unseemly or inappropriate. Not getting robe-cloth ... alms-food ... lodging, he is not agitated. Getting robe-cloth ... alms-food ... lodging, he uses it unattached to it, uninfatuated, guiltless, seeing the draw backs (of attachment to it), and discerning the escape from them. He does not, on account of his contentment with any old robe-cloth ... alms-food ... lodging at all, exalt himself or disparage others. In this he is diligent, deft, alert, & mindful. This is said to be a *bhikkhu* standing firm in the ancient, original traditions of the noble ones.”³²

In this way, the requisites fulfill their intended purpose—as aids, rather than obstacles, to the training of the mind

Clothing, food, shelter and medicine are necessary whether one is a lay person or a monk. The monk, however, should take a completely balanced stance towards these fundamentals. Advertising and the latest fashion should not draw him for he should be solely concerned with simplicity and lack of attachment towards things. It seems that the original requisites were ‘basics’ that wandering monks could conveniently carry around, for example, an alms-bowl, three robes, a sitting cloth, a needle-case, and a waist band. However, gradually extra allowances were given as the need arose, for instance, a water filter, a razor and its sheath, the stone and strop for sharpening it. Later the

³¹ M.N. I, p. 10:

Thānissaro Bhikkhu (tr.), **The Buddhist Monastic Code II**, (Thailand: Free Distribution, 2007), p. 16.

³² Ibid.

commentaries allowed such items as an umbrella and sandals, and so on.³³

2.3 The Important of Robe in Buddhism

This part will cover the following topics; a) How important of robe for the Buddha himself, b) How important of robe for the monks and novices, c) How important of robe for converting the wild rough mind, d) How important of robe for a good behavior of monks, e) How important of robe for propagation of Buddha *Sāsana* and f) How important of robe for the life of meditators.

a) How Important of Robe for the Buddha Himself

The robe played a driving force for the Buddha in attaining Enlightenment *Siddhattha* Prince, Buddha to be, after enjoying royal wealth and worldly pleasures renounced these wealth and pleasures and retired into the woods for attaining Enlightenment *Siddhattha* Prince was welcome by *Gaṭikāra Brāhmaṇa* offering him three robes and eight requisites. *Siddhattha* wore these robes and practiced Austere Asceticism for six full years and attained Enlightenment. It could say that the attainment of Enlightenment by Buddha to be depends mainly on the robe. Therefore it is quite obvious that the robe plays vital robe in securing Enlightenment to the Buddha.

b) How Important of Robe for the Monks and Novices

As to continue the subject on the essential role of robe in Buddha *Sāsana*, Robe is a very important clothing in recognizing a novice to be in attaining fully fledged a novice status. Although a would be novice shaved his hair, beard and mustache prior to reciting *Saraṇagamana* verse (taking refuge in the Buddha, *dhamma* and *saṃgha*) before the

³³ Bhikkhu Ariyesako, **The Bhikkhus' Rules; A Guide for Laypeople**, (Australia: Sanghāloka Forest Hermitage, 1998), p. 66.

mentor (highly honourable monk) he could not attain novice status if he has no robe to wear on. He could become a novice only when he has the essential requisite, a pair of robe to wear on. Despite that he is converted to a novice by meeting all other requirements, if he is in absence of robe on his body, no one would recognize him as a novice.

At the time of the Buddha, while some monks were going along from *Sāketa* to *Sāvatti*, dacoits robbed away the robes on the way. As the Buddha had prohibited monks asking donations from donors who are not relatives or clones, the monks proceeded going naked till they reached *Sāvatti* where they paid respect to senior noble monks. Senior monks not knowing that they are monks made remarks in praise saying "Good, these naked Ascetics³⁴ are clever enough to pay respect to their seniors, esteemed monks. Therefore the naked ascetics replied that they are not "*Ājīvaka*" but they are really monks. But senior monks did not believe their reply, so the problem was placed before venerable *Upāli*, highly esteemed monk for arriving right decision.³⁵

In studying the above incidence, it is evident that however monks may attain genuine monkhood, if they wear no robe on their body or stay naked due to any reason, not to say laymen but even monks themselves could members. Therefore, the robe plays vital role in recognition of monkhood status.

c) How Important of Robe for Converting the Wild Rough Mind

Moreover the robe assumes to be extremely important in converting the wild rough mind to a delicate, civilized nature. In *Hatthipāla jātika*, *Hatthipāla* Prince being brought up at the home of elephant attendants bearing rough trait of character, holds uncivilized character. Though the prince is rude and uncivilized in nature, inherent with rough trait of character, when he sees monks or hermits standing at door-step, his rough character and untamed soul disappeared and instead

³⁴ Pali term is *Ājīvaka*.

³⁵ Vin. I, pp. 45 – 47: Vin. III, pp. 212 – 213.

he invited the monk or hermit to an appropriate place. He cleaned the monks feet with water, applied with fragrance and paid deep respect to the monk or hermit visiting his residence.³⁶

In *Chaddhanta jātaka*, the Buddha would be *Chaddhanta* elephant on seeing his enemy *Sonuttara* hunter who shot him with an arrow got angry and with the intention of killing him drew him out of the tunnel where he was hiding with his trunk. Deceitful and tricky hunter for sparing his life by the elephant, hung a robe over the trunk when the elephant saw the robe, he placed it in front of him and a thought flashed his mind reminding him to hold awareness "Ah! It is the robe highly valued by the Buddha, lesser Buddhas and Arahats. The learned and virtuous persons should not beat or oppress a person wearing robe whereas should worship him with due respect" This mindfulness flashed to his thought led to reduce the tension of anger placed against the hunter.³⁷ Therefore the robe also plays an important role in converting wrathful mind to a delicate, merciful noble spirit.

d) How Important of Robe for A Good Behavior of Monks

Moreover, robe is extremely important in indicating euphoric quality of pleasing personality of a monk. Just as controlling pleasure flashing to the eye or controlling other similar pleasures occur through physique, unless the robe is worn neatly and property in compliance with prescribed conditions, euphoric quality of pleasing personality of a monk shall not be able to notice by the public. When itinerant heretic Venerable *Upatissa*, the would be Venerable *Sāriputtara*, at the time searching the way to reach *Nibbāna*, free from death met Arahāt *Assaji* believed himself that the monk could surely give guidance to reach *Nibbāna* where there is no death. His belief was due to euphoric pleasing personality of *Assaji* wearing the robe neatly and properly according to prescribed

³⁶ J.A. IV, pp. 474 – 490.

³⁷ J.A. V, pp. 36 – 57.

disciplinary conditions. Therefore, the robe also takes the role in indicating euphoric pleasing personality of a monk.³⁸

e) How Important of Robe for Propagation of Buddha *Sāsana*

The robe is also an important item in propagation of the Buddha's *sāsana*. It is true that *Nigrodha* novice initiated in propagating Buddha *sāsana* including his mission toward King *Siri Dhammāsoka* renowned as *sāsana* missionary and *sāsana* supporter up to the present day. *Nigrodha* novice's *sāsana* propagation mission also covered people living in the continent of India converting them to become Buddhist. His effort spread widely over Sri Lanka and Myanmar.³⁹

Like King *Siri Dhammāsoka*, well known in Myanmar history as Buddha *Sāsana* missionary is King *Anawrahta* of Bagan who worshipped ari monks - *Ayeegyis*, members of deviant sect of Buddhism before he met noble monk *Shin Arahan*. Though he had been worshipping these deviant sect members – *Ayreegyis* as a traditional practice, King *Anawrahta* disliked their law, mean practices such as killing other; attempt to wipe out their evil deeds by just reciting parittas, sending bride to deviant sect members to sleep with them before she gets married with her bridegroom.

Theravada Buddhism which was supported and protected by *Ashin Arahan* and King *Anawrahta* is still flourishing in Myanmar up to the present day. In order to get that noble *Sāsana* flourish continuously successive rulers and people, successive monks took responsibility on propagation of Buddhism.

The actual reason which retarded misconception of King *Anawrahta* and all his people in the State from worshipping *Ayeegyis* - deviant Sect members of Buddhism and leading them to profess *Theravāda* Buddhism which is flourishing up to the present day lies on the noble monk *Ashin Arahan* wearing the robe indicating the life and feature of a monk.

³⁸ Vin. I, pp. 40 – 44.

³⁹ Vin.A. I, p. 45 – 51.

Therefore, in propagating highly revered Buddha *Sāsana*, takes important role.⁴⁰

f) How Important of Robe for the Life of Meditators

Then there is another essential factor to note relating with the robe is that it acts as a requisite which continues the life of a yogi (meditator) who attains Arahathship as a lay person in human dress and attains Arahathship, he requires to ordain for converting him to monkhood, or else he has to attain *Nibbāna*. Human clothes cannot stand against the noblest and highest qualities he attains through Arahathship. If he could have a robe at hand and ordain as a monk he could be able to stay alive till the end of his life expectancy. In this case, the robe plays as life saving material to a layman or laywoman attaining Arahathship in human attire.⁴¹

Hence instances show that garment and jacket in human society and robe in *Sāsana* environment are not only essential requirements but also play import role in respective field.

2.4 Types of Robes

This part will mention some types of robes dividing into seven parts as follows:

- 1) The rag-robe (*Pamsukūlika Cīvara*),
- 2) The householder-robe (*Gahapati Cīvara*),
- 3) The three robes (*Ticīvara*),
- 4) The double outer cloak,
- 5) The spared robe requisites,
- 6) The rains bathing robe (*Vassavāsika Cīvara*) and
- 7) The *Kathina* robe.

⁴⁰ Mahā Dhamma Thingyan (Myan.), *Sāsanā-Lankāra Sartan*, (Yangon: Ministry of Religious Affair Press, 1997), pp – 81-93.

⁴¹ D.A. II, p. 914.

2. 4. 1 The Rag-Robe (*Paṃsukūlika Cīvara*)

The Lord Buddha and his monks had used and wore the cloth called rag robes (*paṃsukūlika cīvara*)⁴² such clothes people were throwing away, unwanted, unclean and dust picking up and sewing them from junction, cemetery and pile of rubbish till he had been twenty *Vassa*.⁴³ They had not used yet the households' robes (*gahapati cīvara*)⁴⁴. The rag-robe was less price as the people threw away them, it was easy to find at anywhere, there was not related with others, it was easy to living and blameless.⁴⁵ Therefore, it was seem to wear by the Buddha and his followers. It was also probably wore by the monks not because the Buddha gave permission to use the households' robes.

While the Buddha was residing at the *Uruvela* forest after getting Enlightenment, he picked up and wore the rag-robe himself. At the *Uruvela* forest, one of the slave called *Puñṇama*, lived in *Sena-nigamana* as she died, her dead body was threw to the cemetery threading and cloth around it. When the Buddha saw the dead body, it was full of warm and maggots. The Bhddha removed them and picked up the piece of cloth on her, then washed them himself and used as a double outer cloak.⁴⁶

There were 23 kinds the rag-robes which can be picked up according to clothes and locations. These are as follows:

1. The cloth discarded at cemetery (*sosānika*),
2. The cloth discarded at the gate of a market (*pāpaṇika*),
3. The cloth discarded at the main rain-way (*rathiya*),
4. The cloth discarded in the rubbish-box (*saṅkārakūṭaka*),
5. The cloth discarded in cleaning dirty birth (*sotthiya*),

⁴² *Paṃsukūlika Cīvara* means The dust-heap robe; The 'discarded cloth' would be thoroughly washed and possibly beached before it could be dyed. Nowadays robes made this way are rare and only probably used by a few forest monks.

⁴³ *Vassa* means the rainy season, lasting roughly from Jun to October (*Āsāḷha Kattika*), it is often called "lent," though the term does not strictly correspond.

⁴⁴ The commentary says that neither the Lord during the twenty years since his attainment of enlightenment until this event happened, nor any monk, had accepted households' robes; all were rag-robe wearers.

⁴⁵ A.A. III, p. 45.

⁴⁶ S.A. II, p. 199.

6. The cloth discarded after the magicians had taken bath (*sināna*),
7. The cloth discarded at bath-place (*tittha*),
8. The cloth discarded after it had been put on two ways going to cemetery (*gatapaccāgata*),
9. The cloth discarded because of burning it (*aggidaddha*),
10. The cloth discarded because a bull ate it (*gokhāyita*),
11. The cloth discarded because a creeping thing bit it (*upacika-khāyita*),
12. The cloth discarded because a rat bit it (*undūrakhāyita*),
13. The cloth because it had no line (*antacchinna*),
14. The cloth discarded because it had no line (*dasacchinna*),
15. The cloth discarded after it had been used as a flag (*dhajāhaṭa*),
16. The cloth discarded after it had been offered to the sprite tying (*thūpa*),
17. The cloth offered by a monk (*samaṇa-cīvara*),
18. The cloth brought by the wave of Ocean (*sāmuḍdiya*),
19. The cloth discarded after a king had been crowned (*ābhisekika*),
20. The cloth for “*Ehi bhikkhu*⁴⁷” appeared by supernormal power, such as the group of five male monks, *pañcavaggiya* (*iddhimaya*),
21. The cloth being on the road (*panthita*),
22. The cloth brought by the wind (*vātākāṭa*) and
23. The cloth donated by celestial beings, such as the robe of venerable *Anuruddhā* offered by *Jālinī* Godness (*devadattiya*).⁴⁸

Monks who desire to wear the rag-robe they can use and wear by picking up and removing the decay part, then washing and sewing them.

⁴⁷ ‘*Ehi Bhikkhu*’ means “Come, monk”; The first time that this, thought to be the oldest formula for leave to become a disciple of *Gotama*’s, is used in the *Vinaya*. The Order was not as yet in existence, and the ordination regulations were neither appointed nor was ordination separated by a period of probation from the time of a disciple’s “going forth”, *pabbajjā*, from home, or the household life, into homelessness.

⁴⁸ D.A. III, p. 1010.

The Order of monks used the only rag-robe picking up, washing and sewing them, as mention above among the 23 rag-robcs until the Buddha had been 20 *Vassas*. This is the old tradition. Later, householders began to support monks with many requisites and other facilities. The monks accepted this convenience for leading the holy-life. There were no difficulties in seeking the cloth for them. The monks, therefore, had two standards of conduct pertaining to the robe; receiving the robe from householders and searching for the robe from dust heap (rag-robe). The latter one is called '*Pamsukūlikaṅga*'.⁴⁹

2.4.2 The Householder-Robe (*Gahapati Cīvara*)

The Buddha and his *bhikkhus* using after the rag-robcs over twenty years, The Buddha allowed wearing the households' robes (*Gahapati-cīvara*) dealing with physician *Jīvaka*. Physician *Jīvaka* have cured the fistula of the knig *Bimbisāra* to be recovered once. So the king gave award him as a physician-doctor in the palace to the permission of treatment to the family of king, the courts, the Buddha and monks.

Physician *Jīvaka* came to the monastery when the Buddha was attacked by such disease flatulence, phlegmatic, bile and gall-bladder. He brought the *Siveyyaka*⁵⁰ cloth together with him for donation to Buddha made in *Sivi* State as a reward given by King *Candapajjota* while he was curing medical treatment of him. As soon as *Jīvaka* arrived, he paid homage to the Buddha and then sat down a suitable place, begging to Lord Buddha to pray one wish.

“Lord, the lord and the Order of monks are wearers of rag-robcs.
Lord, this pair of *Siveyyaka* cloths was sent me by King *Pajjota*.”

⁴⁹ Phramaha Somjin Sammapanno, **The Robe In Buddhist Scriptures**, (Bangkok: Mahachulalongkornrajavidyalaya University), p. 4.

⁵⁰ '*Siveyyaka*' the cloth which is used by the people of *Kuru* State to wrap the corpse and take it to the cemetery. The vultures (*hatthikingasakuna*) take the corpse with *Siveyyaka* to the peak of *Himalaya* Mountain, pull it from the corpse and then eat the corpse. The forest-hunters see that cloth, pick up bring it and give to the King.

Lord, may the Lord accept my pair of *Siveyyaka* cloths, and may he allow householders' robes to the Order of monks.'"

Jīvaka asked for that the households' robes were allowed to the Order of monks by the Buddha as a reward.

"I allow you, monks, house-holders' robes. Whoever wishes may be a rag-robe wearer; whoever wishes may consent to (accept) householders' robes. And I, monks, commend satisfaction with the one or the other.'"

The Buddha speched that the monks were allowed to receive house-holders' robes.⁵¹

Twenty years after the beginning of the Community, an incident occurred which made it possible for monks to accept the robes and pieces of cloth given to them by lay people, as it described in the *Mahāvagga*. Having got an allowance from the Buddha, at that time various kinds of robe materials accrued to the monks.

2. 4. 3 The Three Robes (*Ticīvara*)

The Lord Buddha traveled along with his follower monks from *Rājagaha* State to *Vesālī* State. While travelling, the Buddha saw many monks who leaded towards *Rājagaha* carrying small and big bundles on their heads, shoulders, and waists. At that time, The Buddha sympathetically thought that "These foolish men are turned too quickly to abundance of robes; suppose I were to set a limit, were to establish bounds as to robes for the monks?"

When the Buddha arrived at Bayan tree named '*Gotamaka*' in *Vesālī*, he decided to make limitation the amount of robe for monks as he had thought. After thinking that, first and foremost, he tested the amount of requirement robes for each monk. By doing this, He found that each monk will need the most robes in winter because the need to protect the cold weather in winter.

⁵¹ Vin. I, p. 289: B.D. IV, pp. 394 – 397.

The Buddha tested of himself how cold of the weather during on January at night between the “eights”, in a time of snowfall bringing with two extra and three upper robes. Then he went to wide field less with big and small trees putting the robes down beside him testing himself with wearing the only inner robe how cold of the weather this time.

After passing the time of midnight, he took the first robe beside him and wrapped on him as the weather was getting cold more. Then, between midnight and dawn, as the weather was more getting cold, he took second robe and covered on him again. The coldest time of the whole night in dawn, as the weather was much more the coldest, The Buddha took the last robe and wrapped on his body. After passing over this time, when the sun arose, the Buddha stopped his testing the amount of robes and the weather and went back his residence.

When the Buddha arrived at his residence, making gather of monks;

“Even those who in this dhamma and discipline are sons of respectable families, susceptible to cold, afraid of cold, even these are able to keep themselves going with three robes. Suppose I were to set a limit, were to establish bounds as to robes for monks and were to allow three robes?’ allow you, monks, three robes: a double outer cloak, a single upper robe, a single inner robe.”⁵²

The monks were allowed the kinds of robes (1) inner robe (2) upper robe (3) outer cloak with limitation.

In the beginning of the Buddha’s period, the robe was used as wearing and covering materials, the upper robe (*Uttarāsaṅga*) was used as one shoulder covering. After the Buddha’s allowance of three robes, three key Pali words; *Saṅghāṭi*, *Uttarāsaṅga* and *Antaravāsaka*, were well known to the public. An outer cloak (*saṅghāṭi*) was used for covering outside to release the cold. An upper robe (*uttarāsaṅga*) was used for covering with one shoulder open. An inner robe (*antaravāsaka*) was used for covering the lower body area.

⁵² Vin. I, p. 289: B.D. IV, p. 411.

Only three robes are allowed for each monk. According to the disciplinary rule, the extra robe is not allowed. Whoever wants to possess an extra robe, they must abide by some rules; that is, the extra robe must be assigned. That is, the owner monks must make it belong to another monk. This process is called “*Vikappa*” (make the robe belong to two persons, co-owners), and after that the owner monks must get an allowance from the other co-owner monk before using those robes; otherwise they are sentenced to an offence of expiation involving forfeiture.

2.4.4 The Double Outer Cloak

Before the Buddha was allowance of three robes during twenty *Vassas*, there was no double outer cloak specifically except from Buddha and *Ehi Bhikkhus*. There were inner robe and upper robe for them but upper robe was can be use as an extra.

The Buddha had described the way of testing the three robes that in Pali “*Eko cīvaro dutiyaṃ cīvaraṃ tatiyaṃ cīvaraṃ catutthaṃ cīvaraṃ =* the one robe, the second robe, the third robe and the fourth robe”.⁵³ According to that Pali, the four robes namely a double outer cloak, a single outer cloak, a single upper robe and a single inner robe were should be worn;

The reason of allowance three robes were mentioned in Pali that “*Digaṇaṃ saṃghāṭiṃ ekacciyaṃ uttarāsaṅgaṃ ekacciyaṃ antaravāsakaṃ*”. According to that Pali, a double outer cloak, single upper robe and single inner robe, such three robes were allowed. In line with those reasons, there was no double outer cloak was allowed yet before the allowance of three kinds of robes (*Ticīvara*).⁵⁴

According to this Pali “*Eko cīvaro nisīdi, dutiyaṃ cīvaraṃ tatiyaṃ cīvaraṃ catutthaṃ cīvaraṃ pārupi.*”, after testing with four robes such as

⁵³ Vin. I, p. 289: B.D. IV, p. 411.

⁵⁴ Ibid.

one single inner robe and three upper robes, the two extra upper robes were sewed as a one called double outer cloak. By considering this, it would be reasonable. On the other hand, if consider that the two extra robes were a double outer cloak or one robe was upper robe and the other one was double outer cloak, that was no reasonable because the Lord Buddha have given the permission together with limitation to the monks the layer amount of robes by testing himself. By considering this reason, there was no double outer cloak was allowed before the three robes.

Mahā Gandhā Yon Sayadaw also described the same idea like mentioned above. He pointed out it in the “*Khuddasikkhā Bhāsāṭīkā*”, that “The Buddha used four robes called one inner robe and three upper robes, then he thought, if he allowed four robes to the monks, they would be burden them to carry whenever they go. So, in order to bring them easily, two upper robes were made to be a double outer cloak named *Samghāṭi*. That is why, the Lord Buddha allowed three robes.”⁵⁵ As regard to these reasons, there was no double outer cloak till the allowance of three robes.

In addition, in the definition of *Vinaya* Commentary, “The Buddha thought himself that ‘I used four robes but I allowed the monks only three robes’. Thinking that, the Buddha allowed double outer cloak to the monks not to be criticized. By allowing this, double outer cloak was similar to two upper robes. Therefore, there were four robes such as inner robe, upper robe and double outer cloak like the Buddha testing.”⁵⁶ As regard to these reasons in commentary, there was no double outer cloak till the allowance of three robes.

In this case, as describe at *Vinaya Mahāvagga* Canon, *Upasampadāvidi*, Act of Ordination “*Ayaṃ te patto, ayaṃ samghāṭi, ayaṃ uttarāsaṅgo, ayaṃ antaravāsako*; meaning that this is a bowl for you, this is an outer cloak, this is an upper robe, this is an inner robe”⁵⁷ it seems that before the three robes allowed, the outer cloak was allowed

⁵⁵ Mahāgandhā Yon Sayadaw (Myan.), **Khuddasikkhā Bāsāṭīkā**, (Yangon: Religious Affair, 1980), pp. 79-80.

