

University of Mandalay

MYANMAR COSTUME THROUGH AGES (A.D 1044-1752)

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Mandalay, Myanmar
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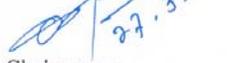

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ABSTRACT

This work on Myanma costume through ages is an attempt to highlight one of the aspects of Myanmar culture that has existed since time immemorial. Of the basic necessities of mankind, viz. food, clothing and shelter, clothing comes in importance next to food. Clothing is here meant not only for protection of the user from weathers, insect bites and from mean and shameful human dignity, but also for creating varieties of costumes in conformity with the development of a socio-economic life. Changes in style of costumes through different dynastic periods are discussed with mural illustrations. Changes usually take place to suit the status, sex and personality of a person. In discussing the changes of costume style, evidences are gleaned and sifted from the Bagan and post-Bagan lithic and ink inscriptions, from some literary works of poets and learned scholars and from mural paintings of the periods concerned. The social status of weavers and dress-makers are also considered in this work. As the evidence shows, cotton and silk used in weaving are home products whereas printed cloths are the imported items. As the alien cultures had seeped into through trading, their impact on cloth-making and design patterns had become more apparent in Myanmar culture. Changes in pattern and style as well of the upper and lower garments of the social classes are shown in this study with illustrations photographs and diagrams so that a reader can assess the author's attempt in dealing with this subject matter.

TABLES OF CONTENTS

	page
List of photographs	v
List of figures	vii
List of Abbreviations	viii
Glossary	xv
Preface	xxiii
 Chapter	
1. Introduction	1
2. Clothes of Different Social Strata: Upper and Lower Garments	29
3. The Art of Making clothes: Cotton growing, weaving and sewing	66
4. The Impact of Indian and Chinese Cultures on Myanmar Traditional Costumes	90
Conclusion	106
Bibliography	108

List of Photographs

	page
1. Kings in their kingly Attires	between 30-31
2. King and Ministers	between 30-31
3. King and Ministers	between 30-31
4. A Buddhist Devotee in Robe	between 31-32
5. A King	between 31-32
6. Buddhist monks	between 33-34
7. Celestial Beings	between 33-34
8. Celestial Beings	between 33-34
9. Bodhist Sattva	between 36-37
10. Buddhist Devotee and His Garments	between 36-37
11. Bodhist Sattva and Retinues	between 36-37
12. Women and Their Dress style	between 37-38
13. Queen Yathodaya	between 37-38
14. Queen and Maids of Honour	between 37-38
15. A group of women in procession	between 37-38
16. A Hindu Goddess	between 38-39
17. A Hindu Goddess	between 38-39
18. King Suddhodana and Royal Hermit	between 39-40
19. King and Deva (Celestial Beings)	between 42-43
20. Ministers , a Scene from Mipauk-gy	between 43-44
21. King and follower	between 43-44

22. A mural showing ladies' wearing style	between 49-50
23. A Scene from	between 57-58
24. A Drum player	between 62-63
25. A female dancer	between 62-63
26. A Richman and The poors	between 63-64
27. A King enjoying a court life	between 64-65
28. Sisal hemp plant	between 78-79
29. Kings wearing Robe	between 83-84
30. A Scene from Tilokaguru	between 85-86
31. A female dancer	between 87-88
32. Ladies-in-waiting	between 87-88
33. A Princess and a Portuguese	between 87-88
34. A Hindu God	between 92-93
35. An Indian painting of India Women	between 93-94
36. A Chinese Scene floating in the Air	between 96-97
37. Chinese in Traditional Dress	between 98-99
38. Ladies of Taungngu period	between 101-102

List of Figures

		page
Figure (1)	a,b,c,d,e,f,g	between 31-32
Figure (2)	a,b,c,d,e,f,g	between 31-32
Figure (3)	a,b,c,d,e,f,g	between 31-32
Figure (4)	a,b,c,d,e,f,g	between 38-39
Figure (5)	a,b,c,d,e,f,g	between 38-39
Figure (6)	a,b,c,d,e,f,g	between 43-44
Figure (7)	a,b,c,d,e,f,g	between 48-49
Figure (8)	a,b,c,d,e,f,g	between 56-57
Figure (9)	a,b,c,d,e,f,g	between 56-57
Figure (10)	a,b,c,d,e,f,g	between 56-57
Figure (11)	a,b,c,d,e,f,g	between 58-59
Figure (12)	a,b,c,d,e,f,g	between 58-59
Figure (13)	a,b	between 33-34
Figure (14)	How to make a Robe .	between 83-84
Figure (15)	How to make a Robe.	between 83-84
Figure (16)	Lady's jacket	between 84-85
Figure (17)	Lady's jacket	between 84-85
Figure (18)	How to make a jacket.	between 83-84
Figure (19)	Man's Coat	between 85-86
Figure (20)	Man's Coat	between 85-86
Figure (21)	Man's shirt	between 85-86
Figure (22)		between 86-87
Figure (23)	How to make shirts	between 86-87
Figure (24)	How to make a <i>Tho-yin</i> coat.	between 86-87

Abbreviations

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Glossary

Tailor

the Minister Tailor

Female Dancer

Clerk

with stripe cloth woven with mechanize loom,
bearing-stripes at the rims

free man

officer of common folks

attendant of the royal apartment

with black stripe

with red stripe

cotton, silver of carded cotton

royal spinner

basket with lid holding cotton silver loom

would –be man selected from *Byetaik* service group

drum player

clerk

grown with stripes worn by military personnel

cotton thread

winding the cotton of the reel

stretching the cotton on a frame

inserting the cotton

a shield

Indian loincloth

the second position

a kind of official frock coat

upper garment / shirt / coat / jacket

Big- sleeved jacket

a kind of song

the fifth position

stitch female loincloth

royal boatmen

the Great council of state

a shield, oblong and convex

sisal hemp cotton thread

one who earned by preparing hairdo of others

veterinary surgeon

in charge of one thousand soldiers

hellsman

finial

mason

feoffee of a lake

the fourth position

lace

amber-coloured

shield of any style

dancer

girding one's loincloth

administrative chief of a village

woolen rug

a type of cotton cloth

velvet

body guard

men's nether garments

lower garment / gridle cloth

cotton gridle cloth

trumpet player

fine calico / a kind of very thin fine cloth

spinner

spinner

fine cloth

kyun

sacred robe woven from lotus fibre

Indian

lit, Indian monastery

body tight

a broad single piece of cloth that could cover the
whole body

woven in kye chi cotton

feoffee of a village tract

mercenary

a coat designated for warriors

controller of the Gifts chamber

the cotton tree

open air balcony

chequered pattern loincloth

carpenter

spear

spear

black velvet

coarse pit fabric / blue woven headgear

a type of satin with both sides having the same texture made in China

Indigo cotton thread

women

jacket

a type of patterned fabrics

coarse pit fabrics

coarse pit fabrics

green cotton fabrics

the warder of the palace or seneschal

feoffee of a fief holder

Captain of Horse

veterinary surgeon

Governor of a city

a coat designated for heroes

royal architect

the royal residential area

bright coloured silk cloth

ode to the spirit

a cloth weaving intertwined with silver thread

silver cotton thread

canopy placed on a bier

red fabric, madder

silver lace

white cloth

plain cloth

artist

black - smith

sculptor / wood carver

wood turner

a Chinese who professes Islam

a kind of cloth with a floral design

person skilful in dying

musician

stone sculptors

gold / silver smith

metal / bronze casting

art of making decorative relief

Lacquerware

lower garments or loincloth for men

foreign lowergarment

lowergarment to wrap round the waist

robe decorated with rubies

canvas

woruld-be monk

satin

cotton cloth

architect

silk cloth

cotton fabric

Brahmins, Indians who professes Hinduism

poem of epic proportions

lyrical ode on the seasons, love, etc

a kind of imported fine cloth

golden lace

alderman or *thugyi* of the city

lit, gold robe

village headman

a type of silk fabric

felt

a kind of fine cotton cloth

official administrating a village circle

monastic robe

a cloth meant to be used for making robe

guilt a Buddha image pagoda

double, layered vestment of a Buddhist monk

Indian female wear

with stripe cloth woven with mechanize loom,
bearing-stripe at the rims

with stripe cloth woven with mechanize loom,
bearing-stripe at the rims

would - be novice

would-be man selected from *Bala* service groups

would-be man selected from *ywei* service groups

tinsel

a cloth weaving intertwined with gold thread

cloth woven with golden thread

sikkè

leader of the forces

ordination hall

a performed *paso*

men of wealth

floral designed foreign *paso*

encircling wall

praying hall

toll station collector

Chinese *paso*

double length men's *longyi*

the first position

performer

rust-coloured cotton

various types of fabrics

gunner

leather jacket

printed cotton

a smock

retinue

ceremonial robe worn by princes and ministers

company commander

opening the Throne Room

gardener

tailor

cotton plant

cotton thread

tax from cotton

grinding and cleaning newly picked cotton

group of the royal weavers

robe

weaver

men

loom stretching threads on a frame to prepare the

warp

group of the royal weavers

foreign *paso*

strapless bodice worn under a chemise

PREFACE

This dissertation is submitted for providing a source that deals with the Myanmar costumes from Bagan Period to Nyaungyan Period—the periods of the feudal system of Myanmar – any dissertation on this topic not yet being prepared. The scope of my research seems to be broad; it is because of the scarcity of literary sources. It is to rely mainly on inscriptions and wall paintings of the periods concerned. There are literary works of the poets and scholars in the Inn wa and Nyaungyan periods, from which we can glean some information relating to Myanmar traditional costume. As for area of study, it is confined to Bagan, Inn wa, Sagaing and some other areas where there still exist classical wall paintings that reveal the different costume of the social strata in different periods. My dissertation consists of four chapters. Chapter One presents an account of the tradition of wearing clothes, as well as the origin of clothing — the clothing including both the local cotton cloth and imported fabrics.

Chapter Two discusses about the costumes of people of the feudal system through successive periods. It highlights the differences in style of costumes of the successive periods with reference to the costumes of the upper class such as king, royal family and men in royal service and to the styles of dresses of the common people. Chapter Three presents the changes and progress in the skill of tailoring. While red silk cotton called Let-pan, was formerly used as raw materials for making fabric, when people began to learn to use cotton thread, cotton was principally grown. A detailed account is given on how cotton thread was prepared and how cotton skein was used for waving garments. Chapter Four focuses on the influences of the Indian and Chinese costumes on the styles of Myanmar

costume— highlighting the impact of Indian and Chinese cultures on Myanmar traditional costumes. This chapter also points out that three lived the Asians and the Westerners in Myanmar through foreign trading. However, the local people mostly dealt with the neighbouring countries India and China, and a discussion is made on how the Indian costumes had made a influence on the Myanmar costumes of Bagan – Period , and the Chinese cultures and costumes, on the Myanmar costumes of the post- Bagan period, pinpointing the fact that the Myanmar people had adapted and adopted those foreign cultures and costumes, establishing unique styles of their own.

This work is dedicated to my parents U Than Hlaing (Retired Inspector) and Daw Aye Khaing. I want to express my gratitude to all those who had supported my dissertation first of all, I also acknowledge my sincere thanks to Doctor Toe Hla (Supervisor, Retired Director General of the Universities Historical Research Centre) who guided me with care and interest through my studies. I am also grateful Dr. Ba Maung (Director General of Universities Historical Research Centre) and U Sai Nor Khay (Professor, Head of Department, Department of History, Mandalay University) for their encouragement. I am also thankful to my teachers, family, friends and all those who had supported my work.

I have done this work by using the primary source materials which contains stone inscription, Photos, contemporary records. I had gone several research – tour to collect the records and published and unpublished material have been gathered from Yangon University Central Library, the Mandalay University Library, the Mandalay Archaeology Department Library, the Yangon Archaeology Department Library, the Bagan Archaeology Department, the Universities Historical Research Center Library, the Mandalay Cultural Museum Library, the Mandalay History Department Library and U Aye Myint (Myanmar Art, Researcher, Designer) Amarapura.

A system of transliteration has been employed in this dissertation in quoting the words of Myanmar and Pali. Ruler for spelling, prescribed by the Myanmar Language Commission, have been followed. Inscriptions, mural paintings, Pyo – literature, and contemporary sources have been referred to as concrete evidences in repairing this dissertation. It would be the responsibility of the researcher only had there existed any shortcomings, weaknesses and irrelevancies that may have found way in this dissertation.

CHAPTER ONE

INTRODUCTION

The First Myanmar Empire founded by King Anawrahta was centred at Bagan. The boundaries of Myanmar in the Bagan period, as given in the *Mahārājawañtaukrī:*, were:

Paṭikkarā:, the land of the *kulā:* (Indians) in the west

Katū: *Nagā:krī:* *Yedwañ:mī:* (the tract where fire burns on water) on the northwest

Gandhālarāj, China, on the north

the country of *pan:se:* on the northeast

the country of *Pañkā* on the east

the country of the *Gywan:* on the southeast.¹

The boundaries of Myanmar, according to an inscription dated AD 1197 were: Saṃlwañ (Thanlwin) River on the east, Thaway (Davoy) on the south, *Macchagīri* on the west, and Takoñ: and Ña Choñ Khyaṃ on the north;² or Koñ Cañ on the north and Taluiñsare (Tanintharyi) and Thaway on the south.³ The people who inhabited Bagan-period Myanmar were *Kulā,* *Kantū,* *Krwam,*

¹ U Kala, *Maha Rajawañkri* (The Great Chronicle), Vol.I, Yangon, Hanthawady press, 1960, p.213 (Henceforth: Kala, 1960 a)

² U Nyein Maung, *Shei-haung-Myanmar Kyauk-sa-mya* (Ancient Myanmar Inscriptions), Vol. I, Yangon, Archaeological Survey Department, 1972, p.66 (Henceforth: Nyein Maung, 1972)

Dhammarājika Pagoda inscription dated 1197, faces, obverse face, lines 6-9

Dr. Than Tun, *Athit Myin Bamar Thamaing*, (A new version of Myanmar History), Mandalay, Myankantha, 1975, p.199, (Henceforth: Than Tun, 1975)

³ Dr. Than Tun, "Myanmar Pyi Oke Choke Ye" (Administration of Myanmar), Cultural Sarsaung, Vol.III, no.8, July 1960, p.82 (Henceforth: Than Tun, 1960)

Khyañ, Cakraw, Tarut, Toñsū, Poñloñ, Pyū, Mranmā, Yaw, Rakhuñ, Rmeñ (Mon or Talaing), Lawa, Saw, Sak and Shyaṃ.⁴ Besides these ethnic peoples, there were *Pasî, Pansiy* and *Ponnā*.⁵ Myanmar being a melting pot, the social economic life of the people seemed to be developing in those days. Although the types of clothes these peoples wore are not known for certain, there are many references to (phyin) (cotton cloth) in the Bagan period inscriptions.

Humans began to wear clothes with the dawning of civilization. The people wore clothing primarily for covering the body, i.e. to protect the body from the environment. However, after religions were introduced, modesty also became a reason for wearing clothes.

The Pyus, who had a highly developed urban culture and who inhabited Myanmar, wore clothing. Clothes may be categorized roughly into upper and nether garments. Later, they were categorized into underclothes (for the upper and lower parts of the body) and outer garments (for the upper and lower parts of the body). This probably was to cover the genitals and women's breasts better and protect the body from the environment. The clothing of the Pyus was seemingly similar to that of the Indians, and that of the peoples of early Bagan period was the same.

The clothing of early Myanmar can be learnt from inscriptions, mural paintings and sculptures in relief or in the round. The Myanmar words for cloth (or fabric) and clothing (or clothes) are *athañ* and *awat* respectively. Concerning cloth, there are references to in the inscriptions. was of several types:

⁴ Than Tun, *Khit Haung Myanmar Yazawin* (History of Ancient Myanmar), Yangon, Inwa press, December, 2002, p.210 (Henceforth: Than Tun, 2002)

⁵ Aung Win, *Bagan Khit Cipware* (Economic of Bagan period), M.A.thesis, History Department, Mandalay University, 1974, p.85

(red cotton cloth)⁷

(white cotton cloth)⁸

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- ⁶ Nyein Maung, *1972*, 295, 147, 246, 301, 308, 313
Rājasūra and wife's inscription dated AD 1182, 2 faces (double faces) reverse face, line 11
Rhwekwakhyā Pagoda inscription dated AD 1223, 4 faces, reverse, line 29
Inscription No.7 of Le:Myak Nhā Pagoda Inscription Shed, dated AD 1233, 4 faces, east face, line 23
The inscription of Minister Asawat Dhammās wife, dated AD 1236, 2 faces (double faces) reverse, line 21
Minister Ñaṇapicañ's inscription, dated AD 1237, 2 faces (double face) west face, line 42
Takākṛī:Mi and Takākṛī:inscription, dated AD 1238,2 faces, reverse, line 15
U Nyein Maung, *Shei-haung-Myanmar Kyauk-sa-mya* (Ancient Myanmar Inscriptions), Vol. II, Yangon, Archaeological Survey Department, *1982*, p.148 (Henceforth: Nyein Maung, *1982*)
The inscription of Un Sañ and others, dated AD 1249, 2 faces, observe, line 7
U Nyein Maung, *Shei-haung-Myanmar Kyauk-sa-mya* (Ancient Myanmar Inscriptions), Vol. III, Yangon, Archaeological Survey Department, *1983*, p.269 (Henceforth: Nyein Maung, *1983*)
The inscription at the monastery near Rhañ Mahākassapa's pagoda, dated AD 1252, 2 faces, reverse, line 13
Skhiñ Rājasū and Amibhwā:Saw's inscription, dated AD 1278, 2 faces, reverse, lines 21, 22.
Ña Rok Sañ and wife's inscription, AD 1296, line 14
Commander-in-Chief Sūpharac's inscription, dated AD 1296, lines 6,14,15. (Henceforth: Nyein 19)
- ⁷ Nyein Maung, *1972*, 147, line 29
- ⁸ Nyein Maung, *1972*, 245, line 22
Bagan Kyauk Sarmya (Stone Inscriptions of Bagan), Caw Lha Wan: Pagoda Inscription, dated AD 1236, lines 15
Copied from Department of Myanmar Literature, Mandalay University, 1955, p.15 (Henceforth Bagan Kyauk Sar, *1955*)
Nyein Maung *1972*, 301, line 28

(black cotton cloth)⁹

khasī pway (cotton cloth for sarong)¹⁰

and *mun* (fine cotton cloth).¹¹

Thus, it seems that was the most commonly used textile material among the people of Bagan-period Myanmar.

clothes were used as upper garments, and *pukhrañ* was mainly used for nether garments (*paso:* or *khachī:*). The word *pukhrañ* is mentioned in an inscription dated AD 1236,¹² and *pukhrañ khachī* (sarong made of *pukhrañ*) is referred to the inscription which, belonging to the same date, was set up by Minister *Asawat Dhammā's* wife.¹³ As there is no reference to cotton cultivation in the Bagan period inscriptions, it has been generally assumed that was produced from a tree called *lakpan* (the cotton tree / *Salmalia malabarica*). However, *pukhrañ* was cotton fabric,¹⁴ and a painting on

⁹ Nyein Maung, 1972, 147, line 29

Bagan Kyauk Sar, 1995, 15

Nyein Maung 1972, 301, line 8

Nyein Maung, 1983, 316, line 15

Commander-in-Chief Sūpharac's inscription, dated Ad 1296, line 15

¹⁰ Nyein Maung 1972, p.308, lines 42-43

¹¹ Nyein Maung, 1983, 269, line 14

¹² Bagan Kyauk Sar, 1955, lines 6,14, 15

Nyein Maung 1972, 301, lines 18,19,20,21

Nyein Maung, 1983, 268, line 10

¹³ Nyein Maung, 1972, 301, lines 18,19,20,21

¹⁴ U Myat Kyaw, *Bagan Khit Myanmar Kyauksar Abeikdan* (Dictionary of the Myanmar Inscription of Bagan), Sarpaybeikman, 2001, p.134 (Henceforth: Myat Kyaw, 2001)

cotton cloth belonging to the early Bagan period has been discovered.¹⁵ Moreover, the Pyus had been wearing cotton clothes even before the Bagan period. It is stated that the Pyu women wore blue sarongs made of cotton.¹⁶ Bagan period inscriptions also refer to *nī*, a cotton fabric. Therefore, it can be concluded that there were cotton plants in Myanmar in the Bagan period, even though there are no references to cotton cultivation in the Bagan period inscriptions.

With regard to Myanmar traditional costumes, cotton fabrics—such as *pukhrañ*, *nī*, *mañ*, etc.—were woven since the Bagan period, and cotton fabrics are still in use now. The Myanmar word *phlū* is a generic term, and there are references to *phlū*, probably produced by bleaching, *mañ* and *nī* undoubtedly produced by dyeing. Thus, the Myanmar had learnt the art of dyeing since the Bagan period. The references to *koñ* (fine cotton cloth) and *mun* indicate that *koñ* was a cotton cloth of plain weave,¹⁷ the colour of which was off-white or slightly brownish white, and *koñ* and *mun* were fine cotton fabrics. The word *nī* is only mentioned once, and *phlū* and *mañ* are referred to only four times each in the Bagan period inscriptions, suggesting that the art of dyeing was not well-developed. It can be assumed that every citizen of Bagan mainly wore clothes.

¹⁵ Donald M. Stadtner, "Fragmentary Cloth Paintings from Early Bagan and their Relations with Indo-Tibetan Traditions for Art of Burma New Studies", Mumbai: J.J. Bhabha For Marg Publications, 1999, p.80

¹⁶ Luce, G.H, "Ancient Pyu", JBRS, Vol. XXVII, part . iii, December 1937, p.251, (Henceforth: Luce, 1937)

Dr. Khin Maung Nyunt, Myanmar wagon yangung wei ye, (cotton trade), Tetkatho Thutethana Sazaung, vol.1, 1979, p.180 (Henceforth: Khin Maung Nyunt, 1979)

¹⁷ Myanmar Abeikdan, (Myanmar Dictionary), Yangon, Government of the Union of Myanmar, Ministry of Education, September 1991, p.245 (Henceforth: Abeikdan, 1991)

It can be learnt from the mural paintings belonging to the Bagan period that imported clothing and cloth—such as silk, satin, velvet, patterned fabrics, etc.—were also used.¹⁸ The articles used in the ceremony of enshrining relics in the Mingalar Zedi during the reign King Narathihapate included those made of *phai* (satin), mauyau (a type of satin with both sides having the same texture made in China)¹⁹ and (velvet), etc.²⁰ These imported fabrics and clothes were only used by the King, queens, and members of the upper social strata. These imported fabrics and clothes, however, were used only the members of the royalty and those of the upper social strata. Thus, the people of Bagan period used not only local made cotton fabrics, but also imported fabrics to keep up with the times.

Myanmar traditional clothing was handed down from the Bagan period Myanmar to later generations. In the post-Bagan periods—during the Pin-ya, Sagaing, Inn-wa and Nyaung-yan period—too, *thañ* (cotton fabrics) remained the commonest material used for clothing.²¹ Imported clothes and fabrics were also used. The articles presented to King Uzana by the servicemen of Palai Cavalry at the beginning and end of the Buddhist lent in 1340 included *nwe*

¹⁸ Photo (1) (2) (3)

¹⁹ Thein Hlaing, *Khithaung Myanmar Thamai Thutethana abeik-dan* (Dictionary of historical terminology) Yangon, Tetkatho press, 2002, p.128 (Henceforth: Thein Hlaing, 2002)

²⁰ Kala 1960 a, 297

²¹ Nyein Maung, *Shei-haung-myanmar kyauk sar mya*, Vol:4, 1998 a, p.186, Line 31 Chutoñ:Pre' Pagoda Inscription, dated AD 1300, 2 faces, observe, line 31 (Henceforth :Nyein Maung, 1998 a)

Nyein Maung, 1998 a, 2

The inscription at Jeyyāwamsa Khyoñ, dated AD 1311, 2 faces, lines 6,7,8

Nyein Maung, 1983, 258, 279

Inscription at Kuiramsūkrī:Monastery, dated AD 1313, 2 faces, lines 6,7,8

Inscription dated 1319 Loka Rhwebhumsā Pagoda, 2 faces, obverse, line 21

Nyein Maung, 1998 a , 14, 3,53,33,84,88

Inscription of Mañ;mat Udin's Monastery, dated AD 1329, 2 faces, reverse, lines 13, 19

Le:kyawan:khyamsā Pagoda Inscription, dated AD 1338, lines 10, 3

Samancatā Pagoda Inscription, dated AD 1340, 2 faces, reverse, lines 16,32

Inscription of Sakrhañ Sañ and others, dated AD 1340, 2 faces, obverse, reverse, line

15

Rhewpin:krī:Pagoda Inscription, dated AD 1345, line 6,8

Kālahattī's Inscription, dated AD 1351, lines 3, 12, 13, 20

and *rhwe* – either interwoven with gold and silver threads.²² Similarly, the tributes given to Ngazishin at the beginning and end of Buddhist lent after he ascended to the throne in 1345 by the hereditary chiefs from the Shan states included *nwe* and *rhwe*.²³ Thus, although remained the most widely used fabric in the post-Bagan period, the words *nwe* and *rhwe* indicates that weaving techniques had been developed. That the vassals of the post-Bagan kings had to present the kings with *nwe* and *rhwe* shows the role played by clothing and fabrics in the relationship that took place between the centre and the periphery or the king and tributary state. These fabrics probably were cotton fabrics either interwoven with gold and silver threads or decorated with gold and silver plates.

Furthermore, the inscriptions belonging to 1350s refer to *koñ*²⁴ and *khoñ arhañ* (a strip of fine cotton cloth).²⁵ As a single inscription (dated AD 1355) mentions three best *khoñ* and twenty-eight *koñ*, of various qualities were used. This also reflects the wealth of the donor. In addition, a fabric called *cañ* is first mentioned in an inscription dated AD 1300.²⁶ The mention of 100 pieces of *cañ* in an inscription dated 1379²⁷ indicates that

²² Shehaung Sarpe Thutethi Ta Oo, *She-khit Myanmar Naingngan Myo-ywa Naipaithamai* (History of Towns and villages of Ancient Myanmar), Sarpayban, n.d., p.24 (Henceforth: Thutethi, Myo-ywa Naipaithamai)

²³ Than Tun, U, *The Royal Orders of Burma*, AD 1598-1885, pt.11. AD 1648-1750, Kyoto, The Centre for Southeast Asian Studies, Kyoto University, 1985, p.216 (Henceforth: Than Tun, 1985)

²⁴ Nyein Maung, 1998 a, 86

Commander-in-Chief Lokanat's inscription, dated 1351, lines 11,12

²⁵ Nyein Maung, 1998 a, 103, lines 16-21,23,24

²⁶ Nyein Maung, 1998 a, 186, line 31

²⁷ Nyein Maung, 1998 a, 176

Inscription of Phwā:Caw's Monastery and the monastery of Lhe Asyañ and wife, 2 faces, reverse, line 25

Bagan produced large quantities of this type of fabric. It is necessary to know whether *cañ* means "cloth woven with stripes" or "a bolt cloth which comes from a single loom." The phrase "a single loom" formerly meant "a man weaving on a single loom." It is stated in an inscription dated AD 1402 that King Mingaung of Inn-wa presented *Sham:krī:* an award of *lip sum lup* (three bolts of cloth).²⁸ No instance in which more than three bolts of cotton were given as presents have been found. Therefore, it seems unlikely that *cañ* 100 stands for "100 bolts of cloth". *cañ* must have been "cloth woven with stripes." This is also supported by the fact that cloth woven with horizontal or vertical stripes appeared in the post-Bagan periods.

The words *tankai* (probably cotton cloth to be used as the backdrop of a throne or as a slipcover) and *prok* (perhaps cotton cloth with polka dots) are also found in the inscriptions.²⁹ An inscription dated AD 1405 refers to *ui* (brown cotton cloth),³⁰ and other inscription, dated AD 1407, mentions *rhwe*.³¹ An inscription recorded the donation of 400 pieces of *rhwe* and 53 *phlū* (53 pieces of white cotton fabric)³² to nine *pitakas*. Therefore, it seems that the production of *rhwe* cloth rose and that the art of dyeing became more advanced in the post-Bagan period. It also seems that more people were engaged in weaving industry.

How the queen of the southern palace received *rhwe* as a present is mentioned in the inscription recording the construction of a monastery by *Turañ*

²⁸ Myaketu, *NanDhale Mhattam*, (Account of Court life), Yangon, Hnalonghla, 1966, p.103 (Henceforth: Myaketu, 1966)

²⁹ Nyein Maung, 1998 a, 266

Pañtalai Pagoda inscription dated AD 1382, 2 faces, obverse, 23,24

³⁰ Nyein Maung, 1998a, 218, line 21

³¹ Nyein Maung, 1998a, 227, line 57

³² Nyein Maung, 1998a, 227, line 21

Sin:sañ:, *Thaccim' Min*, in AD. 1431.³³ Therefore, it seems that *rhwe* was only given to highly respected persons. In other words, *rhwe* probably was used only by the members of the royal household and ministers. The inscription dated AD. 1445 recording the construction of *Mra Putho:* and *Uddissa Stupa* mentions .³⁴ According, to a royal order issued by King Nyaung Yan Min in AD 1603, the gifts the hereditary chiefs of the 57 *kharuins* of *Zaṅmay* (Chiengmai) had to present the king annually—once at the Myanmar New Year, once at the beginning of Buddhist lent, and once at the end of Buddhist Lent— included *rhew* .³⁵ The *cañ:* which had to be used in the pagoda festivals is mentioned in the ink glosses written by the preceptor of King Anaukphetlun in AD 1619 in the Dhammarajika Pagoda, Bagan.³⁶ Moreover, a royal order issued by King Thalun in AD 1635³⁷ and an inscription dated AD 1649³⁸ refer to . All these suggest that was widely used fabric locally produced in the Bagan and post-Bagan periods.

The people not only wore clothes, but also weaved robes for monks. There are many references to the donation of robes in the inscriptions. Sometimes, up to a thousand robes were donated on a single occasion. Therefore, weaving robes seems to have been very important. How large quantities of robes were donated in the early day is recorded in the contemporary inscriptions. See the following table:

³³ Nyein Maung, *1998a*, 227, line 10

³⁴ Nyein Maung, *1998b*, 227, line 8

³⁵ J.S Furnival and U Pe Maung Tin eds, *Zanbudipa Usaung Kyan*, Yangon, Burma Research society, 1960, p.71 (Henceforth: *Zanbudipa*, 1960)

³⁶ *Myanmar-sar-Nyunt-paung-kyan*, (Myanmar Anthology), Vol.II, Yangon, Govt. Printing, 1952, p.41 (Henceforth: *Myan Sar Nyunt*, 1952)

³⁷ Shehaung Sarpe Thutethi Ta Oo, *Nyaung Yan Khit Amint tawmya 1* (The Royal Orders of Nyaungyan), Seinpan Myaing, n.d. (Henceforth: Thutethi, Amint taw 1)

³⁸ Nyein Maung, *1998b*, 157, line 49

Year	Number of robes
1190	120 ³⁹
1198	17 ⁴⁰
1198	5 ⁴¹
1198	1,000 ⁴²
1223	236 ⁴³
1375	1,000 ⁴⁴
1441	50
1441	400 ⁴⁵

The words used in referring to robes were *saṅkankup*⁴⁶ and *saṅkanlkan lyā*⁴⁷. *Saṅkankup* probably was the same as *dukuṭ* (double, layered vestment of a Buddhist monk), and *saṅkanlkan lyā* certainly was a cloth meant to be used for making (a) robe.⁴⁸ Just like nowadays, some donors in those days mentioned how many robes they were donating in their inscriptions, while others made no mention of the number of robes they were donating.

Furthermore, in 1638, in the reign of King Thalun of Nyaung Yan period, a thousand robes were donated on an occasion of offering rice to Buddhist monks.⁴⁹

³⁹ Nyein Maung, 1972, 50, line 13

⁴⁰ Nyein Maung, 1972, 63, line 3,5,9

⁴¹ Nyein Maung, 1972, 70, line 16

⁴² Nyein Maung, 1972, 67, line 28

⁴³ Nyein Maung, 1972, 146, line 16,25

⁴⁴ *Bagan, Pinya, Inwa, Kyauksamya*, lines 3,4 Yangon, 1893, p.27 (Henceforth: *Pu,Pin,In*)

⁴⁵ Nyein Maung, 1998b, 12, lines 12,21

⁴⁶ Nyein Maung, 1972, 144, line 25

⁴⁷ Nyein Maung, 1998 b, 12, line 21

⁴⁸ *Myanmar Abeikdan*, 1991, 380

⁴⁹ Shehaung Thutethi Ta Oo, *Nyaung Yan Khit Amint tawmya*, (The Royal Orders of Nyaungyan), Vol.2, p.71, Yangon, Seinban Myaing, n.d. (Henceforth: Thutethi, Amint taw 2)

Thus, the donations were made to a thousand monks. The types of robes referred to in the inscriptions also included *krā sañkan* (sacred robe woven from lotus fibre),⁵⁰ *pattamrā: sañkan* robe decorated with rubies⁵¹ and *rhwe sañkan* (lit. "gold robe"),⁵² which could have been robes specially made for the Buddha and the most venerated monks. These references illustrate the religious belief of the people of Bagan and post-Bagan periods.

As was used on auspicious occasions, it was also used on inauspicious occasions (was not used only on auspicious occasions, but also on inauspicious occasions). was used in the exequies of the people from all walks of life: the king and royal relatives as well as common citizens and monks⁵³. The quantity of used in the funeral rites of a deceased person reveals his/her social status. When the spirits were propitiated in accordance with Myanmar custom when the kingdom was affected by drought in 1638, in King Thalun's reign, *cañ:* and *lip* (bolts of cotton cloth) were used,⁵⁴ thus, was important also in Myanmar's religious belief. Additionally, with regard to Myanmar's foreign relations, the gifts presented by the Chinese King *Utañbhawā:* to King Hanthawatipa Min of Myanmar in AD 1749 included *rhwe*,⁵⁵ and among the gifts presented by the Myanmar king, queens and ministers to the Chinese envoys depending on their ranks included and

⁵⁰ U Aw, *Kawilekkana That-pon*, Mandalay, Myazaw, 1961, p.26 (Henceforth: Aw, 1961)

⁵¹ Kala, 1961, 291

⁵² Shehaung Sape Thutethi Ta Oo, *Let Wei Nawrahtar ei Nyaung Yan Khit hnit lei-zei yazawun*, (Fourty year Chronicle of Nyaungyan by Letweinawrahta), (Thakayit 1073 Mha 1113), Myanmarhmu Beikman Sarpayban, n.d. (Henceforth:Thutethi, hnit lei ze razawun)

⁵³ Than Tun, *The Royal Orders of Burma*, A.D. 1598-1885, part 1, AD 1598-1648, pp.376,389, 405,412, Kyoto, The Centre for Southeast Asia Studies, Kyoto University, 1983 (Henceforth: Than Tun, 1983)

Shehaung Sarpe Thutethi Ta Oo, *Nanhoneyin asin tansar hnin wat sarsinyin hmu*, (Royal palanquin Chariot and Dresses), Vol.I, part.iii, p.8, Yangon, Seinban Myaing, n.d. (hereafter Thutethi, Nanhoneyin asin tansar)

⁵⁴ Shehaung Sarpe Thutethi Ta Oo, *Nyaungyan Khit Thwin sarmya*, Yangon, Seinpan Myaing, n.d, p.19 (Henceforth: Thutethi, Thwin-sarmya)

Shehaung Sarpe Thutethi Ta Oo, *Sheihaung Mhatsar Padethar*, Vol:4, Yangon, Seinpan Myaing Sarpay, n.d., p.16 (Henceforth: Thutethi, Shehaung hmatsar)

⁵⁵ Thutethi, hnit Lei ze razawun, 30

lip.⁵⁶ Moreover, that the articles submitted by local administrative officials to the king of Awa as revenues included *thañ myui*: (various types of fabrics), *up myui*: and *rhwe* indicates how played an important role in social affairs.⁵⁷

Furthermore, and *khyo* (fine cotton cloth) were generally included among the gifts presented to the king by the royal officials soon after his ascension to the throne—when he took formal possession of his palace, when he entered the throne room for the first time and when he took formal possession of the Hluttaw,⁵⁸ or at the occasion of hoisting a *hti* (finial) on top of a stupa,⁵⁹ and among those presented to the crown prince by the Sawbwa, clerks and servicemen at the former's house-warming ceremony and at the annual ceremonies of paying tributes—at the Myanmar New Year and at the beginning and end of Buddhist lent.⁶⁰ Therefore, it is evident that , which was a local fabric, was an indispensable fabric used in Myanmar clothing and was one of the most important communities.

Weaving industry developed in the post-Bagan periods, and *nham* is first mentioned in an inscription set up in AD 1382, during the reign of King Swasawke.⁶¹ The word is repeatedly referred to in the inscriptions from AD 1382 onwards,⁶² and, later, *nham koñ*: is also mentioned suggesting that weaving

⁵⁶ Thutethi, hnit Lei ze razawun, 31

⁵⁷ *Zanbudipa*, 1960, 32,72

⁵⁸ Thiri Uzana , Minister, *Lawkabyuhar kyan* (Inyon Sartan), Yangon, University press, 2001, pp.137, 143,221,229,243,244 (Henceforth: Thiri Uzana, 2001)

⁵⁹ Than Tun, 1983, 469

⁶⁰ Thiri Uzana, 2001, 29,31,37,39,57,257

U Tin, *Myanmar Min Oke-Chokepon Sardan* (Myanmar Traditional Administration), Vol.IV, Yangon, Department of Cultural Institute, 1976, p.107 (Henceforth: U Tin, 1976)

⁶¹ Nyein Maung, 1998a, 267, line 15

⁶² Nyein Maung, 1998a, 209, line 7

Nyein Maung, 1998a, 229, line 18

Nyein Maung, 1998b, 12, lines 21,27

Nyein Maung, 1998a, 253, line 24

Nyein Maung, 1998b, 15, line 13

Nyein Maung, 1998b, 18, lines 10,20

industry was developing. However, we do not know for certain whether *nham* was a type of fabric or a special design or pattern with which a fabric was woven.

There were instances in which was used as a medium of exchange. In buying land and paddy fields to make donations to the religion in the Bagan period—to construct pagodas, monasteries, open hall, encircling walls, in digging tanks, etc., the donors either paid in cash or in kind—clothes, fabrics, *paso* (men's neither garments), etc. Sometimes, clothes or fabrics were given to labourers as wages.

In buying land, , clothes, fabrics and *puchui*: were given to the surveyors, witnesses, administrative officers, and land revenue collector.⁶³ In addition, in constructing monasteries and digging tanks for making donations to the Religion, fabrics were given to the surveyors, masons, carpenters, and the labourers working on land" either as presents or as wages.⁶⁴ The inscription of *Kassapa* records that the donor bought a farm land for four cows and seven pieces an gave a piece of fabric to each witness.⁶⁵ As the buyers paid the sellers with

⁶³ Nyein Maung, 1983, 268, line 10
 Nyein Maung, 1983, 269, lines 13,14
 Nyein Maung, 1983a,266, line 34
 Nyein Maung, 1983a, 184, line 14
 Nyein Maung, 1983, 212, lines 4,5
 Nyein Maung, 1983, 258, line 19
 Nyein Maung, 1998a, 84, lines 3,12,13,20
 Nyein Maung, 1998a, 103,104 lines 17,18,19,20,21,23,24
 Nyein Maung, 1998a, 253, line 24,25,28,29
 Pu Pin In: 1955, 350, lines 1,2,3,4,5
 Nyein Maung, 1998 b, 18, line 20
 Than Tun, 1975, 300
 Than Tun, 1969, 277
 Than Tun, 1975, 299
 Than Tun 1969, 226

⁶⁴ Nyein Maung, 1983, 117, line 40
 Nyein Maung, 1983, 184, line 14
 Nyein Maung, 1998a, 3, line 10
 Nyein Maung, 1998 a, 9, line 24
 Nyein Maung, 1998 a, 34, lines 12, 13
 Nyein Maung, 1998a, 84, lines 3,10,13,20
 Nyein Maung, 1998a, 56, line 14
 Pu Pañ:Añ: 26, line 28, 27, line 2

⁶⁵ Nyein Maung, 1983, 212, lines 4,5

cows and fabrics in buying land, it is clear that was regarded as a medium of exchange. It is recorded in the inscription of *Thakrhañ Sañ* and others dated AD 1341 that the buyer paid the land owner and his/her son with in buying a plot of land.⁶⁶ Hence, it seems that giving fabrics as presents was a Myanmar custom. Moreover, according to an inscription dated AD 1351, when the seller of a plot of land demanded the purchaser to pay up as the latter had not paid in full for the land he had purchased, the purchaser gave the buyer some .⁶⁷ Although it is not known whether the givers were purchasers or sellers, the custom of giving presents was followed. An inscription dated AD. 1355 records that when *Tūkoñ: Ña Phun-ra Sañ's son* gave *khon arhañ* (a strip of fine cotton cloth) to *Min Asinghā* in constructing a *kulā kyoñ* (lit. "Indian monastery"), a *lesāchoñ* (open-air balcony), *sīmā* (ordination hall), *tancho* (praying hall) and *taṃtuiñ* (encircling wall) and renovating a stupa, gave *koñ* or as presents to the *asañ* (free men), *kalan* (administrative chief of a village), *sampyañ* (official administering a village circle), *rwā-sūkrī:* (village headman), etc: depending on their ranks.⁶⁸ It is recorded in the inscription of the monastery of *Mañ:mat Anantha Khrañ se'* and wife dated AD 1364 that the donors gave , *koñ* and in addition to cash to the landowner for buying his land.⁶⁹ An inscription dated AD 1431 records that *nham*, *nham koñ* , and *koñ* were given to *chanthin:* (mahouts), *asañ* and surveyors in paddy land was purchased.⁷⁰ As the quality of fabrics give as present varied with the rank of the recipient, different qualities of fabrics were made. Giving fabrics as presents was a common practice between AD 1238 and 1441.

Different types of were woven, and the types mentioned in the inscriptions are:

khyañ ,⁷¹

nwe ,⁷²

⁶⁶ Nyein Maung, 1998 a, 33, lines 11,12

⁶⁷ Nyein Maung, 1998 a, 86, line 13

⁶⁸ Nyein Maung, 1998a, 103,104 lines 16,17,18,19,20,21,23,24

⁶⁹ Nyein Maung, 1998a, 148, lines 26,27,28

⁷⁰ Nyein Maung, 1998a, 253, lines 24,25,28,29

⁷¹ U Tin, Myanmarin oke-chokepon Sardan (Myanmar Traditional Administration), Vol.V , Yangon, Central press, 1983, p.98 (Henceforth: Tin, 1983)

⁷² Zeya thinkkaya, Shwe-bon Nidan, Mandalay, Pitakataw Pyantpwaye, 1957, p.54, (Henceforth: Zeya Thinkkaya, 1957)

⁷³*thū* (thick cotton cloth),⁷⁴*nī*,⁷⁵*rhwe* ,⁷⁶ and*pui*: (? cotton cloth interwoven with silk threads/printed muslin).⁷⁷As regards , *pukhrañ* , , *koñ*., *nī*,*phrū*, and *mai* were produced in the Bagan period. The art of weaving

⁷³ Than Tun, 1985, 216

Wungyi Padethayaza, Thuzarpyo, Yangon, Hanthawady press, 1961, stanza-290-245 (Henceforth: Padethayaza, 1961)

Shin Maha, Thilawuntha, Su Taung Khan Pyo, Yangon, Myanmar Naingngan Buddha Sasana Council, 1969 (Henceforth: Thilawuntha, 1969)

Nawaday, U Ba Yin (ed), *Manawhayi Pyo*, Mandalay, Hanthawady, 1929, p.3 (Henceforth: Nawaday, 1929)Shin Aggathamadi, *Suwanashan Thitsar-khan pyo*, Yangon, Hanthawady, 1901 stanza-1 (Henceforth: Aggasamadi, 1901a)Shin Ohn Nyo, *Gada-chauk se pyo*, Yangon, Hanthawady, 1965, stanza-70, (Henceforth: Ohn Nyo, 1965)Shin Thuye, *Thakhin htwe E-gyin*, Yangon, Hanthawady, 1965, stanza-40,46 (Henceforth: Thuye, 1965)

Zeya Thinkkaya, 1957, stanza-52

Thiri Uzana, 2001, 369

Tin, 1983, 9,62

Aw, 1961, 44

Shehaung Sarpe Thutethi Ta Oo, Sarpay Gita hnin wungyi padetharaza, Yangon, Seinpan Myaing, 1974, pp.60-199, (Henceforth: Thutethi, 1974)

U Aung Gyi, *Inwa Myo bwe set hnit ra thi luta*, Yangon, Hanthawady, 1965, p.12, (Henceforth: Aung Gyi, 1965)⁷⁴ Padethayaza, 1961, stanza-290⁷⁵ *Myan sar Nyunt*, 1952, 3⁷⁶ Thuye, 1965, stanza-26*Myanmar Sar Nyunt Paung Kyan*, vol.5, Yangon, Sarpeikman, 1992, p.41 (henceforth *Myan Sar Nyunt*, 1992)

Than Tun, 1985, 216

Thutethi, 1974, 199

Twinthin Taik-wun Mahasithu U Tun Nyo, *Maharazawunthit* (Nyaungyan Zet) Vol: III, Yangon, Kattiya, 1997, p.81 (Henceforth: Tun Nyo, 1997)⁷⁷ Tin, 1983, 98

progressed gradually, and *khon* (fine cotton cloth), *khyañ phran*, *ñwe*, *khyo*, *cañ*, *cañ:*, *ñui*, *nhañ*, *phyañ nhañ*, *koñ:*, *prok*, *phrū koñ: rhwe* and *pui:* are referred to the in the post-Bagan inscriptions. Thus, the arts of dyeing and designing had progressed considerably by this time. In the successive periods, only the members of the royalty and high-ranked royal officials like ministers could wear *ñwe*, *rhwe* and *pui:*; the common citizens could not. Moreover, as the phrase *athaktan: kya to' duyañ*, *auktan: kyah lyan* (Duyan was for the upper class and was for the lower class"),⁷⁸ the common citizens could only wear low-quality fabrics.

In the post-Bagan period, apart from weaving different types of fabrics, the people also used imported textile materials:

kacū up,⁷⁹

kattīpā (velvet),⁸⁰

kattīpā cim: (green velvet),⁸¹

⁷⁸ Shwegaingtha, Hsin yin Htone phwemu (Style of Costumes and Hairdo), Mandalay, Kyibwaye, 1951, p.14 (Henceforth: Shwegaingtha, 1951)

⁷⁹ Thutethi, hnit lei ze razawun, 31

⁸⁰ U Shun, Maha Thutathoma pyo, Yangon, Hanthawady, 1928, p.91 (Henceforth: Shun 1928)

Wungyi Padethayaza, *Kummar bayapyo*, 108; Mandalay, Zambu Meitswe, 1960 (Henceforth: Padethayaza, 1960)

Padethayaza, 1961, stanza 58

Zanbudipa, 1960, p.35

Tutethi, Amint taw 1, 24

Tutethi, 1974, 185

U Tin, *Myanmarmin Oke Choke Pon Sartan* (Myanmar Traditional Administration), Vol.II, Yangon, Baho Press, 1965, p.122 (Henceforth: Tin, 1965)

Twinthin Taik-wun Mahasithu U Tun Nyo, *Mahayazawunthit* (Nyaungyanset) Vol.I, Yangon, Mingalar Press, 1968, pp.224,267 (Henceforth: Tun Nyo, 1968)

⁸¹ Than Tun, 1985, 121

Tun Nyo, 1968, 264

Thhiri Uzana, 2001, 315, 316, 338, 468

Kala, 1961, 242

kattīpī nī (red velvet),⁸²
kattīpā aprā (blue velvet),⁸³
kattīpā aprok (velvet with polka dots),⁸⁴
kambalā (woollen rug),⁸⁵
kambalā nī (red kambalā),⁸⁶
kayap (men's nether garments),⁸⁷ and
karakat (a type of cotton cloth).⁸⁸

Khāsā (fine calico / a kind of very thin fine cloth imported from India), was an article among the gifts presented by the *rhweprañcui*: (aldermen or thugyi of the cities), *tañcā*: (toll station collector), *pwaicā*: (brokers), and *sūthe:sūkrway* (men of wealth) to the king when he took formal possession of the palace as soon as he ascended to the throne, among those presented by the royal officials to the king on the occasion of *ukintau phwan'* (Opening the Thorne Room), and when the king took formal possession of the palace,⁸⁹ among those given by the king to his royal officials at the Myanmar New Year,⁹⁰ and among these presented to the Myanmar king by the Siamese envoys in 1646.⁹¹ Moreover, *khāsā* was also included among the gifts presented to a prince when he was nominated as the

⁸² Than Tun, 1985, 121
 Thiri Uzana, 2001, 339, 371, 368
 Kala, 1961, 242

⁸³ Tun Nyo, 1968, 264

⁸⁴ Than Tun, 1985, 121
 Kala, 1961, 242

⁸⁵ Nyein Maung, 1998b, 151, line 49

Shin Tezawthara, *Byardiharkhan pyo*, Yangon, Hanthawady, 1929, stanza-11
 (Henceforth: Tezawthara, 1929)

⁸⁶ Zeya Thinkkaya, 1957 stanza 44
 Kala, 1961, 216,234

⁸⁷ Zeya Thinkkaya, 1957; stanza 30
 Aw, 1961, 142
 Tun Nyo, 1968, 225,232,255,264

⁸⁸ Than Tun, 1983, 469

⁸⁹ Thiri Uzana, 2001, 135,135,137,141,221,229,243,244

⁹⁰ Than Tun, 1983, 162

⁹¹ Thutethi, *hnit lei zei razawun*, 23

crown prince, among those presented to the crown prince by the royal officials at the Myanmar New Year and at the beginning and end of the Buddhist lent, among those the crown prince presented to the persons who were present when he was chosen as the crown prince, among the awards given to royal officials when the crown prince took formal possession of the palace, among those given to envoys, among the offering made to spirits, and among the awards given to the royal officials on the occasion of administering an oath of loyalty.⁹²

Khāsā pit was also included among the articles the *lakchoṅyūtaikcui*: (Controller of the Gifts Chamber) and his clerks permitted the people to trade after seeking permission from the *asañ wun* (Officer of Common Folks),⁹³ among the presents given (to officials) at lawsuits,⁹⁴ and among the offertories presented to the monks who were present at the ceremony of hoisting a golden *hti* (finial) studded with precious gems on top of the *koṅ:mhutau* pagoda in 1649.⁹⁵ Moreover, *khāsā* was used as commonly as at the obsequies of the king, members of the royal household, monks or common citizens.⁹⁶ It is mentioned in the *pyui'* (poem of epic proportions), *ratu* (lyrical ode on the seasons, love, etc),

⁹² Thiri Uzana, 2001, 20,28,33,34,39

Thutethi, *thwin sarmya*, 16,19

Thutethi, *hnit lei ze razawun*, 10, 11,13

Tun Nyo, 1997, 75

⁹³ Than Tun, 1983, 179

Thutethi, *Amint taw 1*, 34

⁹⁴ Thutethi, *Amint taw 2*, 62

⁹⁵ Nyein Maung, 1998 b, 157, line 49

Kala, 1961, 199, 192

⁹⁶ Thiri Uzana, 2001, 267,370,379

Than Tun, 1983, 376,405,412

Thutethi, *Amint taw 2*, 68,73,80,84

Thutethi, *Shehaung hmat sar*, 33

Thutethi, *thwin sarmya*, 19

ekhyañ: (a kind of song) and *natsam* (ode to the spirit) that *khāsā* was a fabric locally produced and was a fabric affordable to the people from all walks of life.⁹⁷ There were different types of *khāsā:khāsā koñ*: (fine *khāsā*),⁹⁸ *khāsā ñui* (brown *khāsā*)⁹⁹ and *khāsā thū* (thick *khāsā*).¹⁰⁰

It is learnt that the use of *jā* (lace)—*jā payañ*: (amber-coloured lace),¹⁰¹ *phok jā* (needle point lace),¹⁰² *ñwe jā* (lace interwoven with silver threads) and *rhwe jā* (lace interwoven with gold threads)¹⁰³—became common in the post-Bagan periods. Lace also was an important material.

The cloth referred to as *nīpā*: (red fabric) became popular in the post-Bagan period. This word occurs in the lists of presents the crown prince gave to the grieving relatives when a king or a Sawbwa: passed away¹⁰⁴ and in those the Sawbwas of *Kyuiñ:Ruñ:* and *Sin:wī* gave to a prince when he, having been chosen as crown prince, moved into crown prince's residence.¹⁰⁵ *Nīpā*: was not only used for making clothes, but also for making sheaths for muskets, *lham ma* and *lham*

⁹⁷ Kala, 1961, 160, 199, 259

Tin, 1965, 160

Zeya Thinkkaya, 1957, stanza-49

Padethayaza, 1961, stanza 290

Aw, 1961, 42

Myan sar Nyunt, 1992, 10

⁹⁸ Kala, 1961, 133

⁹⁹ Aw, 1961, 62

¹⁰⁰ Thiri Uzana, 2001, 248

¹⁰¹ Zambudipa, 1960, 35

Than Tun, 1985, 216

Kala, 1961, 242

¹⁰² Padethayaza, 1961, stanza 246

¹⁰³ Zeya Thinkkaya, 1957, stanza 11

¹⁰⁴ Thutethi, *Amint taw* 2, 84

Than Tun, 1983, 412

Thiri Uzana, 2001, 267

¹⁰⁵ Thiri Uzana, 2001, 31

rhañ (spears) used by the servicemen of *achoñ nī*, and for making covers of palanquins, and *ñhakkhye:khaṃ tanchoñ*: (canopy placed on a bier).¹⁰⁶

Different types of *pit* (cotton) fabrics were also used:

pit (cotton fabric)¹⁰⁷

pit khyo (fine cotton fabric),¹⁰⁸

pit nī (red cotton fabric),¹⁰⁹

pit pā: (thin cotton fabric),¹¹⁰

pit phlū (white cotton fabric),¹¹¹

pit lhap (fine thin cloth),¹¹² and

paccū (white cloth),¹¹³

¹⁰⁶ Thiri Uzana, 2001, 333, 334, 368, 369

¹⁰⁷ Thilawuntha, 1969, stanza 81

Ohn Nyo, 1965, stanza 70

Padethayaza, 1961, stanza-73

Shin Aggathamadi, *Nay mi Bon Khan Pyo*, Yangon, State Buddha Sasana Council, 1957, stanza 25, (Henceforth: Aggathamadi, 1957)

Shin Maha Rathtathara, *Thawara Pyo*., Yangon, Hanthawady, 1973, stanza-Nigon (Henceforth: Rathtathara 1973)

Than Tun, 1983, 439

Tutethi, *hnit lei ze razawun*, 31

Thutethi, *Amint taw 2*, 62

Kala, 1961, 157

¹⁰⁸ Shin Thuye, 1965, stanza, 44,49

¹⁰⁹ Thutethi, *Shehaunghmatsar*, 26

¹¹⁰ Shun, 1928, stanza-164

Myan sar Nyunt, 1992, 11

¹¹¹ Aggathamadi, 1901 a, stanza-153

Thutethi, *Shehaunghmatsar*, 33

Kala, 1961, 216, 234

¹¹² *Myan sar Nyunt*, 1952, 41

¹¹³ Shin Thankho, *Minye Diva E-gyin*, Yangon, Hanthawady, 1967, stanza-3 (Henceforth: Thankho, 1967)

Ohn Nyo, 1965, stanza, 68, 70

Aggathamadi, 1957, stanza 4

Myan Sar Nyunt, 1952, 33

Myan sar Nyunt, 1992, 53

The word *paccū* is derived a Hindi word¹¹⁴ meaning "white garment" or "white cloth"¹¹⁵ *Pit* was a generic name. Although various types of *pit* were used (are referred to in the contemporary documents), they could not have been used by the common citizens. The *poṇṇā*: (Brahmins / Indians who professes Hinduism)¹¹⁶ and spirit-mediums¹¹⁷ wore *pit phlū* clothes at the royal ceremonies such as *Ukaṅsa* (the occasion of a king entering the throne room for the first time), in announcing a propitious time for an important activity, and in propitiating spirits. When spirits were propitiated customarily, the figures of spirits were clothed in *pit phlū* or *pit pā*: garments.¹¹⁸ *Tumsarī pit up* (Bolts of *tumsarī* pit fabric) (*Tumsarī pit*) imported from India¹¹⁹ was among the presents—given by the king, queens and monks to Chinese envoys; the quantity of these presents depended on the ranks of the recipients.¹²⁰ It probably was a high-quality *pit* (cotton fabric). In addition, *pit up* (bolts up cotton fabrics) were among the presents given to royal officials by the contestants in lawsuits.¹²¹ The royal relatives including the chief queen and men of wealth had to wear *pit* clothes at funerals.¹²² Therefore, it seems that *pit* clothes were only to be worn by the king, his relatives and nobles. The

¹¹⁴ *Myanmar Abeikdan, 1991, 222*

¹¹⁵ *Thein Hlaing, 2002, 96*

¹¹⁶ *Myan Sar Nyunt, 1952, 154*

¹¹⁷ *Thutethi, thwin sarmya, 16*

¹¹⁸ *Myan Sar Nyunt, 1952, 154*

Thutethi, Amint taw 2, 62

¹¹⁹ *Kala, 1961, 313*

Thuthawdita Maharazawungyi, Vol.III, Yangon, Thudhammawadi, 1922, p.324, (Henceforth, Thutawdita, 1922c)

¹²⁰ *Thutethi, hnit lei ze razawun, 31*

¹²¹ *Thutethi, Amint taw 2, 62*

¹²² *Thuteghi, Shehaunghmatsar, 33*

earliest inscription that mentions pit clothes belonged to AD 1476, and pit became popular in the post-Bagan periods. Thick fabrics called *pattū* (canvas)¹²³ and *pattū nī* (red *pattū*)¹²⁴ were among the presents given by the king to envoys, among those given by Yazadhirit to Mingyiswa, among those given to officials on the occasion of administering an oath of fealty, and among the offertories donated to monks.¹²⁵ These fabrics also were imported from India. Moreover, *pa ca up* and *bha gal : up* were mentioned among the list of gifts presented by the Myanmar king to his Chinese counterpart *Utañbhawā* in AD 1749,¹²⁶ and among those presented by a Siamese king to the Myanmar king.¹²⁷ Although it is not known what types of fabrics the *pañcañ up* and *bhañgalā : up* were, they must have been fabrics produced in Bengal. As they were imported fabrics, they must have been used only by the members of the upper class.

The people also wore *pui:thañ* (silk clothes) imported from China.¹²⁸ Silk fabrics woven with strands of cotton called *kattīpā* and *pui: kattīpā* also were

¹²³ *Myanmar Abeikdan, 1991, 22*

Tun Nyo, 1997, chī

Thutethi, *hñit lei ze razawun, 31*

¹²⁴ Tun Nyo, 1968, 224, 264, 255.

¹²⁵ *Myanmar Abeikdan, 1991, 22*

¹²⁶ Thutethi, *hñit lei ze razawun, 30-31*

¹²⁷ Thutethi, *hñit lei ze razawun, 23*

¹²⁸ Thilawuntha, 1969, stanza 81

Padethayaza, 1960, stanza-28

Tezawthara, 1929, stanza-11

Padethayaza, 1961, stanza-145

Tin, 1965, 122

Myan Sar Nyunt, 1952, 7

Thutethi, *Amintaw 2, 62*

imported.¹²⁹ In addition to *pui* (silk), *phai* (satin)¹³⁰—*phai cim*: (green phai),¹³¹ *phai nī* (red phai),¹³² *phai nak* (black phai), *phai wā* (yellow phai),¹³³ etc.— also were imported from China. Crepe pit fabrics called *mātarābhak*¹³⁴ and *mārabhak*,¹³⁵ blue woven headgear, coarse pit fabrics referred to as *māsarabhak*,¹³⁶ *murictak*¹³⁷ and *mūrī*,¹³⁸ a type of patterned fabrics called

¹²⁹ Tin, 1976, 123

¹³⁰ Padethayaza, 1961, stanza-1

Aw, 1961, 5

Zanbudipa, 1960, 35

Myaketu, 1966, 105

Thutethi, *Amint taw 2*, 60

Maung Maung Tin, *Shwenanthone wohara Abeikdan*, (Dictionary of Royal usages), Yangon, Buddha Sasana press, 1975, p.261, (Henceforth: Maung Maung Tin, 1975)

Tin, 1965, 122

Tin, 1976, 122-23

Tun Nyo, 1968, chījā

Tun Nyo, 1997, 267

¹³¹ Than Tun, 1983, 304, 324

Kala, 1961a, 286

Thutethi, *Myo Ywa Nai Pai Thamai*, 47, 57

¹³² Thutethi, *Myo Ywa Nai Pai Thamai*, 43

¹³³ Aw, 1961, 24

¹³⁴ Thein Hlaing, 2002, 124

Padethayaza, 1961, stanza 73

Thutethi, *hnit lei ze razawun*, 31

¹³⁵ Aw, 1961, 24

¹³⁶ Thein Hlaing, 2002, 124

Tin, 1976, 107

¹³⁷ Nyein Maung, 1998b, 157, line 49

¹³⁸ Kala, 1960 a, 416

Kala, 1961, 192, 199

mhuin:lum,¹³⁹ *Mauyau*, a type of satin with both sides having the same texture made in China¹⁴⁰ *phak khan'*, a type of satin fabrics with different textures on different sides,¹⁴¹ *kattīpā* with flower patterns, and *mañsarī* (black velvet), black *katt p*¹⁴² were also used. The words *kattīpā*¹⁴³ and *mañsarī*¹⁴⁴ derived from Arabic words, and these fabrics were also referred to as *pui: phai thañ*¹⁴⁵ and *pui:kattīpā*.¹⁴⁶

¹³⁹ Thein Hlaing, 2002, 142

Zanbudipa, 1960, 35

Maung Maung Tin, 1975, 261

Tun Nyo, 1968, 267

Kala, 1961, 242

¹⁴⁰ Thein Hlaing, 2002, 128

Zanbudipa, 1960, 35

Maung Maung Tin, 1975, 261

Tun Nyo, 1968, 267

¹⁴¹ Kala, 1960 a, 416

¹⁴² Thein Hlaing, 2002, 133

Kala, 1961, 242, 347

Thiri Uzana, 2001, 337

U Hla Tin (Hla Thamein), *Sheisarsotawmya ei sethitrathi-bwe-paung-choke*, (Verses on Twelve month Seasons), Yangon, Hanthawady, 1962, pp.30-31 (Henceforth: Hla Thamein, 1962)

¹⁴³ Thein Hlaing, 2002, 10

¹⁴⁴ U Po Latt, Myanmar Zaga Ahpwint Kyan (Exposition of Myanmar Language), Vol.II, Yangon, Pyinnya Nanda press, 1963, p.184 (Henceforth: Po Latt, 1963)

¹⁴⁵ Po Latt, 1963, 186

¹⁴⁶ Kala, 1960 a, 416

Rathañ: swathing cloth used by women as upper garment,¹⁴⁷ and *ramathī*, a kind of fine cloth,¹⁴⁸ were also used. *Pit phlū*, *pit pā*: *pit lhap* and *pit khyo* must have been either *rathañ*. *Rathañ*: and *ramathī* were used in Myanmar from about AD 1417 onwards. In 1646, the envoy sent by the Siamese king presented the Myanmar king *ramathī* as a gift.¹⁴⁹ Therefore, *ramathī* must have been a type of fabric used by the upper classes. Although white *salañ*: *pit* was in use since the Inn-wa period,¹⁵⁰ it is not known whether it was used for clothing.