⁵⁶ Vin.A. V, p.1128.

⁵⁷ Vin. I, p. 94: B.D. IV, p. 121.

but it was not reasonable because the art of ordination was allowed after the Buddha had been twenty *Vassas*. Furthermore, dealing with ordination of such sickly person leprosy, boils, eczema, consumption and who wanted to be taken medical treatment from *Jīvaka*, the Buddha preached the Art of Ordination to be allowance households' robes after having being over twenty *Vassas* of Buddha.

By considering above of these reasonable logics and references, the Buddha allowed householders' robes begging of doctor *Jīvaka* after having being at the twenty *Vassas* of Buddha. Having been passed of twenty *Vassas*, the Buddha allowed double outer cloak after allowance of three robes testing by systematically measurement and sewing.

2. 4. 5 The Spared Robe Requisites

The Buddha allowed nine kinds of robe to the monks according to kinds of the cloths. They are as follows:

1. A lower robe (*antaravāsaka cīvara*),
2. An upper robe (*uttarāsaṅga cīvara*),
3. An outer cloak (*saṅghāṭi cīvara*),
4. The bathing cloth (*vassikasāṭika cīvara*),
5. The cloth for sitting (*nisīdana cīvara*)
6. The bed-sheet (*paccattharana*),
7. The itch-cloth (*kaṇḍhuppaṭicchādi cīvara*),
8. The cloth for wiping the face (*mukhñjana cīvara*),
9. The cloth requisites (*parikkhāracola cīvara*).

Out of nine requisites; upper three types of robes which were kept for primarily wearing named main robe requisites were mentioned above. The other six kinds of robe requisites which called Spared Robe Requisites because the monks wear them in time and situation will be described here taking parts as follows;

- a) The Bathing-Cloth (*Vassikasāṭika Cīvara*),
- b) **The** Sitting Cloth (*Nisīdana Cīvara*),
- c) The Bed-Sheet (*Paccattharaṇa Cīvara*) and
- d) **The** Itch-Cloth (*Kaṇḍhuppaṭicchādi Cīvara*) etc.

a) The Bathing-Cloth (*Vassikasāṭhika Cīvara*)

Bathing-cloth was allowed by the Buddha due to begging of *Visākhā*. While the Buddha was residing at the Jetavana monastery in *Sāvattthi*, there was a lot of raining. The Buddha let the monks to bath in the rain. The monks took bath in the rain without inner robe in line with time and situation.⁵⁸

Having known about that, *Visākhā* offered food to the Buddha and monks then she asked for Eight Boons⁵⁹. The Buddha allowed the Eight Boons what she asked for including bathing-cloth for monks.⁶⁰

The bathing-cloth was described in length six spans of the accepted span⁶¹, in breadth two and a half spans measurement by the Buddha.⁶² By measurement of carpenter hand spans, it was measured in length 18 spans (161 inches) and in width 7.5 spans (67 inches). That bathing-cloth is longer than the inner robe about in length 65 inches and in width 24 inches.⁶³

According to *Mahā Gandhā Yon Sayadaw* described that bathing-cloth was not only type of bathing-cloth to take bath such as bathing beach, riverside bathing place. It was for health when it was raining in order to wear one part of cloth in the waist and the other part was to cover upper body. So this bathing-cloth was allowed to be long-length.⁶⁴

⁵⁸ The monks took bath in the rain because they were probably allowed only three robes in those days.

⁵⁹ Eight Boons asked by *Visākhā* are; (1) bathing-cloths for the rains, (2) food for the monks coming in, (3) food for the monks going out, (4) food for the sick monks, (5) food the monks who tend the sick, (6) medicines for the sick monks, (7) a constant supply of conje and (8) bathing-cloth for the Order of nuns. (B.D. IV, pp. 419 - 420.)

⁶⁰ Vin. I, pp. 292 – 294: B.D. IV, pp. 419 - 420.

⁶¹ 1 span (measurement by the Buddha) = 3 spans (measurement of carpenter) = 9 inches

⁶² B.D. III, p. 99.

⁶³ *Mahāgandhā Yon Sayadaw* (Myan), **Phayar Upaday Taw Gyi**, (Yangon: Religious Affairs, 1986), p. 265.

⁶⁴ *Ibid.*

b) The Sitting Cloth (*Nisīdana Cīvara*)

The monks, having eaten abundant food, fell asleep, thoughtless, careless. While they were sleeping, thoughtless, careless, impurity was emitted as the result of a dream; the lodging was stained by the impurity. Then the Lord, as he was touring the lodgings with the venerable *Ānanda* as his attendant, saw the lodging stained by impurity; the Buddha admonished to the monks and said that;

“I allow you, monks, a (piece of cloth) to sit upon for protecting the body, for protecting the robes, for protecting the lodgings.”⁶⁵

By measuring sitting-cloth of Buddha’s spans were two spans (53 inches) in length and one and half spans (40 inches) in breadth. For the *Udāyī* who had large body, the allowance of measurement by the Buddha was very small to sit him. So the Buddha allowed one span border to extent again. That is why, the cloth sitting was (53) inches in length, (40) inches in breadth and border was (27) inches altogether.⁶⁶

There was no specific allowance shape or style in Pāli. But the cloth-sitting was probably for under wear of inner robe, for sitting and sleeping robe by the references of the followings;

The allowance (1) For protecting the body, (2) For protecting the robes, (3) For protecting the lodgings,

The allowance of group of six monks make large size of the cloth-sitting and put on the couch and chairs, and

The allowance of Venerable *Udāyī* sat on the cloth-sitting.⁶⁷

Although the cloth-sitting was not specific style and shape in Pali, but the cloth-sitting was described like bed-sheet cloth in Commentary. The edge of one side was cut by knife one hand span of the measurement

⁶⁵ Vin. I, p. 295: B.D. IV, p.420.

⁶⁶ Ancient Myanmar Sayadaws (Myan.), *Vinaya Samūha Vinicchaya*, Vol. II, (Mandalay, Icchasaya, 1977), pp. 492 – 496.

⁶⁷ Vin. I, p. 295: B.D. IV, p.420.

of Buddha in order to make three fringes.⁶⁸ Besides, the cloth-sitting was mentioned at *Cūlavagga* Commentary that the way of making fringe in length side.⁶⁹

c) The Bed-Sheet (*Paccattharaṇa Cīvara*)

The bed-sheet was allowed to use on a small bed and chair on behalf of sitting cloth because sitting cloth was less and it was not enough to spread on them.⁷⁰ This cloth called bed-sheet has no limitation of length and breadth. It can be made as much as one needs big or small. In addition, the bed-sheet can be put simple stuffing or flower stuffing etc, too. All carpets with flowers or without flowers that modern monks use, are the cloths called bed-sheet.⁷¹

A compound word in Pāli, ‘*nisīdana*’ – ‘*paccattharaṇa*’; ‘*Nisīdana*’ is a piece of cloth for sitting on; ‘*Paccattharaṇa*’ is the bed-clothes, really a piece of cloth for covering a bed or chair, thus a sheet. *Nisīdana* was found to be too small to protect the whole lodging; to meet this difficulty the Buddha is reputed to have allowed a *paccattharaṇa*, made as large as one wishes. It looks therefore as if *nisīdana-paccattharaṇa* is either a sheet that is a piece of cloth to sit upon, although larger than a mere “piece of cloth to sit upon,” the mere *nisīdana*; or that it is a sheet used as, or instead of, a piece of cloth for sitting on.⁷²

⁶⁸ Vin. A. IV, p.884

⁶⁹ Ibid, pp. 1290 – 1300.

See the figure (1) two sitting-clothe figures illustrated by Mai Khaing Sayadaw according to that commentary in Appendix, p. 116.

⁷⁰ Vin. I, p. 296: B.D. IV, p. 421.

⁷¹ Mahābuddhaghosa Thera, *Kaṅkhāvitarāṇī Aṭṭhakathā* (Myan.), (Yangon; Ministry of Religious Affairs, 1999), p. 153.

⁷² Vin. IV, pp.171 – 172: B.D. II, p. 34.

d) The Itch-Cloth, The Cloth for Wiping for face and and cloth-requisites

While the Buddha was residing at the *Jetavana* monastery in *Sāvatti*, one day Venerable *Belatṭhasīsa*, the venerable *Ānanda*'s preceptor, had attacked by itch-gum. There was abscess and gum came out of from it. That wound made dirty to inner robe. Some part of inner robe was sticky with it. When need to it with another one, it was soaked water off. When the Buddha knew about it, addressed the monks;

“I allow, monks, an itch-cloth to one who has an itch or a small boil or a running sore or a thick scab disease.”⁷³

That itch-cloth has been worn inside the inner robe not to be dirty inner robe and in order to cover the abscess. The biggest size of measurement on itch-cloth by the Buddha's hand span was 4 in length and 2 in breadth, while the carpenter was 6 half yards and one spans in length and 3 half yards in breadth. It was not allowed more than that measurement.⁷⁴

Then, Cloth-wiping for face was had been allowed by the Buddha concerning with *Visākha*. One day, *Visākha*, the doner of monastery came to the Buddha and donated a cloth for wiping face to him. The cloth for wiping face was allowed for the monks dealing with that reason. The cloth for wiping face had not limitation measurement in length and breadth like bed-sheet. It can be used as please as wish.⁷⁵

Moreover, *Parikkhāraṇa*, cloth-requisites were allowed dealing with the monks. Having been allowed three robes, the monk had perfected three kinds of robes. But water strainers and bags etc were still need for them. Begging of monks related to them, the Buddha gave permission cloth-requisites, *parikkhāraṇa* for the monks.⁷⁶

⁷³ Vin. I, p. 296: B.D. IV, p. 421..

⁷⁴ Vin. IV, pp. 172: B.D. III, p. 97.

⁷⁵ Vin. I, p. 296: B.D. IV, p. 421 – 422,

⁷⁶ Ibid.

2. 4. 6 The Rains Bating Robe (*Vassavāsika Cīvara*)

Rain bathing robe was upper robe and inner robe called *Vassavāsika Cīvara* in Pali. Out of the nine kinds of robe, rain bathing robe was not specific name. It was a kind of householder's robe.

The donors who donated rain bathing robe in those days, offered to the monks who kept *Vassa* entire three months without breaking it. Some donors clean the pagodas and banyan tree during the period of *Vassa* like donation to the monks, some donors donated without intention like that. Those monks who have received rain bathing robes kept them during the period of *Vassa*. They can use and wear them after passed over *Vassa* period.

If there was no *Katthina* in the monastery, it was one month of receiving period of robe from full moon day of October to the full moon day of November. If there was *Katthina*, there were five months from the full moon day of October to the full moon day of February. It means there was no *Katthina*, then, 11 months were no permitting to receive robe and if there was *Katthina*, there were 7 months to receive no permission.

If the monk received the robe during unperiod time, there was only ten days permission to keep it. If he wanted to keep more than ten days, the receiver monk has to fit to be determined (*adhittāna*), indefiniteness (*vikappanā*) and reverence (*paccuddhara*) according to rules and regulations of Vinaya.

But from fifth of October to till the full moon, one is desirous of going with the army, or one comes to be going on a journey, or one comes to be ill, or a woman becomes pregnant, or faith comes to be arisen in one who was without faith, or pleasing comes to be arisen for one who was not pleased. If such a one should send a messenger to the monks saying: "Let the revered sirs come, I will give a rains-residence (gift)," this means a special robe.

While the Buddha was residing at *Jetavana* monastery in *Sāvatti*, a chief commander who has to go to war wanted to donate rain

bathing robe to the monks. So he asked one massager to invite monks and receive it. The massager went to the monastery and asked for monks to receive the donation of chief commander. But the monks said that “the Buddha allowed the monks who have end of residence period (*Vassa*)”. So They did not accepted it what massager offered saying that “this time was residence period, it was not suitable for us.

When the chief commander knew about why the monks did not come, asked the monks “although I ask for invite and receive, why did not you come?” I have to go for war. It was seldom to know whether alive or not. When the monks heard about it, they reported to Buddha. In that reason the Buddha allowed rain bathing robe to receive for the monks and kept them.⁷⁷

2. 4. 7 The *Kathina* Robe

While the Buddha was residing at the *Jetavanna* monastery in *Sāvatti*, he preached the *Kathina* robe with reference to the thirty brothers of *Bhaddavaggi*. The thirty brothers of *Bhaddavaggi* practiced 13 practices such as the all forest dwellers (*Araññaka-dhūtaṅga*) and the all wearers of the three robes (*Ticīvara-dhūtaṅga*) etc. The thirty brothers of *Bhaddavaggi* came and saw to the Buddha from *Pāvā* town to *Sāvatti* but it was very close time to residence *Vassa*. So they cannot go to the Buddha and reside at *Sāketa* town, 48 miles far from *Sāvatti*. Although they resided at *Sāketa* town, they were not pleased because they did not have chance to see the Buddha despite of the *Sāketa* town and *Sāvatti* were not really very far. They were waiting to see the Buddha until the rains residence period has gone.

When the full moon day of October, they celebrated a ceremony at the rainy retreat (*Pavaraṇā*) then went to *Sāvatti* even there was a lot of raining. Because they went into the rain, the rag-robos which sewed layer by layer was very heavy with full of rain water. When they arrived at

⁷⁷ B.D. II, p. 151 – 155.

Jetavana monastery in *Sāvatti*, paid homage to the Buddha and sat down at suitable place.

The Buddha was greeting the guest-monks gladly then asked what was happen. The monks told the Buddha what they had happened on the coming way that “how they got wet, how heavy of rag-robe and how difficult of coming with wet robe”.

The Buddha thought that “If I allow *Kathina* robe, the *bhikkhus* can leave double outer cloak at somewhere, then, they can be free from suffering with heavy robe. Every Lord Buddhas also allowed the *Kathina* robe.” So, The Buddha allowed the *Kathina* robe with reference to *Bhaddavaggī* monks. Besides, the *Kathina* robe was also allowed the same time.⁷⁸

Out of nine kinds of robes, each of one robe such as inner robe or upper robe or double outer cloak was allowed to make *Kathina* ceremony. Each of this robe has to be offered the honors of monk without identifying personally. The monks who will receive the *Katthina* robe;

(1) Residing rainy residential retreat of the first *Vassa* at the monastery which will celebrate *Kathina*,

(2) Residing rainy residential retreat without breaking,

(3) To know *pubbakaraṇa* (before doing *Uposatha*), reverence (*paccuddharana*) and determined (*adhittāna*) etc. such three features must be perfect.⁷⁹

The Order of monks must be chosen such perfect features monk. If there are many monks, must be chosen the monk who is poor and old robe. If all of the monks are perfect robes, then, must be chosen the senior monk.⁸⁰ After chosen, there must be at least five monks, who will give four monks and who will receive one monk. These five monks go to *Sīma*

⁷⁸ Vin. I, p. 253: Vin. A. V, pp. 1105 – 1108: B.D. IV, pp. 351 – 355.

⁷⁹ Vin. V, p. 175.

⁸⁰ Vin. A. V, pp. 1105 – 1108.

hall and give the monk who will receive the *Kathina* robe by ordination manuscripts.

The monks who will receive *Kathina* robe must do four kinds as followings;

- (1) Pattern of dots made in one corner of robe after sewing and dyeing (*kappa vindhu*),
- (2) Must be given up (*Paccudharāṇa*) the three robes which made determined (*adhiṭṭhāṇa*),
- (3) After making dots in one corner of new robe, must be determination (*Addhiṭṭhāṇa*) and
- (4) Making offering ceremony with that *Kathina* robe.

How to plan is that the robe which will be offering *Kathina* ceremony, if it is a double outer cloak, it must be making dots in one corner of new robe. After that, the three old robes which made *Adhiṭṭhāṇa* are given up saying that three times “*Imaṃ saṅghāṭiṃ pacuddharāmi*” which means “I give up this double outer cloak”. Then, the new double outer cloak which made pattern dots must be done *Adhiṭṭhāṇa* by saying that three times “*Imaṃ saṅghāṭiṃ adhiṭṭhāmi*” which means “I determine this double outer cloak”. Then, holding the double outer cloak which have done *Addhiṭṭhāṇa* celebrate offering ceremony saying three times that “*Imāya saṅghāṭiyā kathinaṃ attharāmi*” which means “I make *kathina* ceremony with this double outer cloak”.

The plans of process is that the *Sīma* hall which gave announcement *Kathina* robe is inside the area of monastery, then it can be done this four kinds inside the *Sīma* hall such as (1) Making pattern of dots, (2) Giving up, (3) three robes *Adhiṭṭhāṇa* and (4) celebrating offering *Kathina* ceremony. On the other hand, the *Sīma* hall is outside area of the monastery, then three kinds must be done in the *Sīma* hall and the other one celebrating offering *Kathina* ceremony is can be made in the monastery.⁸¹

⁸¹ Vjb. pp. 191– 192: Vi.lan. pp. 103 – 106.

2.5 The Purpose of the Allowance of the Robe by the Buddha

This part will cover the topics like the purpose of the allowance of the robe allowed by the Buddha, reflection on the robes, the benefit of reflection on it, and the disadvantage of no reflection on it.

The Buddha said the purpose of the allowance of the robe to the monks as follows:

*“Tasmātiha Cunda yaṃ vo mayā cīvaram anuññātaṃ, alaṃ vo taṃ yāvadeva sītassa paṭighātāya. uñhassa paṭighātāya, daṃsa makasa vātātapa sarīsapa samphassānaṃ paṭighātāya, yāvadeva hirīkopina-ppaṭicchādanatthaṃ.”*⁸²

Cunda, consequently, the robe for the monks that I, the Buddha allowed in the dispensation of the Buddha, is able to be protection from cold, heat, himself from contact with gadflies, mosquitoes, flies, wind, heat of the sun, and creeping things, and scorpions and lice and for the purpose of covering up shameful parts of the body.

If the original Pali Text is roughly studied, the four purposes of the allowance of the robe allowed by the Buddha can be found. They are:

1. To be able to protect from cold,
2. To be able to protect from heat,
3. To be able to protect from contacting gadflies, mosquitoes, flies, wind, heat of the sun, and creeping things and scorpions and lice and
4. To be able to cover himself up some shameful parts of the body.

The commentator mentioned that the source of the purpose of the Buddha is deeper than that.

“Yaṃ vo mayā anuññātaṃ, taṃ pārupitvā dappaṃ vā mānaṃ vā kurumānā viharissathāti na anuññātaṃ taṃ pana pārupitvā

⁸² D. III, p. 130.

*sītappaṭighātādīni katvā sukhaṃ samaṇadhammaṃ yonisomanasi-kāraṃ karissathāti anuññātaṃ.*⁸³

The robes were not allowed attending that my disciples wore the robes allowed by me (the Buddha) and they would not be haughty, intoxication. The robes were allowed attending that the robes were worn and they would contemplate on the duties of the monks happily removing cold, heat, etc.

It means that he did not allow them attentively to be haughty and intoxicating by wearing the robes allowed by the Buddha and allowed by attentively to practice the duties of a monk by protecting from cold, heat with these robes.

It can be found there are five purposes of wearing the robes totally if mixing one of purpose, to practice the duties of a monk suitably by removing haughty and intoxicating mentioned in the commentary in the four purposes of wearing the robe mentioned the original Pali Text.

It clearly means that these above purposes are not only the purposes of the robe allowed by the Buddha but the purposes of monks and novices who make use of the robe allowed by the Buddha. Why? Because the monk and novice who make use of the robe allowed by the Buddha, wear it by contemplating on the above purpose.

2. 5. 1 The Reviewing on the Robe

The Buddha taught the reviewing the *Majjima Nikāya* Pali that they must review on the purpose of using the robe when a monk or novice makes use of it. They are as follows;

“Idha bhikkhave bhikkhu paṭisaṅkhāyoniso cīvaram paṭisevati. Yāvadeva sītassa paṭighātāya unhassa paṭighātāya, daṃsamakasa

⁸³ D.A. III, p. 912.

*vātātapa sarīsapa saṃphassānaṃ paṭighātāya, yāvadeva hirīkopinna-ppaṭicchādanatthaṃ.*⁸⁴

The reviewing is also mentioned in *Khuddasikkhā* Sub-commentary correcting the first person verb ‘*paṭisevāmi*’ from third person verb ‘*paṭisevati*’ from above Pali.

*“Paṭisaṅkhāyoniso cīvaram paṭisevāmi. Yāvadeva sītassa paṭighātāya unhassa paṭighātāya, daṃsamakasa vātātapa sarīsapa saṃphassāsaṃ paṭighātāya, yāvadeva hirīkopinnappaṭicchādanatthaṃ.”*⁸⁵

It can be translated that “Reflecting wisely, I use the robes only for protecting from cold, for protecting from heat, for protecting from contact with gadflies, mosquitoes, flies, wind, sun and creeping things, and only for the purpose of concealing private parts.”⁸⁶

It means that if he makes use of the robe, minor benefit is for protecting from cold, heat, contact with gadflies, mosquitoes, flies, wind, sun and creeping things. Major benefit is for concealing private parts. Thus, he should wear the robe reviewing like this.

They can review on the robe not only original Pali but any other languages also. It is possible to review it by any language.

Monks and novices need to know the time reviewing on the robe about the reviewing Pali. The reviewing time on the robe is mentioned in *Visuddhimagga* Commentary. They are as follows;

*“Cīvara paribhoge paccavekkhitabbaṃ tathā te asekkontena purebhatta pacchābhatta purimayāme pacchimayāmesu.”*⁸⁷

Whenever the monk wears the robe, he should review on it. It means that he should review on it either before noon or afternoon, or the

⁸⁴ M. I, p. 10.

⁸⁵ **Khudda Sikkhā Ṭīkā** (Myan.), (Yangon: Religious Affairs, 1960), p. 215.

⁸⁶ Ñāṇamoli, (Tr.), **The Path of Purification** (Penang, Malaysia: 1999), p. 31.

⁸⁷ Vism. p. 43.

first watch of the night, the second watch of the night, or the third watch of the night and or the last watch of the night. The monks and the novices should review on the robes every time they wear them if they are able to do so. If not, they should review on it at least once in a day.

2. 5. 2 The Benefit of Reviewing on the Robe

Thus, the benefit of reviewing on the robe is needed to mention because it is said that the reviewing on the robe must be done at least once in a day. By making use of the robe reviewing on the robes, some benefits are mentioned in the Buddhist scriptures as follows;⁸⁸

- (1) Out of Four Kinds of Morality (*sīla*)⁸⁹, it is fulfilling ‘the *Paccaya sannissita sīla*’ which is making use of the four requisites by reviewing on it is virtue of dependent on requisites.
- (2) Out of Four Kinds of Uses (*pribhoga*)⁹⁰, it is fulfilling ‘the *Dāyajja pribhoga*’ which use as an inheritance because of being similar to use as an inheritance in four kinds of uses.
- (3) Out of four kinds of purification (*suddhi*)⁹¹, it is fulfilling ‘the *Paccavekkhaṇā suddhi*’ which is purification by reviewing because of purification by reviewing (*paccayasannissita sīla*).
- (4) It is free from defilement, non-attachment on the robe (*lobha*), and wrong view (*ditṭhi*), because of reviewing that this robe is mine by reviewing on the robe and to bear a right view that the robe is used for practicing the duties of a monk (*bhikkhu dhamma*), for protection from cold, heat, and so on.

⁸⁸ Vism. p. 43 – 45: Vin.A. III, p. 693.

⁸⁹ **Four Kinds of Morality (*sīla*)** mean; (1) *Pāṭimokkha saṃvara Sīla*, (2) *Indriya saṃvara Sīla*, (3) *Ājīva pārisuddhi Sīla* and (4) *Paccaya sannissita Sīla*.

⁹⁰ **Four Kinds of Uses (*pribhoga*)** mean; (1) use as a thief (*Theyya pribhoga*), (2) use as a debt (*Iṇa pribhoga*), (3) use as an inheritance (*Dāyajja pribhoga*) and (4) use as a master (*Sāmi paribhoga*).

⁹¹ **Four Kinds of Purification (*suddhi*)** mean; (1) purification by teaching (*Desanā suddhi*), (2) purification by restraint (*Saṃvara suddhi*), (3) purification by search (*Priyettṭhi suddhi*) and (4) purification by reviewing (*Paccavekkhaṇā suddhi*).

(5) It is free from career of ghost (*petagati*) and career of the hell (*nirayagati*), suffering career (*duggati*), etc. because of those defilements without keeping away from them thus.

If a monk wears the robe without reviewing on it, he is liable to get many disadvantages oppositely above. *Litta Jātaka* and *Vissāsa bhojana Jātaka* are good lessons for remorse care and frightening about disadvantage of wearing without reviewing. The Buddha preached these two stories (*jātakas*) at *Jetavana* monastery in *Sāvatti*.

At that time, the monks usually used four requisites without reviewing on them. When they passed away; they were reborn in woeful state such as hell and animal world. When some used four requisites, they used them without reviewing on them because they attached on their relatives such as this was offered by their mother, father, brothers and sisters and so on. When they passed away, they became ghosts and ogres. The Buddha always reminded the monks to use the four requisites after reviewing on them whether they are offered by relatives or non relatives when they are received because to use without reviewing on them is similarly to poison about rehearing on such that woeful state.⁹²

The Buddha said the disadvantages of without reviewing with “Destroying iron is rusting of it” at *Dhammapada*. Rust appears because of iron. In the same way, as rust, that becomes because of iron, destroys its iron again, defilements of greed (*lobha*), hatred (*dosa*), pride (*māna*) and so forth appeared in the monk’s mind for using the robes without reviewing on them. Even those defilements of that monk will make destroy him and send him to woeful state, hell and animal states and so on.⁹³

Therefore, old generation monks put the four reviewing on the four requisites (*cattāri peccavekkhaṇāni* in Pali) in the program of paying homage to review once in a day to their students because they knew these advantages and disadvantages.

⁹² J.A. I, pp. 401 – 411: J.A. II, p.445 – 455.

⁹³ Dh.A. III, p. 343.

Chapter III

Robe Colours Used in the Buddha's Period And Myanmar

This chapter will focus on robe colours divided into main five parts as follows; 1) Robe colours at the Buddha's time, 2) Robe colours in Myanmar, 3) Dying Robe Colours in Myanmar and 4) Analysis of similarity and dissimilarity between robe colours in Myanmar and robe colours at the Buddha's time.

3.1 Robe Colours at the Buddha's Time

In this topic, it will be shown robe colours at the Buddha's time taking three parts as follows; 1) Six colours of robe, 2) Prohibited seven colours of robe and 3) Dying robe colour at the Buddha's time.

3.1.1 Six Colours of Robe

Since the Order of monks was formed, the monks picked up, sewed and wore a piece of clothes which people threw away the place such as cemetery or other places. Because of that dyes are not allowed to use by the Buddha, the dung of cow (*chakaṇena*) and the red ochre (*paṃdhumattikā*) were used as a dyes. To using this, the color of robes were not well looking for the monks. The black-brown cow dung and the dark red ochre were not to be dyed very well. The color of dye was not irregularly and not good respect for lay men.

So, some monks reported to the Buddha that they don't like those robes that dyed with the dung of cow and the red ochre or yellow clay or copper-coloured clay. In this reason, the Buddha allowed six kinds of dyes. These are as follow;

1. Dye from roots,
2. Dye from stems or trunk,
3. Dye from bark,
4. Dye from leaves,
5. Dye from flowers and
6. Dye from fruits.⁹⁴

To allow, the Buddha was not clearly mention that which roots, trunk, barks, leaves, flower and fruits dyes were suitable or not for the monks. Although he did not mention about it clearly, the professor of the commentary and sub-commentary explained that which roots, trunk, barks, leaves, flowers and fruits dyes were suitable for the monks' robes.

Some Commentaries Sub-commentaries were illustrated and analyzed as follows;

1. Among the dye of roots, dye of turmeric (*haliddim*) was not suitable for the robes but others dyes were suitable.

2. Among the dye of trunks, the dyes of *Indian Madder* (*mañjiṭṭha*), *Rubia Cordifolia* (*tuṅgahāra*) and *Rottleria tinctora* were not suitable for robes but others were suitable.

3. Among the dye of barks, mangrove tree or *Dalbergia ovata*⁹⁵'s bark and *Muchna Pruritis*'s bark was not suitable for robes but others were suitable.

4. Among the dye of leaves, the dyes indigo plant or *Indigofera tinctoria* (*nīlipatta*) and *henna* tree or *Lawsnia insemis* (*allipatta*) were not suitable for robes but others were suitable.

5. Among the dye of flowers, coral tree (*Butea Frondosa*)'s flower, safflower (*kiṃsuka puppha*) and carthmus tinctoriu or but (*kusumbha puppha*) were not suitable for robes but others were suitable.

⁹⁴ Vin. I, pp. 286 – 287: B.D. IV, p. 405.

⁹⁵ A kind of tree, the bark of which produces a mordant for indigo dye, *Dalbergia ovate*. This tree is also called 'Symlocos racemosa'.

Ṭhānissaro Bhikkhu, **The Buddhist Monastic Code. II**, (Thailand: Free Distribution, 2007), p. 23.

6. All the dyes of fruits were suitable to dye for robes.⁹⁶

Out of the suitable dyes and unsuitable dyes, there were no evidences in the Commentaries and sub-commentaries that why was not suitable and why was suitable. It probably is not suitable that some dyes were bad smell and some were bad colour and some were too good colour.

Unsuitable dyes were described at the *Vinaya Vinicchaya* Sub-commentary. *Indian madder* dye and dark original colour dye that two kinds of unsuitable dye have dark red like Indian madder colour and yellow orpiment colour. Out of two unsuitable leave dyes, dye prepared from *henna* tree leaf (*Lawsonia inermis*) has yellow colour like turmeric. Dye prepared from Indigo tree leaf has brown colour. Out of two kinds of unsuitable dye prepared from flowers, the dye prepared from kinds of flowering tree's flower has dark red colour. According to the sub-commentary's explanation it can consider that the commentator and sub-commentator reject that it is "unsuitable because those lady palm, yellow orpiment, swing leaf, Indigo tree leaf and kinds of flowering tree's flower (dyes) have very dark yellow, brown, red, by explanation mainly colour."⁹⁷

The Lord Buddha did not allow *cīvara* to be of a vivid or striking color and therefore *cīvara* are prohibited from having designs of animals and of flowers. A very small flower pattern which is not striking, such as pepper-flowers or a ripple pattern in a kind of silk, is allowed.

3. 1. 2 Seven Prohibited Robe Colours

If the explanations of the above commentaries and sub-commentaries are studied, the venerables of commentary and sub-commentary distinguished the dying colours allowed by the Buddha between suitable and unsuitable dyes and in that explanations, mention of the relationship (kind) and its colours of unsuitable dyes also has to be found. It may guess that the explanation about the dying colours of the

⁹⁶ Vin. A. V, p. 1126.

⁹⁷ Vin.vn. II, p. 258.

venerables of commentary and sub-commentary is concerning with unsuitable dying colours from Pāḷi. It is because unsuitable dying colours from Pāḷi and some dying colours explained by the venerables of *Aṭṭhakathā* and *Ṭīkā* are same. To compare and study unsuitable colours from Pāḷi and *Aṭṭhakathā* and *Ṭīkā*, seven types of unsuitable dying colours prohibited by the Buddha in Pāḷi are mentioned together with introduction.

Once upon a time, the group of six monks was wearing the dark brown color robes dealing with six dyes by the allowance of Buddha. When the lay men saw them, they censured the monks then the monks who heard about it reported to the Buddha. So the Buddha prohibited seven kinds of robe colors. These were as follows;

1. A robe dying with entirely brown colour,
2. A robe dying with entirely yellowish colour,
3. A robe dying with entirely red colour,
4. A robe dying with entirely toddy-tree (crimson) colour,
5. A robe dying with entirely black colour,
6. A robe dying with entirely brownish – yellow (*Mahāraṅga*⁹⁸) colour, and
7. A robe dying with entirely reddish – yellow (*Mahānāma*⁹⁹) colour.

Among those seven types of colour, the Buddha prohibited not to use the robes dying with one kind of dye and to make wrong doing offence commit if they used.¹⁰⁰

If the colour prohibited by the Buddha above is studied, it has to be found that some unsuitable colours explained by commentator and sub-

⁹⁸ Pali term “*Mahāraṅga ratta*” means the colour which is similar to the colour of a centipede’s back (*satapadi piṭṭhi*). *Vinaya* commentary said that it is an entirely dark reddish colour and gloomy colour like a hermit’s robe. (V.A, p. 1083: see page number 46 – 47 in this research)

⁹⁹ Pali term “*Mahānāmaratta*” means that it is the colour of withered leaves a mixed colour. The *Vinaya* commentary said that it is the pale yellow colour like a pale leaf or the sacred lotus colour. (V.A, p. 1083: see page number 46 – 47 in this research)

¹⁰⁰ Vin. I, pp. 306 – 307: B.D. IV, p. 438.

commentator related with unsuitable dyes is concerning with unsuitable dyes. Here it is necessary to compare with how is brown etc. that it is brown dye, and the explanation of commentary mention and that necessary can complete. It is compared the following about the colour of dye at the explanation of *Vinaya* commentary.

1. Brown dye is similar to flax flower or *Line* seed, *Linum Usitatissimum* (*Umā puppha*).
2. Yellowish dye is similar to *bauhinia* flower (*Kaṇikāra puppha*).
3. Reddish dye is similar to shoe flower or *hibiscus* (*Jayasumana puppha*).
4. Indian madderish dye is similar to Indian madder seed colour (*Mañjiṭṭha*).
5. Coal dye is similar to rare monkey blood or weed crow wing (*Addāriṭṭha*).
6. *Mahāraṅga* (a kind of dyes) dye is similar to the back of centipede (*Satapadi piṭṭhi*).
7. *Mahānāma* (a kind of dyes) dye is similar to pale leaf or the sacred lotus (*Paṇḍupalāsa vaṇṇa* or *Paduma puppha vaṇṇa*).¹⁰¹

The seven unsuitable kinds of colour can be found mentioning compare with the colour of flower, fruit and animal. If suitable dye, unsuitable dye and colour that had said are made in brief with kinds, those five kinds of dye;

1. The turmeric root,
2. The Indian madder wood , and Jack fruit bines or *Rubia Cordifolia*,
3. The bark of *Dalbergia Ovata* tree,
4. The leaf of *Henna* Tree or *Lawsnia Insemis* and Indigo Plant or *Indigofera tinctoria*,
5. The parrot tree flower of small particle flower and safflowers.

These five kinds of dye are not suitable colour for robes. The remaining all root, wood, steam, flower and fruit dye are suitable and allowable colour for robe.

¹⁰¹ Vin.A, V, p. 1084.

With colour, these seven kinds of colour;

1. Dark brown colour like a flax (clematis) flower or petal flower,
2. Yellowish colour like a *Bauhinia* flower,
3. Reddish colour like a shoe flower or *Hibiscus* flower,
4. Entirely dark brown and red brown (maroon) like a seed of Indian Madder (*Rubia Cordifolia*),
5. Dark black colour like a wed wing of crown,
6. Entirely dark reddish colour and gloomy colour like a hermit's robe and the back of centipede and
7. Pale yellow colour like a pale leaf or the sacred lotus flower.

These seven kinds of colour are not suitable for robe and the remaining colours are suitable for robe.

3. 1. 3 Dying Robe Colour at the Buddha's Time

Just as the Buddha separately allowed suitable and unsuitable dyed materials and suitable and unsuitable colours, the way of dying robes and the materials that must use at dying materials, were also. The way of dying robes pointed by the Buddha mentioned will be mentioned in the following.

The necessary materials for dying robes are a large glazed jar to cook dyed material or a deep frying pan, a circle not to boiling over from a large glazed jar, a large glazed jar to change dyed materials and a wooden stick (a big aluminium cup) and a dipper.

Firstly, a large glazed jar that dye materials are boiled (melted) is put on trivets and a circle that is equal with the neck of large glazed jar with height and making like being one foot of width has to be put into that pot. Beside of that circle, jack fruit woods and herbs of banyan tree etc. as dye materials, are put around and have to be boiled putting suitable water. When it is boiling, bubbles come into a circle have to be put out with a dipper. When the water is less, it is whether boiled dye materials are properly cooked or not has to be checked. Testing is that some dye materials are taken out and have to be put it on the finger nails. If it is not

properly cooked, the colour spread at once and does not stay on the nails and if it is properly cooked, the colour stays on the finger nail. After examining like this, if dye material is properly cooked, these dye materials are taken out with a dipper and have to put into a deep frying pan. From that deep frying pan put into a big aluminium cup that dye materials are kneaded and the dyed robe put in it and has to be kneaded.

When the robe dying has finished, nooses are fixed in four corners of the robe has died, and it must be kept in the sun shine fixing nooses on the bamboo for robes or the rope for the robe. Those nooses are fixed the bamboo for robes has to keep it in the sun shine while it is kept in the sun, it has to be changed ups at down very often not to flow dyed materials only one side. When the robes are dried, if it is fixed a little dyed colour, it is dyed again, if it is stiffed because of a lot of dye materials, washing it with water etc. can be done. After doing necessary like this if those dye materials are dried, nooses are taken off again and can use it.¹⁰²

Like the techniques of dying the robes are needed to know, abstaining factors at dying are also needed to know. The abstaining factors at dying are; not to put perfumes into dye materials to make the robe have good smell. Not to put lac into it to make dying colours red. Not put oil into it to make the robe colours bright. Not to smear the robe with conch shell etc. Not to smear the robe with the lips of aluminium cups. These factors are prohibited by the Buddha in order to make lawful for a monk and a novice, not to make the robes destroy.¹⁰³

When monks and novices make the robes allowed by the Buddha sewing, dying and using, especially they need to follow up the way of the ancient monks who practiced the rules in accord with the Buddha's wish.

¹⁰² Vin. I, pp. 286 – 287: B.D. IV, pp. 405 – 407: Vin.A. V, p. 1126 – 1127.

¹⁰³ Vin.A. II, p. 291.

3.2 Robe Colours in Myanmar History

This topic will be described into three main parts as follows; 1) Methods of dyeing the robe colours of Ancient Myanmar monks, 2) Controversy about chemical dye of robe in Myanmar and 3) History of changing the colours of Myanmar robes.

3.2.1 Methods of Dying Robe Colours of Ancient Myanmar Monks

During the ancient kings of Myanmar whether donation ceremony, *Kathina* ceremony, or rain-robe ceremony, they donated fabrics as a robe. The donor donated fabric together with big-pot in which to boil the dye, a collar to tie around the pot just under its mouth to prevent it from boiling over, scoops and ladles, and a basin, pot, or trough for dyeing the cloth. Once the cloth has been dyed, it may be dried by spreading it out on grass matting, hung over a pole or a line, or hung from strings tied to its corners.

When the dye is being boiled, one may test to see if it's fully boiled by placing a drop in clear water or on the back of one's finger nail. If fully boiled, the Commentary notes, the dye will spread slowly. Once the cloth is hung up to dry, one should turn it upside down repeatedly on the line so that the dye does not run all to one side. One should not leave the cloth unattended until the drips have become discontinuous. If the cloth, once dry, feels stiff, one may soak it in water; if harsh or rough, one may beat it with the hand.

Traditionally, vegetable dyes were used in this process. Different plants and woods when boiled up will produce slightly different shades of dye colour - the Pali text calls the standard colour *kāsāya* or *kāsāva*, translated as 'dun-coloured dye-water'¹⁰⁴ so there is some variety. When

¹⁰⁴ "Variously translated: Pali English Dictionary page 212 says 'a kind of brown, i.e., yellow'; Some dictionaries have 'reddish yellow, yellow', 'yellow reddish colour'. Present day renunciants in India wear orange-coloured clothing. Perhaps 'ochre' would be a good translation.

monks from different communities come together their different shades of 'yellow'- dyed robes makes this very noticeable. The destruction of the South East Asian forests has led to chemical dyes being used more frequently, so that cloth offered nowadays is often pre-dyed and brighter in colour.

If the bark of the jack tree soaks, the water of yellow comes out from it. When it gets boiling on the over long time, the water of yellow turn into dark yellow, then dye the sewed-cloth can dye into that dark yellow water. In this way, the ancient monks dyed the robes.

The colour of bark jack tree is yellow but in those days ancient monks from Myanmar liked dark-yellow and brown-yellow. So it dyed again and again until darker-yellow and darker-brown with barks of jack fruit tree. By considering this evidence of what they did, the colour of robes in those days may be yellow, dark-yellow, brown-yellow and brown.¹⁰⁵

Then, ready-made colour of fabrics from Holland country was getting sold at the robe market of Myanmar later in the about 1930. Those robes were called Holland-robe by those days' monks. Those fabrics were dyed the bark of jack fruit tree dye and wore them according to the rules and regulations of *Vinaya*. But some monks did not like the color of robe was dark-yellow because that was not the colour of bark jack fruit tree.

After Holland-robe, *Mahabandhula*-robe was appeared in about 1938s. Those robes were produced by the owner of *Bandhula* robe shop in *Mandalay*. Because foreign-made fabrics were made by chemical dye, there was good colour. So the monks of in those days liked it. Even *Sasana Shwe Hinn Thar Sayadaw*, the leader of *Shwe Kyin* sect wore that *Bandhula* robe because it was suitable with *Vinaya* rules till to his passing away.

¹⁰⁵ Ludu Daw Amar (Myan.), **Mandalay Thu Mandalay Thar Myar**, (Mandalay: Ludu, 2009), pp. 67 – 69.

3. 2. 2 Controversy about Chemical Dye of Robe in Myanmar

It is traced that the problem that foreign chemical dyes are suitable or unsuitable, appeared among the Order of monks about over one hundred forty years ago around 1870s because the opinions and decisions on foreign dyes of *Visuddhā Yone Sayadaw* and *Aung Myae Shwe Bon Sayadaw*, well known as, at that had to be found.

The decisions about chemical dyes were traced also in *Cīvarādi Vinicchaya* Treatise written by the presiding monk of *Saddhamma Jotikārāma* monastery, *Danu Phyu Sayadaw*, in 1910.¹⁰⁶ By finding such that, it can draw a conclusion that the problem that chemical dyes are suitable or unsuitable appeared from around about 1870 to around about 1910. Or it can draw a conclusion that the problem of chemical dyes appeared around 1870 was reappeared about 1910. The main meanings points from each conclusion of great Sayadaws on the problem about the chemical dyes, are mentioned.

a) The Opinion of Visuddhā Yon Sayadaw

The main opinion of the most venerable *Visuddhā Yon Sayadaw* (1838 – 1916) can be concluded as follows:

1. Because the skilful *Sayadaw* said that the yellow woolen robe is dyed with wild turmeric or yellow silk robe is warping thread dyed with turmeric colour breeding thread with safflower or red silk robe or dying with turmeric, they are not suitable if that sayings are true.
2. Because silk robe and velvet robe are more beautiful than the colour of Bauhinia flower that is not suitable colour, that stun robe and velvet robe are also not suitable.

¹⁰⁶ Danu Phyu Sayadaw (Myan.), *Cīvarādi Vinicchaya Treatise*, (Yangon: Lawka Tharra Electronic Press, 1925), pp. 105 – 108.

3. The previous robes are removed turmeric colour, safflower colour and Bauhinia flower colour and if they are dyed with dark orange colour again, they are suitable.¹⁰⁷

b) The Opinion of Danu Phyu Sayadaw

The main opinion of presiding monk of *Jotikārāma* Monastery, *Danu Phyu Sayadaw*, is;

1. The opinion that the Buddha allowed only dyes getting from creeper and plant that are a root, stem, herb, leaf, flower and fruit and prohibited dye materials being from soil and stone.
2. Dye materials come from foreign nowadays are not dyed materials getting creeper plants the root, stem, etc. allowed by the Buddha. They are dyed materials made with soil coal tar prohibited by the Buddha.
3. Skilful chemists recommended that nowadays, various kinds of foreign dye materials are production from coal tar. So the dye materials product from foreign nowadays are not completely suitable not only dyed material but also colour with monks. If they would like to use them, after washing unsuitable dyed materials colours, they must use them dying with suitable dyed material if they can not remove the colours making bed sheet or putting the middle of an outer cloak.¹⁰⁸

c) The Opinion of Aung Myay Shwe Bon Sayadaw

The main opinion of *Aung Myae Shwe Bon Sayadaw* is as follows;

1. If the dye material that woolen robe, silk robe, brocade robe and velvet robe are washed with detergent, it would be original

¹⁰⁷ Visuddhā Yon Sayadaw (Myan.), *Visuddhā Yon Ason Aphyat Treatise*, (Yangon: Gyo Phyu Press, 1984), pp. 50 – 51.