A silk fabric called *sahan* (a type of silk fabric) was also used in the post-Bagan periods.¹⁵¹ The presents given by Yazadirit to Mingyiswa¹⁵² and the articles

¹⁴⁷ Thein Hlaing, 2002, p.128

Zeya Thinkkaya, 1957, stanza 63

Thuye, 1965, stanza 40, 46

Padethayaza, 1961, stanza-28

Agathamadi, 1957, stanza-26

Shin Htwe Nyo, *Pyison Mawkwun*, Yangon, Hanthawady, 1965, stanza 57

(Henceforth: Shin Htwe Nyo, 1965)

Kandawminkyaung Saya, *Lawkathara Pyo*, Yangon, Pyigyimadaing, 1961, stanza 50

(Henceforth: Kandawminkyaung Saya, 1961)

Myan Sar Nyunt, 1992, 16

¹⁴⁸ Thein Hlaing, 2002, 128

Nyein Maung, 1998b, 12, line 16; 157, line 49

Than Tun, 1983, 469

Kala, 1961, 199, 192

Aw, 1961, 56

Thutethi, *hnit-lei-ze razawun*, 23.

¹⁴⁹ Thutethi, *hnit-lei-ze razawun*, 23

¹⁵⁰ Thein Hlaing, 2002, 180

Aduminnyo, U Kyaw Yin, (ed), *Rakhine Minthami E-gyin*, Yangon, Yogi Press, 1938, p.27 (Henceforth, Aduminnyo, 1938)

Kantawminkyaung, 1992, 7

¹⁵¹ Thein Hlaing, 2002, 181

¹⁵² Tun Nyo, 1968, 224

donated to monks by King Yazadirit¹⁵³ included *sahan*. In addition, *sahan* was one of the articles given as presents on the occasions of administering an oath of fealty after the wars.¹⁵⁴ As it was a silk fabric, it was only used by the upper classes.

Sālū (a kind of fine cotton fabric), together with *khāsā*, was one of the most popular kinds of cloth used for clothing in the post-Bagan periods. That the word *sālū* was a Hindi word indicates that it was imported from India.¹⁵⁵ *Sālū* was a type of fabric with red-or pink-coloured flower patterns.¹⁵⁶ It was one of the articles presented to the king by the royal officials at the *hti*-hoisting ceremonies, on the occasion of a king entering the throne room for the first time and on the occasion of the king's taking formal possession of the *hluttaw*, one of those given to the crown prince as presents, given to the crown prince as presents by royal officials, or when the latter paid respect to the crown prince at the beginning and end of Buddhist lent,¹⁵⁷ and it was a kind of fabric sold by the *lakchoṅy tuikcui*: after seeking a written permission from the *asañ wun*.¹⁵⁸ *Sālū* was among the articles donated to monks at a *hti*-hoisting ceremony in AD 1649.¹⁵⁹ Moreover, *Sālū* was also used in the funerals of the king and the members of the royalty as well as those of monks.¹⁶⁰ *Sālū* clothes became popular in the

¹⁵³ Tun Nyo, 1968, 255

¹⁵⁴ Tun Nyo, 1968, 264

¹⁵⁵ Thein Hlaing, 2002, 181

¹⁵⁶ Thein Hlaing, 2002, 181

¹⁵⁷ Nyein Maung, 1998b, 157, line 49

Thiri Uzana, 2001, 136, 137, 143, 221, 463, 20, 31, 57

¹⁵⁸ Than Tun, 1983, 128

Thutethi, *Amintaw 1*, 34

¹⁵⁹ Than Tun, 1985, 128

¹⁶⁰ Than Tun, 1983, 412

Thutethi, *Amintaw 2*, 80,84

post-Bagan periods.¹⁶¹ Therefore, apart from local fabrics, imported fabrics called *khāsā* and *sālū* seemed to have been the fabrics people of all classes could use for making clothes.

There is evidence that *sakkalap* (felt) was used.¹⁶² There were various types of

sakkalap:

sakkalap kram: (coarse sakkalap)

sakkalap khyo (fine sakkalap)¹⁶³

sakkalap cim: (green sakkalap) and

sakkalap nī (red sakkalap).¹⁶⁴

Sakkalap means "felt".¹⁶⁵ Bolts of *sakkalap* were given to monks at a *hti*-hoisting ceremony in AD 1649,¹⁶⁶ given by Myanmar king to *Utañbhwā*., the king of China, in AD 1749,¹⁶⁷ and to a queen when she gave birth to a son.¹⁶⁸ It can therefore be assumed that *sakkalap* was only used by the king and members of the royal family, royal officials and highly respected persons.

¹⁶¹ Padethayaza 1961, stanza-290

Thutethi, *Amintaw* 2, 60

¹⁶² Nyein Maung, 1998b, 157, line 49

Than Tun, 1983, 469

Aw, 1961, 42

Zanbudipa, 1960, 44

Tin, 1976, 122

Thiri Uzana, 2001, 137

¹⁶³ Tin, 1976, 123

¹⁶⁴ Thiri Uzana, 2001, 20

¹⁶⁵ Thein Hlaing, 2002, 191

¹⁶⁶ Nyein Maung, 1998b, 157, line 49

¹⁶⁷ Thutethi, *hnit lei-ze-razawun*, 31

¹⁶⁸ Tun Nyo 1968, 132

As to Myanmar clothing, the fabrics used by the common citizens were *khāsā* and *sālū*, while *kattīpā*, *jā*, *pui:*, *phai* and *sakkalap* were only used by the king, queens, royal relatives, royal officials and members of the upper class. The most commonly used fabric in those periods and post-Bagan periods, however, was *pit*. That not many kinds of fabrics were used in the Bagan period was because that arts of dyeing and designing were not developed yet. In the post-Bagan periods, new colours and designs appeared. Thus, the clothing began to change. The fabrics produced in the Bagan and post-Bagan periods in Myanmar were *pukhrañ*, *koñ:*, *nī*, *phlū*, *mai*, *khyo*, *can:*, *ñui*, *nham* and *prok*. In the post-Bagan periods, in addition to local textile products, imported fabrics—such as *nwe*, *pui:*, *rhwe*, *kattīpā*, *kambalā*, *kayap*, *karakat*, *khāsā*, *jā payañ:*, *phok jā*, *nwe jā*, *rhwe jā*, various types of *pit*, *pui:*, *phai*, *mātarābhak*, *mārabhak*, *māsarabhak*, *murictak*, *mūrī*, *mhuin:lum*, *mauyau*, *mañsarī*, *rathañ:* *ramathī*, *sahan*, *sālū*, *sakkalap*, etc.—came into use. Thus, the level of Myanmar's culture changed. Thus, the level of Myanmar culture became higher with the development of the arts of weaving and dyeing. Thus, due to the development of dressing style there took place some changes in the society.

CHAPTER TWO

Clothes of Different Social Strata: Upper and Lower Garments

It was when we human beings came to be conscious about our physical features after our birth, that we began to cover our body for various reasons. First, leaves, and then a piece of animal hide or skin, were tied round our body. Later, jute and cotton were woven into clothing to wear. In Myanmar, the earliest form of clothing was woven with some kind of cotton, which is known as *Phyañ* clothing. It has been through ages that we Myanmar people have worn *Phyañ* mostly for our clothing. It was only when the transactions with other countries took place that exported fabrics came into our daily use for clothing. It has been through changing periods of history up to now that we Myanmar have worn *Eingyi* (Upper garment/ shirt, coat, jacket). *Paso* and *Htamein* (lower garments for men and women). The terms "*Ein-gyi*", "*Paso*" and "*Htamein*" might evoke a controversy over their originality in the Myanmar terminology. However, the study of fresco paintings of Bagan period and Post-Bagan period, that there existed the custom of wearing different costumes according to different social strata of the royal families, the royal circle, the upper class and the common people.

In the history of Myanmar, the king monopolizes the absolute power and sovereignty of the kingdom. In the monarchial period, members of the royal family-king, queen, crown prince and royal brothers resided in the royal palace. The royal palace being the centre of the palace ground, some residential buildings

were built for the relatives of the royal family and people of various ranks in the royal service. Thus, the term "the royal residential area" ("Nan-twin") has come into existence. The term refers to the residential area for people related to the royal circle. The king being the chief administrator for local and foreign affairs, as well as the crown of the kingdom, the royal costume for His Majesty was distinguished from all the other costumes.

Upper Garments of king, Princes and Ministers of Bagan period

According to the mural paintings of the successive periods, a human figure wearing a headgear with a crown, or a crested headdress, a string of beads round his neck, bangles, crested cuffs, ear-drops and a stole represented a king, a member of the royal circle or a member of the upper class. A study of the mural paintings of the Bagan period reveals that kings of this period wore a crested head-dress and a long upper garment flowing far below the waist, called *wuttlon* (robe).¹ As in the mural painting of the Patothamya Temples, illustrating the Miracles of the Buddha, among the figures of the devotees were included monks and human figures wearing head-dresses and *wuttlon* upper garments.² Since all the human figures wore head-dresses, it is uncertain whether all those audiences represented kings or members of the royal family. However, according to the mural paintings of Bagan period found in the Myingaba-Gupyaugyi Temple, illustrating the First Buddhist Synod³, and the Second Buddhist Synod⁴, only the human figure wearing the crested head-dress and *wuttlon* garment can be assumed to represent the king while the other figures wearing the *wuttlon* garments might

¹ *Myanmar Abeikdan Akyin Choke* (Concise Myanmar Dictionary) Vol.IV, Yangon, Sarpay Beikman Press, 1980, p.164 (Henceforth, Abeikdan Akyin Choke, 1980).

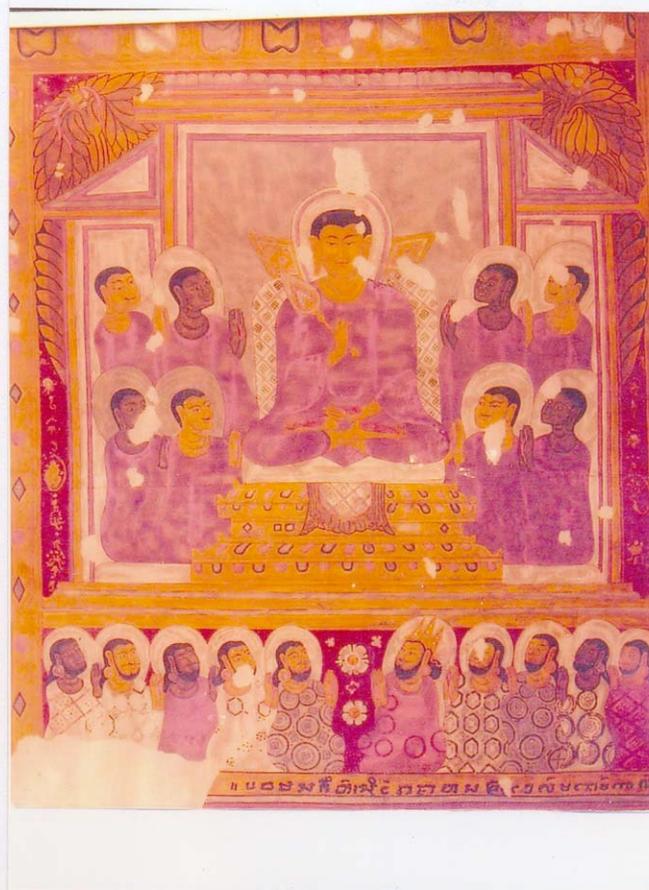
² Photo 1

³ Photo 2

⁴ Photo 3

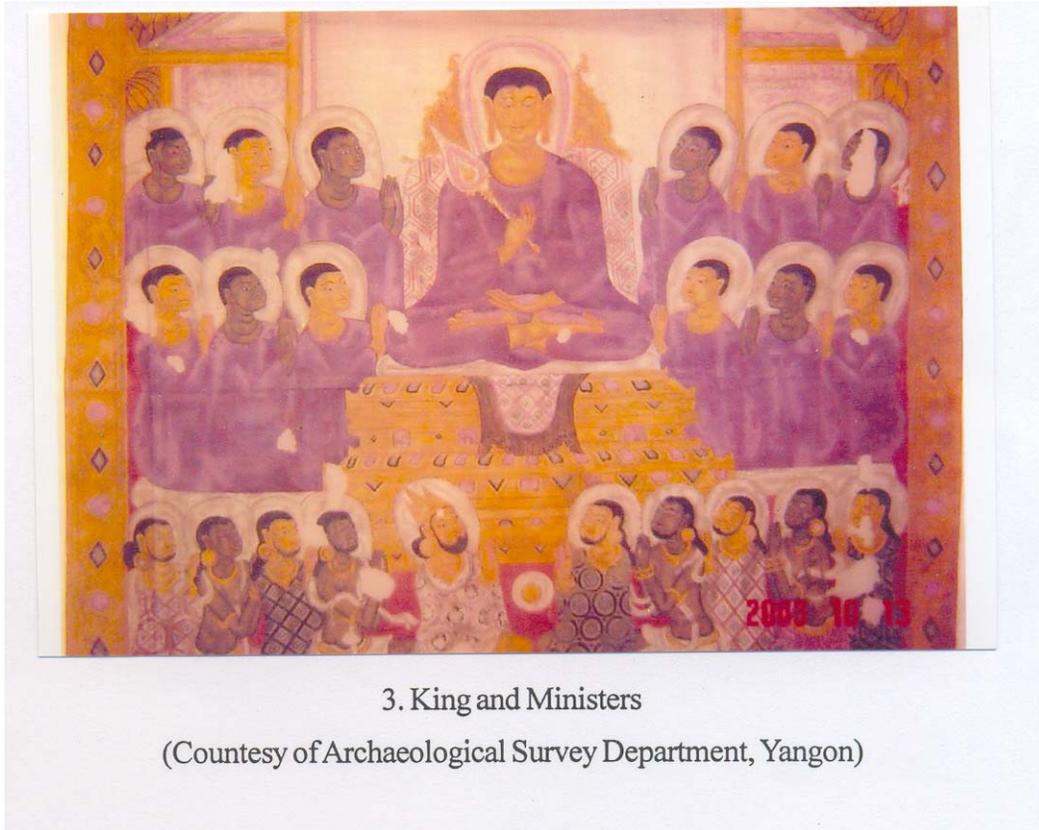


1. Kings in Their Kingly Attires
(Luce, Old Burma Early Bagan, 1970) Plate - 167 b



2. King and Ministers

(Courtesy of Archaeological Survey Department, Yangon)



3. King and Ministers

(Courtesy of Archaeological Survey Department, Yangon)

represent princes, thus distinguishing the king from the princes. Moreover, one significant point is found in the mural painting illustrating the Second Synad: some human figures wore *wuttlon* garments while others wore no upper garments, but the crested cuffs, bangles and loin clothes. The mural painting depicts a religious ceremony. According to the different complexions of those figures wearing loin clothes, they might represent the Brahmins, or the Huyas, announcing the propitious time for the consecration. In the mural painting of the Patothamya Temple⁵, one noteworthy point about the human figure with clasped hands, wearing a *wuttlon* garment is that the special flap of the upper garment round the neck might be the beginning of the design of the Round-the-Neck Flap ("lei-kwe-taw"). It can, therefore, be assumed that, starting from the Bagan period, there already existed special costumes and regalia for king and the princes only. It is discernible that the costumes were to have been worn according to different social strata. This was one of the royal customs that had been adopted and followed through the successive periods.

Two types of *wuttlon* garment have been discovered from the research: *Wuttton- to* (short robe)⁶ and *wuttlon-she* (long robe)⁷. A variety of designs were found in the *wuttlon* garments of king of Bagan period.⁸ Since only cotton fabric, on was woven locally, those garments of *pui*, *phai* and *thakkalap* of floral, spot, chequered and line designs might have been exported. Besides these, plain *wuttlon* garments, with no design, were also worn.⁹ Because people of the upper class wore these garments in ceremonies, the garments were not woven of cotton fabric, or local-made , but plain silk and Satin exported from other

⁵ Photo 4

⁶ Photo 4

⁷ Photo 5

⁸ Figure (1) (2) (3)

⁹ Photo 1, 2

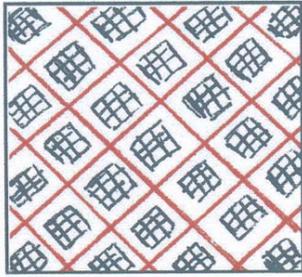


4. A Buddhist Devotee in Robe, Patothamya Cave Temple, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate.166

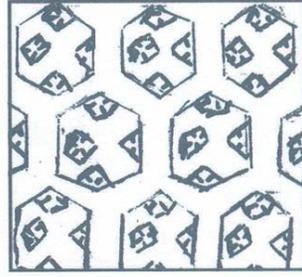


5. A King, Patothamya Cave Temple,
(Than Tun, Khithaung Myanmar Yazawun, 2002) p.139

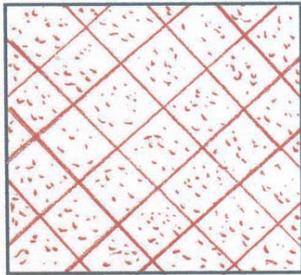
Textile Patterns



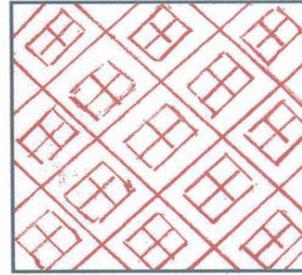
(a)



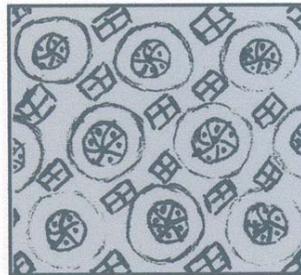
(b)



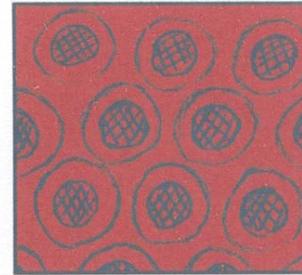
(c)



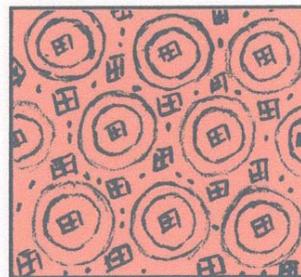
(d)



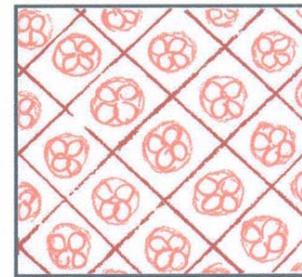
(e)



(f)



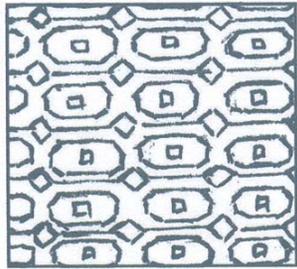
(g)



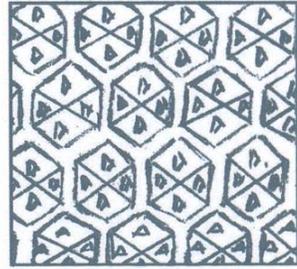
(h)

Figure (1)

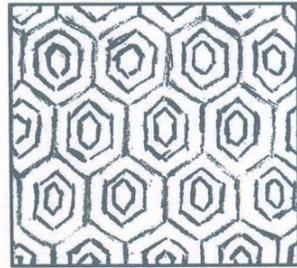
Textile Patterns



(a)



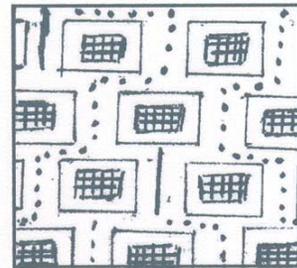
(b)



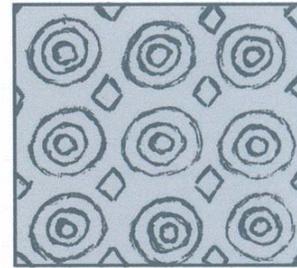
(c)



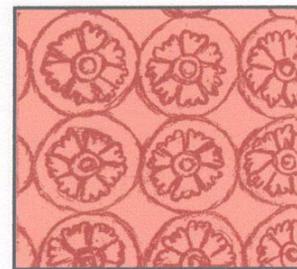
(d)



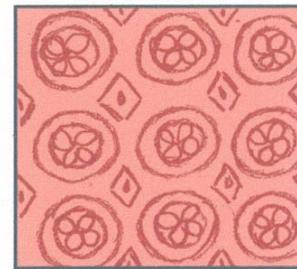
(e)



(f)



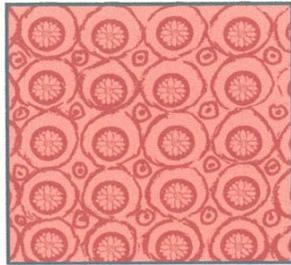
(g)



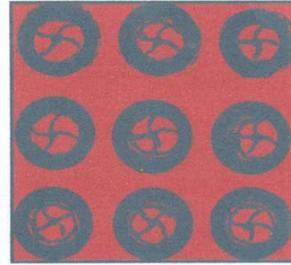
(h)

Figure (2)

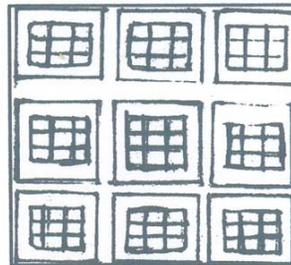
Textile Patterns



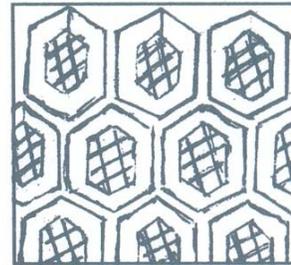
(a)



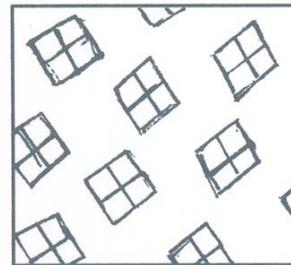
(b)



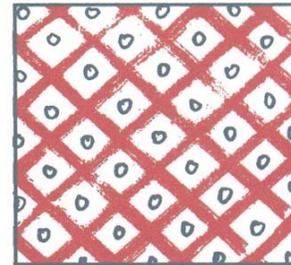
(c)



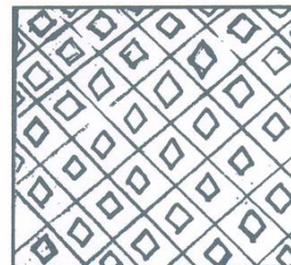
(d)



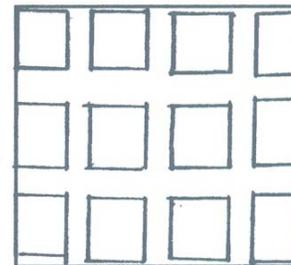
(e)



(f)



(g)



(h)

Figure (3)

countries. Since there existed special religious ceremonies in Bagan period, there may have existed in Post-Bagan period such ceremonies as the coronation, the Patronage-accepting ceremony, obeisance-paying ceremony, the laying of foundation for a new palace, the entertainments and burial services. However, no evidence has as yet been discovered, showing in what kind of ceremonies the *wuttlon-to* or *wuttlon-she* had to be worn. The mural paintings of Bagan period reveal that the former type, *Wuttlon-to*, was mostly worn.

In the mural painting of the Patothamya Temple of Bagan period, recorded as "the Donation of Min Lulin", a human figure wearing a *wuttlon-she* with floral design was depicted.¹⁰ The figure is of significance that, no matter it did not bear a title, it represented the figure of a king wearing a head-dress, ear-drop, lout-lon robes and crested cuff the *wuttlon* having some crests over the shoulders, probably representing the beginning of the flame-like epaulette, jacket for kings and princes to be worn in ceremonies. One inscription of the *Gava* Temple, of A.D 1058, carried an expression, "*Duyin-ta-hte*" ("one epaulette")¹¹, and Inscription of *a Rok Sa* and *wife*, dated in A.D 1296, bore an expression, "*Duyin Thone-hte*" (three epaulettes")¹². This suggests that epaulettes were already worn starting from the Bagan period. One record dating for back to the reign of king Narathu states that a *Duyin* garment, or epaulette, with a front opening was allowed to wear.¹³ Hence, kings of Bagan period worn two types of *Duyin* (a kind of official frock coat) a pullover and front-opening type. Since the word, "*Duyin*" dated back to A.D 1058, a new type different form *wuttlon* garment may have come into

¹⁰ Photo 5

¹¹ Nyein Maung, 1972, 32, line 54

¹² Nyein Maung, 1983, 184, line 14

¹³ Daw Saw Mon Nyin, *Myanmar-amyo-thami-Hsin-yin-htone-phwe-hmu* ("costumes and styles of Myanmar women") Yangon, Sarpay Beikman Press, 1989, p.24 (Henceforth, Saw Mon Nyin, 1989)

existence for a special garment for king and people of the Upper class. It was only in the late Bagan Period that *Duyin* garments were mostly worn. In the reign of successive Myanmar kings, when the king himself went to war, he wore the short-and-long striped royal *Duyin* costume.¹⁴ The kings costume was distinguished from the costumes of others in quality fabric. It is noted that there were similarities in the designs of the costumes worn by the king and the princes. Although the differences are uncertain, the king's royal costume could be superior in fabric and quality. Colour of His Majesty's costume is one different factor.

The term "*Ein-gyi*" in Myanmar derived from the Hindi word *Angiya*.¹⁵ The term "*In-gi*" was first discovered on 2 faces of the inscription of A.D 1341.¹⁶ According to the mural paintings of Bagan period illustrating the figures of the Buddha, the Bodhisattva, monk and celestial being on guard, the king and people of the upper class wore loose, long-sleeved garments, loose robes,¹⁷ and short-sleeved, sleeveless vest or strait jackets.¹⁸ The designed cotton fabrics were worn in three-quarter sleeved vests.¹⁹ In the reign of king Hti-lai, when a new palace was founded in 11 November 1101, officers of high and low ranks attending the auspicious ceremony wore inner short garment and long jacket.²⁰ The inner short garment refers to inner vest or strait jacket while the long jacket refers to the type of *Thoyin* (ceremonial

¹⁴ Tin, 1976, 128

¹⁵ U Tha Myat, "Awut-Ahte-Mya-e-Khithaung-khit-thit woharamya", (Old and New Terms on Clothing". Culture Journal, Vol.III, No.7 April 1960, p.84 (henceforth Tha Myat, 1960).

¹⁶ Nyein Maung, 1998 a, 34, line 12

¹⁷ Photo 6, Figure (13 a , b)

¹⁸ Photo 7

¹⁹ Photo 8

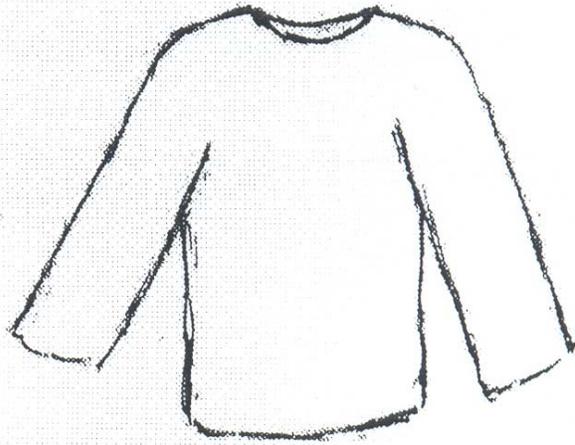
²⁰ Dr. Than Tun, "Hti-Lai-min", (Hti-Lai II), Kalyar Magazine, No.151 September 1997, p.20 (Henceforth: Than Tun, Htilaimin, 1997)



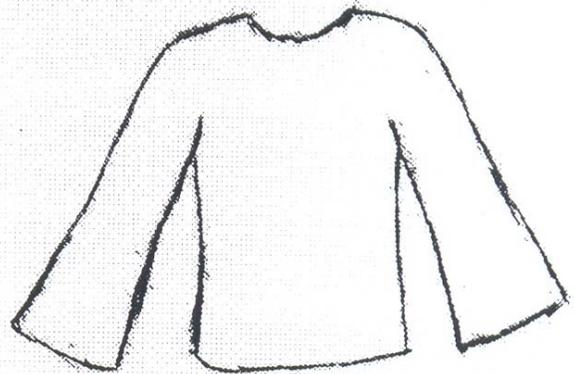
6. Buddhist monks, Abeyatana

(Luce, Old Burma Early Bagan, 1970) Plate -234 e

Styles of Upper Garment



(a)



(b)

Figure (13).



7. Celestial Beings, Abeyatana
(Luce, Old Burma Early Bagan, 1970) Plate - 239 b



8. Celestial Beings, Abeyatana
(Luce, Old Burma Early Bagan, 1970) Plate - 239 a

robe worn by princes and ministers), loose, long-sleeved ceremonial robe flowing down below the waist.²¹ This suggests that the type of *Thoyin* robe was worn by ministers even in Bagan period. Starting from the Bagan period, the costumes of king and people of the upper class included *wuttlon*, *Duyin*, *Thoyin* and *Eingyi*. One can assume that the sleeveless blouse and three quarter sleeved jackets were referred to as *Eingyi* in Bagan period. It was in the later periods that all Upper garments were called *Eingyi*.

Lower Garments of king, Princes and persons in the Royal Service in Bagan period.

As lower garments, the people of Bagan period, starting from the king to the common people, were *khac* ("lower garment/ girdle cloth")²² and *paso* ("lower garments for men")²³ mostly. The inscriptions of Bagan period recorded the donations of *Paso* as follows:

²¹ Thein Hlaing, 2002, 189

²² *Bagan Inscriptions*, Mandalay, Mandalay University, Department of Myanmar, Copy. 1955, p.15 (Henceforth, Bagan Inscriptions)

²³ Nyein Maung, 1972, 77, line 7

Dated in A.D-1205, Sa n hn t L sa Inscription, double face, observe

Nyein Maung, 1972, 147, line 32

Nyein Maung, 1972, 246, line 31

Nyein Maung, 1982, 24

Dated in A.D. 1228, Inscription of Pra khu wife, princess, grandson, double face, observe

Nyein Maung, 1982, 101, 102, line 34,40,42,44

Dated in A.D. 1228, Inscription at princess Acokrwam:'s

Neyin Maung, 1983, 184, lines 16-17

Nyein Maung, 1983, 280, line 15,1,17

Dated in A.D 1319, Loka-rhwe-bo -s temple inscription, double face, reverse

Nyein Maung, 1998 a, 10, line 11,24,28

Nyein Maung, 1998 a, 89, line 6,9

Nyein Maung, 1998 a, 95, line 28

Dated in A.D 1353, Inn-pe pagoda hnit Nagayon Pagoda inscription, double face

Nyein Maung, 1998 a, 125, line, 5,6,7,8

Year	No of <i>Paso</i>
AD 1248	238 ²⁴
AD 1296	16 ²⁵
AD 1319	5 ²⁶
AD 1338	150 ²⁷
AD 1351	8 ²⁸
AD 1353	1530 ²⁹
AD 1356	64 ³⁰

One can assume, according to the list mentioned above, that the principal lower garment for people of Bagan, ranging from the king to those of the Upper class, was *paso*. No exact evidence has yet been discovered, showing the derivative of its term, which first existed in Bagan period. Probably, the term *Paso* may have derived from *Pukhrañ*³¹, which often occurs in inscriptions.