¹⁰⁸ Danu Phyu Sayadaw (Myan.), *Cīvarādi Vinicchaya Treatise*, (Yangon: Lawka Tharra Electronic Press, 1925), pp. 105 – 108.

colour without red sport. So, they should not be considered that they are turmeric dye material etc. It is very suitable colour with the monks because of freeing from unsuitable entirely red etc.

2. Practical dye professionals said that the dye material that a woolen robes is dyed as a dye boiling an egg of a kind of tree, *Sikhara* tree grown in England.
3. It must say that the monks who do not wear the woolen robe, etc, by doubting at two of dye material and colour see thing that scholars do not see by their consideration themselves without mentioning that they are unsuitable at original Pali text, commentary and sub-commentary.
4. The most venerables *San Kyaung Sayadaw*, *Thae Inn Sayadaw*, *Nay Yinn Sayadaw*, etc. who known as like sun and moon learned Buddhist scriptures modest also used these robes without doubt.
5. If it was used with thinking that would be dyed with suitable dye material although the robe dyed with unsuitable turmeric dye material etc. is, there would be no offence because there was no committing attention.
6. If there is doubt in chemical dye material, it must be used dying it with suitable dye material or making bed shet, etc. after washing unsuitable dye material.¹⁰⁹

d) Should or Should Not Be Worn the Chemical Dyed Robes

If the opinions of the previous *Sayadaws* are studied, rejecting by *Visuddhā Yon Sayadaw* that those robes are unsuitable being considered that dye material the woolen robe, silk robe, brocade robe and velvet robe etc. is dyed with unsuitable turmeric dye material etc, and colours are also unsuitable colours like the colour Bauhinia flower; And rejecting by The *Danu Phyu Sayadaw* that those dye chemical materials are unsuitable by thinking that foreign chemical materials are produced from coal tar; Then remarking by by *Aung Myay Shwe Bon Sayadaw* that those dye chemical

¹⁰⁹ Ancient Myanmar Sayadaws (Myan.), **Vinayasamuha Vinicchaya Treatise, Vol. 2**, (Yangon: Propagation of Piṭaka, 1977), pp. 185 – 208.

materials are suitable because without removing original colour although woolen robes, etc, are washed with detergent, freeing from unsuitable entirely red, etc. colour, and the most great venerable Sayadaws use them without doubt; the opinions are studied well.

In the opinions of those three great *Sayadaws*, if the opinion of *Danu Phyu Sayadaw* is analysed, it is said that those chemical dye materials are not suitable because dye that is produced from mineral coal tar and that source of that dye material earth and stone are prohibited by the Buddha. Although it is said like that, it was studied that the Buddha did not prohibit dye material from earth and stone as *Sayadaw* said.

Let it be explained. The permission of six kinds of dye material allowed by the Buddha, is in order to stick colour and beautiful not because scarb and red ochre dye materials that monks use, are unsuitable but because the colour is not sticking and not beautiful to dye the robes with those scarab and red ochre at that time.¹¹⁰ If the scarab and red ochre dye materials were not suitable, the Buddha indeed would prohibit those two kinds of dye materials. That prohibiting word has not to be found in the Buddhist scriptures also. Therefore it must note that those two dye materials are suitable.

Besides it has to find the story in *Sambahula bhikkhu vatthu*, *Dhammapada* Commentary that when *Soṇakuṭitaṇṇa Mahāthera* ordained nine hundred thieves, he ordained them making the clothes dye with red ochre cutting unnecessary stuffing from the clothes that they dressed; and that he ordained the nine hundred thieves using even those clothes dyed with red ochre as the robes.¹¹¹

Such a *Sonakuṭikaṇṇa Mahāthera* was a son of *Kālī* from *Rājagaha* City and he was a person who was born at night on full moon day when the Buddha preached the first sermon (*Dhammacakka pavattana sutta*).¹¹² It means that the time when that *Mahāthera* was ordained, was over twenty rain – retreats (*vassa*) of the Buddha. At that

¹¹⁰ Vin. I, p. 242.

¹¹¹ Dh.A. IV, pp. 101 – 111.

¹¹² A.A. I, pp. 455 – 457.

time, it was sure that the Buddha had allowed six kinds of dye material. At that time, the Buddha had allowed six kinds of dye material. Making the robe of the thief dyed red ochre might be because only those red ochre dye materials were suitable. If it was not suitable, only six kinds of dye material allowed by the Buddha would be dyed without dying that red ochre. If making red ochre dye like this is considered, it can be assumed that the Buddha did not prohibit earth and stone including red ochre.

In brief, it can be noted that either natural dye material or chemical dye material, any dye material is suitable, if kind of colour can be made can be respectful for people; and freeing from the colour which evokes the sexual pleasure like the dress of lay people; and able to make lawful for a monk (*samaṇa sārappa*).

If about the mentioned colour of dye material allowed by the Buddha is made in brief again, four factors are found that;

1. There are three kinds of dye material, natural dye material, mineral dye material and chemical dye material.
2. Those dye materials are suitable if they are root, stem, etc. and colour allowed by the Buddha.
3. There is no innocence if they are used by thinking that they are suitable even they are unsuitable dye materials and colours.
4. They must be used either by dying again with allowable dye materials or making bed sheet, etc, removing those unsuitable dyes and colours if unsuitable dye materials and colours are doubted.

The monks must use the reached robes at their present comparing with these four factors.

3. 2. 3 History of Changing Myanmar Robe Colours

To analyze how to change Myanmar robe colors were different colors because it depends on different ways of dying robe; or preference of lay people; or different sect colors of robe such as red, yellow and brown.

In those days ancient monks from Myanmar dyed the robe colour themselves. There was a different colour of robe depending on long time of dying or short time of dying and material of dying bark or leaf so on. After having received an offering of white cloth and having properly cut and sewn the panels together, the robe must then must be dyed to produce the red, yellow and brown colour. Traditionally, natural dyes were used in this process. Different plants and woods when boiled up will produce slightly different shades of dye colour such as red, yellow, brown and so on. So there is some variety. In the early era, most of Myanmar monks wore red and yellow color of robe according to evidence of Myanmar literature.¹¹³

After have been ready-made robe from foreign country, many different colour of robes also became difference in Myanmar depending on lay devotees' respect and particular sect such as *Thudhammā*, *Shwe Kyin* and so on. As a shining example, last ten years ago, *Sudhamma* Sect monks wore the red colour of robes while the *Shwe Kyin* Sect was wearing the dark brown color. Later on, most of the lay devotees respected the monks who wore the dark brown colour robe of *Shwe Kyin* Sect. Therefore most of monks changed to wear the colour of dark brown robe because lay devotees were more respected to the monks who wore the dark brown colour of *Shwe Kyin* Sect now a day.

Around ten years ago the sect of monks organization were very easy to recognize seeing robe colour that monks who wore the red colour was *Sudhamma* Sect and who wore the dark brown color was *Shwe Kyin* Sect. But the monks from Myanmar have no difference particular colour of sect nowadays. Most of the monks from Myanmar usually wear the

¹¹³ Bhandanta Tissara Mahāthera (Myan.), *Cīvara Vaṇṇa Vinicchaya Treatise*, (Yangon: Religious Affairs, 202), pp. 70 – 117.

same colour called dark brown colour. Later on, some of the Myanmar monks go to study abroad such as Thailand, Sri Lanka. So, some Myanmar monks wear the yellow colour of robe which used to wear from those countries. But, the red colour of robe was very rare to see now a day like before in Myanmar.

3.3 Dying Robe Colours in Myanmar

Buddhist monks used the technique of a natural bark dye for their robes. Not long ago most monks throughout Buddhist countries dyed their robes in this way and so the colour hue of robes of various monastic communities and Buddhist countries would differ depending on the type of trees and bark available. Now most all monks' robes are synthetic and only those few who wish to keep the tradition alive and live in the forest and endeavor to keep it on for the younger generations.

3.3.1 Dying Myanmar Robe Colours

During the ancient kings of Myanmar whether donation ceremony, Kathina ceremony, or rain-robe ceremony, they donated fabrics as a robe. Then the monks dyed the fabrics themselves as the robes to wear. When they were dying the robes, they mostly used the heart wood and bark of the jack fruit tree. The colours they dyed were become yellow or dark yellow.¹¹⁴

After production of ready-made robes, natural dying-robes are disappear gradually now a day. But, in the *Pha Ouk*¹¹⁵ Meditation Center of Myanmar,¹¹⁶ the monks dye sometimes the robes not to be disappear the tradition of dying robes. The robe colour of *Pha Ouk* Meditation Center uses not just dark brown but very dark brown.

¹¹⁴ Ludu Daw Amar (Myan.), **Mandalay Thu Mandalay Thar Myar**, (Mandalay: Ludu, 2009), pp. 67 – 69.

¹¹⁵ See the figure (2) of *Pha Ouk Sayadaw* wearing the dark brown colour of robe in Appendix, p. 116.

¹¹⁶ It is located in Malamyaing City, Mon State, Myanmar.

To be dark brown colour, the bark of mangrove tree or the bark of diospyros, *diospyros, burmanica* tree or the bark of tamalan tree, *Dalbergia Oliveri* tree or the bark of Iron wood tree have to be put in the big pan and boil until three to one left of water. Then, a pair of robe has to be soaked into the big bowl with one and half liter of that water. They said that to be very dark brown colour of robe like *Pha Ouk* meditation Center, they use the bark of Mahogany tree and to be yellowish, they use the trunk of jack-fruit tree making the same way of above.¹¹⁷

After dying the robe, it makes drying and can use it. The important point is that when the dyed-robe is washed at the first time, do not be washed with soap just washed with warm water because the colour can be go away. After washing it one time in such a way, it can be normally washed by soap.

Some said that the ancient robes from Myanmar dyed with the trunk of *Acacia catechu* tree as follows;

For Myanmar robes, it was dyed that extracted from the wood of *Acacia catechu*¹¹⁸ - known locally as the sha tree. Local dye boilers recognized four varieties of local *Acacia catechu*, distinguished by the colour of their bark and heartwood, namely *sha ni, sha wa, sha bya Kyaung mwe* and *sha net*, red, yellow, blue and black colour respectively, red dye being considered the best. Trees were stripped of their bark and outer wood and were cut into logs before finally being chopped into small chips. These were then boiled in water in an earthenware pot, the resulting liquor being transferred into iron caldrons where it was constantly stirred and concentrated. Once thickened, the cooled resin was finally poured into leaf-lined brick

¹¹⁷ See the figure (3 and 4) of dying colour and making dry of robe in *Pha Ouk* Meditation Centre in Appendix, p. 116.

¹¹⁸ True *cutch*, also called black *cutch* and *catechu*, is a gum resin extracted from freshly felled *Acacia catechu* trees. To make the dye the heartwood is chipped and then boiled in earthenware pots for three or four hours. <http://www.asiantextilestudies.com/brown.html#z>

moulds to set. One of the local uses was for dyeing the yellowish-brown robes of Buddhist monks.¹¹⁹

3.3.2 Methods of Dying the Jack-fruit Colour of Robe

The jackfruit (*Artocarpus heterophyllus*) and the closely related chempadak (*Artocarpus integra*) belong to the mulberry or *Moraceae* family. Chempadak is easily mistaken for jackfruit, but has smaller fruits that are darker yellow.

The sapwood or heartwood of jackfruit produces a relatively stable orange-yellow dye, extracted by boiling wood chips or sawdust in water. Depending on the dyeing conditions, jackfruit wood can produce a wide variety of colours, ranging from muddy yellow, to golden and orange yellow, through to apricot and tan. For example, the addition of an aluminium mordant produces a more intense yellow, while alkali turns it into a dark yellow approaching orange. Some dyers mix jackfruit wood and turmeric with an aluminium mordant. In East Timor one village makes a yellow dye by boiling a mixture of jackfruit bark, mango bark and turmeric.

Jackfruit was used to dye and rewash Buddhist monk's robes in Sri Lanka, Myanmar and northeast Thailand. As such the robes of the earliest Buddhist monks were coloured *kāsāya* or *kāsāva*, a somewhat unspecific Pali word meaning brownish, dun-coloured or ochre. The word was later used to refer to the robes themselves.

At *Minbu* in *Magwe* Divion, Upper Myanmar, jackfruit was called *peih-hnè-bin*. Captain Gage found that to make the yellow dye for monk's robes, the jackfruit wood chips were soaked in water and then boiled several times. After the cloth had been dyed, the jackfruit was fixed with an unidentified vegetable mordant.

In Thailand, monk's robes were commonly dyed with jackfruit, known as *maj kanoon* or *khanun*. A description of the dyeing process

¹¹⁹ <http://www.asiantextilestudies.com/brown.html#z>

seems somewhat confused, echoing the Buddha's prescription in the *Mahāvagga*. It claims that the robes were first mordanted in a solution of cow dung, fine red riverbed mud and a selection of plant material including rhizomes, roots, bark, wood, flowers and fruits. Then the heartwood of the jackfruit was chipped or sliced and boiled to produce a dark brown liquid, which was then used to dye the robes the required shade of dull yellow.

In Cambodia two species of jackfruit were used to dye monk's robes a variety of shades ranging from an earthy yellow to rusty orange to brown. These were cultivated jackfruit, known as khnor (*Artocarpus integrifolia*) and wild jackfruit, *khnor prei* (*Artocarpus rigidus*). They used the bark and wood of the former and the roots of the latter.

Jackfruit wood has a pH of 11 and contains at least 40 different flavonoids, including the yellow colorants morin and artocarpin. A detailed Indian analysis of the pigments found in jackfruit wood *identified morin, dihydromorin, cynomacurin, artocarpin, isoartocarpin, cyloartocarpin, artocarpesin, oxydihydroartocarpesin, artocarpetin, norartocarpetin, cycloartinone and artocarpanone*.¹²⁰

3.3.3 Dying Robe with Jack-fruit Colour Today

Most of monks from Myanmar wear ready-made dyed-robes which were produced from factories. Natural dye is disappear almost today. Researcher went to study some forest monasteries in Myanmar but did not found. In Thailand, one of forest monastery is found. It is *Wat Pah Nanacha*¹²¹ in Ubon Ratchathani. They use traditional way of natural dying robe until now.

The resident monks of his monastery dye their signature brown – orange robes in water boiled with the natural dye of jack fruit trees, which are abundant on the ground. The cloth sewn by themselves was dyed in

¹²⁰ <http://www.asiantextilestudies.com/brown.html#z>

¹²¹ It is located in Bung Wai, Warin Chamrap District, Ubon Ratchathani 34310.

the extract of Jack fruit wood.¹²² The dye had been boiled down from Jack-fruit wood-ships over two days and nights a week before. Many hands needed to join for chipping barrels of jack fruit chips.

At first the yellow wood produces only a light yellow, just like tea stains on a white cloth. Only after many hours of boiling the liquid down the colour is concentrated enough to produce the natural ochre tone of a forest monks' robe. If they get the correct colour, then they dye the robe in the boiling pot and moving it for about twenty minutes.

Ajahn Kevali who is from that monastery said that the colour of jackfruit tree is not like kind of the colour of robes which are wearing by most of the monks in Thailand today but light yellowish. He said that when the robe get boil long time, the colour looks like dark yellowish from the monks' robe of *Dhammayuttika* Sect.

The colours of robe which are worn by most of the monks from Thailand nowadays are yellowish orange or saffron. Most monks wear ready-made dyed-robe which is produced from factories. The robes' colors of Thai monks are a little different according to difference sects of monks' organization in Thailand. There are three main colours of Thai Buddhist monks' robes;

- (1) Golden yellowish orange or saffron colour, used in *Mahā Nikāya* Sect,¹²³
- (2) Golden ochre colour, used in *Dhammayuttika* Sect¹²⁴ and
- (3) Dark brown colour or *Khan Ka Noon* colour, used in *Wat Pah*, forest monasteries.¹²⁵

Dhammayuttika monks and forest monks usually wear a dark brown robe and city-based *Mahā Nikāya* monks often wear orange. Some monks may wear a deep red robe. It often depends on the choice of the abbot.¹²⁶

¹²² See the figure (5), in Appendix, p. 117.

¹²³ See the figure (6), in Appendix, p. 117.

¹²⁴ See the figure (7), in Appendix, p. 117.

¹²⁵ See the figure (8), in Appendix, p. 117.

¹²⁶ http://www.thaibuddhist.com/category/temple-life/https://www.amazon.com/Thai-Buddhist-Monk-Robes_color/dp/B00O9N7WG4

3.4 Analysis of Similarity and Dissimilarity between Robe Colours in the Buddha's Time and Myanmar

This part will describe about robe colours of Myanmar comparing similar or dissimilar with robe colours of Buddha's time taking main three parts as follows; 1) Robe colours at the Buddha's time, 2) The Buddha and his chief disciple's robe colours and 3) Similarity and Dissimilarity between today's robe colours in Myanmar and robe colours in the Buddha's time.

3.4.1 Robe Colours in the Buddha's Time

In the Buddhist scriptures, The Buddha mentioned that the robes of the following colours should not be worn:

- (1) entirely blue (or green—the Commentary states that this refers to flax-blue, but the colour *nīla* in the Canon covers all shades of blue and green),
- (2) entirely yellowish,
- (3) entirely blood-red,
- (4) entirely crimson,
- (5) entirely black,
- (6) entirely brownish – yellow and
- (7) entirely reddish – yellow.

Among those seven types of colour, the Buddha prohibited not to use the robes dying with one kind of dye and to make wrong doing offence commit if they used.¹²⁷

Apparently, pale versions of these colours, gray under “black,” and purple, pink, or magenta under “crimson”, would also be forbidden. The Commentary states that if one receives cloth of an unallowable color, then if the colour can be removed, remove it and dye the cloth the proper color. It is then allowable for use. If the color can't be removed, use the

¹²⁷ Vin. I, pp. 306 – 307: B.D. IV, p. 438.

cloth for another purpose or insert it as a third layer inside a double layer robe.¹²⁸

The standard colour for robes is brown, although this may shade into reddish, yellow-, or orange-brown. In an origin story, *bhikkhus* dyed their robes with dung and yellow clay, and the robes came out looking wretched. So the Buddha allowed six kinds of dye: (1) root-dye, (2) stem (wood) dye, (3) bark-dye, (4) leaf-dye, (5) flower-dye, (6) fruit-dye.¹²⁹

The Commentary notes, however, that these six categories contain a number of dyes that should not be used. Under root dyes, it advises against turmeric because it fades quickly; under bark dyes, *Symplocos racemosa* and *Mucuna pruritis* because they are the wrong color; under wood dyes, *Rubia munjista* and *Rottleria tinctora* for the same reason; under leaf dyes, *Curculigo orchidoidis* and indigo for the same reason—although it also recommends that cloth already worn by lay people should be dyed once in *Curculigo orchidoidis*. Under flower-dyes, it advises against coral tree (*Butea frondosa*) and safflower because they are too red. Because the purpose of these dye allowances is that the *bhikkhus* use dyes giving a fast, even colour, commercial chemical dyes are now accepted under the Great Standards.¹³⁰

The following dyeing equipment is allowed: a small dye-pot in which to boil the dye, a collar to tie around the pot just under its mouth to prevent it from boiling over, scoops and ladles, and a basin, pot, or trough for dyeing the cloth. Once the cloth has been dyed, it may be dried by spreading it out on grass matting, hung over a pole or a line, or hung from strings tied to its corners.¹³¹

The following dyeing techniques are recommended. When the dye is being boiled, one may test to see if it's fully boiled by placing a drop in clear water or on the back of one's fingernail. If fully boiled, the Commentary notes, the dye will spread slowly. Once the cloth is hung up

¹²⁸ Thānissaro Bhikkhu, **The Buddhist Monastic Code, Vol. II**, (Thailand: Free Distribution, 2007), p. 22.

¹²⁹ Vin.I, pp. 286 – 287: B.D. IV, p. 405.

¹³⁰ Vin.A. V, p. 1126.

¹³¹ Vin.I, pp. 286 – 287: B.D. IV, pp. 405 – 407.

to dry, one should turn it upside down repeatedly on the line so that the dye does not run all to one side. One should not leave the cloth unattended until the drips have become discontinuous. If the cloth, once dry, feels stiff, one may soak it in water; if harsh or rough, one may beat it with the hand.¹³²

3. 4. 2 The Buddha and His Chief Disciple's Robe Colours Based on the Ancient Myanmar Monks' Views

To analyze the colour of Buddha and *Mahākassapa Thera* according to *Dīgha Nikāya* Commentary described that "*Suvaṇṇavaṇṇe cīvare*"¹³³ in Pali what means "the Buddha's robe colour is similar to gold colour or saffron". In addition, according to *Samyutta* Commentary, *Udāna* Commentary and *Majjhima Nikāya* Commentary defined that the color of inner robe of Buddha was similar to coral flower colour and double outer cloak was similar to the colour of banyan tree's bud.¹³⁴

Furthermore, *Vinaya* Commentary described that "the robe colour of Buddha is red (*ratta paṃsukūla*)."¹³⁵ After that, *Dhīgha Nikāya* Commentary also illustrated that "the colour of inner robe of Buddha is red (*suratta dupaṭṭaṃ*) and upper robe is rain cloud colour (*megha vaṇṇaṃ*)."¹³⁶

Herein the explanation of sub-commentary, and some translation in Myanmar version need to be studied about original Pali, "*Suratta dupaṭṭaṃ, Megha vaṇṇaṃ*". Thereon, the word of '*suratta dupaṭṭaṃ*' can be translated into "an outer cloak dyed with dyed material well" according to *Sīlakkhandha* sub-commentary because it explains that "*Suratta dupaṭṭaṃ 'ti rajanena sammā rattaṃ diguṇaṃ antaravāsakaṃ*".

¹³² Ṭhānissaro Bhikkhu, **The Buddhist Monastic Code, Vol. II**, (Thailand: Free Distribution, 2007), p. 22 – 23.

¹³³ D.A. I, p. 58.

¹³⁴ S.A. III, p. 46: Ud.A. p. 411: M.A. III, p. 20.

¹³⁵ Vin.A. I, p. 240.

¹³⁶ D.A. II, p. 366.

Some Myanmar venerable translators translated ‘suratta dupaṭṭam’ as follows;

- “folding double lower robe well”,¹³⁷
- “well reddish double sewing lower robe”,¹³⁸
- “sutable red double lower robe or well dying double robe”,¹³⁹
- “well dying double lower robe”.¹⁴⁰

It has to find at old *Sīlakkhandha* sub-commentry defined the word ‘*megha vaṇṇam*’ in Pali that “*Meghavaṇṇan’ti ratta meghavaṇṇam sañjā pabānurañji tamegha saṅkāsaṅti attho*”.¹⁴¹ Then new *Sīlakkhandha* sub-commentary defined it in Pali “*Surañjitabhāvena isakaṃ kaṇṇhavaṇṇāya meghavaṇṇam*”.¹⁴² Out of those two sub-commentaries, According to old sub-commentry, the word ‘*megha vaṇṇam*’ can be translated that “cloud colour attached with twilight colour”. Then according to the new sub-commentary, it can be translated that “having cloud colour because it is dyed well, it has a little black colour”. Even those two sub-commentaries are studied and the Myanmar ancient *Sayadaws* translated into Myanmar respectively that is “Similar cloud colour”,¹⁴³ “Having cloud colour”,¹⁴⁴ and “Having red cloud colour.”¹⁴⁵

Based on Commentary, Sub-commentaries and translation in Myanmar mentioned above, it has to consider that if the Buddha’s robe

¹³⁷ Pyay Sayadaw (Myan.), **Aṭṭhasānini Aṭṭhakathā Translation, Vol. 1**, (Mandalay: Propagation of Pitakas, 1956), pp. 69.

¹³⁸ Ashin Sāradassī (Myan.), **Dhammapada Aṭṭhakathā Translation, Vol. 1**, (Mandalay: Padaythar Press, 1956), p. 439 – 440.

¹³⁹ Vithuddhā Yone Sayadaw (Myan.), **Sīlakkhandha Aṭṭhakathā Translation, Vol. 2**, (Mandalay: Padaythar Press, 1957), p. 650.

¹⁴⁰ Mahāgandhā Yon Sayadaw (Myan.), **Sīlakkham Bhāsāṭīkā, Vol. 1**, (Yangon: Religious Affairs, 1986), p. 298.

¹⁴¹ **Sīlakkhandhavagga Ṭīkā (Old)** (Myan.), (Yangon: Religious Affairs, 1988), p. 361.

¹⁴² **Sīlakkhandhavagga Abhinava Ṭīkā (New)** (Myan.), (Yangon: Religious Affairs, 1980), pps. 194, 369.

¹⁴³ U Nandavaṃsa (Nay Yinn Sayadaw) (Myan.), **Sīlakkhandhavagga Aṭṭhakathā Translation, Vol. I**, (Yangon: Han Thar Wadi, 1952), p. 361.

¹⁴⁴ Visuddhā Yone Sayadaw (Myan.), **Sīlakkhandha Aṭṭhakathā Translation, Vol. 1**, (Mandalay: Padaythar Press, 1957), p. 194.

¹⁴⁵ Pakhukku Sayadaw (Myan.), **Sīlakkham Aṭṭhakathā, Translation, Vol. 2**, (Yangon: Religious Affairs, 1986), p. 560.

colour is studied, it has ruddy colour like the golden colour.¹⁴⁶ Entirely red colour and dark brown colour should not be worn looking at the words that ‘*suratta dupaṭṭam*’ and ‘*īsakaṃ kaṇha vaṇṇā*’. That in, because the Buddha prohibited those two kinds of colours. So it can consider that the Buddha’s robe colour was not very ruddy (scarlet colour) and brown colours, and only ruddy colour (only suitable red colour) like red golden colour and twilight colour should be.

The Myanmar translator *Sayadaws* gave each conclusion about the Buddha’s robe colour and the most venerable *Mahā Ganddhā Yon Sayadaw* (1899 – 1977) gives his conclusion about that although it is said, “red cloud colour”, it is not ruddy red colour and it should be only dull red colour like deep jack fruit colour, pale banyan tree herb colour.¹⁴⁷ It has to be observed that the most venerable *Pakhukku Sayadaw* (1877 – 1958) and *Visuddhā Yon Sayadaw* (1838 – 1916) gave their conclusion about that it should be only suitable ruddy colour.¹⁴⁸

3. 4. 3 Similarity and Dissimilarity between Today’s Myanmar Robe Colours and Robe Colours in the Buddha’s Time

Studying mention above about robe colours, it is found that some of robe colours which are being worn by Myanmar monks today are similar with robe colours in the Buddha’s time but some are dissimilar. On the other hand, the most venerable monks did not decide that which colour is right or wrong in their books.

The Myanmar monks believed that the robe colours are dark brown and brownish red according to the Pali words ‘*ratta*’, ‘*megha-vaṇṇa*’

¹⁴⁶ ‘*Ratta*’ means “dyed”, “coloured”. ‘*Dūratta-vaṇṇa*’ means “difficult to dye or badly dyed”. Therefore, ‘*suratta*’ means “high red colour, more like crimson”. Sometimes it comes near a meaning like “shiny, shining, glittering” (as in ‘*ratta-suvaṇṇa*’ “the glittering gold”). (Pali – English Dictionary, P.T.S)

¹⁴⁷ Mahāgandhā Yon Sayadaw (Myan.), *Silakkham Bhāsāṭīkā*, Vol. 1, (Yangon: Religious Affairs, 1986), p. 263.

¹⁴⁸ Pakhukku Sayadaw (Myan.), *Silakkham Aṭṭhakathā*, Translation, Vol. 2, (Yangon: Religious Affairs, 1986), p. 560.

Visuddhā Yone Sayadaw (Myan.), *Silakkhanda Aṭṭhakathā Translation*, Vol. 1, (Mandalay: Padaythar Press, 1957), p. 194.

definition of Buddhist scriptures. On the other hand, for the other monks who wear yellow robe believed that the robe colours should be yellowish orange and saffron according to ‘*suvaṇṇa-vaṇṇa*’ definition of Buddhist scriptures.

So, the colour of dark brown, brownish red, yellowish orange, and saffron would be accepted according to Vinaya rules. Because the Buddha did not describe clearly which colors should be wore for monks although he mentioned which colours were should not be wore for monks. There might be different colours of robe between Myanmar monks because the colour of robe which is suitable with *Vinaya* rules is not only one colour.

Furthermore, during the Buddha described the colour of robes, the monks picked up, sewed, dyed and wore the rag-clothes as robes which threw away by the people such places cemetery, market, alley and dead body etc. Those clothes would be different colours because those had been wearing by the people. On such different colours of clothes, it is imposable to dye the same colour although they dyed same colour. Based on the original of clothes, there must be a little different colour. So, it was found that the different colours of robe according to the definition of ‘*suvaṇṇā-vaṇṇā*’, ‘*ratta-paṃsukūla*’ and ‘*megha-vaṇṇa*’ in the Buddhist scriptures. Base on those definition of those Pali words, it seems to be different colours of robes when sew the robes in modern age.

3. 4. 4 Changing Myanmar Robe Colours According to Time Period and Age

There are some different concepts based on time period and age, location, tradition and custom. The colours of Myanmar monks become changed according to time period and age by age.

Myanmar is unique among *Theravāda* Buddhist countries in one respect: the colour of monk robes. While Cambodia, Thailand, Laos and Sri Lankan monks don robes dyed in bright saffron hues, Myanmar monks typically dress in drab maroon or burgundy-coloured robes (aside

from a few outliers). Tantric Buddhism practiced in Myanmar a thousand years ago, *Bagan* Period, a religion that has largely been superseded by Theravada Buddhism, since Tibetan monks, also from a Tantric sect (*Vajrayana* Buddhism), wear similarly coloured maroon robes. In *Folk Elements in Myanmar Buddhism*, *Maung Htin Aung* describes the form of Buddhism practiced before the dawn of *Theravada* Buddhism in 1000s *Bagan* period.¹⁴⁹

In addition, there were also *Mahayana* Buddhism and Tantric (or magical) Buddhism, but debased and distorted, and bearing strange fruit from the fertile soil of native cults of magic and sorcery. All the different cults were given an artificial unity by the fact that they were all under the patronage of the *Ari* monks. These *Ari* monks had some acquaintance with the Buddhist scriptures, gloried in the name of the Buddha, and wore dark brown robes and conical hats. But they also presided over the *Nat* spirit festivals, at which hundreds of animals were sacrificed.¹⁵⁰

Kone Baung Era (A.D 1753 – 1885) painting shows Buddhist monks dressed in yellow robes.¹⁵¹ In fact, the switchover to maroon as the preferred color choice of Myanmar monks appears to be fairly recent, largely occurring in the last few decades. For instance, paintings and artwork commissioned during the *Konbaung* dynasty, the last Myanmar dynasty, show monks dressed in bright yellow robes.

As late as the 1950s, colour photos of Myanmar Buddhist monks show them dressed in bright saffron coloured robes, similar to those worn by other Southeast Asian monks.

Yet by the 1970s, most Myanmar monks were sporting maroon coloured robes. For instance, in a late 1970s photo of arm-bowl monk robes, one can readily see a pile of maroon robes. Also, all of the monks in the photo are dressed in burgundy hues.

¹⁴⁹ <https://viss.wordpress.com/2014/12/09/why-do-burmese-monks-wear-maroon-colored-robos/>

¹⁵⁰ Maung Htin Aung, *Folk Elements in Burmese Buddhism*, (Yangon: Religious Affairs Dept., 1981), p. 120.

¹⁵¹ See figure (9) in Appendix, figure (9), p. 118.

Perhaps this is simply the result of a conscious decision made by Myanmar companies that manufacture the monk robes. One little known fact is that the majority of Myanmar monastic robes are now manufactured in large batches by a handful of large factories, not woven by individual donors. Perhaps the Myanmar interpretation of the *Vinaya*'s regulations governing a monk's robes has changed in recent years.

On the other hand, Thai monks are also wearing two types of colour recently such as golden ochre and dark brown colour according to sect. For monks who wear dark brown colour are *Dhammayuttika* Sect and who wear dark brown are *Mahā Nikāya* Sect.

Monks in Myanmar wear different colours. Whereas monks in Thailand wear another colour similar to what was obtained from wood in the olden days. Perhaps, that is why it is a popular colour here. In the past, forest monks in Thailand extracted colours from certain types of wood to dye cloth. Naturally, the color was dull but nobody minded. If somebody asked about the color, they'd just say it was suitable for nomadic monks who were always on retreat pilgrimage.

City monks have to use a synthetic dyeing agent instead because they cannot get wood in urban areas. They make sure to use an appropriate shade, not bright red or candy pink, but yellow. Gold yellow is also acceptable. When they feel like going on a pilgrimage, they will wear robes of a different colour similar to the colour of wood used in olden days.

Researcher shouldn't take the difference in the colours of monks' robes so seriously that it becomes a subject of argument. After all, these robes are just basic necessities for monks to live a happy life. Whatever the color, the most important thing is that after once a person starts wearing this kind of robe he has to behave like a good monk. He has to follow all the rules of being a monk and study the teachings of Lord Buddha. He has to do all this so that he can serve as a field of merit for lay people.

3.4.5 Current Robe Colours in Myanmar

Most of the monks from Myanmar wear brown colour of robe and some monks from Myanmar wear the colour of yellowish likewise there are some monks from Thailand. In fact, there is not big conflict of robe colours in Myanmar monks.

The monks of the *Shwe Taung Gone* Meditation Centre¹⁵² from Myanmar use to wear the colour of brownish yellow like the monks of *Dhammayuttika* Sect in Thailand now a day.¹⁵³ They said that they do not wear brown colour like other Myanmar monks because the colour of jack-fruit tree is brownish yellow. Other monks from Myanmar also wear that colour occasionally.

In addition, some monks of *Ma Soe Yain* Monastery from *Mandalay* are wearing the light yellowish colour of robe. Even the head abbot of that monastery, Venerable *Yajadhammābhivaṃsa* generally wears that light yellowish colour.¹⁵⁴ Furthermore, there are many monks who always wear that light yellowish colour in Myanmar.

The monks from *Sudhammā* Sect generally wear redish brown colour and the monks from *Shwe Kyin* Sect generally wear darkish brown colour. But the monks of *Shwe Taung Gone* Monastery which belonging to *Shwe Kyin* Sect wear brownish yellow colour. The monks from *Ma Soe Yain* Monastery who belonging to *Sudhammā* Sect wear the light yellowish colour. So, there is no big different conflict concept among the Myanmar monks dealing with the colour of robes. But, some monasteries set the rule to wear the same colour in order to unity of their organization not allow to wear different colours.

Wana Udyar Sum Monastery¹⁵⁵, one of forest monastery in Thailand is under the *Mahā Nikāya* Sect but they wear dark brown colour

¹⁵² It is located in *Bahan* Township, *Yangon*, Myanmar and other cities.

¹⁵³ See the figure (10) in Appendix, p. 119.

¹⁵⁴ See the figure (11) in Appendix, p. 119.

¹⁵⁵ It is located in Ang Fau Village, Rayong Distract, Thailand.

like Myanmar monks.¹⁵⁶ Some monks from *Wat Pah* forest monasteries wear dark brown colour.

In conclusion, even though the robe colours are different between Myanmar monks according to sects and location, they are the same disciples of Buddha. If analyze the teachings of Buddha, the Buddha uttered special consideration of the mental development than physical development. That is why, the different robe colours which is physical development is not important or significant one but the essence of *Dhamma* which is mental development is very important or significant to follow for disciples.

¹⁵⁶ See the figure (12) of researcher and monks from Wana Udayar Sun Monastery in Appendix, p. 119.

Chapter IV

The Analysis of the Development of Myanmar Robe from the Buddha's Period to the Present Time

This Chapter will mention about the development of Myanmar robe divided into six main parts as followings; 1) Development of robes in the Buddha's period, 2) Development of robes in Myanmar tradition, 3) Cutting and making Myanmar robes, 4) Wearing style of Myanmar robes, 5) Robes at present time of Myanmar and 6) Analysis of similarity and dissimilarity between robes of Buddhist scriptures and robes of Myanmar.

4.1 Development of Robes in the Buddha's Period

In the early period of the Buddha's ministry, there is no clear-cut evidence concerning the clothing style of the Buddha and monks, or what kind of cloth was used in those days. It is informed that Prince *Siddhattha* left the palace, had his hair cut and partook in the priest life at the bank of *Anoma* River. He led homeless life among two groups of recluses, *Samana* (priest) and *Brāhmaṇa*.

Having taken up the priesthood, *Samana Siddhattha* approached two hermits namely *Ālara* and *Udaka*, with a view to learn the practices and reach liberation. Then *Samana Siddhattha* attained eight attainments; four form trances and four formless trances. There is also no evidence of the color and clothing style that the two hermits wore and used.¹⁵⁷

In this part, it will mention the following main titles based on periods such as robes in the first and after twenty years of Buddha's carrer and *Magadh* field robe and robe pattern in the Buddha's times.

¹⁵⁷ Assoc. Prof. Dr. Phramaha Somjin Sammapanno, **The Robe in Buddhist Scriptures**, (Thailand;Mahachulalongkornrajavidyalaya University, Term Paper), p.1.

4. 1. 1 Robes in the First Twenty Years of Buddha's Ministry

Having achieved Enlightenment, the Buddha (*Samaṇa Siddhattha*) gave his first sermon to group of five *Brahmanas*. *Koṇḍāṇṇa* had become an Arahant together with eight equipments of *bhikkhu* including the robe. His robe was the first robe of the order of monks.

Moreover, start from *Vappa*, *Bahddiya*, *Mahānāma* and *Assaji* till the sixty of monks used and wore *Ehi Bhikkhu*¹⁵⁸ robes. But there is no evidence how style and color in *Piṭaka* dealing with *Ehi Bhikkhu* robes which wore by *Ehi Bhikkhu* monks. But, it was probably different robe from human clothes because of automatically appear of super natural power.

Later on increasing the order of monks gradually, the monks wore the robes, called “*Kāsāya nivattha* or *Kāsāva nivattha*”¹⁵⁹. But it was not the similar kind of robes wearing nowadays because of dyeing the bark of tree in those days. There was not definitely described in Pali which color and how to sew those robes in those days of monks.¹⁶⁰

After that, it was found that the Buddha and non-*Ehi bhikkhu* monks wore the rag robes (*Pamsukūla*)¹⁶¹. In other religious systems, some ascetics wore garments made of grass or of tree bark, others were clothed in hair, in owl feathers, or deer skins¹⁶². Yet others, for example the *Nigaṇṭhas*, disciples of Jina *Mahāvīra* and the *Acela*, remained

¹⁵⁸ ‘*Ehi Bhikkhu*’ means “Come, monk”; The first time that this, thought to be the oldest formula for leave to become a disciple of *Gotama*’s, is used in the *Vinaya*. The Order was not as yet in existence, and the ordination regulations were neither appointed nor was ordination separated by a period of probation from the time of a disciple’s “going forth”, *pabbajjā*, from home, or the household life, into homelessness.

¹⁵⁹ ‘*Kāsāya or kāsāva*’ means ‘dun-coloured dye-water’, ‘*Nivattha*’ means ‘cloth’.

¹⁶⁰ Ashin Paṇḍitābivamsa (Myan.), **Haw Kwet Pyaw Kwet**, (Yangon: Aung Zabu, 2005), pp. 82 – 88.

¹⁶¹ Vin. I, p. 289.

¹⁶² Ibid, p. 305.

completely naked¹⁶³. The members of the Buddhist Community, however, and its founder, were not willing to acknowledge nudity as a virtue, nor to imitate the mode of dress of any other ascetics. This is why they adopted a costume made up of rags that they had collected. The *Mahāvagga* does not explain the size of this robe nor how many pieces it was made of.

According to the *Vinaya*, two kinds of rag were used to make up the garments of Buddhist monks. Some were pieces of cloth collected in burial-grounds, others were scraps of material gathered in streets and near shops. Perhaps the people wore the clothes corpses had been dressed in, or perhaps they threw them away in cremation-grounds specifically for ascetics to gather. The *Vinaya* describes how traveling monks, in the first years of the Community, would collect rags in cremation-grounds which they chanced to find on their way. It is possible that people deliberately threw pieces of material there for that purpose. However, the fact that monks used rags gathered in cremation-grounds did not mean that they wore dirty garments, or saw a special virtue in doing so. Even the Buddha himself, had ever picked up from the dead body of one female slave, named *Puṇṇā*.¹⁶⁴

During twenty years of the Buddha, although the monks received for food and monastery from lay devotee, they did not receive for robes directly from them. After twenty years of Buddha, there was allowance by the Buddha to used and wear the robes which donated from lay devotees due to requesting of *Jīvaka*¹⁶⁵. But the monks still used the rag-robe. Until now, there are some monks who wear and practice the rag-robe called ‘*paṃsukūla dhūtaṅga*’¹⁶⁶.

¹⁶³ Vin. I, p. 282.

¹⁶⁴ Mohan Wijayaratna, **Buddhist Monastic Life**, (New York, Cambridge University Press, 1990), pp. 32 – 33.

¹⁶⁵ This celebrated doctor, the personal physician of King *Bimbisāra* ministered to the king himself, and also to the Buddha and his community.

¹⁶⁶ ‘*Paṃsukūla dhūtaṅga*’ means one who has a habit of wearing clothes made of rags taken from a dust heap.

4. 1. 2 Robes in the after Twenty Years of Buddha's Ministry

After twenty years of Buddha's career, there were many lay devotees who donated for robes in line with amount of more monks. But, there is no clear-cut evidence concerning the clothing style of the Buddha and monks, or what kind of cloth was used. However, it probably supported that the monk of robes seem sewing the imitation people's clothes style of those days.

According to *Mahāvagga* Pali, it described that such three kinds of robes: inner robe, upper robe and double outer cloak were wore by the monks. These three kinds of robes were sewn collecting piece of clothes. But there was not evidence of measurement which piece of clothe is systematically cut for size.

Twenty years later, a large enough number of devotees accepted that wearing a robe made up of pieces of material given by lay people was no obstacle on the path of inner progress; and so they asked the Buddha and his disciples to wear the robes they had given them, or to use material they had given. For the Buddha, the time was now ripe to change the habits of the Community and accept unused fabrics to make monastic garments. However, monks did not give up their costume made of rags completely. If he so desired, a monk could still wear rag-robes, but new rules were laid down to specify their precise dimensions and color, following those applying to robes given by lay followers.¹⁶⁷

Just after allowance of *Magadha* paddy field robe by the Buddha that sewed five folds by *Ānada*, there was exactly appear style or shape of robe.¹⁶⁸ Henceforth, the dress of Buddhist monks and nuns began to be governed by rules; before this declaration, according to the *Vinaya*, there were no specific rules about rag-robes. Later on being requested of monks, the Buddha added the rule of the corss-seam, etc. on the robe what was needed as see the style of robe today.

¹⁶⁷ Mohan Wijayaratna, **Buddhist Monastic Life**, (New York, Cambridge University Press, 1990), p. 35.

¹⁶⁸ Vin. I, p. 280.

In those days, lay devotees donated the good quality of robes for the monks due to their generosity. The monks received them not to be prohibit of their generosity. The clothes which had received were cut as piece of clothes and sewed them according to rule and regulation of *Vinaya* not to be in vain. To do so, the clothes were not same with lay mans' but different style of monks' wearing. Moreover, there can be no danger of thief or robbers because of changing the original qualities.

Once permission had been given, the Community received different kinds of material from lay people. On this subject, the Buddha was more broad-minded than the other religious leaders of his time. He allowed his disciples to make use of six kinds of material: linen, cotton, silk, wool, coarse linen and hemp.¹⁶⁹ The first four were regarded, even in the Buddha's time, as valuable, and were given to the Community by wealthy followers.¹⁷⁰ Monks were only allowed to have cloth woven for them if the weavers were devout followers of the Community or very close members of their own family.¹⁷¹

For the robe colour, there was no clear-color evidence concerning the original rag-robe but it was only prohibit color that should not be dyed in robe. *Mahāvagga* Pali described that the monks wore the robe colors of blue, brown, yellowish brown, pale yellow, dark yellow, crimson or even black from the beginning of the Buddha.¹⁷² As lay followers criticized these colors, the Buddha forbade monks to wear them. The *Mahāvagga* gives a list of permitted dyes: they were made from roots, tree-bark, leaves, flowers and stalks.¹⁷³ One or more of these ingredients would be put in a big pot with boiling water, until the water became the right color. This process of dyeing was also intended to reduce the commercial value of the original piece of cloth.

¹⁶⁹ Vin. I, p. 281.

¹⁷⁰ Vin.A. IV, p. 394.

¹⁷¹ Vin. III, pp.256–260.

¹⁷² Vin. I, p. 306.

¹⁷³ Ibid, p. 281.

4. 1. 3 Concept of Robe as *Magadha* Field

The Buddha, from having achieved Enlightenment till received, the robe donated by lay people (*gahapati cīvara*) during twenty years, the monks wore inner robe, upper robe and double outer cloak but those robes were not same as the robes which systematically sewed the robes of monks nowadays. They are only such kind of rag-robe in those days that apiece of clothes picking up form junction of road and so on were sewed. Only after allowance of *gahapati cīvara* by the Buddha, there was systematically sew and use the robe.¹⁷⁴

One day, the Buddha having stayed in *Rājagaha* for as long as he found suitable, set out on tour for *Dakkhiṇāgiri*. The Buddha saw the field of *Magadha*¹⁷⁵, laid out in strips, laid out in lines, laid out in embankments, laid out in squares, and seeing this, the Buddha wished that the robe of monks would be sewn like the field of *Magadha* systematically. Then, the Buddha said venerable *Ānanda* to make and sew the robes of monks same as the field of *Magadha* pointing out that.