There is a Myanmar expression, "men in the royal service wearing the twenty-cubit-long *paso*", referring to the lower garment worn by king, princes and men in royal service in the older days. It is uncertain when that expression was first used. However, the term suggests that the type of *Paso* worn by king and people of the upper class was not sewn, but wrapped round the waist. It was a kind of *Taungshe Paso* (double length men's longyi). Since the Indian men wears dhoti, probably because the costumes of the Bagan period were influenced by the Indian

²⁴ Nyein Maung, 1982, 101, lines 34, 40, 42, 44

²⁵ Nyein Maung, 1983, 184, lines 16,17

²⁶ Nyein Maung, 1983, 280, lines 15,16,17

²⁷ Nyein Maung, 1998 a, 10, lines 11,12,28

²⁸ Nyein Maung, 1998 a, 86, lines 6,9

²⁹ Nyein Maung, 1998 a, 95, lines 28,29

³⁰ Nyein Maung, 1998 a, 125, lines 5,6,7,8

³¹ Nyein Maung, 1972, 245, line 22

costume style, the Myanmar people may have worn the *paso*, wrapping round their waist, as a dhoti is worn. The mural painting of the *Ngamyet-hna pagodas* illustrates the lower garment of the Bodhisattva seated in the temple as wearing a dhoti.³² As a saying goes, "The Loincloth of a king is solely woven with silk," the *paso* of His Majesty can be mostly silk *paso*. Although there is no exact date telling us about the existence of this saying, since there had been a strong relationship between China and Myanmar even in the Pyu period, it is obvious that kings of Bagan period wore silk *paso*. The princes of the *paso* were recorded on the obverse and 2 faces of Inscription near the *Pagoda*, dated AD 1319, reading "*paso* that cost fifteen kyats, *paso* that cost five kyats".³³ These prices show the good and poor qualities of *Paso* on sale, the trading of which has, since then, been followed up to be the present.

When the king and princes wore short *wuttlon*, they wore *khac* or waist cloth, as a inner lower garment.³⁴ They also wore one when dressing themselves in long *wuttlon* robe. One mural painting found inside the *Phaya-Thone-su Pagoda* illustrates the Bodhisattva wearing a short dhoti as lower garment and a thin cloth to cover the body.³⁵ These garment having floral designs. Since people of the Bagan period had learned the art of embroidery, the *pasos* bore floral designs of gold embroidery. Valuable *pasos* of high quality were to be worn by the king and the people of the upper class. In AD. 1101, in the reign of king *Hti-lai*, officers of high and low ranks engaged in the service of constructing a new palace, wore white *pasos*-the white colour implying the meaning of auspiciousness.³⁶ It can be assumed, that the king and the people of the upper class mostly wore the gold-embroidered, white cotton fabric.

³² Photo 9

³³ Nyein Maung, 1983, 280, line 15, 16, 17

³⁴ Photo 10

³⁵ Photo 11

³⁶ Than Tun, 1997, 20



9. Buddhist-Sattva, Ngamyet-hna Pagoda, Bagan
(Courtesy of Archaeological Survey Department, Yangon)



10. A Buddhist Devotee and His Garments, Patothamya Cave Temple, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate. 166



11. Bodhist-Sattva and Retinues, Phaya-Thone-Su , Bagan
(Shei Yo Pachi, 1966) p.37

Upper Garments for the Queen and Ladies of the Upper Class of Bagan Period

In the early Bagan period, the queen and ladies of the upper class wore *yin-si* (strapless bodice worn under a chemise).³⁷ The bodice had spotted designs, as well as striped designs.³⁸ The designed bodice refers to that of the queen. The term "*Eingyi* " had come into use in the late Bagan period, and the mural paintings of this period illustrate the three-quartered sleeve blouse and short-sleeved, strait jackets.³⁹ Some costumes had designs, while others were just plain.⁴⁰ Some upper garments had gold embroidery. In the reign of king Narathu, the countries, as well as dramatic art performers, wore open-fronted *Duyin Eingyis*.⁴¹ While women wore pullover in the early Bagan period, open-fronted jackets gained popularity in the late Bagan period. Women of those days might also have worn loose, long-sleeved *Eingyi* , like men.

Lower Garments for the Queen and ladies of the Upper Class of the Bagan Period

All men and women of the Bagan period wore *dhoti* and *Sari*⁴² mostly, and so girdles of various designs were worn round the waist. Besides, some women figures tied scarves hanging down from the shoulder. Women wore not only Sari but also long skirt⁴³ and trousers.⁴⁴ Women wore trousers with a thin cloth over it, like a long skirt. The term "*Hta-mein*" (woman's skirt) came into use, starting from

³⁷ Photo 12, 13

³⁸ Photo 13

³⁹ Photo 14

⁴⁰ Photo 8

⁴¹ Saw Mon Nyin, 1989, 24

⁴² Photo 12

⁴³ Photo 15

⁴⁴ Photo 15



12. Women and Their dress style, Loka Hteik Pan Bagan
(Courtesy of Archaeological Survey Department, Yangon)



c

LOKA-HTEIKPAN. FOOTPRINTS. LOTUS
DETAILS.

13. Queen Yathodaya, Loka Hteik Pan, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate - 353 c



14. Queen and Maids of Honour Abeyatana , Bagan
(Luce, Old Burma Early Bagan,1970) Plate - 217 d



15. A group of Women in Procession, Nadamanya Pagoda, Bagan
(Shei Yo Pachi, 1966) p.38

A.D 1288⁴⁵. As in the expression "*Taphikanlon 2 Hte*"⁴⁶, which might be interpreted as the lower garment or *lon-gwin*, that women wear. Moreover, there existed the type of lower garment for women, called *Htamein-Nan-gwe*, a type of *Htamein* to be wrapped round the waist, in Bagan period. It appeared that the long Sari had been adapted to what was called "*Thone tone-wut*) three-cubit-long) *Htamein* according to Myanmar culture and Myanmar women's unique style. Today Myanmar women wear lower garment or sewn *Htamein* of four cubits in length, or six inches short of four cubits in length. Among the types of *Htamein* worn by women of Bagan period, one type was *Tanbima* (dark-coloured *Htamein*), *Tanbibumon*.⁴⁷ Therefore, white and dark-coloured lower garments were mostly worn. The term *Tanbibumon* might refer to good quality *Htamein* to be worn by ladies of the upper class. Those white *Htameins* had been woven in gold embroidery. Women of the Bagan period wore sari, long skirt, *pat-Htamein* (skirt to be wrapped round the body), *Gwin Htamein* (stitch *htamein* female loincloth) and trousers. The ladies of the upper class wore not only the designs of spot, double-layered triangler, colour spot between two horizontal lines, circular spots, various designs inside the circles, and big wavy pattern called *kyogyi-cheik* and wavy pattern, but also modern wavy designs.⁴⁸ The term "*cheik*" was not used to refer to the costume of the Bagan period, but the wavy pattern had already existed in that period. The mural painting of *Mahayan-gang* inside the *Apeyadana Temple* illustrate the *Htamein* worn by *Taradevi* Goddess, which had the *kyogyi-cheik* design⁴⁹ while the *Htamein* of *kalidevi* also had wavy patterns of chief.⁵⁰

⁴⁵ Nyein Maung, 1998 a, 14, line 14

⁴⁶ Nyein Maung, 1998 a, 273 , line 10

⁴⁷ Nyein Maung, 1998 a, 273, line 10,

⁴⁸ Figure (4), (5)

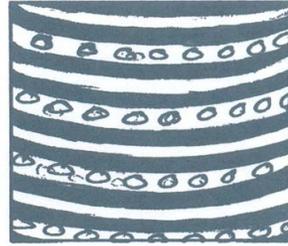
⁴⁹ Photo 16

⁵⁰ Photo 17

Textile Patterns



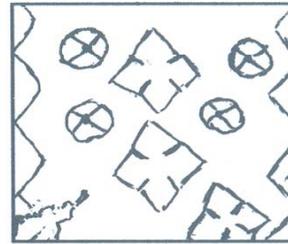
(a)



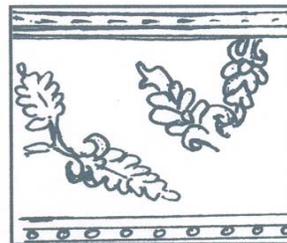
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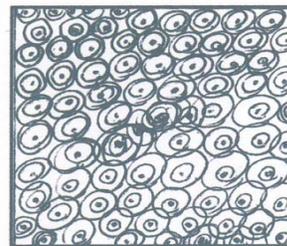
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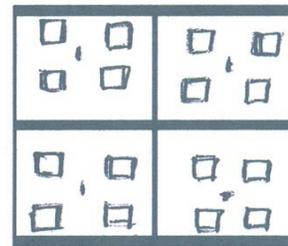
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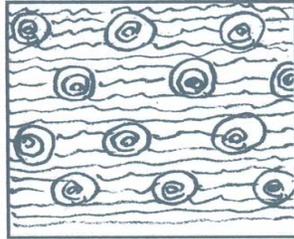
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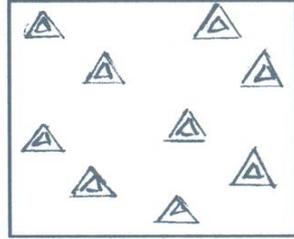
(h)

Figure (4)

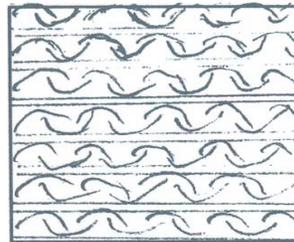
Textile Patterns



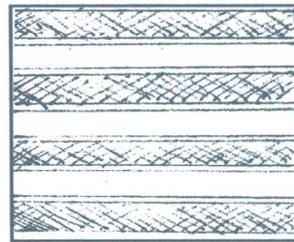
(a)



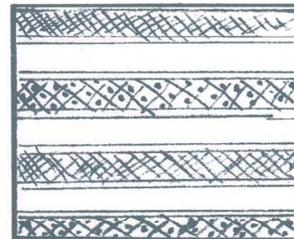
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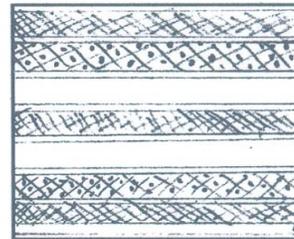
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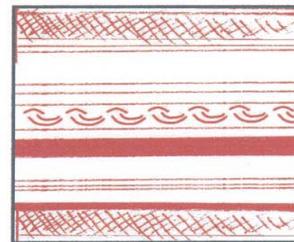
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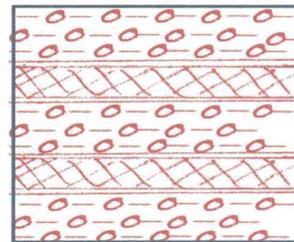
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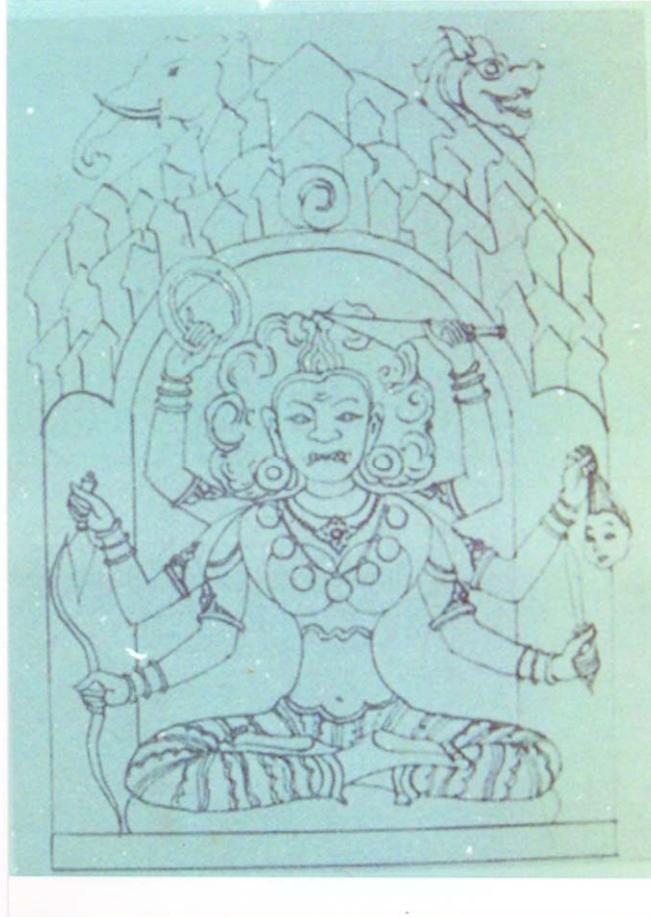
(h)

Figure (5)



16. Hindu Goddess

(Luce, Old Burma Early Bagan, 1970) Plate - 231 i



17.A Hindu Goddess

(Luce, Old Burma Early Bagan, 1970) Plate - 232 j

Moreover, the mural painting depicting the scene in which people paid obeisance to the *Royal Hermit*, the Bodhisattava, found in the Pathothamya Pagoda, the costumes worn by the queens had wavy *cheik* designs.⁵¹ It was on those designs that a variety of *cheik* designs had been created. Naturally, in the post-Bagan period, the term "*Chiek*" had gained popularity as the *cheik* designed lower garments had become popular.

Upper Garments of king, princes and Ministers of the Post-Bagan period

In Inwa period, which followed as the post-Bagan period, the costume of kings included the upper garments, which are *Wuttlon*⁵², *Duyin*⁵³, *Thindai*

⁵¹ Photo 18

⁵² Than Tun, 1983, 162

Than Kho, 1967, stanza-18

Aggathamadi, 1957, stanza-125

Than Tun, 1985, 87

Aggathamadi, 1901a, stanza-41

Thiri-U-Zana, 2001, 468

Tin, 1983, 62

⁵³ Padetharaza, 1961, stanza-76

Nawaday, 1929, 147

Shin Maha Thilawuntha, *Paramitaw Khan Pyo*, Yangon, Myanmar Buddhist Association, 1965, stanza 67 (Henceforth: Thilawuntha, 1965)

Ohn Nyo, 1965, stanza-70

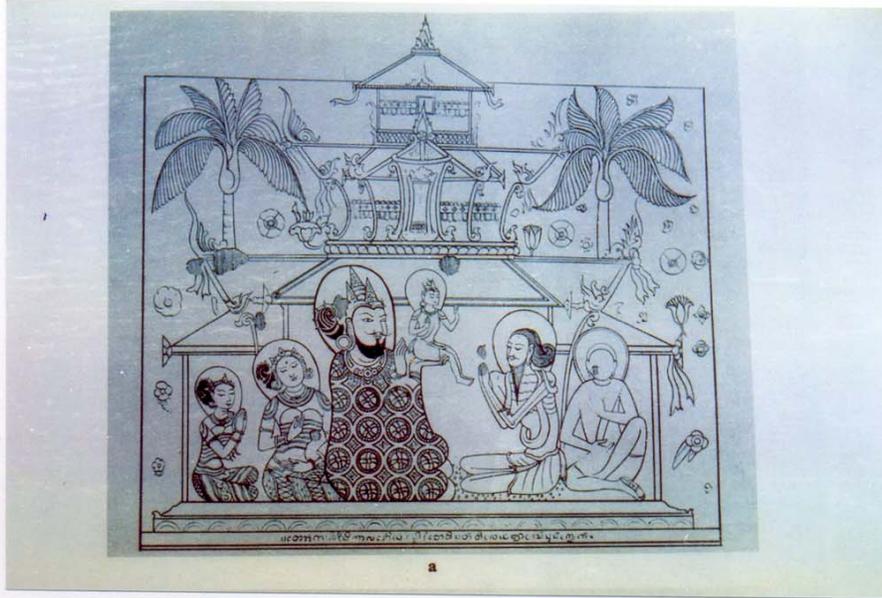
Than Kho, 1967, stanza-20

U Hla Tin (Hla Thamein), *Thukhawahanda Pyo*, Yangon, Ancient Literature and culture section, 1960, stanza 31 (Henceforth: Hla Thamein, 1960)

Tin, 1983, 62

Tin, 1976, 106

Thiri-U Zana, 2001, 372



18. King Suddhodana and Royal Hermit, Patothamya Cave Temple, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate - 167 a

(a smock)⁵⁴ and *Thoyin*⁵⁵. The *wuttlon* of the post-Bagan period probably did not resemble the pullover type of *wuttlon* worn in the Bagan period, but was referred to the upper garment as *wuttlon*. There were a variety of *wuttlons*:

Velvet *wuttlon*⁵⁶

*Ja wuttlon*⁵⁷

*Tagyun wuttlon*⁵⁸

Green *phai wuttlon*⁵⁹

⁵⁴ Aggathamadi, *1901a*, stanza-1

Thilawuntha, *1965*, stanza-63

Shin Aggathamadi, *Thuwanashan-Mya-Pyit-Khan-Pyo*, Yangon, Hanthawady Daily Press, 1901, stanza-63 (Henceforth: Aggathamadi, *1901b*)

Shin Maha Rahtathara, *Satudhammathara Kokhan Pyo*, Yangon, Myanmar Buddhist Association, 1970, stanza-222. (Henceforth: Shin Rahtathara, *1970*)

Nyein Maung, *1998 a*, 252, line

Inscription of Thaccim' min, Tura Sin: sa : monastery, double face, observe

Minze ya nanta-meik's yatu and Shin Thankho's yatu, Yangon, Hanthawady press, 1967, p.47 (Henceforth: Zeyananta-meik, *1967*)

Aw, *1961*, 44

Aung Gyi, *1965*, 29

Thiri-U-Zana, *2001*, 393

Tin, *1983*, 62

⁵⁵ Padetharaza, *1961*, stanza-132

Shun, 1928, 124

Zeya Thinkhaya, *1957*, 75

Maung Maung Tin, *1975*, 22

⁵⁶ Aung Gyi, *1965*, 29

Aw, *1961*, 9

U Kala, *Mahayazawungyi* (The Great Chronicle), Vol.II, Yangon, Hanthawady press, 1960, p.27 (Henceforth: Kala, *1960b*)

⁵⁷ Thiri-U-Zana, *2001*, 248

⁵⁸ Thiri-U-Zana, *2001*, 468

⁵⁹ Thiri-U-Zana, *2001*, 356,

Tin, *1976*, 128

*wuttlon*⁶⁰

Gold *wuttlon*⁶¹

Golden cotton *wuttlon*⁶²

*Wuttlon Bilut*⁶³

*Sakallat wuttlon*⁶⁴

*Arni wuttlon*⁶⁵

The Gold *wuttlon* and the Gold cotton *wuttlon* were solely to be worn by the king⁶⁶, the whole of which was woven in gold embroidery.⁶⁷ On the other hand, the gold cotton *wuttlon* was worn not only by the king, but also by the *pazin-laungs* (would-be monk)⁶⁸ and the *Shin-laungs* (would-be novice)⁶⁹. Therefore, the gold embroidered costumes were meant only for the king and those entering the Holy Orders. The *Tagyun Wuttlon* and the *Bilut wuttlon* were exported ones. Since the *Arni Wuttlon* was a pearl embroidered one⁷⁰, only the king and those whom the king had bestowed it upon as a reward were entitled to wearing it. The

⁶⁰ Than-Kho, 1967, stanza-18

⁶¹ Thiri-U-Zana, 2001,357

Tin, 1976, 128

Thutethi, 1974, 195

Kala, 1960 b, 27

⁶² Tin, 1976, 128

⁶³ Than Tun, 1985, 87-88

⁶⁴ Shun, 1928, 124

⁶⁵ Aggathamadi, 1957,25

⁶⁶ Thiri-U-Zanar, 2001, 468

⁶⁷ Padetharaza, 1961, stanza-312

⁶⁸ Than Tun, 1985, 87

⁶⁹ Than Tun, 1985, 88

Kala, 1960 b, 99

⁷⁰ Thein Hlaing, 2002,21

king wore not only the Gold *wuttlon*, but also the velvet, silk, satin or felt *wuttlon*, as His Majesty liked.

One mural painting in Tilokaguru cave depicts a scene in which the Guardian spirit of the persimmon tree made his appearance and gave exhortations to the king who had failed to follow the ten precepts incumbent on a king⁷¹. This painting illustrates the royal costume of the king, which could be assumed to refer to the type of *Duyin Eingyi*. The arm-pit of the costume had a wrapping, with a crested end of the sleeves. It had a front opening, different from the *Duyin* of the Bagan period. This probably marks a shift of design in the costumes of Myanmar culture, serving as a beginning of the *Duyin Eingyi* of the later period. Another note worthy point is that the Guardian spirit of the persimmon tree was wearing a *Duyin Eingyi*, with adornments hanging over the bosom. Therefore, it can be assumed that the practice of the king wearing bosom adornments had commenced in the post-Bagan period.

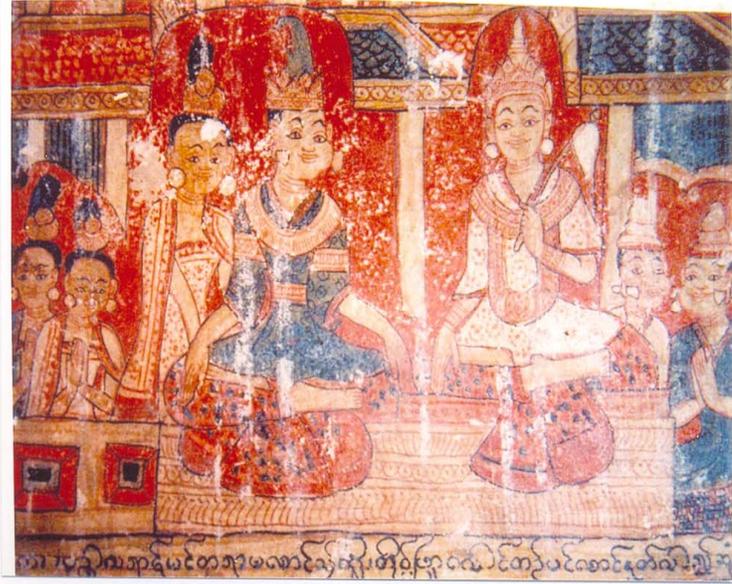
A term "*The-gya Tuyin Eingyi*" had been used in Myanmar literature:⁷² the word may have been coined out of the artistic imagination to refer to how the celestial beings' costumes might look like. A famous line from *pyui*: reads: *Duyin-lat-wa-kyauk-son-pa-ko*.⁷³ This suggests that the yellow-hued cotton fabric was be jewelled with precious stones to make a *Duyin* costume. A line from another *pyui*: reads "*Duyin* of one lakh worth in price"⁷⁴, suggesting that that *Duyin* was bejewelled. There had been annual ceremonies of obeisance paying to the kings during the lent season, during the Inwa period. On such ceremonies, the king

⁷¹ Photo 19

⁷² Aung Gyi, 1965, 21

⁷³ Padetharaza, 1961, stanza-76

⁷⁴ Shin Agga Thamadi, *Thuwannashan-Thehtay-Khan Pyo*, stanza 26, Yangon, Hanthawady Daily Press (Henceforth: Agga Thamadi, 1940)



19. Sprit and King, A Scene from Tiloka-guru, Sagaing
(Photo by the Author, 7 October 2004)

wearing the *Seindamani Magaikta Duyin*⁷⁵ and *Thegya Duyin Eingyi*⁷⁶ received obeisance from his subjects. Therefore, the "Duyin of one lakh worth in prince" might refer to the *Seindamani Duyintaw* and the *Thegya Duyintaw*. Such *Duyin Eingyi* were entitled only to the king, the crown of the kingdom.

The men of the post-Bagan period wore loose-sleeved, long robes hanging down below the waist, called *Thoyin*⁷⁷ for upper garment. As illustrated in the mural paintings on the southern and northern walls inside the Mi-pauk-gyi pagoda of Sagaing,⁷⁸ the figures wearing loose-sleeved, long-sleeved costumes hanging below the waist represented the ministered and men in royal service. Men of post-Bagan period wore not only *Thoyin* costumes, but also *Thin-dai* costumes, which was a kind of short-sleeved, loose pullover.⁷⁹ Some lines from a *pyui*: depicting the Archery scene, describe the *Thindai* costume as the short-sleeved robe loose in the waist.⁸⁰ The *Thindai* costume is often compared to the traditional costume of the karens today. However, no evidence has yet been discovered in the mural paintings of the kings of the post-Bagan period, which show the custom of wearing such costumes. The mural paintings inside the Tilokaguru cave depict men of post-Bagan period wearing short-sleeved, three-quarter sleeve, waist long pullover covering the body down to the knees.⁸¹ Some costumes had designs, while others were just plain⁸². Such costumes may be called the *Thindai*. Probably from these kinds of costumes may have derived the short-sleeve, the long-sleeve,

⁷⁵ Hla Thamein, *Myanmar Minkhantaw* (Myanmar Royal Regalia), Culture Magazine, 1997, pp.60-61 (Henceforth: Hla Thamein, 1997)

⁷⁶ Aung Gyi, 1965,21

⁷⁷ Abeikdan-Akyin-choke, 1980, 205

⁷⁸ Photo 20

⁷⁹ Abeikdan, Akyin-choke, 1980,164

⁸⁰ Aggathamadi, 1901 b, stanza-58

⁸¹ Photo 21

⁸² Figure 6



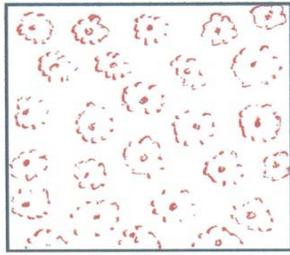
20. Ministers, A Scene from Mi-Pauk-gyi, Sagaing
(Photo by the Author, 7 October 2004)



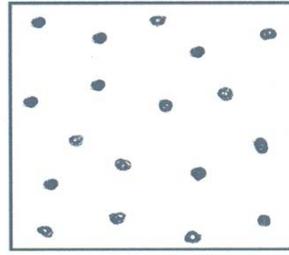
21. King and Followers, A Scene from Tiloka-guru, Sagaing

(Photo by the Author 7 October 2004)

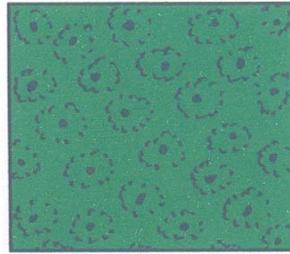
Textile Patterns



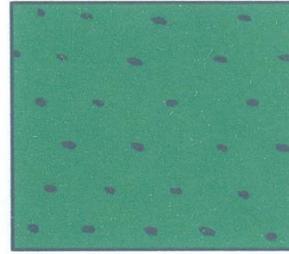
(a)



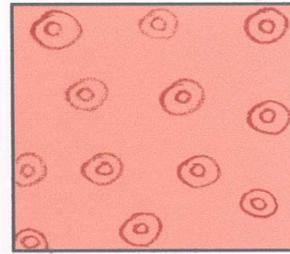
(b)



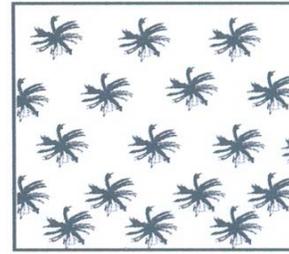
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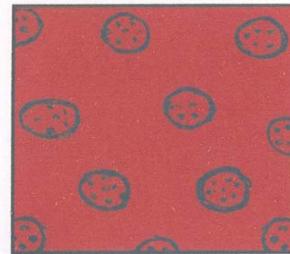
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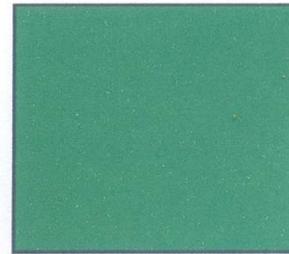
(e)



(f)



(g)



(h)

Figure (6)

the waist-long, and the front-opening costumes. It is noteworthy that the king also wore the *Thoyin* and the *Thindaikind* of costumes found in the post-Bagan periods.

In the post-Bagan periods, different kinds of costumes were distinguished not only for the king, but also for princes and men in royal service. Princes and royal grandchildren had to wear the velvet *wuttlon* on the coronation ceremony⁸³, and the Gold embroidered *wuttlon* on the parades ceremony of cavalry of Horses and Royal Elephants⁸⁴ while the ministers and the interior ministers wore the velet *wuttlon*⁸⁵ and those entitled to wearing a sash, *Tawnayyar* positioned in obeisance in the first of the five blocks of seats, wore the velvet *wuttlon* on the coronation ceremony.⁸⁶ On the parades ceremony, those positioned in obeisance according to ranks had to wear the gold-embroidered velvet *wuttlon*.⁸⁷ Princes and the royal grand children had to wear red and green velet *wuttlon* while those positioned according to ranks had to wear spotted velvet *wuttlon*.⁸⁸ Thus, the royal family were distinguished from the men in royal service.

The ministers and the interior ministers who were not entitled to wearing the sash,⁸⁹ those positioned in obeisance in the first of the five blocks of seats called *Tawnay* and kneeling in the second blocks of seats in obeisance called *Dunay* (*Tawnay* and *Dunay*) who were not entitled to wearing the sash, had to wear *mhui :lum wuttlon* while those positioned in the *Interior Bawaw* (the fourth position) and *Exterior Bawaw* (the fifth position) and in *Saninay* (the third

⁸³ Thiri-U-Zana, 2001, 136

⁸⁴ Than Tun, 1985, 169

⁸⁵ Thiri-U-Zana, 2001, 136

⁸⁶ Thiri-U-Zana, 2001, 136

⁸⁷ Than Tun, 1985, 169

⁸⁸ Than Tun, 1985, 121

⁸⁹ Than Tun, 1985, 155

position) had to wear *j paya*⁹⁰. Those entitled to wearing the *mhui :lum wuttlon*, positioned in the four blocks of seats, were permitted to wear red and yellow spotted *mhui :lum wuttlon*.⁹¹ The ministers positioned in the respective five blocks of seats and in the positions of the *Interior* and *Exterior Bawaws*, were all distinguished from one another according to respective ranks. The Saw-bwas of the Shan State⁹², the *Myo-wuns* (Governor of a city)⁹³, who were senior princes, and the *Kaung-han-hmus* were allowed to wear felt *wuttlon*.⁹⁴ Also *Thwe-thauk-gyi*⁹⁵ (Company commander) *khaung* ("In-charge/chief") and *Htaung-hmu* ("In charge of one thousand soldiers") were allowed to wear felt *wuttlon*.⁹⁶ According to the study of the various types of *wuttlon*, those wearing velvet *wuttlon* were higher in ranks. When attending the *Hluttaw* (the Great Council of State), princes, royal grandchildren, ministers, senior and junior, had to wear *Eingyi-letkyi* ("Big-sleeved costume").⁹⁷ It was a kind of *Tho-yin* costume, and only the white one had to be worn.⁹⁸ The princes, generals, ministers in the retinue had to wear *pan-sai* costume,⁹⁹ the design of which is not exactly known. One might assume that it referred not to a plain white costume, but a dyed one.