When venerable *Ānanda* retruned to *Rājagaha*, he cut the fabric systematically. Then he showed the Buddha what he had made and sewed systematically a cross-seam, a short cross-seam, a circular seam, a short circular seam, a central piece and side pieces and so on. The Buddha was very pleased and saying to the monks:

“Monks, clever is *Ānanda*; monks, of great intelligence is *Ānanda*, in as much as he can understand in detail the meaning of that which was spoken of by me in brief, and can make a cross-seam (*kusi*) and can make a short cross-seam (*aḍḍha-kusi*) and can make a circular seam (*maṇḍala*) and can make a short circular seam (*aḍḍha-maṇḍala*), and can make a central piece (*vivaṭṭa*) and can make side pieces (*anu-vivaṭṭa*) and can make a neck-piece (*gīveyyaka*) and can make a knee-piece (*jaṅgeyyaka*), and can make an elbow-piece (*bāhanta*), and what is cut up must be

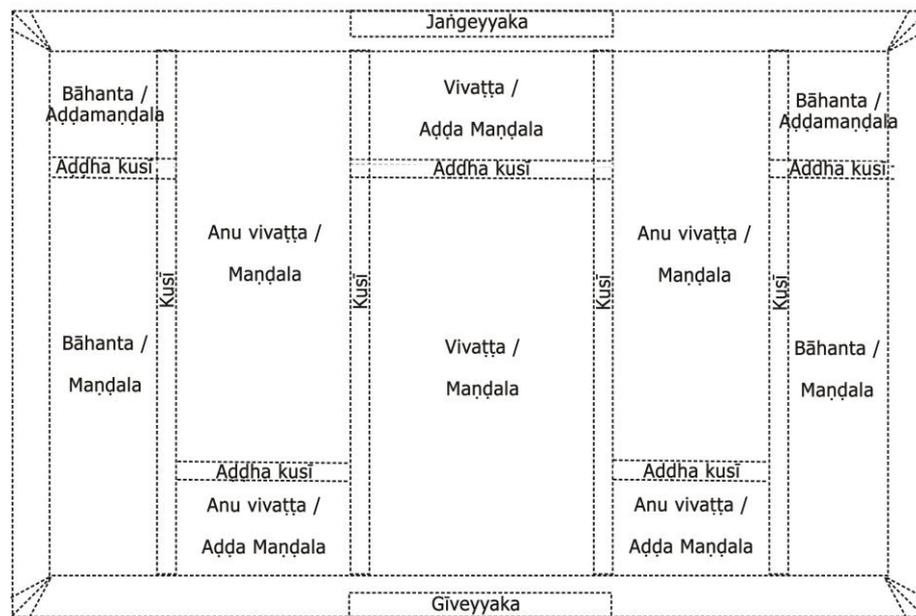
¹⁷⁴ Vin. I, p. 288.

¹⁷⁵ ‘*Magadha-khetta*’; this was “probably an extensive rice-field which at once caught the eye on account of its terraces,” and size, one might add.

roughly darned together, suitable for recluses and not coveted by opponents. I allow you, monks, an outer cloak that is cut up, an upper robe that is cut up, an inner robe that is cut up.’”

Venerable Ānanda was praised by the Buddha and allowed to the monks for cutting and sewing the robes systematically as following picture.¹⁷⁶

Five Sections Robe Pattern Designed by Venerable Ānanda



Here are the meanings of pictures;

‘*Kusi*’ means ‘a cross-seam’ or dike.

‘*Aḍḍhakusi*’ means ‘a short cross-seam’ or ‘an intermediate cross-seam’ or ‘half dike’.

‘*Vivatta*’ means ‘a central piece’ or ‘turning back’; it is sewn putting together the circular seam and the short circular seam.

‘*Anuvivatta*’ means ‘a side pieces’; this is the name of the two or four pieces at each side of the *Vivatta*, the central piece.

¹⁷⁶ Vin. I, pp. 287 – 288: B.D. IV, pp. 407 – 409.

‘*Maṇḍala*’ means ‘a circular seam’ or ‘field-plot’; there is a large *Maṇḍala* (seam) to each piece of a robe of five pieces.

‘*Aḍḍhamaṇḍala*’ means ‘a short circular seam’ or ‘half-plot’.

‘*Bāhanta*’ means ‘an elbow-piece’ or ‘arm-pieces’; it is thought of thus in regard to the robe of five pieces. If one puts on a robe of good measure, folding it together and holding up the arms, both ends stand outside the face, it is the name of these ends.

‘*Gīveyyaka*’ means ‘a throat-piece’.

‘*Jaṅgeyyaka*’ means ‘a knee-piece’; an added piece of cloth sewn together with another thread for the sake of strengthening in the place going round the neck.¹⁷⁷

4. 1. 4 Robe Pattern in the Buddha’s Time

In the beginning of the Buddha’s period, the monks may use various patterns for robes. After the robe was being allowed by the Buddha like the field of *Magadha* style who made by venerable *Ānanda*, the Buddha made rules and regulation as it needs until the perfect style of robe.

When the venerable *Ānanda* having put on light-weight upper robes, entered to village for alms-food; his upper robes were blown up by gusts of wind. Then the venerable *Ānanda*, having gone back to the monastery, told this matter to the monks. The monks told his matter to the Buddha. So the Buddha allowed the monks a block (*gaṇṭhika*), tag and loop something to tie in the robe (*pāsaka*).¹⁷⁸

After that, when the monks inserted blocks and things to tie into their robes; the robes wore out. So the Buddha allowed to the monks a shield for the blocks (*gaṇṭhika-phalaka*), a shield for the things to tie at the edge (of the robe) (*pāsaka-phalaka*); a corner was revealed.¹⁷⁹

¹⁷⁷ B.D. IV, pp. 407 – 409.

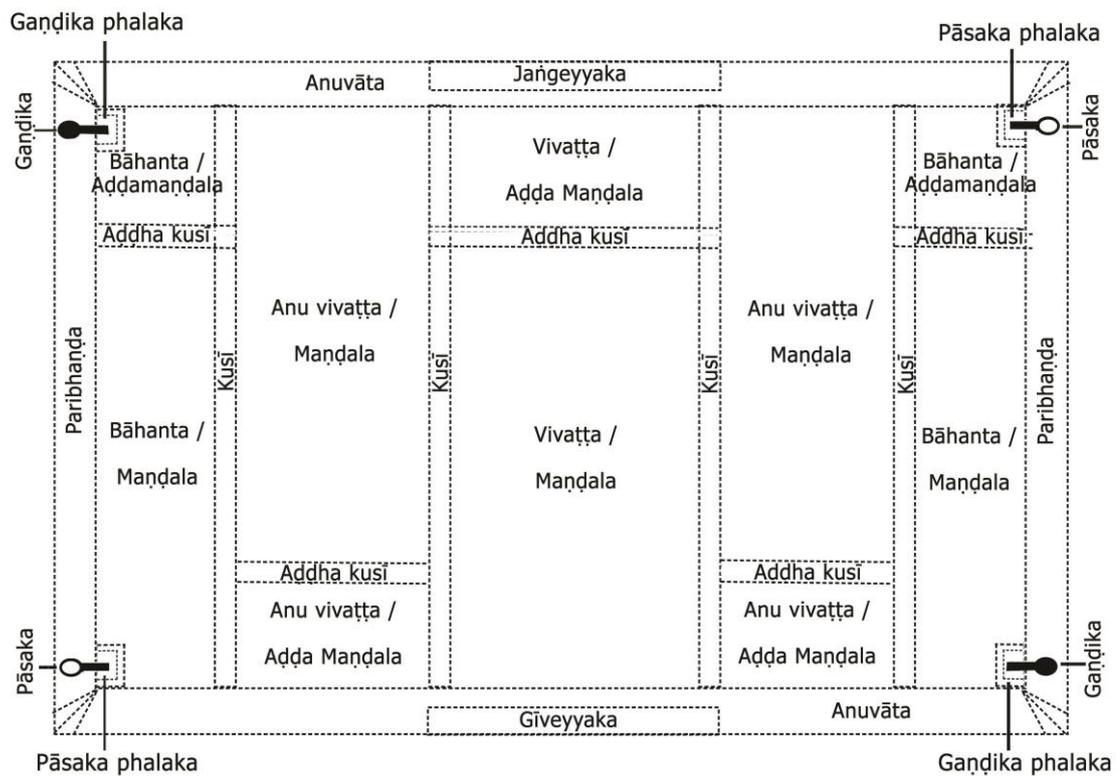
¹⁷⁸ Vin. II, p.137: B.D. V, p. 190.

¹⁷⁹ Vin. II, p.137: B.D. V, p. 190.

When having made-up rag-ropes of the venerable *Kassapa* became heavy, it became misshapen at the corner (*vikaṇṇa*). So the Buddha allowed cut a long border (*anuvāta*) and a border (*paribhaṇḍa*) him and monks, to make a rough darn, to pull off the misshapen corner and to insert a braiding, a binding.¹⁸⁰

After that there was no evidence of the robe style any more on the Buddha's allowance. So, it would be the perfection of the robe style that describe above. Based on these definitions, there may have different of viewing styles one after another sects or locations but the monks of Theravāda Sect are wearing and sewing the robe style according to that definition of Vinaya until now. The perfection of robe style according to *Vinayasamūha Vinicchaya* Tratie¹⁸¹ shows the following style of robe.

The Perfect Robe Style of the Buddha's Time



¹⁸⁰ Vin. I, p. 298: B.D. IV, pp. 423 – 424.

¹⁸¹ Most Venerable Sayadaws (Myan.), *Vinayasamūha Vinicchaya* Tratie, Vol. II, (Mandalay: Propagation of Pitaka, 1977), p. 490.

4. 2 Development of Robes in Myanmar Tradition

This topic will be mentioned about the development of robes in Myanmar tradition taking main three parts such as 1) Robes in *Pyu* Period, 2) Robes in *Bagan* Period and 3) Robes after *Bagan* Period.

4. 2. 1 Robes in *Pyu* Period

While there is no conclusive archaeological proof that Buddhism continued to be practiced in southern Myanmar after the missions of the Third Council. There are four dominant ethnic groups in the recorded history of Myanmar; the Mon, the Pyu, the Myanmar, and the *Shan*. Uncertainty surrounds the origins of the *Mon*; but it is clear that, at least linguistically, they are related to the *Khmer*. In the sixth century BC, most of what we now know as Myanmar, Thailand, Laos, and Cambodia was sparsely populated. While migrants from the east coast of India had formed trading colonies along the coast of the Gulf of Martaban these coastal areas of Myanmar and Thailand were also home to the Mon.¹⁸²

The way of wearing robe style of monks of *Pyu* period is no different style of monks nowadays although there were archaeological proof such as the arts of painting on the wall, statues, *Mahayāna* cultures and worships. In the wall-painting art and statues there was no obviously described the robe color of monks. But there is a little different shape or style of statues how to wearing of robe style.¹⁸³ It depends on wood carvers and artists.

4. 2. 2 Robes in *Bagan* Period

Theravada Buddhism was implanted at *Bagan* for the first time as early as the 11th century by the Myanmar king *Anawrathar* (1044-1077). In year 1057, *Anawrathar* sent an army to conquer the *Mon* city of

¹⁸² Reger Bischoff, **Buddhism in Myanmar A Short History**, (Sri Lanka: B.P.S, 1995), p.13.

¹⁸³ See the figure (13) in Appendix, p. 120.

Thaton to obtain the *Tipiṭaka* of the Pāli Canon. He was converted by a *Mon* monk, *Shin Arahan*, to *Theravāda* Buddhism. *Shin Arahan*'s advice led to acquiring thirty sets of Pali scriptures from the *Mon* king *Manuhar* by force. *Mon* culture, from that point, came to be largely assimilated into the Myanmar culture based in *Bagan*.

The religion prevailing among the Myanmar before and during the early reign of *Anawrathar* was some form of *Mahāyāna* Buddhism, which had probably found its way into the region from the Pāla kingdom in Bengal. This is apparent from bronze statues depicting *Bodhisattas* and especially the '*Lokanātha*', a *Bodhisatta* believed, in Bengal, to reign in the period between the demise of the *Buddha Gotama* and the advent of the *Buddha Metteyya*.

Ari monks' practices have largely been categorized as a tantric form of Buddhism, combining elements of Buddhism, *Nat* (deva) worship, indigenous *nāga* worship and Hinduism. Other historians contend that the *Ari* monks were forest-dwelling monks who simply differed in monastic practice from *Theravāda* monks, especially with regard to adherence to the *Vinaya*, as they were much less orthodox, allowed to consume alcohol, engage in sexual relations, and eat after midday. Despite his conversion to *Theravāda* Buddhism due to the efforts of *Shin Arahan*, *Anawratha* still supported *Mahayāna* cultic practices and printed coins in *Sanskrit* rather than Pali.¹⁸⁴

The monks of *Ari* wore the red color of robe in the *Bagan* period but there was no strongly evidence how to wear. On the other hand, the king of *Anawratha* made to wear *Ari* the white clothes and service to army after believing *Theravāda* Buddhism cause of *Shin Arahan*.¹⁸⁵ By looking at the art of painting-wall such as following picture, there was no clearly color that *Theravāda* monks and *Ashin Arahan* wore but the way of wearing style was nothing different the style of wearing of nowadays' monks.¹⁸⁶

¹⁸⁴ https://en.wikipedia.org/wiki/Ari_Buddhism

¹⁸⁵ Reger Bischoff, **Buddhism in Myanmar A Short History**, (Sri Lanka: B.P.S, 1995), p.45.

¹⁸⁶ See the figure (14) in Appendix, p. 120.

4. 2. 3 Robes after Bagan Period

Myanmar rule at *Bagan* continued until the first *Mongol* invasion of Myanmar in 1287. Towards the end of the 13th century, Buddhism declined due to the invading Tatars. In the 14th century, another lineage was imported from Sri Lanka to *Ayutthaya*, the capital of the Thai *Ayutthaya* Kingdom. A new ordination line that of the Thai Forest Tradition, thus entered Myanmar.

After the Bagan period, there was some different concepts among the Myanmar monks dealing with the sewing style of robe and the color of robe but there was not big different of robe expect from that such sects as the One-Shoulder Sect (*Ton Gaing*) and the Two-Shoulder Sect (*Yon Gaing*).

There also was different concept among the Myanmar monks in A.D 1885s dealing with a cross-seam (*kusi*) and a short cross-seam (*aḍḍhakusi*) of upper robe whether that is cut off or not and a shield of block (*gaṇṭhika-phalaka*) and a shield of tag (*pāsaka-phalaka*) of upper robe and outer cloak concerning with the place of hanging.

The head group monks of *Samṅha* Council in Myanmar laid down the measurement of robe, color and the style of upper robe how to made and sew. According to that rule and regulation, a cross-seam (*kusi*) and a short cross-seam (*aḍḍhakusi*) are no needed to cut in robe but just make seam in robe. In that style, there was no clearly show for a shield of block (*gaṇṭhika-phalaka*) and a shield of tag (*pāsaka-phalaka*) in which place have to hang up in robe. But all of the monks from Myanmar followed and used the method of the *San Kyaung Sayadaw*.

The problem of the One-Shoulder Sect and the Two-Shoulder Sect was a great conflict among the ancient Myanmar monks. The kings of succession did not solve that problem about 300 years from AD 1538 till the king of Padone in AD 1819. Each sect was conflict and wining vice

versa. When the monks of *Sudhammā* Sect were strong, One-Shoulder Sect was disappeared during the king *Padone*.¹⁸⁷

4.3 Cutting and Making Myanmar Robes

Researcher will describe how to sew the robe of current monks in Myanmar according to the allowance of Buddha in *Vinaya*. Although a little different the color of robes and the way of wearing robe style in Myanmar depending on different locations and different sects, but the way of sewing is mostly the same. There is no big different except from the cutting of big robe size and small robe size. But some of monks from Myanmar do not cut it what should be cut but just make it stitching the sewing thread in robe without suitable *Vinaya*. So, research will explore how to sew the system method of the robe in Myanmar according to Buddhist scriptures.

4.3.1 How to Cut and Sew Myanmar Robe

In Pali the way of cutting the fabric of robe was described that “*pancakena vā, atireka pancakena vā*”,¹⁸⁸ it means *Kathina* cloth comes to be made if five parts or more than five parts are cut out” or in commentary “*pancakam vā, sattakam vā, navakam vā, ekādasakam vā hotu*”¹⁸⁹ when cutting three robes; inner robe, upper robe and double outer cloak. In *Pācittayādi Yojanā* written by *Phaya Gyee Sayadaw*, it was found that “*vāsaddena aññānipi terasakādīni sangaṇhāti*”¹⁹⁰; it can be cut five sections, seven sections, eleven sections and thirteen sections. Moreover, the way of cutting robe material is mentioned with a circular

¹⁸⁷ Mahā Dhamma Thingyan (Myan.), *Sāsanālaṅkāra Sartan*, (Yangon: Seik Kuu Cho Cho, 2011), pp.140 – 143.

E. Michael Mendelson, *Sangha and State in Burma*, (London: Cornell University Press, 1975), pp. 58 – 65.

¹⁸⁸ Vin. I, p. 255: B.D. IV, p. 357.

¹⁸⁹ Vin.A. V, p. 1111.

¹⁹⁰ PhayarGyeeSayadaw(Myans), *Pācittayādi Yojanā*, (Yangon:Religious Affairs,1977),p.165.

seam (*mahāmaṇḍala*), a short circular seam (*aḍḍhamaṇḍala*), a central piece (*vivaṭṭa*), a side piece (*anuvivaṭṭa*), an elbow piece (*bāhanta*) at the robe with five sections that Venerable *Ānanda* made and offered for five big sections.

According to the above mentioned points, there is no limitation how many measurements there are for ‘a central piece’ (*vivaṭṭa*), how many sections are for ‘a side piece’ (*anuvivaṭṭa*) and so on. When the design of sewing the robe is searched and studied possibly to know that limitation of magnitude, it is found that *San Kyaung Sayadaw* (1815 – 1888) sent the oldest robe design that to the King *Mindon* on the tenth day after full moon day of September, 1871 in *Vinaya Samūha* treatise¹⁹¹. When the design of robe described in that treatise, is studied, it is found that all five big sections have the same limitation.

According to the robe design mentioned in *Vinaya Samūha Vinicchaya* treatise, when the upper robe is made at least necessary four and half cubits (88 inches) in length and two and half cubits (52 inches) in breadths.

It has equally (12.4) inches in each section. It has to be found having (7) inches in one side for two borders (*anuvāta* and *paribhaṇḍa*) and (3) inches for each cross seam (*kusi*) at making segment for five sections.

It is not equally at making section for a large circular seam (*mahāmaṇḍala*) and a short circular seam (*aḍḍha-maṇḍala*) and making limitation as three and two of intermediate section for a large circular seam (*mahā-maṇḍala*) and one for a short circular seam (*aḍḍha-maṇḍala*) has to be found.

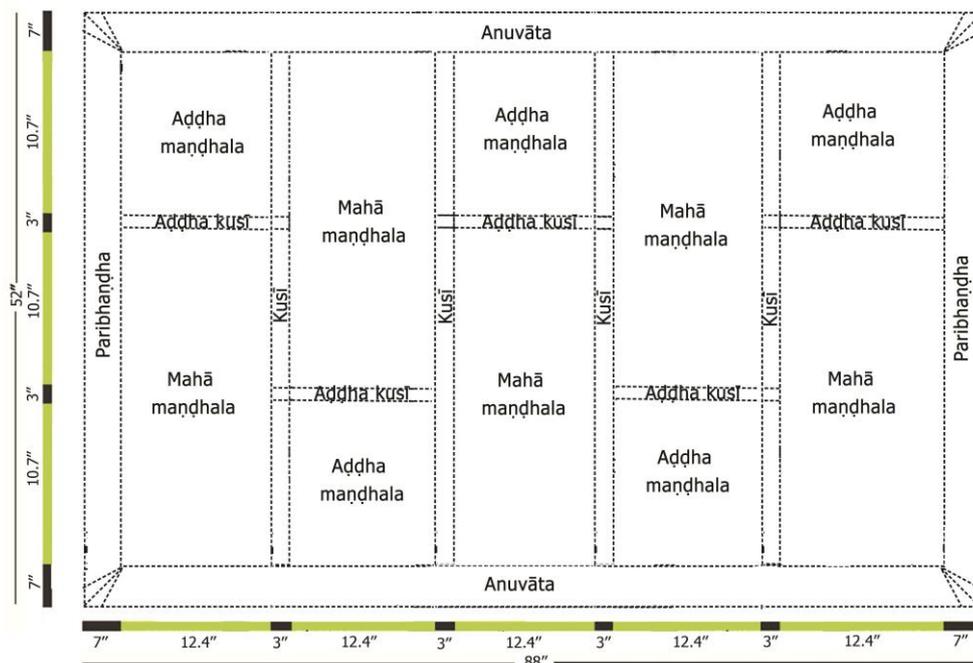
When the two and half cubits (52 inches) in breadth, being the magnitude of intermediate of the robe are divided according to its limitation. It has about (10.7) inches for a short circular seam (*aḍḍa-maṇḍala*), (21.4) inches for a large circular seam (*mahā-maṇḍala*), (7)

¹⁹¹ Ancient Myanmar Sayadaws (Myan.), **Vinaya-samūha Vinicchaya Teatise, Vol. 2**, (Mandalay: Propagation of Piṭaka, 1977), p.490.

inches in for a border (*paribhaṇḍa*) and (3) inches for a short cross seam (*aḍḍha-kusi*).

The robe design mentioned in *Vinaya Samūha Vinicchaya* treatise is described together to study easily as following.

The Way of Cutting Robe According to *Vinaya Samūha Vinicchaya*



If cutting of the robe material in that design is studied in detail, it is found that all together (28) pieces of the robe material are cut with total (6) kinds of name;

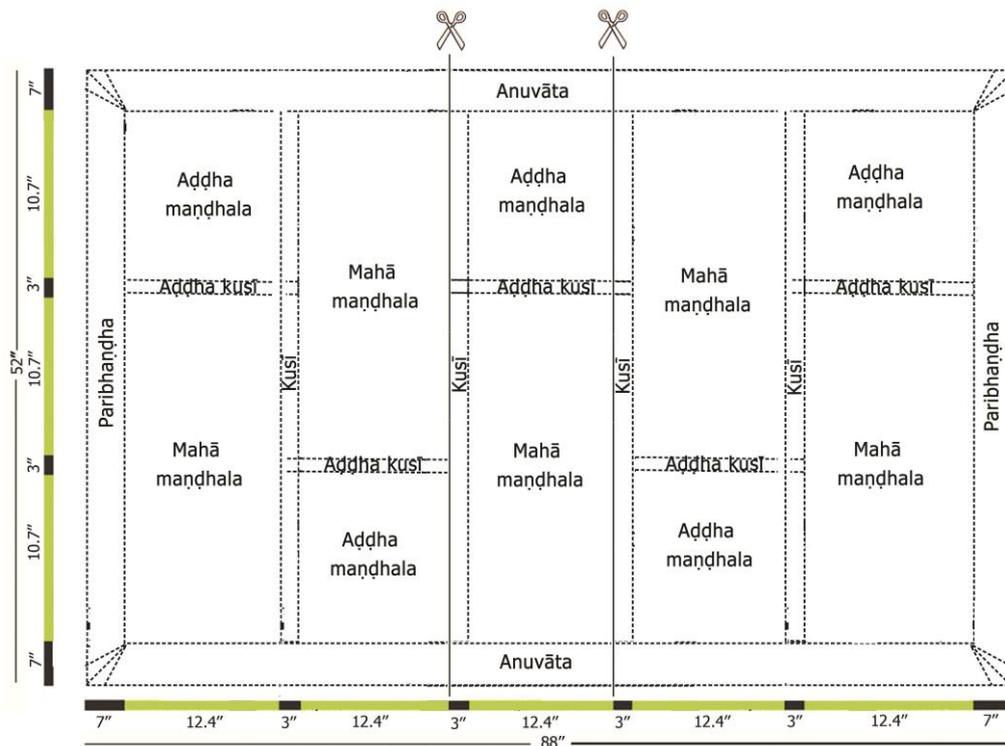
1. The four long border (*anuvāta*) pieces of length including temporary folded two long border pieces having the length (88) inches, breadth (7) inches,
2. The four border (*paribhaṇḍa*) pieces of breadth including temporary folded two border pieces having the length (52) inches, breadth (7) inches,
3. The five cross seam (*kusi*) pieces having the length (38) inches, breadth (3) inches,
4. The five short cross seam (*aḍḍhakusi*) pieces having the length (12.4) inches, breadth (3) inches.

5. The five large circular seam (*mahā maṇḍala*) pieces having length (24.4) inches, breadth (12.4) inches,
6. The five short circular seam (*aḍḍha maṇḍala*) pieces having length (12.4) inches, breadth (10.7) inches.

4.3.2 Modern Robes in Myanmar

In modern time, when the upper robe and lower robe are studied, although they are sewn making five sections, if even five main big sections in some robes are not cut full of five sections. Only three or four sections are cut a circular seam (*maṇḍala*) and a short circular seam (*aḍḍamaṇḍala*) are made by the crease and the seam folding a few cloth by needle at the remaining sections. The modern figure upper robe is as following.

Figure of Modern Upper Robe in Myanmar



If that figure is studied, it has to find that out of five main big sections, only three sections are cut and the remaining two sections are not cut and only the border line of needle is showed folding the cloth or a

short cross seam (*aḍḍhakusi*) are made section in the border line of needle folding the cloth too has to be found.

That kind of robe must be called that it is not suitable. Because the robe is against the word in original Pali, “*Aññatra pañcakena vā atireka pañcakena vā tadaheva sañchinnena*”¹⁹² etc. and the word in Commentary, “*Aññatra pancake vā tadahevāti pañca vā atirekāni vā khandhāni katvā mahāmaṇḍhala aḍḍhamaṇḍhalāni dassetvā kateneva vaṭṭati. Evaññhi samaṇḍhalikaṃ hoti, taṃ ṭhapetvā aññena acchinnena vā datticatukhaṇḍhena vā na vaṭṭati.*”¹⁹³

Therefore, at the present day, every person who makes the robes, specially needs to arrange cutting systematically according to rules and regulations of *Vinaya* and abstaining from the way of making figure not accord with rules and regulations of *Vinaya*.

4.4 Wearing Style of Myanmar Robe

The specific characteristic of Buddhist monks which the Buddha wished them to show by their manner of dress was correctness. According to the *Mahāvagga*, a monk revealed his sobriety in his behavior. On all occasions when he had to appear before lay people outside of the monastery or the residence, he had to dress fully, wearing his robes neatly.¹⁹⁴

Any carelessness in the matter of outward appearance, and especially of clothes, was severely reprimanded. The *Pātimokkha* contains 75 rules of good behavior, called ‘*sekhiya dhamma*’; the first ones emphasize the proprieties which must be observed by monks and nuns in their dress.

¹⁹² Vin. I, p. 255.

¹⁹³ Vin.A. V, p. 1111.

¹⁹⁴ Vin. I, p. 298.

4.4.1 How to Wear Inner Robe in Vinaya Rules

Dealing with the group of six monks dressed with the inner robe hanging down in front and behind, the Buddha laid down the rule. It mentioned that the inner robe should be dressed in going all round one for covering the circle of the navel, the circles of knees.¹⁹⁵

Moreover, the Commentary described that the inner robe should be dressed until the circle of the navel up and to the circles of knees in down covering the knee joint about eight fingers. Furthermore, it also defined that the inner robe of monk who is sitting have to be dressed going all round until the under knees joint covering about four fingers.¹⁹⁶

Although both definitions were seem just a little different, those were same concepts because the monk who dress the inner robe until the under knees joint about eight fingers with the inner robe of monk sitting under knees joint four fingers.

Although it was said that the inner robe should be dressed in going all round one for covering the circles of knees under the eight fingers, it was not mean definitely under eight fingers but it can be possible a little long or short because *Vimativinodanī* Sub-commentary have shown that “*Aṭṭhaṅgula-mattaṃ, caturaṅgula-mattaṃ*”. In this Pali, ‘*Matta*’ means that long or short was no fault.¹⁹⁷

According to commentary and sub-commentary, it means when novices and monks dress the inner robe, should be dressed in going all round one for covering the circle of the navel, and should dress the inner robe until the under knees joint in front and behind, left and right round about eight fingers.¹⁹⁸

¹⁹⁵ Vin. II, p. 185: B.D. III, pp. 120 - 121.

¹⁹⁶ Vin.A. III, p. 890.

¹⁹⁷ **Vimati Vinodanī Ṭikā, Vol.II (Myan.)**, (Yangon: Religious Affairs Dpt. Press,1959).p.59.

¹⁹⁸ See the figure (15) in Appendix, p. 121.

4. 4. 2 How to Wear Upper Robe in Vinaya Rules

The Buddha declared how to wear upper robe that the upper robe should be put on all round one having made both edges level.¹⁹⁹ According to “*parimaṇḍalaṃ pārupissāmi*” Pali, although the upper robe should be put on all round one having made both edges level, it means “*Parimaṇḍalaṃ pārupitabbaṃ ubho kaṇṇe samaṃ katvā*” it showed the guidance that how to wear both edges level of upper robe should be put round upper body.²⁰⁰

According to the definition of this “*Ubho kaṇṇe samaṃ katvā*”, although both edges level of upper robe should be put round upper body, it did not show how to dress the both edges of upper robe to be round. *Kaṅkhā* Old Sub-commentary²⁰¹, *Vajīrabuddhi* Sub-commentary²⁰² described that upper robe should be put on the left shoulder side. Besides, *Kaṅkhāyojanā Mahāṭikā* defined that it was not like folding the double outer cloak and putting on the left shoulder²⁰³. On the other hand, *Vinaya Vinicchaya* Sub-commentary explained that it was just as on the back of elephant hanging on two bells likewise the upper robe which put on the left shoulder, the edges of robe hanging down front and back have to be round equally.²⁰⁴

What means that it was not like double outer cloak folding and putting on the shoulder but it was like wrapping the upper robe on the shoulder. When the upper robe is wrapped, have to hold the two edges of robe equally. Then, the edge of robe is to be put on the left shoulder. Doing so, the back of robe’s edge and the front of robe’s edge should be equally round.

¹⁹⁹ Vin. II, p. 185: B.D. III, pp. 120 - 121.

²⁰⁰ Vin.A. III, p. 891.

²⁰¹ **Old Kaṅkhā Ṭikā (Myanmar Version)**, (Yangon: Religious Affairs Dpt., 1961), p.107.

²⁰² Vjb. p. 345.

²⁰³ **Kaṅkhāyojanā Mahāṭikā, Vol. IV, (Myanmar Version)**, (Yangon: Religious Affairs Dpt., 1961), p.324.

²⁰⁴ Vin.vn. II, pp. 9 – 10.

4. 4. 3 How to Wear Upper Robe of Myanmar Monks Today

Researcher will explore the way of wrapping upper robe according to *Visuddhā Yon Sayadaw* in this research. The *Sayadaw* defined that there were two ways of how to wrap the upper robe according to two *Sikkhāpada* of *Parimaṇḍala*, and *Suppaṭṭchanna*. He described as follow:

At the both of these “*Parimaṇḍala Pārūpana and Suppaṭṭchanna Sikkhāpada*,” they included “*Ubho kaṇṇe samaṃ katvā*”. So, “*Samaṃ katvā paṭisaṃharitvā*” means that when go into village, the edge of upper robe both right hand and left hand are rolled up equally. At the ‘*Parimaṇḍala*’, there is not describe ‘*Paṭisaṃkaritvā*’ but because of defined “*Ubho kaṇṇe samaṃ katvā*”, means in the same way of wrapping go into village both edge of upper robe put it on the left shoulder together without rolling up.²⁰⁵ It should be covered until the wrist like Buddha image.

After exploring how different way of wrapping upper robe, the abbot pointed out that when dress the upper robe, the two edge of robe have to be put on the left shoulder after making equally them without rolling up dealing with “*Ubho kaṇṇe samaṃ katvā*”. When do so, the two edges of robe which go down from shoulder have to be wrapped it round until the wrist but it did not mean put roll it up until can see the left shoulder like a *Paḷikāraka*²⁰⁶ monk. *Sanwady Sayadaw* remarked that when pay homage to the Buddha and gather *Samgha*, the upper robe should be put on the left shoulder until cover to elbow.²⁰⁷

To study the concepts of Myanmar *Sayadaws*, there are two kinds of concepts on the wearing style of upper robe according to “*Ubho kaṇṇe samaṃ katvā*” Pali. They are as follows:

²⁰⁵ See the figure (16) in Appendix, p. 121.

²⁰⁶ ‘*Paḷikāraka*’ means a monk who has to arrange for the monks to go around for alms food (*piṇḍapāta*) and other monks’ affairs.

See the figure (17) of wearing style of robe like a *Paḷikāraka* monk in Appendix, p. 121.

²⁰⁷ *Sanwady Sayadaw* (Myan.), **Sanwady Shin Kyint Wat**, (Mandalay: Issathaya Press, 1982), p. 464 – 6.

1. According to the concept of *Visuddhā Yon Sayadaw*, when pay homage to Buddha or gather monks, the upper robe should be put on the left shoulder and the edge of robe should cover till to wrist without rolling it up.²⁰⁸
2. According to the concepts of *Vinaya Vinicchaya Tikā Sayadaws*, when pay homage to Buddha or gather *Samgha*, the two edges of upper robe should be held equally and put it on the shoulder. To do so, the one edge of upper robe should go down to the front side, the other should go down back side and both edge of sides should be equally round.²⁰⁹

The main different between the concepts of *Visuddhā Yon Sayadaw* and *Vinaya Vinicchaya Tikā Sayadaws* is that the both edge of the upper robe is from back to till wrist and the both edge of the upper robe is front side and the other is back side.

As described above, there were two concepts of dressing the upper robe from the beginning of ancient Sayadaws to current abbots but succession of Sayadaws and their disciples monks and novices are follow and practice as they please. Due to both of these concepts are suitable and allowance of Buddha, the wise perhaps did not decide which concepts are right.

4. 4. 4 Wearing Style of Robe According to Times and Places

According to *Parimaṇḍala Sikkhāpada*, the places which will be followed was described that Vinaya Commentary was shown that “*Vihāre pi antaraghare pi parimaṇḍala meva nivāsetabbañca pārūpitabbañca*”, at *Kaṅkhā* Commentary was shown that “*Ārāme pi antaraghare pi sabbattha sikkhā kātabbā*”. It means whether inside the monastery compound or in the town and village, has to practice according to such two *Sikkhāpadas*.²¹⁰

²⁰⁸ See the figure (18) in Appendix, p. 121.

²⁰⁹ See the figure (19) in Appendix, p. 121.

²¹⁰ Vin.A. III, p. 891: Kaṅkhā. p. 276.

In this case, although these two *Sikkhāpadas* have to be practiced inside the monastery compound, it did not mean have to follow them all the times and places. Gather monks or pay homage to Buddha or approach to the head of masters and so on, such special occasion have to follow and practice these two *Sikkhāpadas*. During the warm weather or staying alone at monastery are faultless with this *Sikkhāpada*.²¹¹

According to definition of ‘*Antarāghare pi*’, when go into town or village, there was the other *Suppaṭicchanna Sikkhāpada* for that. In this case, when go the town or village, have to follow and practice this *Sikkhāpada*. But, for preaching *Dhamma*, have to follow and practice this *Suppaṭicchanna Sikkhāpada*.²¹²

There were two kinds as explain above the way of dressing to wear of the robe in summary according to first and second Parimaṇḍala *Sikkhāpada*.

1. The inner robe should be dressed until the circle of the navel up and to the circles of knees in down covering the knee joint about eight inches.
2. The upper robe should be dressed till the under of knees about four inches, the two edges of upper robe should be held equally and put it on the shoulder covering the left elbow or covering the wrist by rolling up.

Pay homage to Buddha, going to meeting of *Samgha*, approach to the head of monks, pay respect of time and place, go into town or village, staying in the town or village in such occasions, have to follow, practice and wear as express above of *Sikkhāpadas*.

²¹¹ Vjb. p. 345.

²¹² *Vimativinodanī Ṭikā, Vol. II (Myanmar Version)*, (Yangon: Religious Affairs Dpt., 1959), p. 61.

4.5 Robes at Present Time of Myanmar

This part will approach about robes at the present time of Myanmar taking main three parts as follows; 1) The production of Myanmar robes, 2) How Myanmar people donating robes for monks and 3) How Myanmar monks using robes.

4.5.1 The Production of Myanmar Robes

Most of the robes which wear the Myanmar monks today are ready-made robes from production of factories. The habits of sewing and dying of their robes themselves have been disappeared today. The colored fabric exported from Thailand, China and Japan are sewing as robes in the factories such well known as *Zawtika* robe company, and *Thamata* robe company etc. in Myanmar.

Some factories sew the robe just showing stitching without cutting according to *Vinaya* rules. Most of the factories cut only three or four sections without cutting all five sections and just show stitching for other sections. It is very difficult to decide whether such kinds of robes are suitable with *Vinaya* rules or not as they have stitchings in the robes. Therefore, some robe-shops give grantee that their robes are suitable with *Vinaya* rules.

We have seen that even the well-known robe companies are producing the robes which are not suitable with *Vinaya* rules according to the demand market. There are three types of robe: the robes sewed with 28 pieces of cloth are the most expensive robes. That kind of robes is not really sold because only the rich can effort to buy. Mostly the robes sewed with 9 pieces of cloth, cut by sections are good sold out. So, now a day, most of the robes wearing by Myanmar monks are probably cutting 5 sections and sewing with 9 pieces of cloths. Those robes are suitable with *Vinaya* rules as cutting 5 sections.

In survey of robe-shops, laymen buy much more the robes than monks. In the occasions such as rainy season (*Vassa* period), *Kathina* period, summer holidays and novitiations and ordinations, the robes are

good demand. Brown, dark brown, yellow, nylon, cotton and silk robes are mostly found in the market. Nylon robes and cotton robes are the best selling. Myanmar monks mostly wear brown color robes.

There are three size of robes such as small size, medium size and large size. The small size of upper robe is 72 inches in length and 52 inches in width. A pair of inner robe and upper robe costs about 10000 *Kyats* in Myanmar currency. The medium size of upper robe is 81 inches in length and 63 inches in width. A pair of inner robe and upper robe costs about 15,000 *Kyats*. The large size of upper robe is 80 inches to 90 inches in length and 52 inches to 72 inches in width. A pair of inner robe and upper robe costs about 20,000 to 30,000 *Kyats*. The price depends on the quality of robe and sewing style.

Because the manufacturing of Myanmar robes was been making by business men, so they just produce in order to gain profits for business whether it is suitable with *Vinaya* rules or not. That is why, most of the monks who wear that kinds of robes probably not be suitable with *Vinaya* rules. Therefore lay devotee should buy only these kinds of robes which give grantee that it is suitable with *Vinaya* rules.

4. 5. 2 How to Donate Robes for Myanmar Monks

Myanmar people are very eager to donate robes for the monks. Especially, offer by adoration when they make charity to the monks. Whatever ceremonies such as donation at home, *Vassa* and *Kathina*, they usually offer robes to the monks. So, Monks are no need to be worry about robes and they can do peacefully the learning Buddhist scriptures (*gantha-dhūra*) and doing insight meditation (*vipassanā-dhūra*). When the lay devotees donate robes to the monks, they offer them a pair of robe; upper and inner robe. Moreover, in winter season, they also offer robes to the monks together with winter-shawl and warm-clothing of monk. But double outer cloak is donated only when the ordination ceremony and *Kathina* ceremony.

In summer holidays, Myanmar parents make noviciation and ordination ceremonies to their children. At that time, the orphan children are entered noviciation ceremony greatly as amount of one hundred or one thousand novices. Besides, some of the Myanmar enter meditation center to practice insight meditation as novicehood and monkhood during the holidays of water festival new year. In such occasions, they use to donate robes to the monks. As the temporary novices or monks change into lay man, their robes are donated to that residence of monks so the monks receive those robes.

Moreover, Myanmar people donate rains bathing robes to all monks at monastery before the rain season. That type is called *Vassavasika*, rains bathing robe. The rains bathing robe are very precious for monks to wear in rainy season.

In the period of *Kathina*, all of monks who reside in monastery are donated by *Kathina* robes. If the *Kathina* robes are offered, choose the monastery first that will donate. All of the monks who reside at that monastery are offered with food and robes and make charity to lay men as well. Lay devotees choose and donate *Kathina* robes which will be suitable with *Vinaya* rules. Generally, double outer cloaks are used as *Kathina* robes. At the time of such a *Kathina* period, the monks get some robes to wear.

Monks may not know in such robes which donated by lay devotees are suitable with *Vinaya* rules or not because they may buy base on the cheap price of robes in the robe-shops. The monks also cannot examine that the robes which donated by lay devotees are suitable with *Vinaya* rules or not. Anyway anyhow, the monks do not need to worry about the robes and can do easily the responsibility of *sāsana* such as learning, teaching, preaching *Dhamma* and mediation so on.

4.5.3 How to Use the Myanmar Monks' Robes

To express, Myanmar monks now a day, the way of wearing robe donated by lay devotees are two situations:

1. The way of wearing robes staying at monastery and
2. The way of wearing robe going into town or village.

There are also many kinds of wearing robe style of Myanmar monks during staying at monastery such as living freely, doing sundry matters or chores, teaching and learning *Dhamma*, paying homage to Buddha, reciting Paritta and preaching *Dhamma*.

During staying at monastery, Myanmar monks use to wear an inner robe and a shoulder cloth, the shirt especially for monks, *aṃsa*²¹³ or wearing like small inner robe for upper body. Some abbots of monastery do not allow such types of wearing robes. Generally, during staying in monastery, monks use to wear upper robe in the upper body without covering one left shoulder and inner robe in the lower body. When doing Ordination *Kamma* or *Samgha kamma*, monks usually put sitting-cloth on the right shoulder.

When learning or teaching of Buddhist scriptures or approaching to the senior monks or paying homage to Buddha or taking meditation, upper robes are made covering and curler up to the left hand until wrist then put sitting-cloth on the right shoulder. Without covering right shoulder means give respect to senior monks. So, some monks put sitting-cloth on the left shoulder. When they sit, they use that sitting-cloth in the floor for sitting. But when donation ceremony or reciting Paritta or preaching *Dhamma*, upper robe is covered both shoulders.

When going into town or village, there are two types of wearing robe styles of Myanmar monks;

1. The wearing style of going for some sundry matters and
2. The wearing style of going for alms bowl or ritual ceremony.

²¹³ Shoulder cloths (*aṃsa*) were not worn in the time of the Commentary but would seem to fall under this factor, as would any other item a bhikkhu might wear around his body.

When go into town or village for personal matters or sundry matters, most monks wear inner robe for lower body and upper robe for upper body without covering left shoulder. Some head of abbots and some lay devotees do not like such kinds of wearing style. *Shwe Kyin* Sect monks and some monks of *Sudhammā* Sect wear the upper robe covering both shoulders when they go into town or village.

When go into town or village for ritual ceremony, inner robe is worn in the lower body and upper robe is worn in the upper body covering two both of shoulders. The head abbots and lay devotees like such kinds of wearing robe style as it is suitable with *Vinaya* rules.

The way of wearing robe style of Myanmar monks are different types according to weather or location. In Myanmar, there are three seasons such as summer, rain season and winter. It is very cold such places *Pyin Oo Lwin*, *Shan State* and *Kachin State* in winter. Only such three kinds of robes allowed in *Vinaya* is not patient with cold weather for monks. The monks from such places use and wear covering two both of shoulder with shawl or blanket robe, sewing with wool without stitching sections like blanket for winter. Besides, winter cloth made by wool, special sewing for monks are worn and covering upper robe on the body. When go into town or village, they do not wear such winter clothes.