⁹⁰ Thiri-U-Zana, 2001, 136-137

Thutethi, Thwin-sa-mya, 23

⁹¹ Than Tun, 1985, 169

⁹² Thutethi, Hnit-Leize Razawun, 10

⁹³ Thiri-U-Zana, 2001, 93

⁹⁴ Thutethi, Myo-ywa-nai-pai-thamai, 43

⁹⁵ Than Tun, 1985, 44

⁹⁶ Than Tun, 1983, 162

⁹⁷ Thiri-U-Zana, 2001, 218

⁹⁸ Mya kay tu, *Nan da le hmat tan* (Account of court life), Yangon, Hnalonghla sarpay, 1966, p.238 (Henceforth: Mya kay tu, 1966)

⁹⁹ Than Tun, 1983, 369

At the *Hni-khauk nay* positions, other men in royal service, who were those entitled as the Intelligentsia, the Craftsman, the Architect, and Minister, had to wear the *Eingyi Letkyi*,¹⁰⁰ while those positioned at the unoccupied seats¹⁰¹ and the Shan Sawbwas had to wear strait-jacked-type.¹⁰² Thus costumes of various types were worn to distinguish the various ranks. The upper garments, or *Eingyi s*, of the majority of gentlemen of post-Bagan period were *Thoyin* and *Thindai*-The hems and adornments of these *Eingyis* were found in Satin-hemmed felt *wuttlon*.¹⁰³ According to the mural paintings of the Tiloka-Guru cave, the neck, edge, beginning and waist line worn by the majority of gentlemen were woven with hems.¹⁰⁴ Which were mostly read in colour. The satin were green, red, yellow and blue, so green, yellow and blue hems were also sewn. The mural painting of the Mi-pauk-gyi pagoda depict the costumes of men in royal service as front-opening costumes.¹⁰⁵ The edge, the neck, the front opening and the lower edge were woven beautifully with hems, sometimes adorned with designs. Not only the Satin-hemmed costumes, but also the folded felt *wuttlon*.¹⁰⁶ However, such costume types have not yet been discovered on mural paintings. The waist-line was folded to make *Kha-thein Eingyi* type. There was a change of the culture of Myanmar costumes in the Inwa period.

The upper garments on *Eingyis*, of gentlemen of the post-Bagan periods were as follows:

velvet *Eingyi* ¹⁰⁷

¹⁰⁰ Thiri-U-Zana, 2001, 137

¹⁰¹ Thiri-U-Zana, 2001, 137

¹⁰² Thiri-U-Zana, 2001, 137

¹⁰³ Than Tun, 1985, 94

¹⁰⁴ Photo 21

¹⁰⁵ Photo 20

¹⁰⁶ Than Tun, 1983, 162

¹⁰⁷ Nyein Maung, 1998 b, 18-19

*kh s Eingyi*¹⁰⁸

phya nham Eingyi

*phya ma Eingyi*¹⁰⁹

*Shwe Eingyi*¹¹⁰

*Shwe j Eingyi*¹¹¹

*Thayet-hte Eingyi*¹¹² (printed cotton, chintz).

The names imply the type of fabric used in weaving. Starting from the king to all men in royal service in post-Bagan period wore short-sleeved, three quartered sleeve, long-sleeve and long-waist *Eingyis*. Both pullover and front-opening types were worn. Like the Bagan period, strait-jacket types were also worn.

Upper Garments of the Queen and Ladies of the Upper class of the post-Bagan period

In the post-Bagan period, in obeisance-paying ceremonies, the senior Queen, dressed in *Mahalatta*, or *Ganamatta* robe, received obeisance from her subject.¹¹³ Her *Mahalatta* robe was bejewelled with precious stones.¹¹⁴ In 28 December 1600, on her hair-doing and ear-poring ceremony, princess *pan-htwar* wore the *Thoyin* costume bejewelled with nine kinds of jewels.¹¹⁵ Her, we can note the ceremonial costumes of the queen and princess. In the coronation ceremony,

¹⁰⁸ Thiri-U-Zana, 2001, 173

¹⁰⁹ Myan-Sar-Nyunt, 1992, 70

¹¹⁰ Myan-Sar-Nyunt, 1992, 324

¹¹¹ Thiri-U-Zana, 2001, 274

¹¹² Thiri-U-Zana, 2001, 173

¹¹³ Aung Gyi, 1965, 21

¹¹⁴ Padetharaza, 1961, stanza 169

¹¹⁵ Than Tun, 1983, 162

the princess and Her Excellencies had to wear *Thoyin* costumes¹¹⁶, which would probably resemble to those of the male costumes. In the post-Bagan period, all ladies of the upper class wore the *Thoyin* costume. However, ranks were identified by the quality of fabric. From the Inwa period onwards, there existed a new design of upper garments for women. It was a sleeveless bodice, covering from the bosom to the kneel, which was known as the *Thindai*.¹¹⁷ The *Thindaicostume* was worn, with a shawl put over the shoulder-as a form of adornment, or style. In the post-Bagan period, the *Thindaicostume* design worn by men was suited to be worn both by men and women. However, the *Thindaidesign* worn by women was not fitted to be the costume men could wear, because it was a special design, a longer costume of the chemise type of Bagan period. The reverse of the Inscription of *a Ko ran Sa*, the thagyi of Parimma, and wife, dated A.D 1344 bore a line reading "one *Thindai-yinkhat* worth of 30 (kyats).¹¹⁸ Moreover, the one face of the inscription of the Rhwepin:kri pagoda, inscribed in A.D 1345, bore a line reading "*Thindai-mon-ta-hte*" ("one good quality *Thindai*").¹¹⁹ There were two types of Thinda-good quality and poor quality. Good quality *Thindai* of great value was entitled to the queens, which were all of gold embroidery. Less quality *Thindai* was meant for the rest of the women of the upper class. The *Thindais* were woven as plain, spotted and floral designs.¹²⁰ The designed *Thindais* were meant for the upper class ladies, which were hemmed. Ladies of the post-Bagan period did not wear only one design of *Thindai*. The kind of *Kh s*

¹¹⁶ Thiri-U-Zanar, 2001, 156

¹¹⁷ Padetharaza, 1960, stanza, 125

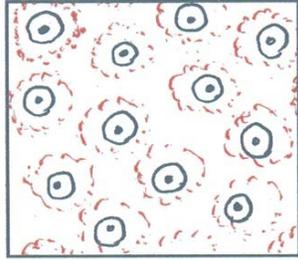
Tun Nyo, 1968, 13

¹¹⁸ Nyein Maung, 1998 a, 57, line 18

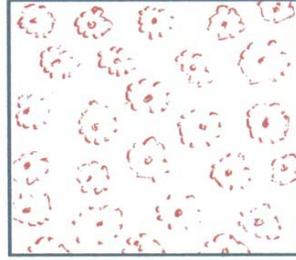
¹¹⁹ Nyein, 1998 a, 88, line 7

¹²⁰ Figure (7) (8)

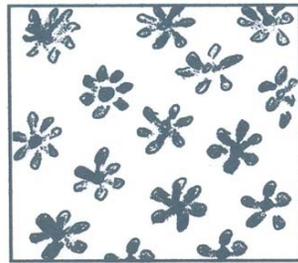
Textile Patterns



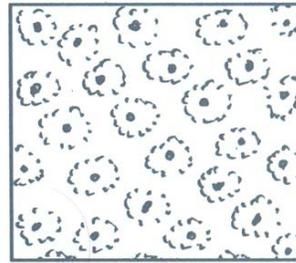
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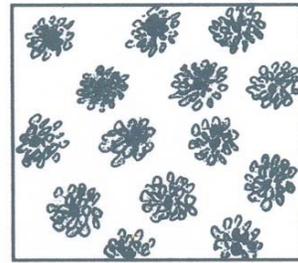
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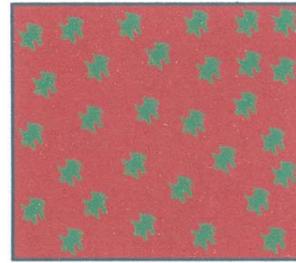
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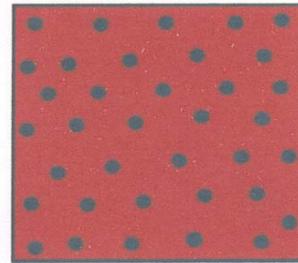
(d)



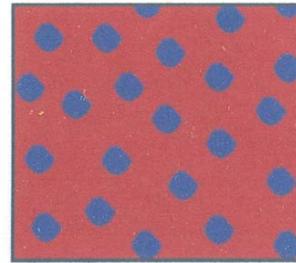
(e)



(f)



(g)



(h)

Figure (7)

Eingyi was interwoven with lace.¹²¹ Therefore, ladies of those days wore velvet *Eingyi*, *Kh s Eingyi*, silk *Eingyi*, cotton *Eingyi*, gold-embroidered *Eingyi* and the printed cotton *Eingyi*, etc. They also wore blouse-type, short-sleeved, three-quarter sleeve *Eingyi* wore as in the Bagan period. Ladies of the Nyaung Yan period also wore sleeveless bodices mostly, like women of the Inwa period, but in the late Nyaung Yan period, they wore short-sleeved *Eingyi* s hanging down below the waist, with a collar. This design can be observed in the mural painting of the cave wall of the Po Win Hill pagoda, depicting figures of women beautifying themselves.¹²² The lady of the upper class looking herself into the mirror and beautifying herself wore a *Thindai*. Two ladies-in-waiting wore short-sleeved pullovers hanging down below the waist. One noteworthy point is that the neck line had a wrapping as in the collars of their *Eingyis*. This probably marks the beginning of wearing *Eingyi* with collars, which resemble today's costume style.

Lower Garments for king, princes and Ministers of the post-Bagan period

Not only in Bagan period, but also in the post-Bagan periods, men, beginning from the king to the common people, wore *paso*. Kings, princes and men of the upper class wore Chinese *paso*,¹²³ *paso-set*,¹²⁴ *kambal paso*,¹²⁵ *pui: paso*, *phai paso*¹²⁶, etc., all *paso* of great value being woven in gold embroidery. In the post-Bagan periods, there existed a kind of *Htaung-tan paso* ("lower garment

¹²¹ Myan-Sar-Nyunt, 1992, 180

¹²² Photo 22

¹²³ Thiri-U-Zanar, 2001, 19

¹²⁴ Thiri-U-Zanar, 2001, 85

¹²⁵ Aggathamadi, 1940, stanza-79

¹²⁶ Thiri-U-Zanar, 2001, 139



22. A Mural Showing Ladies' Wearing Style, Hpowintaung, Myonwa
(Ye Myint, 1986) bt: 74-75

worth of a thousand coins").¹²⁷ This kind of *paso* was meant only for the king, princes and people of noble class, and such *paso* was woven not only in gold embroidery, but also be studded with precious stones. Thus, the *Shwe paso*¹²⁸ and the *Ngwe Paso*¹²⁹ could be referred to as the gold-embroidered *paso*, golden and silver-hued *paso*. The gold and silver embroidered *pasos* went to young princes, royal sons of the queen and the lesser wives of the king.¹³⁰ Thus, the gold and silver embroidered *pasos* were eligible only for the royal family circle and people of the upper class. In the post-Bagan periods, the royal lower garment, or *paso*, had wavy-pattern design, gold-embroidered in a pleasant mixture of green and brown in hue.¹³¹ The increasing popularity of the *cheik* costumes was recorded in the lines of a *pyui*: as "*Shwe-che-chi-be-let-cheik-yet*"¹³², "*Shwe-chi-kat-kwet, Let-Cheik-yet-thi*"¹³³ and "*Let-cheik-lon-pyan-E-kanan*"¹³⁴. Also in the post-Bagan periods, the *A-Cheik Paso* was meant to be a garment to be worn by the gentlement, of the upper class. There were various types of *A-cheik* designs, in a pile of horizontal waves, in red, green, yellow and white in colour. These designs have still existed in our *pasos*-even today. Kings wore mostly of designed *cheik paso* white, yellow, silver deep orange and gold deep orange.

¹²⁷ Rahtathara, 1970, stanza -115

¹²⁸ Padetahraza, 1961, stanza - 272
Aggathamadi, 1901b, stanza -72

¹²⁹ Padetharaza, 1961, stanza-247

¹³⁰ Thiri-U-Zanar, 2001, 349, 232

Thutethi, nan-thone yin asin tansar, 1

¹³¹ Padetahraza, 1961, stanza - 106

¹³² Padetharaza, 1961, stanza -83,97

¹³³ Padetharaza, 1961, stanza - 106

¹³⁴ *Hanthawaddy par min tayar hnin Hanthawady Hshinpyu shin mintaya ei Thardaw Ngasudarakar min taya to ahmartaw pon*, Yangon, Mataw Myanmar Aw-bar press, 1905, p.2 (Henceforth: *Hanthawaddy par min ahmartaw pon*, 1905)

Throughout the successive reigns of Myanmar kings, men's *pasos* were the *Taung-she paso*, or double-length nether garment, only. In the Nyaung-yan period, men's *paso* was a sixteen cubits long and five Htwas (one Htwa is equal to nine inches) wide.¹³⁵ The common saying "Man in royal service wears the *paso* of twenty cubits in length" may have been changed in the Nyaung yan period. Another assumption is that only the king was entitled to wear the twenty-cubit-long *paso* while princes and men of the upper class were to wear the sixteen-cubit-long *paso*. Moreover, another record shows that the *paso* of the king and the gentlemen of the upper class was twenty feet long while the *paso* of an ordinary man was only ten feet long.¹³⁶ This might make us assume that the *paso* of the king and the wealthy men was only twelve cubits, one *Htwar* (nine inches) and one *Meik* (4½ inches) long, while the *paso* of the ordinary man was only six cubits and one *Htwar* (nine inches). This decrease of the size of the *paso* made it more comfortable to wear. Moreover, it might have been accepted as a fact that the decrease of the size of the *paso* caused low cost and saved time. The king was entitled to wear the *Htaung-tan paso*, of great value, as well as various kinds of *paso* of marvellous designs.

In the list of presents awarded to the crown prince on the occasion of being bestowed upon the title of the Crown Prince, it was recorded as follows: *Set-paso*, *Tagyun-me-thay*, *Tagyun-yet-ni*, *Paso*, *Pala Paso*, *Thoke paso* and *paso*.¹³⁷ If that list was meant to refer to the insignia of the crown prince, those *pasos* mentioned above may have been the garments of the Crown Prince's insignia. Princes had to wear *Paso*, felt *paso*, Satin woven velvet *paso*.¹³⁸ When going to pagodas and monasteries, the adult princes had to wear

¹³⁵ Padetharaza, 1961, stanza-195

¹³⁶ Shwe-kai-Tha, 1951, 31

¹³⁷ Thiri-U-Zana, 2001, 20

¹³⁸ Than Tun, 1983, 155

Pan-hnit paso, *paso* and *Phai-sat* (satin-woven) *paso*.¹³⁹ The *pan-hnit paso* might refer to a kind of *paso* with a floral design, or a *paso* glued with a floral pattern, or a pink *paso*. *paso* was referred to as a perfumed *paso*.¹⁴⁰

Tawney had to wear *paso* with sewn lining, *Pan-hnit paso*, *Phai Paso*, *paso*¹⁴¹, *paso-pan-chat*, *Ta-hte lone pan-so*, *phai-sat* (satin-mixed) *Paso* and *Pan-kwet-phai-sat* (floral, satin-mixed) *Paso*.¹⁴² On the occasions of the lent-season obeisance paying ceremony, or as members of the king's retinue and on the occasion of attending the council of Ministers, they had to wear *paso* with sewn lining, and line-drawn *paso*, or *set-ana-hse-ye paso*¹⁴³ Those ministers positioned in the *Dunay* second block of seats, *sani*, *interior* and *exterior Bamaw* positions had to wear the *A-set-Ana-pa* (machine make cloth) *paso*.¹⁴⁴ the would-be novice and the *Shin-laung* had to wear *Ana-pa paso* (*paso* with a lining).¹⁴⁵

Throughout the periods, on the occasions of the occupying of the Golden kingdom, Ascending to the Throne, and the Coronation, there were presents submitted to the king by princes, royal grand children, ministers, Incharge of the cavalry, chief of the cavalry, Great chief, (Clerk), *Kye-sa- ywa-sa* (feoffee of a village tract), *In-sa* (feoffee of a lake), *Mye-sa* (feoffee of a fiefholder), and *Te-sa*. Among those presents were included *paso* and (white *paso*).¹⁴⁶ Those

¹³⁹ Thiri-U-Zanar, 2001, 351-234

Thutethi, Amint taw-1, 5

¹⁴⁰ Thein Hlaing, 2002, 84

¹⁴¹ Thiri-U-Zanar, 2001,357

¹⁴² Than Tun, 1983, 155

¹⁴³ Thiri-U-Zanar, 2001, 87

¹⁴⁴ Thutethi, Thwin – sar –mya,2

¹⁴⁵ Than Tun, 1985, 87

¹⁴⁶ Thiri-U-Zanar, 2001, 143, 129, 243, 244

pasos submitted to the king were of most superior quality, insignia of His Majesty. On those occasions, the presents the king awarded to his subject included a variety to *paso*. Those *pasos* might have been awarded to his subject included a variety of *Paso*. Those *pasos* might have been awarded to his subjects according to their respective ranks. According to the list, the Exterior General, *Amar-Saye* (clerk), the Interior Minister, the *Shwe-taik-Wun*, *Mye-Nan-Wun* (the warden of the palace of seneschal) and the *Nan-Kan-Kway* (royal architect) were presented the *paso* with outskirt lining.¹⁴⁷ The *Hluttaw Wun Gyi*, *Wun-dauk* responsible for reading out the list of presents¹⁴⁸ and the Shan Sawbwas, the *Tat-paung sa*, who was entitled to the revenue of nine towns, *Myo-wun* , *Myo-wuns* of Myinmu, Zinme (Siamese), Mottama (Mattaban), Hanthawaddy, Thalyin (Syriam), Taungoo, Salin and Minkun, if the senior ones,¹⁴⁹ were allowed to wear the *set-paso* (machine make cloth) and *pala paso* (plain). According to the region the revenue of which they were entitled to, the Shan Sawbwas were presented the *set-ana-pa paso* (with stripe cloth woven with mechanize loom, bearing-stripes at the rims), *pala paso*, *Tagyun-yet Ni paso* and *pit paso*,¹⁵⁰ which they were allowed to wear. Moreover, the Shan Sawbwas had to wear the purple *paso*, or the purple trousers¹⁵¹ in attending the obeisance paying ceremony of the lent season and the New year occasion. These purple *paso* and trousers were particularly entitled to the Shan sawbwas. The sikkè (leader of the forces) had to wear the *set-paso*;¹⁵² the *Shwe Thugyi*, the *Tagywun paso*;¹⁵³ the *Amu-gyi saye*, the *Tagywun-yet-ni paso*,¹⁵⁴

¹⁴⁷ Than Tun, 1983,162

¹⁴⁸ Thiri-U-Zanar, 2001, 33-34

¹⁴⁹ Thiri-U-Zanar, 2001,63

¹⁵⁰ Thiri-U-Zanar, 2001, 248

¹⁵¹ Thiri-U-Zanar, 2001, 58-59

¹⁵² Thiri-U-Zanar, 2001,93

¹⁵³ Than Tun, 1983, 165

¹⁵⁴ Thiri-U-Zanar, 2001, 93

and the *Mein-ma-soe-yet-ni-paso*¹⁵⁵ while the *Asaung-taw-mye*, (attendant of the royal apartment), *Myin-khaung* (Captain of Horse) *kya-sa* and *ywa-sa* had to wear the *pala paso*.¹⁵⁶ The men in royal service such as *khaung*, *Htaung-kè* (hellsman) and Thwe-thauk-gyi were allowed to wear the *paso-me-kyaung* (black stripe) woven in Inwa,¹⁵⁷ while *Sa-kyi* was allowed to wear *paso-ni-kyaung* (red stripe)¹⁵⁸ and the *Sachi* and *Nge-tha* were allowed to wear Inwa-woven *Paso-me-kyaung*;¹⁵⁹ the Talai warriors and *se-nga-pe* soldiers were presented the Me-san *paso* of Inwa;¹⁶⁰ and the royal palanquin carriers were presented the *paso-kwet-kye*¹⁶¹ (chequered pattern loincloth). The *Kalan*, and the Architects had to wear (white lower garment).¹⁶² The Brahmins had to wear white *paso* and *paso* with lining.¹⁶³

The kinds of *paso*, men of post-Bagan period mostly wore were as follows:

Chi-paso-sein (Green cotton lower garment)¹⁶⁴

Chi-pyu-paso (White cotton lower garment)¹⁶⁵

*Set-tagyun paso*¹⁶⁶ (Foreign cloth)

¹⁵⁵ Than Tun, 1983, 186

¹⁵⁶ Thiri-U-Zanar, 2001, 93

¹⁵⁷ Thiri-U-Zanar, 2001, 94

Tutethi, Hnit-lei-ze razawun, 10-11

¹⁵⁸ Than Tun, 1983, 162

¹⁵⁹ Thiri-U-Zanar, 2001, 94

Thutethi, Hnit-lei ze razawun, 11

¹⁶⁰ Thute thi, Myo-ywa-nai-pai-thamai, 39

¹⁶¹ Thiri-U-Zanar, 2001, 248

¹⁶² U Po Lat , "Ataikyinkyehmuthutethana" (Research the culture of past) , Cultural Journal , Vol.III, No.8, July, 1960

¹⁶³ Thiri-U-Zanar, 2001, 131

¹⁶⁴ Kala, 1961, 180

¹⁶⁵ Myan Sar Nyunt, 1952, 16-17

¹⁶⁶ Padetharza, 1961, stanza-74, 105-116

*Tagyun-ka-la-tho pan paso*¹⁶⁷ (Floral-designed foreign cloth)

*Tagyun-Ana-pa paso*¹⁶⁸

*Tayoke paso*¹⁶⁹ (Chinese lower garment)

*Nat paso*¹⁷⁰ (bright coloured silk cloth)

*Paso-set-Ana-pa*¹⁷¹

*Paso-san-kyun*¹⁷²

*Paso-pan-Nit*¹⁷³

¹⁷⁴ (white lower garment)

*Pui:paso*¹⁷⁵ (silk lower garment)

*paso*¹⁷⁶ (cotton *paso*)

*Yun paso*¹⁷⁷

*Thinbawpa-Tagyun pasoni*¹⁷⁸

*Thoke-paso*¹⁷⁹

¹⁶⁷ Myan Sa Nyunt, 1992, 181

¹⁶⁸ Shin Tezawtara, *Shwe Hintha Min Pyo*, Yangon, Hanthawaddy, 1965, stanza - 69
(Henceforth: Tezawtara, 1965)

¹⁶⁹ Aggathamadi, 1940, stanza-20

¹⁷⁰ Myan-sa-Nyunt, 1992, 179

¹⁷¹ Than Kho, 1967, stanza-18

¹⁷² Thutethi, thwin-sa-mya, 16-19

¹⁷³ Padetahraza, 1974, 154

Myan-sar-nyunt, 1992, 180

¹⁷⁴ Myan-sar-nyunt, 1992, 181

¹⁷⁵ Aw, 1961, 21

¹⁷⁶ Thiri-U-Zanar, 2001, 459

¹⁷⁷ Thiri-U-Zanar, 2001, 463

¹⁷⁸ Shin Aggathamadi, *Naymi-Ngaye-Khan Pyo*, stanza-93, Yangon, Hanthawaddy
Pitakat press. 1953 (Henceforth: Shin Aggathamadi, 1953)

¹⁷⁹ Aw, 1961, 47

The Tayoke (Chinese) *paso*, the *Tagyun paso*, *yun-paso*, *Thinbaw paso* and *paso-san-kyun* came from abroad. The *pan-paso* of *Tagyun* was of golden deep orange in hue.¹⁸⁰ The *Nat-Paso* was bright coloured silk cloth, and was gold and silver embroidered, and jewels. It could be a priceless one. Moreover, *Ko-twin-pye paso*¹⁸¹, the *Shwe-ye paso*¹⁸² with gold floral patterns woven on white cotton, and the *Shwe-myeik paso*¹⁸³ were also worn. The *Ko-twin pye-E-ka-nan paso* (a broad single piece of cloth that could cover the whole body) was referred to the exported *ko-lon-paso* with one flank,¹⁸⁴ or the *paso* with one flank, some design and solid colour.¹⁸⁵ The *pala paso*, the *Anyo pala paso*¹⁸⁶ (Brown plain cloth), *paso-sei-yei* (line drawing lower garment), *Theyet-hte paso*¹⁸⁷ (printed cotton), *paso-me-thei* (small size, black, woven lower garment)¹⁸⁸ *paso-yet-ni-thei* (small size, red, woven, lower garment)¹⁸⁹ were also worn. Those *pasos* were worn by the king and people of the upper class. The various kinds of *paso* in various designs were found on the mural painting on the wall of the Tilawka Guru cave and the Po win Hill pagoda¹⁹⁰.

¹⁸⁰ Myan-sar-nyunt, 1992, 181

¹⁸¹ Thutethi, Hnit-lei-ze razawun, 23

¹⁸² Thutethi, Hnit-lei-ze razawun, 25

¹⁸³ Thutethi, Hnit-lei-ze razawun, 31

¹⁸⁴ Kala, 1960 b, 27

¹⁸⁵ U Wun, *Tekkatho Myanmar Abeikdan* (Myanmar Dictionary), Yangon, Union of Myanmar Press. 1952, p.32 (Henceforth: Wun, 1952)

¹⁸⁶ Thutethi, Hnit-Lei-ze razawun, 33

¹⁸⁷ Thiri-U-Zanar, 2001, 173

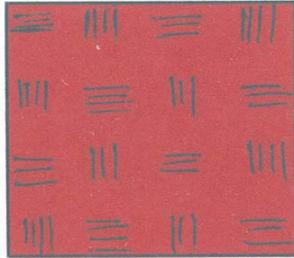
¹⁸⁸ Thutethi, Hnit-Lei-ze razawun, 9

Thiri-U-Zanar, 2001, 86

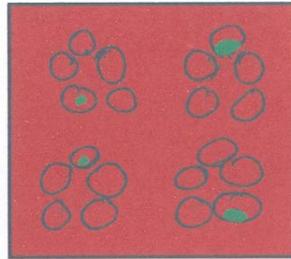
¹⁸⁹ Thiri-U-Zanar, 2001, 64

¹⁹⁰ Figure (8) (9) (10)

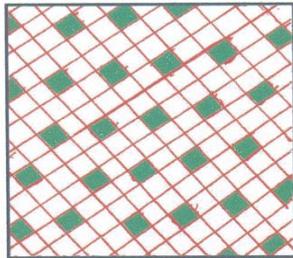
Textile Patterns



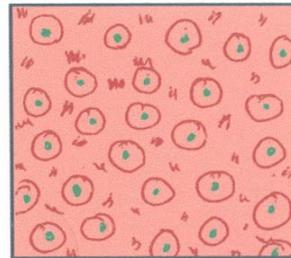
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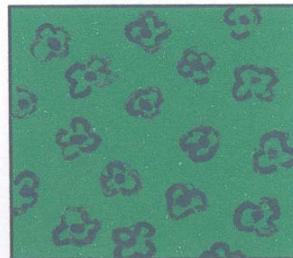
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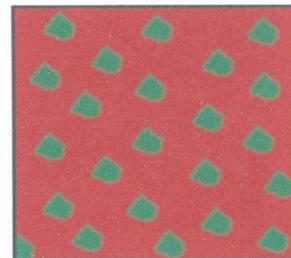
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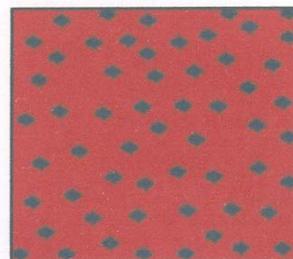
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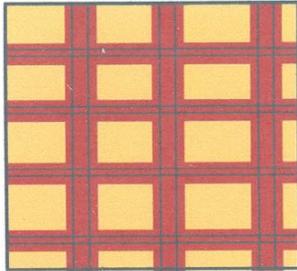
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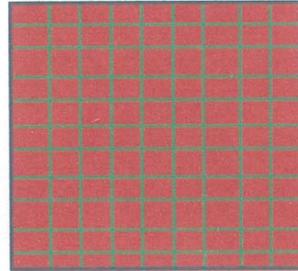
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Figure (8)

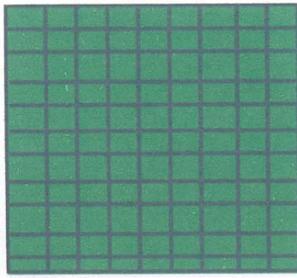
Textile Patterns



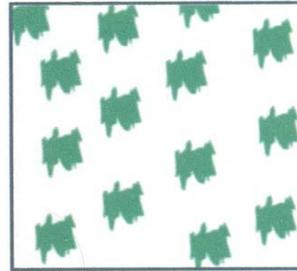
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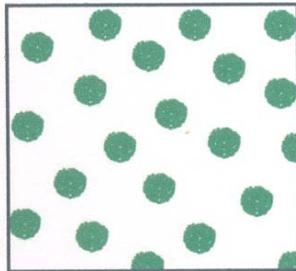
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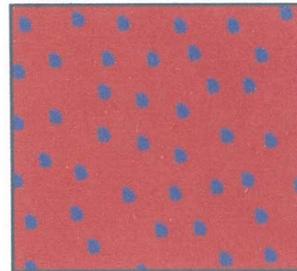
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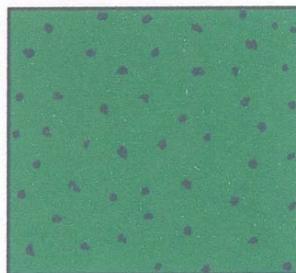
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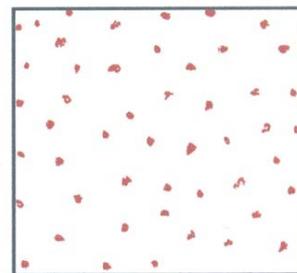
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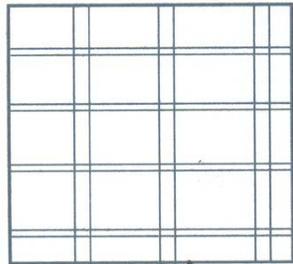
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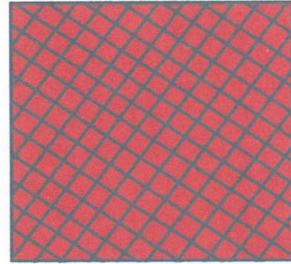
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Figure (9)