Occasionally, Myanmar monks nowadays wear the robes are as bellow:

	Matter	Wearing Style of Robe	
			Winter Season
While residing at monastery	Staying freely		
	Making sundry matters		
	Learning Teaching Dhamma Paying respect to Buddha		
	Preaching Dhamma Reciting Paritta		
While going into town or village	Going for personal matters		
	Going for alms-food		
	Going for ritual ceremony affairs		

4.6 Analysis of Similarity and Dissimilarity between Robes in Buddhist Scriptures and Robes in Myanmar

After had been passing period 2500 years of the Buddha *Sāsana*, it is getting loser luster gradually. In *Aṅguttara Nikāya* Pali, there are five kinds of disappearances of Buddha *Sāsana*. They are;

1. First, there will be the disappearance of attainment (*adhigama*), which would correspond to the age of deliverance.
2. The second disappearance is of the practice (*paṭipatti*), which corresponds to the ages of concentration and morality.
3. The disappearance of accomplishment in the texts (*pariyatti*) is third and corresponds to the age of learning.
4. The fourth disappearance is of the signs (*liṅga*). During this period, the only good action left is making gifts to those who wear a yellow strip of cloth around their necks, so this would correspond to the age of generosity. When this disappearance occurs, five thousand years will have passed. After this period there occurs
5. The disappearance of the relics (*dhātu*). When the relics no longer receive honour, they will assemble at the seat where the Buddha attained Awakening under the Great Bodhi tree. There, they will make an effigy of the Buddha and perform a marvel similar to the Twin Marvel and will teach the Doctrine. No human being will be present, only Devas from the ten thousand world systems will listen, and many of them will attain release. After that, the relics will be burned up without remainder.²¹⁴

Among the five categories, all Buddhists monks, today have responsibility not to be disappeared the fourth level sign called ‘*Liṅga Sāsana*’, the appearance sign of monks. The monks should to be better behave politely the way of speaking, going and living than lay men. Especially, the monk, the way of wearing robe style is wore what the Buddha laid down according to rules of *Vinaya*. To do so, lay devotees will be adorable, then the Buddha *Sāsana* will also be development. So,

²¹⁴ A.A. I, pp. 87 – 89.

researcher will describe and analyze detail about *Vinaya* dealing with robes of monks in order to promote and develop of Buddha *Sāsana* in Myanmar.

4. 6. 1 The Myanmar Monks' Robes Not Related to Vinaya Rules

Because the manufacturing of Myanmar robes was been making by business men, so they just produce in order to gain profits for business whether it is suitable with *Vinaya* rules or not. They do not cut the sections suitable with *Vinaya* rules it should be cut just showing stitching. That is why, most of the Myanmar monks who wear that kinds of robes probably not be suitable with *Vinaya*. The robes which sew according with *Vinaya* are more expensive than others. So they are less buying. Lay devotees should buy only these kinds of robes which give grantee that it is suitable with *Vinaya*.

It is find difficulties that lay devotees do properly understand and familiar with robes, they just look at five sections of robe then think must be same with other robes, and the cannot decide to choose the robe of monks whether it is suitable with *Vinaya* or not. Moreover, one reason why increase the robe which not to be suitable with *Vinaya* is that lay devotees choose to buy what they can be affordable price of the cheapest robes.

The monks do not examine them whether it is suitable with *Vinaya* or not for depending on the four necessities: food, robes, shelter and medicine which donated by lay devotees. Only some affordable senior monks can go and buy the robes in robe-shops which follow the law of Buddha or *Vinaya*. Most the monks have to wear the robes donated by lay devotees.

It can be found that there are robes which are not suitable with the law of the Buddha in Myanmar robe-market as business-men who produce robes, the devotees who buy the robes for monks and the monks who use the robes have weakness in their perceptive. On the other hand,

illegal robes in the market depend on the country's business situation. However, it is said that today some are buying the robes which are suitable with the Vinaya is a change.

4. 6. 2 The Robes Worn by Myanmar Monks Today

It can be said that Myanmar is a moderate weather country for there are three weathers: summer, rainy and winter. But *Pyin Oo Lwin*, *Shan* state and *Kachin* state are very cold. In upper Myanmar regions are very warm in summer and very cold in winter. The monk cannot be patient with only three robes in very cold weather. So, for those monks from such weathers have to keep summer robes and winter robes.

The monks in cold weather and some region of Myanmar keep robe shawl. That robe shawl is like a wool blanket which sewed for winter season. And the robe shawl does not have sections like a normal robe. It is impossible to sew it suitable with Vinaya rules as the robe shawl is made up of the thick wool. The monks wear the winter robes covering the both shoulders. Some senior monks wear the double outer cloak for winter robes as they do not think of the robe shawl is suitable with *Vinaya*. So, it is difficult to decide whether the double outer cloak is suitable with *Vinaya* or not.

Moreover, Myanmar monks wear the warm sweater shirt made up of wool in winter. That warm clothes which sewed for monks only is similar to a shirt of laymen. The different with laymen-shirts is no column but with brown only. The monks wear the warm-shirt under the upper robe in the residence of monastery or go into town and village. The monks wear the warm-shirt without upper robe while in the temple. But some monks do not wear that warm-cloth in the sight of public or lay devotees. It is not suitable with *Vinaya* wearing of living-light-freely of that cloth except from protection of bad weather.

In summer, warm season Myanmar monks wear a shoulder cloth (*aṃsa*) as free style or small robe for upper body like an inner robe without wearing upper robe on upper body. That small robe of upper

body is look like inner robe but no sections. So, it would be said not to be suitable with *Vinaya*. On the other hand, it is difficult to decide that the inner robes from Thailand and Sri Lanka have no sections like upper robe. So, it is suitable to wear the inner robe on the upper body instead of wearing small robe for upper body without cutting and sewing sections.

A shoulder cloth (*aṃsa*) is a shirt for monks to wear under body sewing without left shoulder. Monks wear a shoulder cloth while residence in the temple or doing sundry matters or chores. Most of the monks wear it under the upper robe not to be sweat for upper robe. It is not easy to see as it is covered by upper robe. Some senior monks do not wear it themselves and not allow to wear their followers.

Some learner monks of Buddhist scriptures from Myanmar have few robes because of low income or donors. They do not have enough robe to change the other one in rainy season. So, they take care of wearing what they have not to be destroyed. They sew the inner robe to be ring or loop like lay man's *Longyi* (lower cloth wearing of lower body in Myanmar). To do so, it takes long time as it can be changed round side after side. Now a day, even in the time of many robes, some still wear that sewing ring style of inner robe. Some senior monks seriously prohibit their followers not to wear ring style of inner robe as it is look like mans' wearing style of *Longyi*.

It is found that there is weakness of the central controlling rules system in Myanmar monks' world. Some monks think that if they follow the rules of residence current temple, they do not need to follow the rules laid down by the head council of monks. The central head council of monks (*Samgha Mahānāyaka*) is also lack of controlling of the rules to follower monks dealing with how to go and live. So, there are different concepts of rules and regulations among the each monastery and each place in the Myanmar monks' world.

For example, just as there are some monks who go into town or village, and the preaching *Dhamma* or reciting Paritta at the ceremony, they cover both shoulders with upper robe and besides, some do not cover one shoulder. Although they are illegal with *Vinaya*, such different style

cannot be changed until now. The responsible senior monks of Sasana should be repaired to be correct way because wrong concepts can become right concepts in long term.

To be united and respected, all monks should wear the same color of robes and styles in the ceremony of *Samgha*. At that time, each monk should not be argument that “the way of wearing style of us is suitable with *Vinaya*” or “the color of our robes is suitable with *Vinaya*.”

In conclusion, if responsible senior monks and including the researcher do not correct and protect the danger of *Sāsana* such as sewing the robes which is not suitable with *Vinaya*, the way of wearing style that is not suitable with *Vinaya*, then, the future of *Sāsana* would be in danger.

4. 6. 3 We All Are One However Different Wearing Robes

There are different believes such as Christianity, Muslim, Hinduism and Buddhism in the world. Among them, in Buddhism, there are two kinds of Buddhism: called Theravada Buddhism and Mahayana Buddhism. There are five Theravada countries. They are Myanmar, Sri Lanka, Thailand, Lao and Cambodia and the monks from different countries have different style of wearing the robes.

The Theravada Buddhist monks are not the same in characteristics such as in robes, in robe wearing style and in color of robes one another as different countries and different places although they are practicing *Dhamma* and *Vinaya* under the same title of *Theravāda* Buddhism. Even the characteristics of Myanmar *Theravāda* Monks are not the same one school to another and they are different slightly. It is accepted that such a diversity is beauty. It should not be considered that “You are not Buddhist monk if you do not wear like us. We could not devote you if you are not look like our monks” In fact, we all are one under the Buddhism however we wear the different styles of robes.

To analyze the teachings of Buddha throughout the whole 45 years, it can be found that outer appearances are not matter but only inner development is matter. To follow and practice the Buddha teaching is

needed no matter how different the outer appearances are. As long as one who follows and practices the teachings of Buddha can be called the disciples of the Buddha even though how different wearing style of robes.

The Buddha expounded eight characteristics in the order of monks which are parallel with the ocean in *Aṅguttara Nikaya* Pali. Here, researcher wants to compare two factors dealing with this research from that book.

When these mighty rivers, like the *Gaṅga*, the *Yamuna*, the *Acīravatī* and the *Sarabhu* etc reach the great Ocean, they lose their former names and designations, and are reckoned just as the great Ocean. In the same way, there are many different names of monks around the world such as; the Chinese Mahayana Buddhist monks, the Japanese *Shinto* Buddhist monks, the Tibetan *Lama* Buddhist monks, the Thai *Theravāda* Buddhist monks and the Myanmar *Theravāda* Buddhist monks and so on. Although they have different names and different styles of robes wearing when they enter under the name of Buddha's *Sāsana* the original names are disappeared but there is only one name remained called Buddhist monks.

Then, the Buddha there said “the Great Ocean has only one taste, that of salt”. Just as the great ocean has only one taste, that of salt; even so has this teaching and discipline only one taste, the taste of liberation, *Nibbāna*. In the same way, they can enjoy and feel together only the same taste of *Nibbāna* if follow and practice the teachings of Buddha no matter how different names are, no matter how different styles of robes wearing are and no matter how existence.

Chapter V

Conclusion and Suggestions for Further Research Works

5.1 Conclusion

Having passed away of Buddha, the monks from *Sāsana* play very importance role as head leaders of *Sāsana*. To describe such image of monks, the robes also were the core value of *Sāsana* because a monk who wears a robe is accepted as a real monk by lay devotees. Among the Four Requisites such as robe, food, shelter and medicine which allowed by the Bhddha, there are different concepts of robe among the Buddhist monks today.

Each one has the concept of such idea that “It is real Buddhist monk who only wears the robe like us but others wearing are not real Buddhist monks”. It would be a conflict among the Buddhist monks in future that such different types of robe, wearing style of robe and colour of robe, etc. So, researcher tried to solve this problem in this research “How was the real robe of Buddha’s time?” “How did wear robe?” “Which colors of robe were worn?”

This research had described Buddhist lecturers according to *Theravāda* Buddhism. The researcher emphasized on Buddha’s teachings and mentioned about the monastic robes. The purpose of the present this research is to study the concepts of Buddhist monastic robes and its meanings and practices accordance with *Vinaya* rules mentioned in *Piṭaka* Canons, the Commentaries, the Sub-Commentaries, the special texts and all other related data, to analyze the roles and benefits of suitable robe with *Vinaya* rules, and to study how to apply Buddhist monastic robes to the present societies of monks and lay people.

The objectives of the study are; “To Study the structure and teaching methods of the Buddhist monastic robes in Tipitaka, and to apply it in the society of monks and lay people”. The documentary researchers appearing in chapter 1, is the background history of Buddhist

ethics, objective, research method, review of the literature, advantages of the Research.

5. 1. 1 The Concept of Robes in Buddhist Scriptures

Chapter II mentioned about the concept of robes in Buddhist scriptures. This chapter described many kinds of robes for monks which allowance by Buddha together with many references. In this study, it had shown that there were not only three kinds of robes known as inner robe, upper robe and outer cloak but sitting cloth, the bed sheet and cloth for wiping face which are used by monks now a day. Moreover, researcher also mentioned in this study that such kinds of robes; the itch-cloth, the bathing cloth which are not used by monks today.

Furthermore, it is also described that in the beginning of Buddha's time, in those days, the monks who wore the rag robe (*paṃsukūla cīvara*) picking up and sewing the clothes from such places cemetery, market and alley, those were not like the robes today. Researcher also illustrated that how to develop the robes wearing of today's monks gradually together with background history and motion from then on.

In summary, in this chapter, it had shown in detail how to wear the robe suitable with *Vinaya* and how to follow the rules and regulation of *Vinaya* as monks.

5. 1. 2 Robe Colours in the Buddhist Scriptures and Myanmar

The Chapter III mentioned about concept of robe colours in the Buddhist scriptures and Myanmar studying the history of Myanmar robe colours. Researcher described first the robes' colors of monks what the Buddha forbade and allowed according to rules and regulations of *Vinaya*. In addition, it is also mentioned that the robe color of monks in the Buddha's time comparing with the robe colors from Pitaka.

In this Chapter, it has presented how to dye the robes with natural

tree bark and trunk etc. according to *Piṭaka*. However, researcher has explained the natural dying of robes from Myanmar and Thailand together with photos going by there personally. Now a day, the natural dying robes are less and less. Therefore monks are wearing chemical dying robes. That is why, researcher has expressed whether the chemical dying robes were suitable with *Vinaya* or not together with references of senior monks.

In changing the robe colours, some of the robe colours are same as at the time of Buddha in Myanmar, but some are not same colours of robe in the Buddha's time.

Before write this research, researcher thought that "The Buddha would allow only one colour of robe for monks". In fact, it had understood that there were some colours of robe in the Pali, commentaries, sub-commentaries and others. It was also described in that chapter. Therefore, researcher did not decide the robe colours if it was suitable with *Vinaya* or not but described what the Buddha prohibited the colours of robe and it should not be dying from tree bark and trunk etc.

5. 1. 3 The Analysis of Development of Myanmar Robe from the Buddha's Period to the Present Time

In the Chapter IV, it has shown that how to develop gradually of Myanmar robes. It has studied in this research how to develop the robes of Myanmar monks gradually from the time of Buddha to until now based on the rules and regulations of *Vinaya* that in the beginning of Buddha's period, the monks wore the robe such as "robe of *Ehi Bhikkhu*, super natural robe" then, the monks wore the rag-robes picking up and sewing the clothes from such places; on the street, market and dead body from cemetery and now a day, monks wear the five sections robes allowed by the Buddha.

Researcher has presented the development of Myanmar robe from the late Bagan era to current age together with pictures such

asminingstone-image, the art of the wall and ancient books from *Pyu* era and *Bagan* era. Moreover, it also described detail how to sew and wearing style of robes current age according to *Vinaya*. In this chapter, it has explained about One Shoulder Sect and Two Shoulder Sect dealing with wearing robe style of Myanmar monks in history. Moreover, it also decided that the way of sewing robes, wearing style and the robe color of Myanmar monks whether it was suitable with *Vinaya* or not.

In sum up, researcher has got incredible benefits and knowledges the colors of robe in the period of Buddha after analyzing and writting this research. Moreover, it was understand that the way of wearing style according to *Vinaya*. It also can be considered and changed such narrow-minded “only wearing robe style of researcher was suitable with *Vinaya*” and on the other hand, other monks wearing style of robes are also considered and equally minded as Buddhist monks under the only same taste of Buddha *Sāsana*. Finally, researcher believes that anyone who reads and studies this research, will get incredible benefits same as researcher.

5.2 Suggestions for Further Research Works

Research cannot be said that it has finished and has completed. As flowing water (the current) is floating without pause, research may need to add the necessary things continuously.

Now, although it can say that this dissertation has finished as a scope, it cannot say that it is a complete study about the robes and there may be some more points to add. Especially the subjects about *Kathina* robe, the subject about robes’ colour in the Buddha’s time with more perfect meanings and the subject about the development of Chinese/ Japanese/ Tibetan Mahāyana robes should be continued to study for a perfect research. This thesis is very wide, subtle, deep, difficult subject and there will be some more factors left to study under this subject. The researchers will be encouraged to be studied about those subjects. Suggested titles of research are as follows:

- 1) A Study of *Kathina* Robe in the Buddhist Scriptures
- 2) Comparison of Myanmar Robe Colours with Thai Robe Colours
- 3) An Analytical Study of Development of *Mahāyāna* Robes in China/ Tibet/ Japan and etc.

Now, although this thesis cannot be said that it is a factually complete research, it can be a useful resource for the future researchers who want to extend the study on this area. It deduces if it is said that it is such help, it will be a great satisfaction to the researcher. This thesis is concluded if these mistakes are found, requesting to correct them with great compassion.

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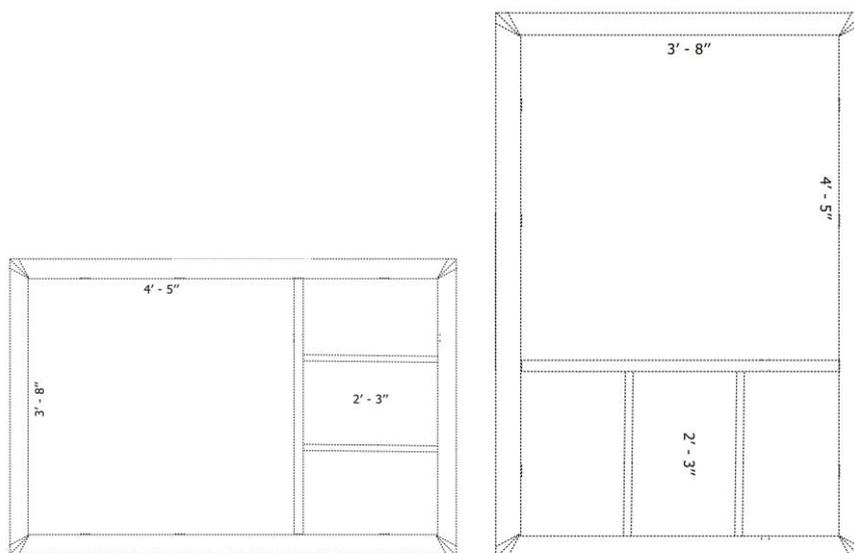
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Appendix

Figure (1) Sitting Cloth Designed by *Mine Khaing Sayadaw*



Dying Robe Colour in *Pha Ouk* Meditation Centre, Myanmar

Figure (2)

Pha Ouk Sayadaw



Figure (3)

Dying Robe Colour



Figure (4)

Making Dry of Robe after Dyed



Robe Colours in Thailand

Figure (5) Dying Robe Colour in *Wat Pah Nana Cha*, Thailand

**a) Jack-Fruit Wood-Ships
Boiling in the Pot**



**b) Dying the Robe at Boiling
Pot**



Figure (6)

**Golden Yellow,
Orange, or Royal
Colour Robe**



Figure (7)

**Golden Ochre
Colour Robe**



Figure (8)

**Dark Brown Color
Or *Khan Ka Noon*
Colour Robe**

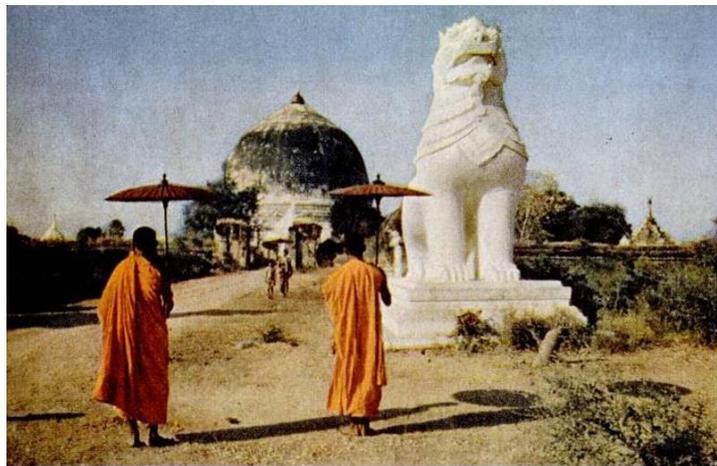


Figure (9) The Picture of Myanmar Monks Dressed with Orange Colour of Robe in *Kone Baung* Era

a) *Konbaung* Era painting²¹⁵



b) Myanmar Monks, Dressed in Orange Robes, Walk toward *Kaunghmudaw* Pagoda in *Sagaing*²¹⁶



²¹⁵ <https://viss.wordpress.com/2014/12/09/why-do-burmese-monks-wear-maroon-colored-robos/>

²¹⁶ March 7, 1955 issue of LIFE magazine.

Myanmar Monks Wearing Yellow Robes

Figure (10)

**The Monks from Shwe Taung
Gone Monastery**



Figure (11)

**Venerable *Yajadhammābhivaṃsā* and Monks from *Ma Soe Yain*
Monastery**



Figure (12)

**Researcher and Monks from Wanr Udayar Sun Monastery in
Thailand**



Wearing Style of Robe in Ancient Myanmar Monks

Figure (13) The Picture of Old Set Wooden Monk Statues, Early 20th Century, Pyu Period²¹⁷



Figure (14) The Picture of *Shin Araham* Statue at *Anandā* Temple, *Bagan*, Myanmar



²¹⁷ <https://www.burmese-art.com/catalog/old-set-wooden-monk-statues-from-burma-2907-4>

Wearing Robe Style in the Present Time of Myanmar Monks

Figure (15)

Wearing Inner Robe Style in All Round



Figure (16)

Wearing Style of Upper Robe for Going Outside

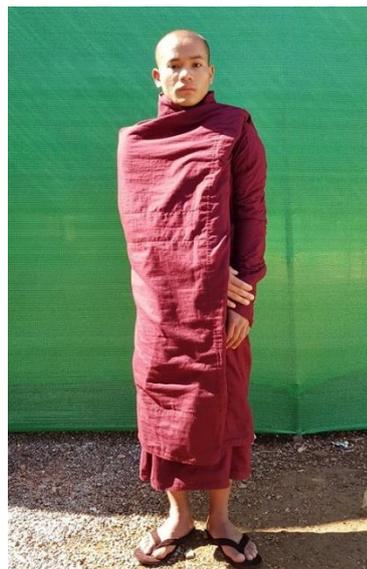


Figure (17)

Style Like A Paḷikāraḅa Monk

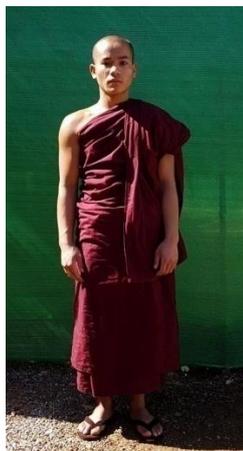


Figure (18)

Style by *Visuddhā Yon Sayadaw*

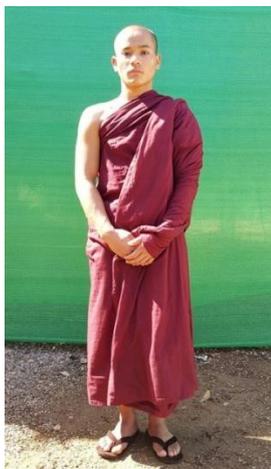


Figure (19)

Style by *Vinicchaya Ṭikā*



Biography of Researcher

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