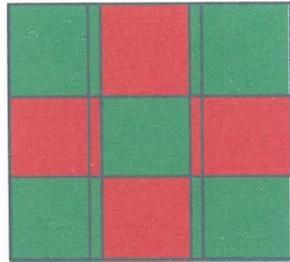
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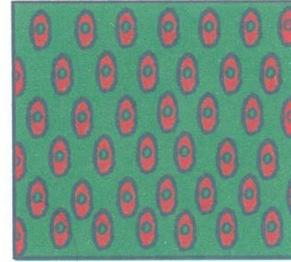
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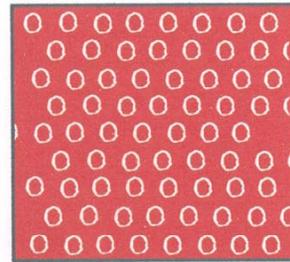
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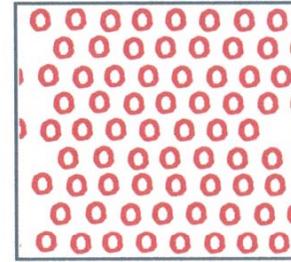
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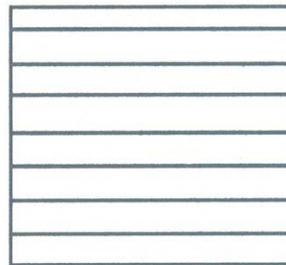
(d)



(e)



(f)



(g)

Figure (10)

Lower Garments for the Queen and Ladies of the Upper Class of the Post-Bagan period

Starting from the Bagan period up to now, Myanmar women have worn *pat-Htamein* and *Gwin-Htamein*. The lower garment of the post-Bagan period did not resemble that of the Bagan period. Women wore *Htamein* under the long *Thindai* hanging down. The *Htamein* with a front opening was long, reaching above the lateral malleolus.¹⁹¹ It was a kind of *pat-Htamein* about three cubits long, which was worn by every woman of those days. According to the Ananda-Thuriya inscription dated AD 1438, the senior Queen of the Inwa-period wore the *Shwe Htamein* (a cloth weaving intertwined with gold thread)¹⁹², The *Pan-Htwar* princess wore the *Shwe-tha-Htamein*¹⁹³ (gold embroidered on the occasion of the Hair-doing and Ear-poring ceremony. So there could be a difference between the *Shwe Htamein* and the *Shwe-tha-Htamein*. The former referred to the *Htamein* bestudded with ruby, pearl, coral, sapphire, etc.¹⁹⁴ On the other hand, the latter, the *Shwe-tha Htamein* referred to the gold-embroidered *Htamein* or the *Htamein* embroidered with gold leaves, which were first worn in Bagan period. The *pu Htamein* (silk cloth)¹⁹⁵, the *set Htamein-Ana* (with stripe cloth woven with mechanize loom, bearing-stripes at the rims)¹⁹⁶, the gold and silver embroidered *Tagyun Htamein* with lining.¹⁹⁷ The last kind of *Htamen* was worn by princess and

¹⁹¹ Photo 23

¹⁹² Ohn Kyi, Ananda-Thuriya-Kyauk-sa-Lei-La-chet (A study of the Ananda Thuriya Inscription), p.76 Journal of Myanmar Historical Research, p.11, June 2003

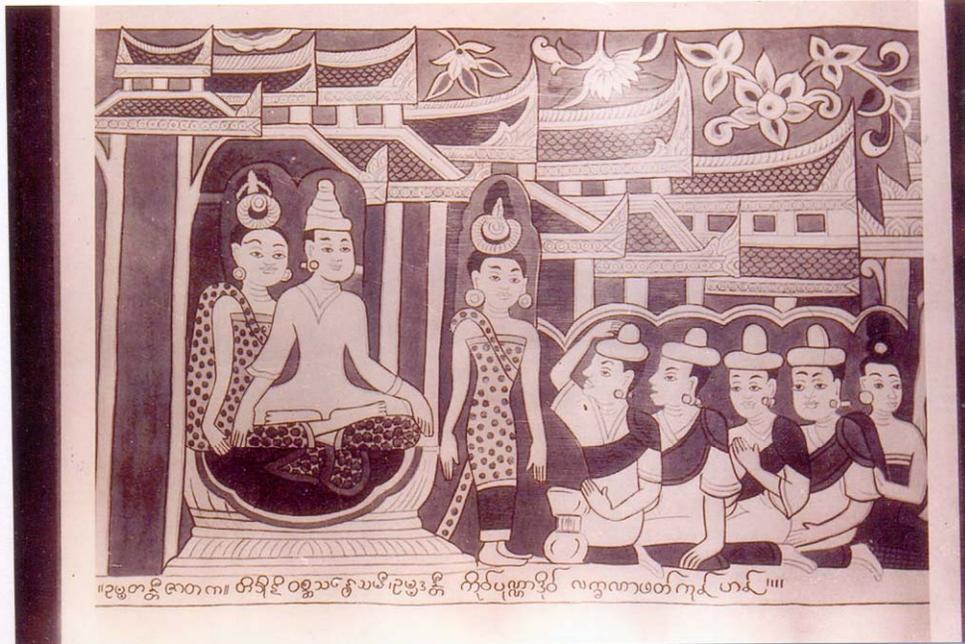
¹⁹³ Than Tun, 1983,168

¹⁹⁴ Ohn Kyi, Sagaing-Maha Thiha Thura Kyaung Kyauk-Sa, p.113, Journal of Myanmar Historical Research, No.9, June.2002

¹⁹⁵ Myan-sar-nyunt, 1952, 19

¹⁹⁶ Thiri-U-Zanar, 2001,156

¹⁹⁷ Myan-sar-nyunt, 1952, 19



23. A Scene from Ummadanti Jataka, Tiloka-guru, Sagaing
(Courtesy of Archaeological Survey Department, Mandalay)

wives of ministers.¹⁹⁸ So the *Shwe Htamein*, *Ngwe Htamein* (a cloth weaving intertwined with silver thread), *Pui Htamein* and foreign *Htamein* were reserved for the queen and ladies of the upper class. The mural paintings depict various designs of *Htamein*.¹⁹⁹ Although no evidences have yet been found about the terms, most of the designs were lines round the garment, spots and circles, square-shaped, and floral designs. Mostly on the dark circular lines were spots; on the green were white spots; on the red, green and black spots. *Pala Htameins* were also worn.²⁰⁰ The *Phai Htamein*, *Htamein*, *Ana-pa Htamein*, *Thayet-hte Htamein* cotton *Htamein* and coarse cotton *Htamein* etc, were worn. Among the lower garments worn in the post-Bagan period were found not only those in red, dark and white, worn in the Bagan period, but also those in green, brown, yellow, pale blue and dark blue,²⁰¹ gold deep orange²⁰², and silver deep orange.²⁰³ The mural paintings did not show any design of *cheik* in the women's lower garments. However, since the *cheik* designs were very popular in the post-Bagan periods, women wore *cheik Htameins*. Although no much variety of designs was found as in the *paso* of men, it can be assumed that women of those days were designs that went through time and change.

¹⁹⁸ Thiri-U-Zanar, 2001, 156

¹⁹⁹ Figure (11) (12)

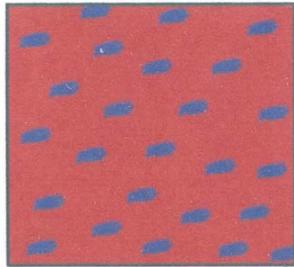
²⁰⁰ Photo 23

²⁰¹ Aggathamadi, 1940, stanza-7

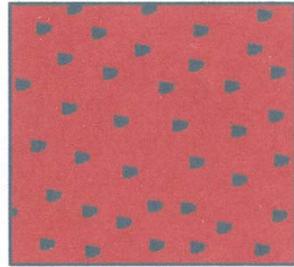
²⁰² Padetharaza, 1961, stanza-195

²⁰³ Thutethi, Hmit-Lei-ze razawin, 23

Textile Patterns



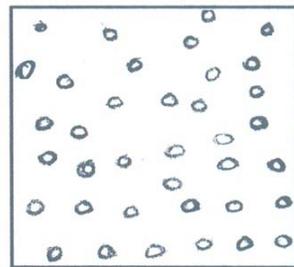
(a)



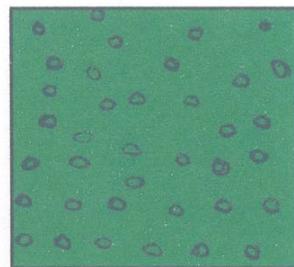
(b)



(c)



(d)



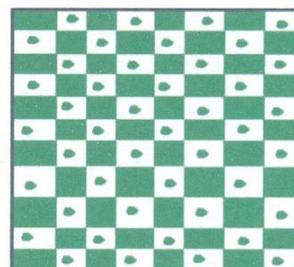
(e)



(f)



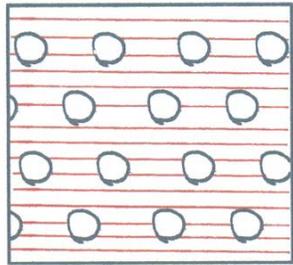
(g)



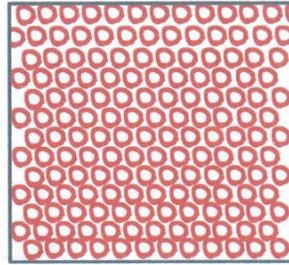
(h)

Figure (11)

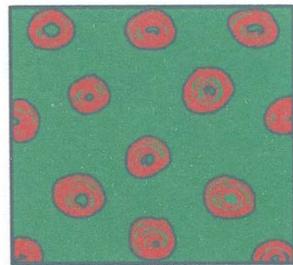
Textile Patterns



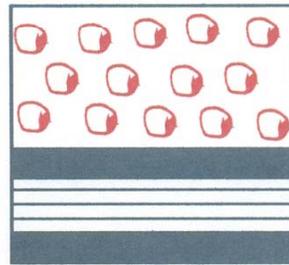
(a)



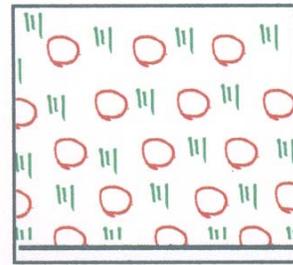
(b)



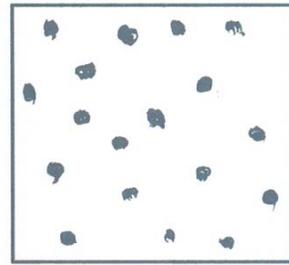
(c)



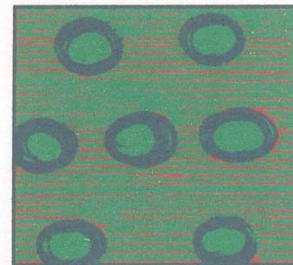
(d)



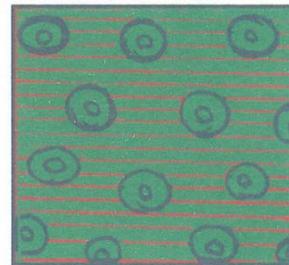
(e)



(f)



(g)



(h)

Figure (12)

Upper Garments and Lower Garments for the Retinue and Men in Royal Service Through Ages

The soldiers were *Mein-Nyo*²⁰⁴(jacket), *Naga-kye*²⁰⁵, *The-ye Eingyi* (Leather Jacket)²⁰⁶, *Kye-thei*²⁰⁷, and *Chat-wutlon-kyauung-sin* (gown with stripes worn by military personnel)²⁰⁸. The *Kye-The* was a coat designated for warriors.²⁰⁹ The *Naga-kye* was a coat designated for heroes.²¹⁰ The *Naga-kye* was made with the Dragon skin, for the tearing of which was paid one thousand coins, and the making of the coat cost another one thousand coins.²¹¹ Therefore, the hero who was allowed to wear the *Naga-kye* was not an ordinary fighter, but was the hero of the highest order, a man of great prowess, who was skilled in the military tactics. The soldiers wore the *wuttlon* with a sleeve stretching to the elbow and hanging down to the thigh.²¹² The armed personnel, who were those in service of artillery, fireguns, *Hlwa* (a shield, oblong and convex) holders, *Dai* (a shield)-holders, *ka* (shield of any style)-holders,²¹³ members of the force of lance,²¹⁴ *kaung-han*²¹⁵, members of the Body Guard,²¹⁶ and a man in charge of the flank of the war

²⁰⁴ Shin Maha Thilawuntha, Shin Maha Rattathara, Tado-O-tiMingala Ceti-taw Maw-kwun two Treatises in one volume, Yangon, Hanthawaddy Press, 1965, p.122

²⁰⁵ Zeya-Thinkhaya, 1957, stanza-5

²⁰⁶ Aw, 1961, 135

²⁰⁷ Aw, 1961, 99

²⁰⁸ Aw, 1961, 41

²⁰⁹ Aw, 1961, 99

²¹⁰ Zeya-Thinkhaya, 1957, stanza-51

²¹¹ Shwe-kai-tha, 1951, 2

²¹² Thiri-U-Zanar, 2001, 79

²¹³ Thiri-U-Zanar, 2001, 111

²¹⁴ Thiri-U-Zanar, 2001, 116

²¹⁵ Thiri-U-Zanar, 2001, 112

²¹⁶ Thiri-U-Zanar, 2001, 121

elephant²¹⁷ had to wear war uniforms. The armed personnel "*The-nat Lulin*" (gunner), the Body Guard Force and the *Kaung-Han* had to wear the *Eingyi -Net*²¹⁸ ("Black uniform"). Those in charge of the war Elephant ("Hsin-the") had to wear the coat of mail.²¹⁹ Those in charge of the cavalry ("Myin-thi-taw") had to wear the *Eingyi* () ("Cotton costume").²²⁰ The *Shin-taw-ywei-su-tha* (would- be man selected from ywei service groups), the *Shin-taw-bala-su-tha* (would –be man selected from service groups), the *Bye- Shin-taw-su-tha* (would-be man selected from Byedaik service groups) had to wear *Nay- yaung* (probably, very thin garment).²²¹ Although the arms personnel had to wear their respective uniforms during the duty hours, it could be assumed that at duty-off hours, they wore short-sleeve, three-quarter sleeve, strait jacket and loose garments.

The lower garments of the army personnel of the young Indian force wore trousers.²²² On the other hand, the Myanmar soldiers wore loin cloth which hang down to the knee.²²³ The other members of the army personnel may have mostly worn loin cloths. Some may have worn uniforms, too. During the reign of king Alaung Si-Thu of the Bagan period, the royal boatmen ("Hle-thin-tha") wore the red *paso*.²²⁴ Also in the post-Bagan period, the royal boatmen wore the red *paso*.²²⁵ Throughout the post-Bagan period, starting from the Bagan period, every

²¹⁷ Thiri-U-Zanar, 2001, 111

²¹⁸ Thiri-U-Zanar, 2001,112

²¹⁹ Thiri-U-Zanar, 2001, 32

²²⁰ Aung Gyi, 1965, 24

²²¹ Thiri-U-Zanar, 2001, 116

²²² Thiri-U-Zanar, 2001, 117

²²³ U Thein Hlaing, *Nyaung-yan-Khit-Lumuye* (Social life in Nyaungyan period), *Pyin-Nya- Padetha Journal*, Vol:VIII, part. ii ,1973, June, pp.99-115 (Henceforth: Thein Hlaing , 1973)

²²⁴ *Zeya-thinkhaya*, 1957, stanza-91

²²⁵ Aung Gyi, 1965, 17

Aw, 1961, 246

royal boatman was to wear the red *paso*, the custom of which had faithfully been practised. There might be some differences in the quality of the fabric, making and the materials according to time and charge.

Except the king, only the costumes that His Majesty had kindly condescended to bestow upon them were worn by the queen, prince, princess, royal grandchildren, ministers, interior ministers, *wun-dauk*, *Myo-wun*, *sikkè*, *win-hmu*, *Htaung-hmu* and other high-ranking officials, as well as by the Shan Sawbwas, *Myosa*, *Ywasa*, *Kalan* and _____, officials in charge of remote areas of the kingdom. Thus, none of the king's subject had the right to wear any kind of the royal costume without the permission of His Majesty. This point has been recorded as follows: on 3 January 1650, a Royal Order was issued in the reign of King Pintale, stating that princes, royal grand children, ministers, princes and wives of ministers must note the list of insignia concerning the royal costumes, and must not go beyond the list, that princes and royal grand-children were to wear red and green velvet costume, that those positions at the first block of seats, or Taw-nays, were to wear the _____ *prok* costume.²²⁶ Moreover, in the Royal order issued in 1650, it was stated that no minister, *Thin-hmu*, *kya-sa* were to wear *pan-nit paso* and *pan-sai Eingyi*.²²⁷ Although men in royal service were ordered to wear costumes according to respective ranks, the well-to-do people tended to forget their ranks. That was only such order was issued to prevent the proud, wealthy people from wearing costumes not fitted to their ranks. The ranks were controlled and determined by the type of costumes.

²²⁶ Than Tun, 1985, 121

²²⁷ Than Tun, 1985, 121

Upper Garments and Lower Garments for the Common people of the Bagan-period

According to the mural paintings of Bagan period, the majority of the common people did not wear any upper garment. The depicting of such scene does not suggest that the common people were the poor to buy the local-make coarse cotton for upper garment. The Brahmins also did not wear any upper garment-with a naked upper part of the body.²²⁸ Also the musicians,²²⁹ artisans and the dancers²³⁰ did not wear any upper garment. Even some ladies of the upper class did not wear any upper garment but just a shawl hung over the shoulders.²³¹ It belonged to the early period and probably there existed great influences of the Indian culture. Another factor was the climate-the warm climatic conditions of the region. In the late Bagan-period, the common people may have worn the *yin-si*, like bodies of the upper class. Being ordinary poor people, they may have been local-make rough (coarse) cotton garments.

In the Bagan period, all ordinary men and women were waist cloth, *Khachī* as lower garments. According to the Indian customs, only those of high caste were to wear long *dohti* while those of low caste wear to wear short *dohti*.²³² Also in Myanmar, during the Bagan period, only the king and men in royal service and those of the upper class were to wear the *Taung-she paso* like the long *dohti*. Belonging to the upper class, they had a right to wear short or long *paso*. However, the ordinary people had to wear only the waist cloth or *khachī*, and not the *Taung-she*. Ordinary women also did not have a right to wear the *Pat-Htamein*

²²⁸ Photo 3

²²⁹ Photo 24

²³⁰ Photo 25

²³¹ Photo 15

²³² Interview with the Indian monk, 24.5.2004



24.A Drum Player

(Courtesy of Archaeological Survey Department, Mandalay)



25. A Female dancer, Patothamya Cave Temple, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate - 166 d

which resembled the *Sari*. According to the custom that the low caste was to wear the short garment, ordinary women of the Bagan period may have worn the waist cloth, or *Khachī*, as lower garment. However, there may have existed the custom of wearing long skirts, like the dancers. And their garments may have been woven with local-make white cotton or dark cotton.

Upper Garments and Lower Garments for the Ordinary People of the Post-Bagan period

The mural paintings of the Post-Bagan period also did not illustrate the figures of men as wearing any upper garments. However, in the donation ceremony held in the *Thingyan* festival of the kings of the Post-Bagan period, the list of donations that the king condescended to provide males beggars included "*Eingyi*".²³³ If the beggars had worn *Eingyi*, then those ordinary men and women, who were of higher class than beggars, would have worn *Eingyi*. The kinds of *Eingyi* that the ordinary poor people wore was as follows: "Short - sleeve *Eingyi*".²³⁴ While men wore the male-design *Thindai*, women wore the kind of *Thindai* covering the bosom and hanging down below the knee, as the ladies of the upper class did. However, these upper garments were not of good quality, with no floral, spotted design, but of poor-quality cotton local make.

In the Post-Bagan period, the majority of the ordinary men did not wear the waist-cloth any more, but the girding one's loincloth.²³⁵ There existed a saying of the post-Bagan period: "Every time one came, one wore a blue-black *Longyi*". This saying suggests the dress of the poor people, as well as their poverty. The *paso* they wore were *Awa-yet-me-kyaung*, and *Awa-yet-ni-kyaung*,²³⁶ which were woven in

²³³ Thiri-U-Zanar, 2001, 131

²³⁴ Aggathmadi, 1957, stanza-70

²³⁵ Photo 26

²³⁶ Thiri-U-Zanar, 2001, 131



26. A Richman and The Pooers, Hpowintaung, Myonwa
(Ye Myint, 1986) bt: 65-66

Inwa. They also wore chequered pattern *paso*, or *lei-dauk-kwet-paso*.²³⁷ The ordinary people also wore the local-made rough (coarse) cotton *paso*, woven with sisal hemp, which was known as "*paso-Hna-hnat*".²³⁸ The ordinary women of the post-Bagan period also wore *Htamein*, like ladies. They wore *Pat-Htamein* round their waist. As the saying goes, "Attain the Tavateinsa (the Celestial Adobe) though wearing the blue cotton *Htamein*", ordinary women wore the blue cotton *Htamein*-indigo-coloured. Since female beggars wore black *Htamein* woven in Inwa ("Awa-yet-me-Htamein")²³⁹, the majority of ordinary women wore black *Htamein*. The *Htamein* may have been plain, circular lines or chequered.

Throughout the successive reigns of the Myanmar kings, the king and princes wore *wuttlon*, *Duyin* and *Tho-yin* as upper garments. In the Bagan period, the *Wuttlon*, with a hole in the neck, resembling an umbrella type, was mostly worn. In the post-Bagan periods, all men of the upper class wore mostly of *Thoyin* and *Thin tai*. In the Bagan-period, they wore as lower garments *khaciī*, waist cloth, short *dohti* and long *dohti* mostly. Then, in the post-Bagan periods, they began to wear the *Taung-she-paso* reflecting the unique design of Myanmar costume style. In the early monarchical periods, the queen and ladies of the upper class wore the strapless bodies as upper garments, and then in the later periods, they were *Thin-tai*, strait-jacket type and loose body garments, reflecting the high phases of the culture. Women began to wear long garments resembling *sari*, *Pat-Htamein* *Gwin-Htamein* short skirt and long skirt and trousers. The men in royal service were awarded garments, which was probably meant to remind them of their respective ranks. Moreover, such an act of awarding the garments also suggests how the governing body, or His Majesty, showed great kindness and compassion to his subject. Such an act had been accepted and practised as an age-old custom. In the

²³⁷ Photo 27

²³⁸ Aw, 1961,41

²³⁹ Thiri-U-Zanar, 2001, 131



27. A King enjoying a Court life, Tiloka-guru, Sagaing
(Photo by the Author, 7 October 2004)

Bagan-period, the royal costumes of the king, the royal family circle, people of the upper class and men in royal service were distinguished according to the gold and silver embroidery. In the post-Bagan periods, the costumes of different ranks were distinguished not only by the gold and silver embroidery, but also by the costume style of being bestudded with jewels. The costumes of good quality, variety of colours and floral design belonged only to the king and the people of the upper class. Starting from the Bagan period to the post-Bagan periods, the garments that the ordinary people wore were only local-made, rough (coarse) cotton garments. They did not have the right to wear fine garments-like those of the upper class. Nor could they afford to do so. The costumes of those of the upper class were merely conjectures. It is discernible that those lacking positions or ranks had been of low class throughout the periods of the monarchial system.

CHAPTER THREE

The Art of Marking Clothes: cotton growing, weaving and sewing

Although the area of Myanmar is not large, physical features and climate differed from one locality to another, and hence crops cultivated in one locality differed from those raised in another. As there were many rivers and streams and as the rainfall was heavy, the condition of agriculture is good and agricultural production is high in Lower Myanmar. The plains in central Myanmar, however, fall within the dry zone, and hence the people had to depend on irrigation since the ancient times. As the areas in Upper Myanmar were hilly and as rainfall was sufficient there, the farmers mainly practised hill cultivation.

As both Bagan and Post-Bagan periods were feudal periods, the people engaged mainly in agriculture. Agriculture was the chief occupation of the inhabitants of Myanmar. As Myanmar's home was the "eleven villages" in Kyaukse area which fell within the dry zone, irrigation canals had to be dug for agriculture. The waters of Samon, Panlaung, Zawgyi and Myitnge were utilised for irrigation by means canals. Although it is generally assumed that irrigation system in Kyaukse was established only in King Aniruddha's reign, it is leant that the system was in existence long before the reign of this king. The Mons began the irrigation system in this area before the Myanmars entered the area. Concerning the irrigation canals in this area, it is stated as follows":

The canal now called *Zidaw* which could be regarded as the main canal, the *Myo kri*, *Myo chum*, *Sa tway* and *Ca m* existed since the Bagan period. It could have been included *Tamut* Canal. There also would have been the important dam of *Klok* village. The area was too small as it was only 560 square miles. However, the entire area was cultivated.¹

Moreover, as the waters of Salin, Mon and Man streams were diverted for cultivation in the six *kharui s* of Minbu,² agricultural production was high in these areas, and agriculture increased the country's income. It was a lush green area.

The crops cultivated in Myanmar from the Bagan period onwards were:

chick pea

garlic

sugarcane

ash pumpkin

betel

aubergine

ginger

pepper

plantain

grapes

camunkr :

black cumin

paddy

Italian millet

¹ Than Tun, 2002, 189

² Than Tun, 2002, 189

toddy
 sesame
 lablab bean
 cowpea
 long pepper
 cardamom
 barley
 mustard
 common millet
 cucumber
 lemons
 papaya, and
 coconut.³

Land under cultivation was divided into *uya* , *kui* , *ry* , and *mura* and *san les*.⁴ The farms in dry areas were referred to as *ry* , and common millet, Italian millet; maize, barley and sesame were raised in these farms.⁵ *Ry* cultivation was mainly practised in the central plains in the dry zone. Sesame was cultivated for producing both edible oil and oil for lighting.⁶

³ Than Tun, 2002, 192-194

⁴ Than Tun, 2002, 195

⁵ Than Tun, 2002, 195

⁶ Than Tun, 2002, 195

For the raw materials to produce textiles, *lakpan* and *w* (cotton plant) were raised. *Lakpan* is referred to the Bagan and post-Bagan period inscriptions.⁷ The earliest inscription in which the word *lakpan* occurs is the inscription of *Gawa kyo* : belonging to AD 1058.⁸ However, there is no reference to *w* cultivation in the Pagan-period inscriptions. Therefore, it is stated that *w* was

⁷ Nyein Maung Maung, 1972,321, line 13

Nyein Maung, 1972, 310, line 17

Nyein Maung, 1982, 1, line 7,8

Nyein Maung, 1983, 34, line 20.

Nyein Maung, 1983, 128, lines 2,3

Nyein Maung, 1983, 96, line 9

Nyein Maung, 1983, 256, line 6

Nyein Maung, 1983, 209, line 15

Nyein Maung, 1983, 225, line 5

Nyein Maung, 1983, 286, line 22

Nyein Maung, 1983, 363, line

Nyein Maung, 1998a, 8, line 7

Nyein Maung, 1998a, 73, line 5

Nyein Maung, 1998a, 124, line 10

Nyein Maung, 1998a, 129, line

Nyein Maung, 1998a, 146, line 10

Nyein Maung, 1998a, 251, line 38

Nyein Maung, 1998a, 223, lines 50,51

Nyein Maung, 1998a, 256, lines 56

Nyein Maung, 1998a, 17, line 5

Nawaday, *Manawhayi pyo*, Mandalay, Hanthawady, Press,1929, stanza, 98-99
(Henceforth: Nawaday, 1929)

Shin Ariyarwantha Ardisayanthi, *N rada pyo*, Yangon, Hanthawady,1929, stanza, 40
(Henceforth: Ardisayanthi ,1929)

Hla Tin, 1960, stanza, 52

Shin Maha Thilawuntha, *Sutaung Khan pyo*, Yangon, Myanmar Naingngan Buddha Sasana council, 1969, stanza-128 (Henceforth: Thilawuntha, 1969)

Myan-sar-nyunt, 1952, 7

Aw, 1961, 14

⁸ Nyein Maung, 1972, 321, line 13

imported from India only after the end of the Bagan period, and cultivated only then.⁹ This means that *w* seems to have come from India in about the early 14th century.¹⁰ Although not native to Myanmar, the plants that were imported and cultivated in Myanmar were date palm, cotton and grapes.¹¹ Although *w* is not mentioned in connection with agriculture, the words *w*¹² and *w gwam*:¹³ occur in the Pagan-period inscriptions. In the Bagan period, peas and beans, sesame, maize, and *w* were cultivated in farm lands in the rainy season.¹⁴ *Phya n* was used in the Bagan period.¹⁵ *Phya n* was produced from a variety of cotton. Therefore, it can be assumed that *w* was cultivated in Myanmar since the Bagan period.

The word *w* occurs frequently in the records—inscriptions, *pyui's* and other writings—of the post-Bagan periods.¹⁶ Therefore, it seems that *w*

⁹ G.H Luce, "Economic Life of the Early Burmans," JBRs, XXX, i, 1940, p.333 (Henceforth: Luce,1940)

¹⁰ Than Tun, 2002, 195

¹¹ U Toe Hla, "Pyo Kabyamyatwin htin hut thaw Inwa khit si pwa ye" (Economy of Reflected in the Pyo), Tetkathopyinnya padetha sarsaurs, Vol.XIII, part. ii, March 1979, p.66 (Henceforth: Toe Hla, 1979)

¹² Nyein Maung, 1983, 233, line 18

Nyein Maung, 1983, 303, line 3

¹³ Nyein Maung, 1983, 244, line 17

¹⁴ Theikpan Myint Thein, "Pagan khit Cuik pyo ye asin alar", Forward Journal, Vol.XXII, No.8, March 1973, p. 21

¹⁵ Nyein Maung, 1972, 147, line 29

¹⁶ Inscription of Ca pu, Ma :kr : Rhwenan:shya 's son, obverse line?, Nyein Maung 1998a, 232

Inscription of Ma :rai Kyaucw and wife, reverse, line 10, Nyein Maung 1998b, 18.

Thutethi, Myo ywa Nai pai Thamai, 44

Thutethi, Thwin sar mya, 18

Thutethi, Myo ywa Nai pai Thamai, 44

Thutethi, Thwin sar mya, 18

Shin Aggathamadi, 1901 a, stanza -2

Shin Aggathamadi, 1957, stanza -11

Shun, 1928, stanza-112

Myan-sar-nyunt, 1952, 61

Myan-sar-nyunt, 1992, 326

Tin, 1965, 121

Tin, 1976, 292

Daw Ohn Kyi, "Narapati Sithu Htuparyon kyauksa," Myanmar Historical Research Journal, No.5, June 2000, p.93

cultivation expanded in the post-Bagan periods. The words *lai w*,¹⁷ *lai w gwam*,¹⁸ and *w gwam*:¹⁹ also are found in the inscriptions. *Lai w* and *lai w gwam*: were kinds of cotton wool produced from *lakpa* (the cotton tree). The reference to *gwam: nu*²⁰ suggests that good varieties of *w* were cultivated in the post-Bagan periods. The mention of *w tan* and *w pu* in the donation of land recorded in the inscription of *Taknawaykyo* : monastery dated AD 1442 is strange.²¹ *W pu* seems to have been a variety of , which probably was the same as that used for producing short staple cotton nowadays. *tan* probably was long staple cotton. Then, was a crop cultivated in the post-Bagan periods. These facts highlight the post-Bagan kings' support for agriculture and the experimental cultivation of new crops. The mention of *w* indicates the importance of for lighting.²² It seems that sesame and *w* were cultivated together in the old days. There could have been the words *nham*: and *w* in the old days as there are nowadays.

¹⁷ Tezawthara, 1929, stanza - 10

Thutethi, Amintaw 1, 34, 36

¹⁸ Thilawuntha, 1969, stanza-117

Ardisayanthi, 1979, stanza- 57

¹⁹ Nyein Maung, 1998 b, 26-27, line 4

Tezawthara, 1965, stanza- 27

Padetharaza, 1961, stanza - 32

Padetharaza, 1960, stanza - 121

Shun, 1928, stanza - 166

Thilawuntha, 1969, stanza - 106

Myan-sar-nyunt, 1992, 70

Aw, 1961, 18

Ardisayarthi, 1929, stanza - 39

²⁰ Myan-sar-nyunt, 1952, 61

²¹ Nyein Maung, 1998 b, 26, line 15-19

²² Aggathamadi, 1901a, stanza - 24

Shun, 1928, stanza - 60

: was cultivated in central and Upper Myanmar.²³ It was cultivated not only for producing cloth for local use, but also for lucrative purposes, for selling cotton to Chinese, Dutch, British and French merchants.²⁴ Marco Polo, an Italian traveller from Venice, mentions the Yunnan-Myanmar trade route in his journal. Jade and cotton were Myanmar's major exports to Yunnan.²⁵ According to a royal order, was among the crops exempted from taxation in the reign of King Mohnyin Mintaya.²⁶ (tax from cotton) was included among the revenues that had to be submitted to the crown during the reign of King Nyaungya Min.²⁷ Therefore, was a crop cultivated for lucrative purposes since the monarchical days. Then, as was meant not only for producing cloth locally, but also for export, it was a high-priority crop the cultivation of which was extended.

There were people who earned their living by preparing cotton thread necessary for the making of clothes. It was recorded as " "28 (spinner)

²³ J.G. Scott and W.P. Gazetteer of Upper Burma and Shan State, Vol. II, part. i, Rangoon, Supdt. Govt. Printing, Chapt.XIV, 1900, p.363

D.G.E Hall, "The Dagregister and Batavia and Dutch Trade with Burma in the Seventh Century", JBRS, XXIX, ii, 1939 , p.114 (Henceforth: Hall, 1939)

²⁴ Hall, 1939, 114

²⁵ Khin Maung Nyaung, 1979, 181

²⁶ Than Tun, 1983, 298

Thutethi, Myo ywa Nai pai Thamai, 44

²⁷ Thutethi, Myo ywa Nai pai Thamai, 38

²⁸ Nyein Maung ,1972, 64, lines 9-10

Nyein Maung, 1998a, 190, lines 34-35

Pu , Pin, In, 1893, 307, line 28

Inscription of Pwa-saw Monastery and Hle-ashin Maung-Nan ("Couple owner of the Boat") Monastery, reverse (line 28)

Nyein Maung, 1998a, 186, line 28

G.H Luce. "Note on the peoples of Burma in the 12th -13th century AD", JBRS. XLII, 1, June, 1959, p.72 (Henceforth: Luce, 1959)

and " "29 (spinner). The record tells us about the cotton spinning livelihood, as stated in " (men) 2, *min:ma* (women) 6",³⁰ thus implying that the business was taken up both by men and women; especially women mostly transacting the cotton business. Among those making a livelihood by cotton-spinning were included Indian men and women.³¹ Moreover, the following terms give us the detailed information about domestic cotton business of those days.

Bai ("cotton; silver of corded cotton")³²

Bai-ta-yet-kan ("cotton silvers loom")³³

*Bai-wa-yet-kan*³⁴

*Yet-kan-Baita*³⁵

Yet-kan-she ("loom stretching threads on a frame to prepare the warp")³⁶

*Yet-kan-Bai-wa*³⁷

²⁹ Nyein Maung, 1972, 64, lines 9-10

³⁰ Nyein Maung, 1998a, 190, line

³¹ Luce, 1959, 72

³² Tezawthara, 1965, stanza - 104

³³ Tezawthara, 1965, stanza- 69

³⁴ Tezawthara, 1965, stanza- 69

Toe Hla, Pyo-Kabya-Mya twin htin hapt thaw Inwa Khit-Lumu-ye (Social life of Inwa reflected in the Pyo), Tetkathopyinnya padetha sarsaung, Vol.XII, part.ii, November, 1978, p. 32(Henceforth: Toe Hla, 1978)

³⁵ Padetahraza, 1961, stanza-272

Shun, 1928, stanza-12

Tezawthara, 1965, stanza-71

Aggathamadi, 1940, stanza - 47

Than Tun, 1985,239

³⁶ Tazawthara, 1929, stanza-51

Padetharaza, 1961, stanza-10

Shun, 1928, 138

Aw, 1961, 3

³⁷ Thilawuntha, 1965, stanza - 78

Wa-kyeik wa-phan ("grinding and cleaning newly picked cotton")³⁸

Chi-cha ("winding the cotton off the reel")

Chi-sa-yu ("twisting skeins round and round to harden the thread")

Chi-she ("stretching the cotton on a frame")

Chi-Thut ("inserting the cotton")³⁹

These terms give us a detailed account of the then domestic textile industry.

First, the cotton boll is gathered. It is cleaned by separating from the pod and picking by the hand. It is then put in the basket. It is next pressed between two small wooden revolving rollers, worked by the hand. Thus, the cotton ball is separated from the seeds. The cotton is then wound about small sticks, and made into a cylinder with a small aperture. The small cylinders are converted into thread. A small piece of thread is attached to the roller, and loose end held to the cotton cylinder, which winds off in thread. The small balls of thread are cleaned by being thoroughly soaked in rice-water and pressed out on a flat board. Then the balls are placed in the sun to dry. The cotton thread is then wound on a frame of two horizontal bars, and combed. The skein is then wound on to a revolving circular frame, and on to hand-reels. After being prepared, the web is attached to the loom for weaving clothes.⁴⁰ The process reveals the craftsmanship of weaving from the stage of picking the cotton from the cotton fields to that of weaving clothes at the loom.

The kinds of cotton used as raw materials for weaving clothes are recorded in inscriptions and *Pyui'* (verse").

*Kyewa-chi*⁴¹

³⁸ Aw, 1961, 22

³⁹ Rahtathara, 1970, stanza - 147

Toe Hla, 1978, 32

⁴⁰ U Aung Gyi, 1965, 24

⁴¹ Thutethi, Thwin-sa-mya, 21

Chi ("cotton thread")⁴²

Chi-sein, Mya-chi ("green cotton thread")⁴³

Chi-Ni ("red cotton thread")⁴⁴

Chi-phyu ("white cotton thread")⁴⁵

Chi-wa ("yellow cotton thread")⁴⁶

Ngwe-chi ("Silver cotton thread")⁴⁷

Hna-nat-chi ("Sisal hemp cotton thread")⁴⁸

Ni-pa-chi ("red cotton thread")

Me-chi ("Indigo cotton thread")⁴⁹

⁴² Nyein Maung, 1972,245, 246, Line-31

Nyein Maung, 1972, 243, line 12

Nyein Maung, 1998b,18, lines 16,20

Nyein Maung 1998b, 23,24 (lines-31,32,38)

Nyein Maung, 1998b, 47, lines-23

Maha Thiha Thura Kyaung Inscription, observe

Nyein Maung, 1998b, 117, lines, 5-6

Saw Hla Yint Thint Maw Kyaung Inscription.

Aw, 1961, 42

Thutethi, Amint taw1, 245, 246

⁴³ Padetharaza, 1961, stanza-26

⁴⁴ Tezawthara, 1929, stanza-41,91

Aw, 1961, 21

Myan-sar-nyunt, 1952, 3

Thutethi, 1974, 147

⁴⁵ Thilawuntha, 1969, stanza-81

Thutethi, Thwin-sar-Mya, 21

⁴⁶ Shin Kumara Kathapa, *Dhamma Rathi Pyo*, Yangon, Hanthawady, 1929, stanza-28

(Henceforth: Kumara Kathapa, 1929)

⁴⁷ Padetharaza, 1961, stanza-123,245

Myan-sar-nyunt, 1992, 298

⁴⁸ Aw, 1961, 41

⁴⁹ Thutethi, Thwinsarmya, 21

Shwe-chi ("tinsel")⁵⁰

Pui -chi ("silk-cotton thread")⁵¹

Wa-chi ("cotton thread")⁵²

Than-chi ("(?) rust-coloured cotton thread").⁵³

Cotton is a general term. The kinds of cotton are called with reference to the kind of plant from which it is produced such as the _____ and _____

. The silk cotton, or *Pui: chi*, is so named because it is produced from silkworms. The *Shwe-chi* and *Ngwe-chi* are so named for their gold and silver-hued cotton, or tinsels. Presumably, the *kye-wa chi* and the *Than chi* are so named for having the hues of copper or rust. The different colours of the cotton imply that there existed people who earned living by dying.

In Myanmar there have grown natural growths and trees which could be used for dying the cotton since the olden times. Hues of white, red, black and yellow were used in Bagan period. However, it has not yet been discovered what kind of dyes were used for the purpose of dying the garments. Traditionally, a mixture of herbs, barks and roots that grow in Myanmar was used for dying. In the post-Bagan period, besides the colours used in Bagan period, the green and the blue were mostly used. The red, brown, orange and other colours were also used. The trees that were exactly known to be used for dying through the successive periods are as follows:

Te (species of persimmon)

⁵⁰ Padetharaza, 1961, stanza-88, 107,134,145,191,245

⁵¹ Padetharaza, 1961, stanza-210,245

Tin, 1983, 59

⁵² Thilawuntha, 1969, stanza-82

Padetharaza, 1961, stanza-245

Rattathara, 1970, stanza-222

Rattathara, 1973, stanza-222, 167

⁵³ Thutethin, Thwin sarmya, 21

Tein-nyet (Sappan wood)
 Hta-naung (Acacia leucaphloea)
 Hna-nwin (saffron)
 Ni-pa (Morinda persiaefolia)
 Pein-ne (jackfruit)
 Me-kalay (younger Indigo)
 Me-gyi (older Indigo)
 Me-yai (wild Indigo)
 Thi-tin (Annato).⁵⁴

These trees are useful to supply roots, stem, bark, leaves fruits and flowers to be used as materials for dyeing. The good colour of quality can be obtained from the root of Hna-nwin herb (saffron), stem of Pein-ne (jackfruit) and leaves of me (Indigo).⁵⁵ The black dye is obtained from Me-leaves;⁵⁶ the red, from Tein-Nyet ("Sappan wood), Ni pa (Morinda perisaefolia) and Tawthintin (wild Annato) trees; the yellow, from Na-nwin (saffron), pein-ne-khauk (bark of jack fruit) and Thi-tin powder;⁵⁷ the saffron colour from the bark of jackfruit,⁵⁸ and blue⁵⁹ and dark

⁵⁴ U Tha Myat, Thiripyanchi (ed), Seiwa hnin, athonwinthaw apinmya (Some medicinal and useful plants), Yangon, Department of Cultural Institute, 1970, p.2-61

⁵⁵ Nan Nyunt Nwe, Pyint-Ma-hta-thint-tho-yet-kan-loka ("Traditional looms that should not be forgotten), Ludu Journal, No.15, July 1951, p.8 (Henceforth: Nan Nyunt Nwe, 1951)

⁵⁶ U Kyaw Thaung and U Myint Thein, Pyi-twin-htwet-pyissi-Mya-Pyint-A-hte-ko-Ayaung-so-chin ("Dyeing clothes from local materials) part. i, Myanmar Applied Research Association, Manuscript, 1971, April, p.15 (Henceforth: Pyi-twin-htwet-pyissi)

⁵⁷ Pyi-twin-htwet-pyissi, 7-17

⁵⁸ Nan Nyunt Nwe, 1951, 7

⁵⁹ Pyi-twin-htwet-pyissi,17

blue⁶⁰ form me-tree. The light and dark hues are obtained from a mixture of leaves, bark and fruits in two or three kinds.⁶¹

The *Hna-nat chi* (Sisal hempcotton) was first used in the days of the post-Bagan period. It was obtained from sisal hemp plants,⁶² which grow well mostly in the Dry Zone of Myanmar. The clothes woven of sisal hemp cotton were coarse cotton garments.

The inscription dated in AD 1223 records thus: "*Kriy Khra Khak é*" ("woven in kye-chi-cotton")⁶³. Therefore, it seems that there existed the craftsmanship of filigree work of gold, silver, copper and iron strings.

In Bagan period, along with the yarn-spinning and winding business, there were people who made living by loom in garment-weaving, as stated in " " ⁶⁴ and " " ⁶⁵. Another inscription reads thus:

⁶⁰ Myanmar Encyclopaedia, Vol. IX, Yangon, Sarpay Beikman press, 1964, p.100 (Henceforth: Encyclopedia)

⁶¹ For further details about colour dyes, see U Kyaw Thaung and U Myint Thein: "Pyi-twin-htwet-Pyissi-mya-phyint-A-hte-ko-Ayaung-so-Chin", part.i.

⁶² Photo 28

Myanmar Abeikdan A-kyin choke, Vol.II, Yangon, Myanmar Association, Sarpay Beikman press, 1979, p.197 (Henceforth: Abeikdan Akyinchoke, 1979)

⁶³ NyeinMaung, 1972, 152, line 12

Maha Tenapati Anandathu Maung-Nan Inscription observe.

Bagan Inscriptions, p.10, line 12

Mandalay University, 1955, Copy of Department of Myanmar. (Henceforth, Bagan Inscriptions)

Lay-htaun-kan Ayat-lemyetna Pagoda Inscription.

⁶⁴ Nyein Maung, 1998a, 172 (or) 176, line 30

⁶⁵ Nyein Maung, 1982, 151, line 6

Thein-kha pwa Gyi-Mye Soe Min Inscription, reverse

Nyein Maung, 1982, 65, line 18

Thamananta Kontan wife Inscription, Single face

Nyein Maung, 1982, 202, line 49

Nara Thiha pate-nint-Ayi-saw Inscription, observe

Nyein Maung, 1983, 31, line 33

Theinga Thu's Daughter Inscription, observe

Sara Mon wife Inscription, 2 face, observe

Nyein Maung, 1998a, 37, line 2

Nara Thiha pate-e-queen Ayi saw Inscription, reverse

Nyein Maung, 1998a, 189, lines 15,20

Sutaungpye pagoda Inscription, reverse

Luce, 1959, 68-72



28. Sisal Hemp Plant, Sagaing
(Photo by the Author, 7 Oct; 2004)

" ; It can be assumed, therefore, that the craftsmanship of weaving has played a significant role in the donation of yellow robe, yellow robe, yellow robe and robe to be offered at Pagodas and monasteries in the sector of weaving of garment from the Bagan period to the present day. The inscription dated in AD 1243 records among the donations made in dedication to the Buddha, the and the thus: " 13".⁶⁷ The record highlights not only the devotion of the people of the Bagan period but also the necessity of weaving looming craftsmanship for offering robes to the Buddha and the .

Except one inscription reading a large number of weavers as " 173,"⁶⁸ the remaining inscriptions do not number up to a hundred. These inscriptions do not distinguish the Myanmar from the Mon and the Indian . However, some inscriptions, notably, record thus; " 116,"⁶⁹ 34".⁷⁰ Since the costumes of the Myanmar

⁶⁶ Nyein Maung, *1998a*, 176, line 28
Pu- Pin-In: *1893*, 307, lines 28, 29
Bagan Thamadi Inscription No.4, reverse

⁶⁷ Nyein Maung, *1982*, 51, line 6

⁶⁸ Nyein Maung, *1982*, 202, line-49
Bagan kyauk sar, 1955, 32, line 21
Princess Asaw-kywn Pagoda Inscription, reverse
Luce, 1959, 72

⁶⁹ Nyein Maung, *1982*, 100, line 21
Bagan kyauk sar, *1955*, p.32, line 21
Princess Asaw-kywn Pagoda Inscription, reverse
Luce, 1959, 72

⁷⁰ Nyein Maung, *1998a*, 189, lines-15-20
Luce, 1959, 58

resemble those of the Indians throughout the Bagan period, it can be assumed that the craftsmanship of loom and weaving may have derived from the Indians.

Among the weavers were Kadu,⁷¹ Mon,⁷² Rakhine,⁷³ Shan⁷⁴ and the Indians.⁷⁵ It is said that the Myanmar and the Mon were skilful weavers of garments.⁷⁶ There are no records showing the inclusion of other nationalities. However, I assume that other nationalities living in Myanmar in those days might have woven traditional costumes of their own.

Two terms were discovered: " " ; " " : (Senior and Junior weavers),⁷⁷ presumably referring " " to a skilful weaver or supervisor of one loom or one weaving industry or seniority age; and " " to apprentice in weaving, beginner or junior weaver. There may also have existed skilful weavers who set up his or her weaving industry.

With the changes and developments from one period to another, there existed changes from the costumes of the Bagan period to those of the Inwa period. This indicates the developments in craftsmanship of weaving. In the inscription of the Inwa period was found a term " " , who wove local costumes. This highlights the significant role of weavers.

Even in the Bagan period, the weaving industry had been the family business or business belonging to a group of relatives, as recorded in " "

⁷¹ Luce, 1959, 59

⁷² G.H.Luce, "Mons of the Bagan Dynasty", *JBR*, Vol:XXXIV, 1950 (Henceforth, Luce. *JBR*, 1950)

⁷³ Luce, 1959, 60

⁷⁴ Luce, 1959,68

⁷⁵ Luce, 1959, 60,72

⁷⁶ Luce, 1959, 53

⁷⁷ Nyein Maung, 1983, 106

"⁷⁸ One inscription belonging to the Inwa period records thus: "⁷⁹ . All the messages mean that all spouts of the weaver inherited the art of weaving. In other words, the craftsmanship of weaving being handed down from generations to generations, it has obviously existed as a principal livelihood in Myanma society.

The craftsmanship of weaving is that of weaving warp and weft with a running shuttle through the cotton thread on a loom.⁸⁰ The skein necessary for weaving are supplied by or spinners of cotton. As to the size of loom, only small looms were used in Bagan period. So only lower garments of small breadth were woven. Garments of large breadth were sewn of two garments of small breadth, which are still worn today. In the post-Bagan periods, *Cheik-longyi* called "*let-cheik lun-pyan E-kanan*"⁸¹ were in vogue, which indicate the developments in weaving industry. Here, it does not need any more to run the shuttle over the warp and weft by hand, but it runs automatically back and forth. Moreover, the *E-kanan longyi* refers to a lower garment or *longyi* of wide breadth, with no sewing of two small ones. This, it can be assumed, may have paved the way to the existence of hand-driven looms of large size today.

Some Myanmar sayings go: "If a man is illiterate, he is like a blind man; and if a woman is unskilful in weaving, she is like a disable person;" "*Bai-kaung kyauk-phi*" "Quality cotton pressed neatly under a slab of stone; (fig) (ladies) with decorum." These sayings indicate the existence of weaving craftsmanship in Bagan period. They also imply that weaving and cotton spinning belonged to the

⁷⁸ Pu Pa :A : 1955, p.242

Bagan Lay-htaun-kan Inscription, No.14

⁷⁹ Nyein Maung, 1998a, 176

⁸⁰ Ye-nant-tha sein win, *Myanma Yoya Yetkan-Pyinnya* ("Traditional art of Weaving"), Yangon, Sarpay htoke pyi-thu let-swe Journal, 1998, p.28 (Henceforth: Sein Win, 1998)

⁸¹ Hanthawaddy par min ahmartaw pon, 1905, 2

business of women of those days. Since the skill of this kind belonged to the essential skill of women of those days, it can be regarded as a significant role in the social sector. Naturally, these businesses may have been handed down to women of successive generations.

Man wears clothes for the sake of modesty and protection from weather changes. So people began to wear garments woven at looms. Although no terms associated with the weaving of clothes have been discovered in records dating back to the Bagan period, *Pyui*-literature of Inwa period recorded the terms "*Achok*"⁸² and "*up-choke*"⁸³. However, the skill of weaving the garments had existed, not in Inwa period, but since in the olden times.

It was since in the stone Age, that man strung leaves and wore a covering to keep his or her modesty. As conscience grew in man, he began to wear the animal hide stitch with the use of the bone in order to protect himself from the cold and the heat. Wearing such clothing was the beginning of wearing skill. Since the records show the way clothing was neatly worn, it can be assumed that there already existed those who made living by stitching and weaving. Obviously, there existed no sewing machine in the Pyu period and the Bagan period, but the clothing was done by hand. From the observation of the style of clothing depicted on fresco paintings of Bagan period, it can be assumed that there existed a class of people who made their living by weaving in Bagan period. The way weaving was done in Bagan period and the post-Bagan period was not stylish as in the present day. It did not demand much skilful craftsmanship. The garments called "*yin-si*"

⁸² Hla Tin, 1960, 34

Aggathamadi, 1901b, stanza-58

Kumarakathapa, 1929, stanza-35, 85

Rahtathara, 1970, stanza-115

Thutethi, Thwin-sar-mya, 22

Toe Hla, 1978, 31

⁸³ Shun, 1928, stanza-12

("strapless bodice worn under a chemise") and *khach* were mostly wrapped round the body. According to the Bagan mural paintings, the upper garments were *Wuttlon*, *yin-si* and *ko-kyat* ("body-tight"). The lower garments were short and long dhoti, which were called "*Khach*" clothing.

A *Wuttlon* garment was made by wrapping two folds of cloth which is 2 cubits (36 inches) in width and 3 cubits (54 inches) in length. The fold with shorter width was 18" long and the longer fold 27 inches long. There was a neck-hole through the folds to put on. The neck-hole was two inches wide at the back, three inches (3 inches) wide on each shoulder and five inches (54 inches) in length. The fold with shorter width was 18 inches long and the longer fold 27 inches long. There was a neck-hole through the folds to put on. The neck-hole was two inches wide at the back, three inches (3 inches) wide on each shoulder and five inches (5 inches) wide in the front. These were the measurements of a normal size. The width of the neck-hole was flexible according to the size of the neck. The lower end of the double fold was kept long down below the waist-level and was little cut out, curving to the upper fold. The measurement of the cloth cut out for weaving a *wuttlon* is shown in figure 14; and the cutting design of the folded cloth, in figure 15.

With the advanced design, both upper sides of the *wuttlon* garment were cut out for the hands to put on while the costume resembled a robe.⁸⁴ One single lining was stitched on both sides. Some *wuttlon* designs had some little cutting of the side flaps to have a symmetrical design.⁸⁵ The design may have been an output from thinking over the measurement of the cloth for a necessary design. There existed even in Bagan period a design of *wuttlon* for king, with flying cuffs on the

⁸⁴ Photo 5

⁸⁵ Photo 29

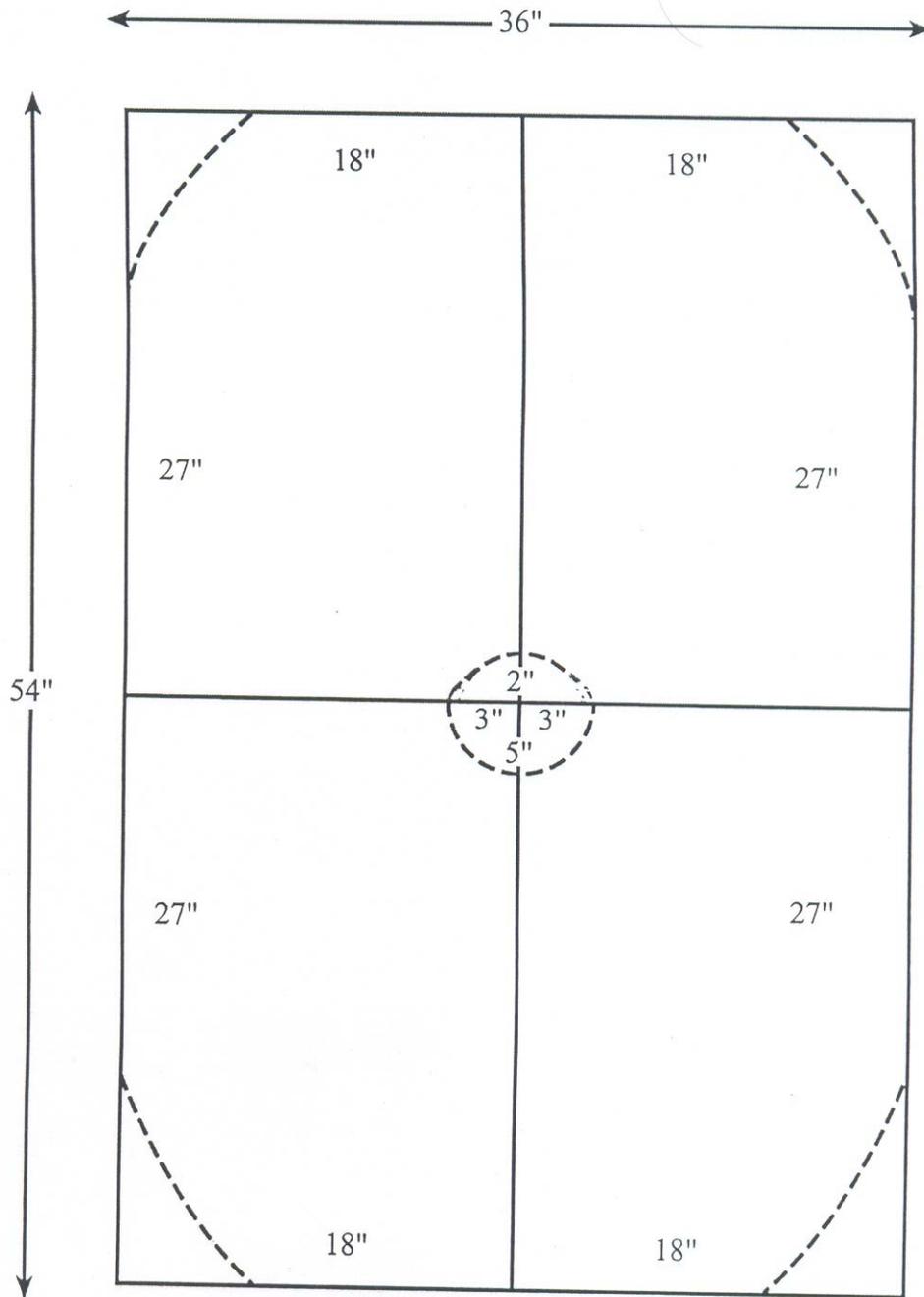


Figure (14)
How to make a Robe.

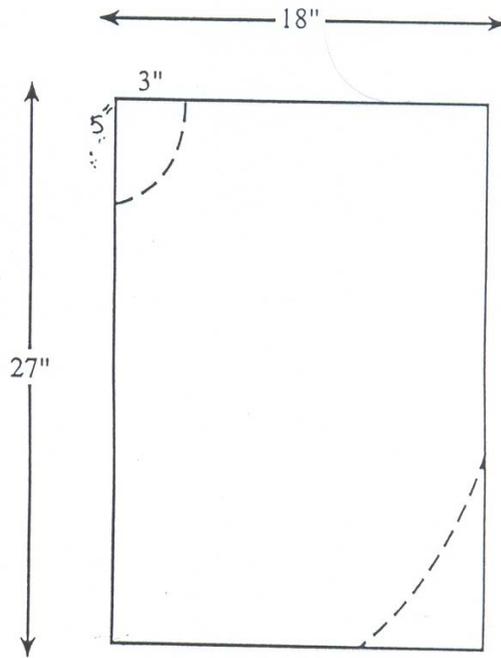


Figure (15)

Scale 1" = 0.3cm
How to make a Robe.

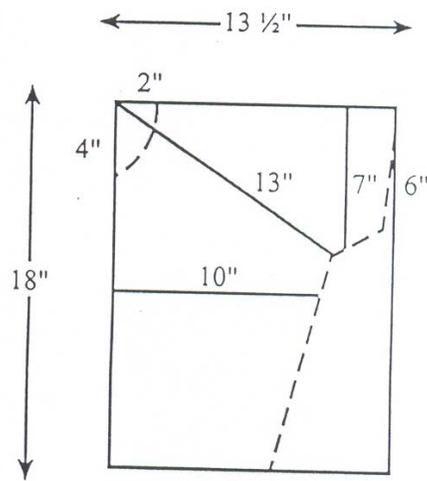


Figure (18)

How to make a jacket



29. Kings wearing Robe from Patothamya Cave Temple, Bagan
(Luce, Old Burma Early Bagan, 1970) Plate - 166 b

shoulders.⁸⁶ This can make us assume that the *wuttlons* of this design marked a development in weaving garments.

According to the mural painting at the _____, the figure of the Queen *Yathodaya* wore a *yin-si*.⁸⁷ The *yin-si* was woven with about one cubit of cloth in width and about two cubits of cloth in length. Each of the upper and lower ends of the left and right pieces of cloth may have been stitched and tied with a string to put on the body.

As depicted in the mural painting at the *Loka-hteik-pan* Pagoda,⁸⁸ the figures of women going down to fetch water at river-side wore no jacket but a *Yin-si* which resembled a chemise. It could be assumed that in stitching such chemise of the Bagan period, two circular parts (covering the breasts) were cut and stitched and tied with a string at the back-the circular parts having no joints or angles as in those of the present day.

Even in the Bagan period, the wearing of a variety of *Yin-si* was replaced by the body-tight garments.⁸⁹ These garments were of two types: waist-level body-tight⁹⁰ and above-waist level, revealing the navel.⁹¹ A piece of cloth of one cubit (18 inches) in width and length was folded twofold, with an opening at the top of the fold the neck-hole. A piece of cloth of one Cubit and one Htaw (twenty seven inches) in width and two Cubits (Thirty six inches) in length was folded two fold. The upper line of the fold was cut into a neck hole, two inches at the back, two inches on each shoulder and four inches in the front. The neck hole was cut out according to the necessary measurement of its width. The lower ends of the fold

⁸⁶ Photo 5

⁸⁷ Photo 13

⁸⁸ Photo 12

⁸⁹ Photo 8

⁹⁰ Photo 14 , Figure (16)

⁹¹ Photo 7, Figure (17)

Styles of Upper Garment



Figure (16), Lady's Jacket

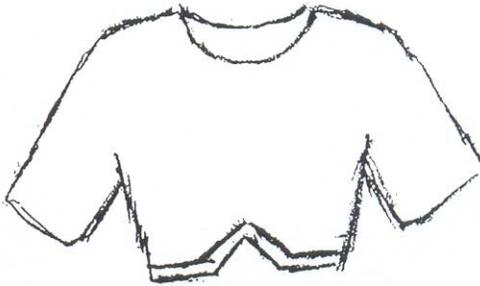


Figure (17), Lady's Jacket

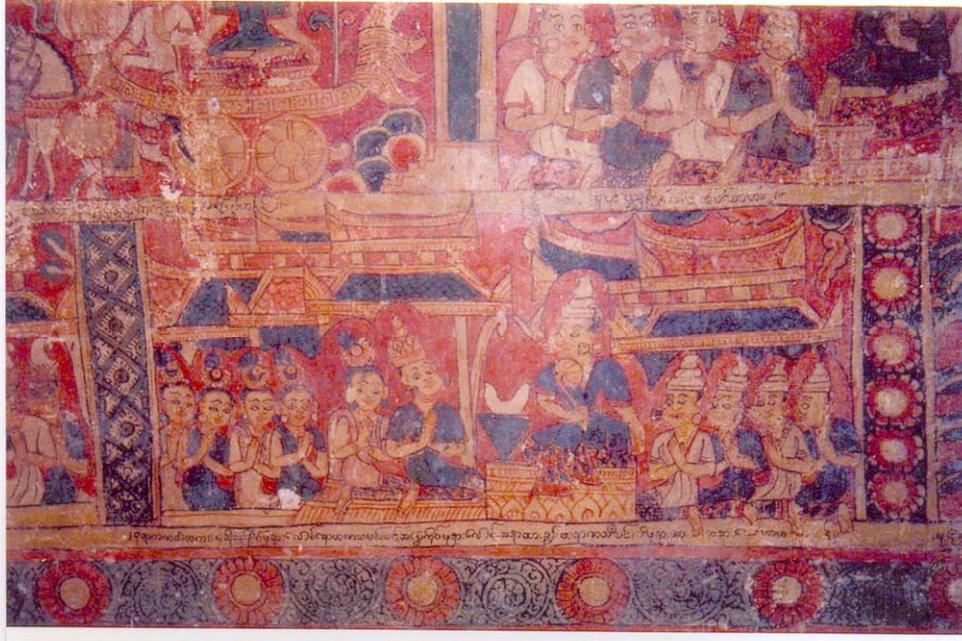
were down to the waist, and were curved upward to the upper fold, forming the waist line and the holes for the hands to put on (see figure -18). Short and long sleeves were worn. One of the two folds was spread backward, and the sleeves were folded. Then the jacket was worn open-fronted or open at the back. The mural paintings of Bagan period show that the body tight upper garments could be only with the opening at the back. Some body-tight upper garments were a type of pull-over with a string to tie at the back.⁹² The upper garments of Bagan period had no lining on the shoulders. The style of garments today, having no lining on the shoulder, may have been handed down from generation to generation. Since the Myanmar style of dress in Bagan period was influenced by the Indian culture, the body tight jacket with an opening at the back was a kind of garment with a string to tie round the body. The body-tight garment down to the waist-level had at least five strings. Those above the waist-level revealing the navel probably had at least three strings. However, during the Pyu period, since a variety of beads were worn for beautification, it could be assumed that the beads were used for buttons in garments with the opening at the back. The study of body tight upper garments of Bagan period suggests that exact measurements were taken in weaving a garment, as in the present day.

In the post-Bagan period, waist-long, three quarter sleeve, short-sleeve upper garments were worn.⁹³ Those garments in a variety of designs were worn.⁹⁴ In weaving such a garment, a piece of cloth of two cubits (36 inches) in width and three cubits (54 inches) in length was folded two fold. When that double fold was folded again four pieces of cloth were thus prepared. Of the folds, the shorter piece of the fold was cut into the long sleeves; and the longer piece into the waist-long garment. The sleeve longer beyond the elbow was eighteen inches long and the

⁹² Photo 8

⁹³ Photo 30

⁹⁴ Figure (19), (20), (21)



30. A Scene from Tiloka-guru, Sagaing
(Photo by the Author, 7 October 2004)

Styles of Upper Garment



Figure (19), Man's Coat

Styles of Upper Garment



Figure (20), Man's Coat

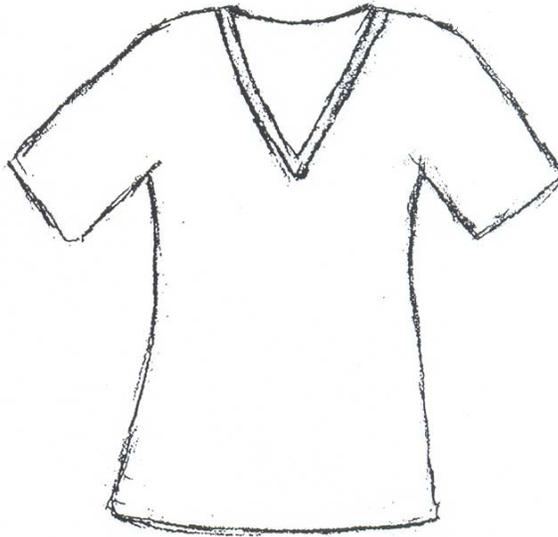


Figure (21), Man's shirt

waist-level was twenty. Seven inches long (See- Figure 22). The short sleeve longer above the elbow was sixteen inches long while the waist-level was twenty seven inches long. (See figure 23). Necessary measurements were made according to the short or long waist-level.

In the post-Bagan periods, people wore another kind of garment called *Thoyin*,⁹⁵ a robe hanging below the waist with long, wide sleeves.⁹⁶ In making, such a robe, a piece of cloth of two cubits (36 inches) in width and four cubits (72 inches) in length was made two fold, thus having four pieces of cloth in folds. The shorter fold was used to be made into long sleeves; the longer fold, into below waist-line upper garment. The upper line of the fold was cut into a neck-hole, two inches at the back, three inches on each shoulder and seven inches in the front. The neck-hole was cut out according to the necessary measurement of its width. (See Figure 24). The upper end of the longer fold was cut from the neck-hole to the lower end. It was the kind of upper garment called "*shay-kwe*", with an opening in the front. In making such a garment, the front piece and the back piece were sometimes separately cut and stitched. First, the two front pieces were curved, starting from the neck-hole. Then the back piece, the front piece with a lining on the shoulder, and the hand-piece were stitched together. The two curving front pieces were stitched. Thus the robe resembled the Chinese costume, implying about the influence of the Chinese culture. In the post-Bagan periods, it can be said that the *shay-kwe*' garments, with an opening in the front, were getting popular.

In the post-Bagan periods, the women's Yin-si upper garment was mostly worn by wrapping round from the bosom to the kneel with a piece of cloth of about two cubits wide and about four cubits long. A single circular lining was stitched to keep the ends of the cloth neat and tidy. Probably strings and buttons may have been stitched on the sides and on the back. When ladies were out for a

⁹⁵ Photo 20

⁹⁶ Abeikdan A-kyin-choke, 1980, 164

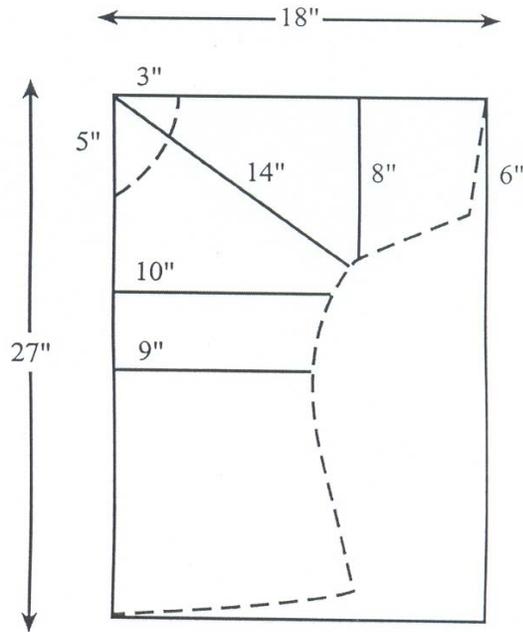


Figure (22)

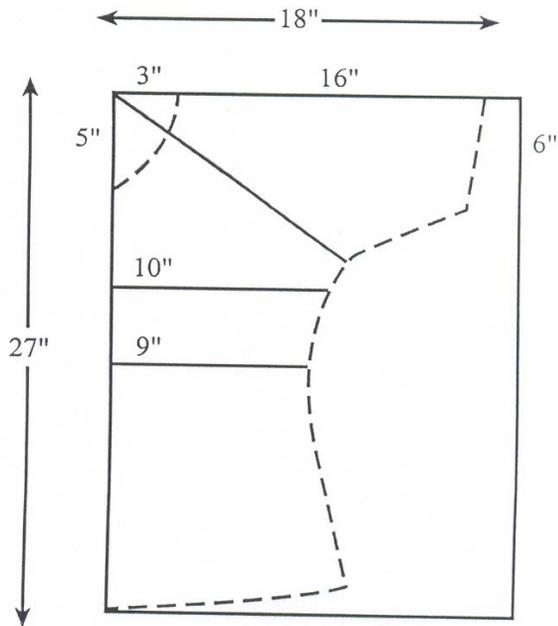


Figure (23)

Scale 1" = 0.3cm

How to make shirts

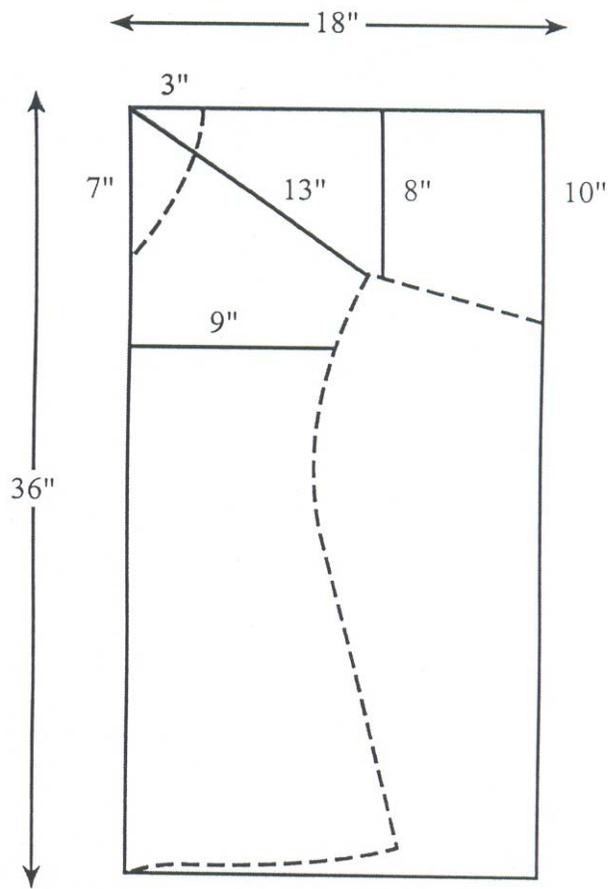


Figure (24)

Scale 1" = 0.3cm
 How to make a *Tho-yin* Coat.

rambling, a long shawl on the shoulder was worn in a style of beauty, covering the strings underneath.

In the Bagan period, the lower garment worn by the majority resembled the *dohti* and the sari of the Indians. The traditional Indian *dohti* was twenty cubits long without being stitched.⁹⁷ As the saying goes, "kings and men wear lower garment of twenty cubits long," it seemed that the successive Myanmar kings might have followed the Indian tradition. So the lower garments were worn, by wrapping the cloth round the body. It seemed that the short *khach* garments were specially woven.

The lower garment of women in Bagan period resembled a sari.⁹⁸ The traditional *dohti* and sari were worn, wrapping round the legs, unlike the current dressing style. A decorative girdle was worn so as to tighten the garment. So, as mural paintings of Bagan period show, both men and women wore girdles and strings round their waists. Moreover; they also wore skirt-like lower garments⁹⁹ and trousers.¹⁰⁰

Also in the post-Bagan periods, as in the Bagan period, men continued to wear as lower garment the *Taung-she Paso*¹⁰¹ (double length men's longyi) and the *ka-daung. Kyaik-hte*¹⁰² (girding one's loincloth). The majority of women wore the *Hta-mein* (woman's skirt) only.¹⁰³ These lower garments were mostly *Pat-htamein* (skirt to be wrapped round the body) while, assumably, they were stitched for wearing. Westerners who arrived in the post-Bagan periods wore trousers.¹⁰⁴ Since

⁹⁷ Interview with an Indian monk

⁹⁸ Photo 11,12,15

⁹⁹ Photo 31

¹⁰⁰ Photo 15

¹⁰¹ Photo 19

¹⁰² Photo 26

¹⁰³ Photo 32

¹⁰⁴ Photo 33



31. A Female Dancer

(Myanmar Two Millennium, 2000) p.73



32 Ladies for waiting, Tiloka-guru, Sagaing
(Photo by the Author, 7 October 2004)



33. A Princess and A Portuguess, Hpowintaung, Myonwa
(Ye Myint, 1986) bt: 34-35

there were mural paintings showing women of the Bagan period wearing trousers, no one may deny that men of Bagan period and Post-Bagan period were trousers. Then this will lead to the assumption that there existed developments in sewing and weaving in the post-Bagan periods. There will be differences in the use of materials and decorations in the development from one period to another.

There were not only tailors who stitched men's clothes, but also those who made and tailored the white umbrellas¹⁰⁵ to be dedicated Pagodas, monasteries and the royal palace. These who performed the service of making clothes were organized as groups of personnel in service. The *Bai-ta su* ("Royal Spinner"), the *win-thi taw su*,¹⁰⁶ and the *yet-kan-taw-yet su*¹⁰⁷ ("group of the royal weavers") were included among the forty groups, or *Asu*, in charge of the *A-nauk wun*. A term "*yet-kan saye*" was found among the records.¹⁰⁸ He or she was responsible for noting the daily quantity of weaving clothes and paying the salary of the weavers or submitting the social performances of the weavers. Appointing such a clerk was systematic administratively, resembling the tiered administration in today's business organization. A term "*A-chok wun Saye*" was found in the records of the Inwa period.¹⁰⁹ It can be assumed that the *A-chok wun saye* or clerk may have been appointed for supervising the tailors in charge of religious and royal affairs.

¹⁰⁵ Than Tun, 1983, 370

Thutethi, Sheihaung hmat sar , 15

¹⁰⁶ Than Tun, 1983, 232

Thutethi, Amint taw 1, 33

Maung Maung Tin, 1975, 161

¹⁰⁷ Than Tun, 1983, 232

Thutethi, Amint taw 1, 33

¹⁰⁸ Thutethi, hnit-lei-ze-razawun, 37

¹⁰⁹ Thutethi, Amint taw 1, 46

As a saying goes, "A strong hem for a good basket; fine clothing for man to show his status," clothing is very important for every body. Pre-historic man started covering his body for modesty with leaves and animal hide, and then with the growth of conscience in him, man began to think of clothing. Plant fibre was produced from trees, and thread from the plant fibre, and through progressive stages, clothing from the thread. It is interesting to study, domestic industries. The skein is put on the loom and fabric is woven, and then the tailor stitch from *wuttlon* and *yin-si* to body-tight, tight sleeves, loose sleeves, wide sleeves and waist-long garments, etc. This reveals man's innovative ability. The style of dressing revealing half of the upper part of the body belonging to the Bagan period was adopted in the post-Bagan periods, yet exact measurements and the covering of the whole body were considered. This has highlighted the development in sewing, or tailoring, as well as the progress in the civilization.

CHAPTER FOUR

The Impact of Indian and Chinese Cultures on Myanmar Traditional Costumes

It is Fresco paintings, sculptures, relief's and records of literature that could tell us about how our ancestors had dressed themselves. In records of literature are included both local and foreign literatures. In this chapter a discussion is made through a collection of contemporary research data and evidences available, and from a comparison with the historical evidences from the neighbouring countries.

Myanmar's borderline is close to her neighbouring countries such as China, India, Thailand and Laos. It was long before the Bagan period that Myanmar and her neighbouring countries had been in contact with each other in politics, economy, social affairs and religious affairs, etc. The Pyus, who had established the earliest kingdom in Myanmar, had transacted trading with Vietnam in the east, India in the west, China in the north and Malaysia and Indonesia in the south¹, as well as with the South-East Asian countries.² In this kind of trading, among the goods for international transactions, were included not only fabric but also ready-made garments or clothes.

¹ Dr. Than Tun, *Myanmar Thamai-pon*, (History told in pictures) ,Yangon Monywa press, July, 2004, p.114 (Henceforth: Than Tun, 2004)

² U Yee Sein, "Pyu-khit Myanmar-Naingngan-ei- Naing-ngan-cha-Hset-hsan-ye" (Pyu relations with China), Naingngan-Thamai Thutethana Journal, Vol.IV, 1979, p.34 (Henceforth: Yee Sein, 1979)

Being located at the junction of the two routes, namely the China-India Route and the Pyu-Khemar inland route, Beikthano, the famous capital of the Pyu period, had been an international trading centre.³ China had trade relations with Myanmar, and its main produce, which was silk was traded to western Asian countries, Middle Asian countries, Rome, the Mediterranean regions.⁴ Arab and Parisian regions.⁵ The brocade from Persia was traded to those trading countries,⁶ too. The *phai-fabric* worn by Myanmar people, may have come from Persia. The China-India inland trading route crossed the region of Beikthano. So the cotton of India may have been traded to China, and the silk of China to India. During the Pyu period, the white cotton fabric, spun and woven from kapok was a local produce,⁷ so none can deny that the cotton of Myanmar was included among the commodities traded in those days. The cotton of Myanmar may have also been traded for a variety of purposes. It may have spread not only to China and India but also to other countries. China, a neighbouring countries of Myanmar, had relations with Cambodia, Ceylon, India and Afghanistan for the purpose of the propagation of Buddhism.⁸ It can be assumed, therefore, that a great number of traders and missionaries were included in the relations between countries of those days. The way those traders and missionaries dressed themselves may have also made more or less influences on the native people of the trading countries. The more the trading relations took place, the stronger the cultures of the trading countries would have influenced one another. According to these relations, a group of Pyu embassy, or representatives of Myanmar visited China in A.D 802.

³ Yee Sein, 1979, 24

⁴ Kenneth Scott Latourette, *The Chinese- their History and Culture*, New York, The Macmillan Company, 1946, pp.124-125 (Henceforth: Kenneth Scott Latourette, 1946)

⁵ Kenneth Scott Latourette, 1946, 272

⁶ Kenneth Scott Latourette, 1946, 160

⁷ Than Tun, 2002, 61

⁸ Kenneth Scott Latourette, 1946, 165

The Pyu entourage was accompanied by a music troupe.⁹ The performers were dressed in deep red costumes.¹⁰ Since no evidences dating back to the Bagan period show the existence of deep red costumes locally woven, the costumes of those performers were exported from a foreign country. The study of the dress of the performers shows that the musicians wore as lower garment a thin cotton fabric covering up to the knee.¹¹ Because it resembled the dhoti of the Indians, the costume showed the influence of the Indian costumes. Since the music troupe represented the kingdom of its own, all the performers belonged to the upper class, dressing themselves in costumes of the fashion of the day, and this kind of style is supposed to have been followed even in the Pyu period. However, it might not lead us to the conclusion that this was the own unique style of Myanmar costume of the two countries, namely India and China, Myanmar may have had closer ties with India in the earlier periods since the Myanmar cultures had received influences from the Indian cultures.

The inscriptions of the Pyu resembled the handwriting adopted in the southern part of India in A.D 4th century.¹² Similarly, the Mon handwriting, adopting the scripts of the southern India, had come into existence, starting from AD 7th century.¹³ The Indian writing system was also taken as a model. It was from dealing with the Hindi traders of India that the native people began to adopt Hinduism as the first religion, with the beliefs in Siva Goddess and Vishnu Deity while Buddhism was accepted as the second religion.¹⁴ Indian culture was taken as a model for religious beliefs. In the aspect of dressing style, in AD 1st and 2nd

⁹ Yee Sein, 1979, 39

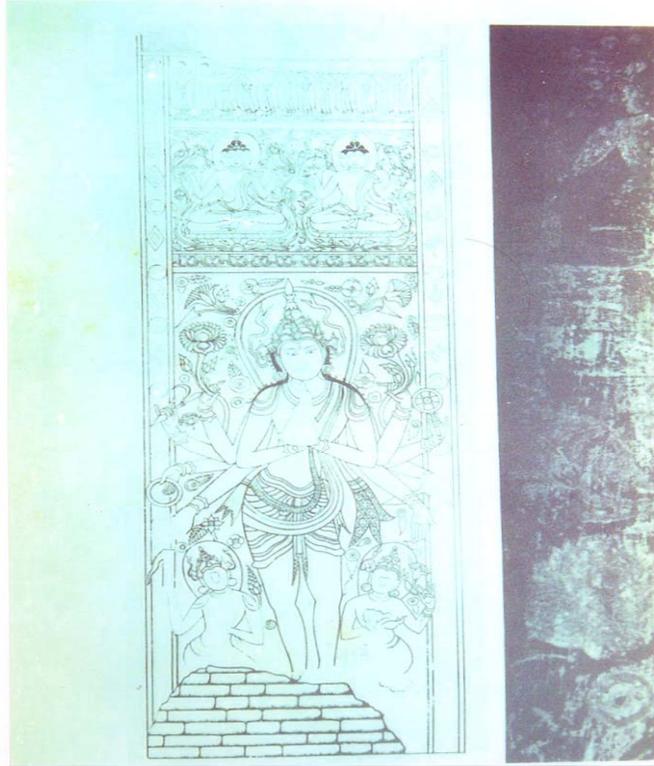
¹⁰ Yee Sein, 1979, 51

¹¹ Yee Sein, 1979, 51

¹² Than Tun, 2004, 94

¹³ Than Tun, 2004, 78

¹⁴ Photo 34



34. A Hindu God
(Luce, Old Burma Early Bagan, 1970) Plate .345

centuries, the Indian women wore only *Khach* (short sari) or *Sari* for lower garment but with no upper garment.¹⁵ Only some Indian women wore a scarf over the shoulder.¹⁶ The long sari of the Indian women was of cotton fabric five or six yards long.¹⁷ Presumably, ancient Myanmar women may have worn such long cotton fabric garments. Although, in India of the earlier periods, the man wore no upper garments, time changed and style of dresses changed.¹⁸ The long sleeve, waist-long upper garments worn by the Indians had come into existence since in the earlier periods.¹⁹ Moreover, there existed the style of wearing trousers as lower garments in India, starting from about A.D 3rd century.²⁰ A thin fabric was worn over the trousers. Such similar costume was worn in Myanmar of the Bagan period. Also in India, only the queen and the women of the upper class were entitled to wearing the gold and silver tinsel costumes while the civilians were to wear the black, or white plain costumes only.²¹ The caste system of India has made a strong class discrimination, but there has existed not caste system in the society of Myanmar. However, it can be assumed that there had existed a marked difference between the upper class and the common people in the style of costumes.

In the reign of King Anawrahta, in Bagan period, Myanmar had relations, both inland and in water way, with Malay to the south, India to the west through

¹⁵ Photo 35

¹⁶ Photo 35

¹⁷ A.S. Altekar, *The position of women in Hindu civilization from prehistoric times to the present day*, Delhi, Motilal Banarsidose, 1973 , p. 280 (Henceforth: A.S. Altekar, 1973)

¹⁸ A.S. Altekar, 1973 , 294

¹⁹ A.S. Altekar, 1973, 294

²⁰ A.S. Altekar, 1973 , 295

²¹ Dr. Than Tun, " Bagan-khit-pyaung-kala" (Bagan in Transition), AD . 1160-65, Kalyar Magazine, Vol. 154, December 1997, p. 30 (Henceforth: Than Tun, 1997)



35. An Indian Painting of India Women
(Padmini Sengupta, *Everyday life in Ancient India*, 1950) p.38

Arabia, China to the north and Funan (Kanbawza) to the east.²² As King Anawrahta was an able king who strove for the all-round developments in the kingdom of Myanmar, he had thus created circumstances favourable for own unique style of Myanmar, which many have received more or less the direct or indirect influences of the changes in the countries in trade relations. So starting from AD 11th century, the Myanmar began to learn the Indian scripts under the Pyu and Mon teachers and write Myanmar scripts.²³ When King Anawrahta conquered Thaton in AD 1057, Myanmar had come into contact with the India culture.²⁴ During the reign of Anawrahta, through relations with the Mon, the Myanmar had for the first time made an access into the sea route, and came into direct contact with India and Ceylon.²⁵ Moreover, through the oversea merchants, Myanmar made direct relations with India and Srilanka. It was from these relations with these countries that Myanmar had come to adopt the great teaching of Buddhism and Buddhist traditions and customs from the Pyu via the Mon.²⁶ Being a king devoted to the prosperity of Buddhism, Anawrahta initiated more relations with India.

In the Myanmar-Ceylon relations, in A.D 1060, the Ceylon King Vizaja Bhahu I requested reinforcement from Myanmar through Anawrahta to wipe out the Ceylon Indian's attack, and Myanmar complied with the request. Since Buddhism, did not flourish in Myanmar, Myanmar monks were sent to Ceylon on a missionary basis.²⁷ Thus there had existed friendship ties between Myanmar and Ceylon (Sri Lanka). In AD 12th century, Myanmar occupied cape Salang, an

²² Than Tun, 2004, 144

²³ Than Tun, 2002, 138

²⁴ Than Tun, 2002, 138

²⁵ Than Tun, 2002, 138

²⁶ Than Tun, 2002, 147

²⁷ Than Tun, 2002, 138

important jetty for east and west oversea trading route, and from them on, taxes were imposed increasingly on the exports of Sri Lanka.²⁸ This also highlights the exporting of foreign goods. It can be assumed that influences on the making of garments were made also by the textile and fabric produced in Sri-Lanka. Then a prince, who was a grandchild of Anawrahta, was married to the Princess of Sri-Lanka.²⁹ Even in the Bagan period, the Princess of Sri Lanka, who lived in the royal palace of Myanmar, may have dressed herself in the costume of her own, but no evidences have yet been found on how her costume looked like. However, Sri Lanka being a country of the Indians, her costume may have resembled to the Indian costume. Naturally, people of Myanmar may have imitated the style of the Sri-Lanka costume. As in the Bagan period, in the reign of king Bayint Naung, a royal marriage to a Sihalese lady was celebrated as a fruit of the ceylonese-Myanmar relation.³⁰ When two or more countries came into contact with each other in the sectors of religion, economy and military affairs, there will be influences on the style of dresses on the people of both countries.

In Myanmar there have lived Rakhine, Bamar, Kyun, Chin, Seint (Chinese), Kala, Kadu, Kayin, Lawa, Mon, Pyu, Shan, Thet and Thaw nationalities. Kala earns their living as farmers and weavers; the Chinese, in trading; and the Kyun, as being in the service of the army.³¹ Among those who earns living as ("dancer")³², (drum-player), (trumpet player), *pantaya* (musician), *pa-bu* (sculpture), *Pan-chi* (artist), *pu-yan*

²⁸ Than Tun, 2002, 138

²⁹ Than Tun, 2002, 148

³⁰ Michel Syme, *Journal of his second embassy to the court of Ava in 1802*, London, Allen and Uwin, 1955, p. xx (Henceforth: Syme, 1955)

³¹ Than Tun, 2002, 139

³² Nyein Maung, 1972, 60 , line 12

(mason)³³ and (gardener)³⁴ were included many Indians. The Indians also earned living as (cloth-weaver)³⁵ and (spinner).³⁶ Even among the people assigned to be in service at Pagodas were included many *Kala kyuns*.³⁷ The Brahmins who were chiefly responsible for calculating and predicting for the auspicious time for celebrating royal and religious affairs were the Indians. In the Myanmar society, next to the Myanmar, the number of the Indians was greater than other nationalities. In the aspect of religions beliefs, in Bagan period, since there existed the cult of the Hindu deity Vishnu called *Maha Pein-ne* and Siva, the Hindi beliefs had mixed up with the religious beliefs of the Myanmar.³⁸ During the reign of King Hti-Lai, a group of people was sent on board with necessary materials to maintain the ruined Maha Bodhi pagoda of Buddha-Gaya of Indian for the perpetuation of Buddhist Sasana.³⁹ Since there took place more relations with India, the style of Myanmar dress and costume in Bagan period had resembled to that of the Indian. It was not only in Myanmar, but also in China, who had made relations with India through Myanmar, that in wei period (AD 366-500), the dress of the Chinese floating in the Air,⁴⁰ as depicted in a mural painting, resembled to that of the Indian. Such influence may be detected as the result of relations in religious affairs, beliefs and trading. As the Indians were of the largest number among the foreign personnel in service, it is obvious that Myanmar had made relations mostly with Indian throughout the Bagan period. It was a kind of mutual relations between the two

³³ Nyein Maung, 1972, 240 , line 22

³⁴ Nyein Maung, 1972, 230, line 2

³⁵ Nyein Maung, 1982, 51 , line 6

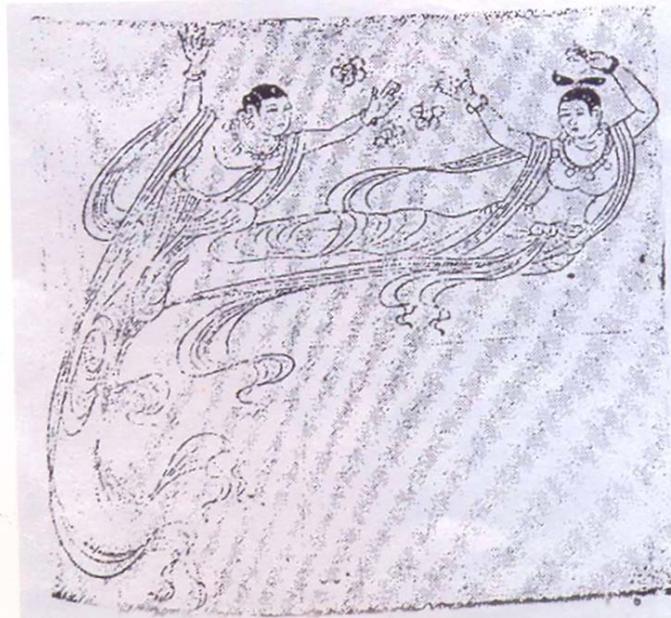
³⁶ Luce , 1959, 72

³⁷ Nyein Maung, 1972, 216, line 2

³⁸ Than Tun, 2002, 213

³⁹ Than Tun, 1997,18

⁴⁰ Photo 36



36. A Chinese Scene floating in the Air
(Shwegaing tha, Ludu Journal, February 1952) p.11

countries. So the costume of the Myanmar resembling to that of the Indian in the Bagan period, the Indian culture made strongest influence on the aspect of Myanmar costumes.

During the reign of King Anawrahta of Bagan period, there existed relations between Myanmar, and China on the basis of conveying the tooth-relic of the Buddha⁴¹. Even in the earlier centuries, the Chinese merchants came to the north of Myanmar for trading⁴². solely with the aim of extending the power domain, the Mongolians found fault with the case of gifts, and made an attack on Myanmar⁴³. Then in January 1284, the Chinese troops occupied the northern Myanmar and formed a new China state under the name of *Kyen Mi In*⁴⁴. In about Ca 1285-1286, in the form of peace-making, the Myanmar embassy visited Peking and the Chinese Imperial Embassy visited Myanmar. Even in Bagan period, some Chinese lived in Myanmar⁴⁵. Thus the Chinese came to live in Myanmar on the basis of politics and economy, yet they may still have worn their traditional costumes and kept their traditions. Therefore, it can be assumed that the style of the Chinese costumes did not make a stronger influence on the Myanmar costumes than the Indian costumes. This indicates the closer ties of friendship between India and Myanmar.

In AD 1394, in the reign of King Mingyi Swa-saw-ke of Inwa period, there existed the Sino-Myanmar relations. In these relations, the Chinese had concentrated on the excavation of the such minerals as ruby and jade⁴⁶. The

⁴¹ Tun Nyo, 1968, 87

⁴² Tun Nyo, 1997, Sa

⁴³ Than Tun, 2002, 152

⁴⁴ Chen Yi Sein, "The Chinese in Upper Burma. Before AD. 1700", Collected Paper Collection publications in commemoration of the Silver Jubilee Anniversary, Historical Research centre, 1982, p.7 (Henceforth: Chen Yi Sein, 1982)

⁴⁵ Chen Yi Sein, 1982, 9

⁴⁶ Chen Yi Sein, 1982, 11

Chinese had taken up the business of excavation of rubies from that time to the 16th century⁴⁷ and even today so. In trading, in the 16th century, the goods exported by the Chinese merchants to Myanmar were salt, tea, silk, tassels, etc⁴⁸. Moreover, raw silk was also exported principally for the looms of Myanmar⁴⁹. In the post-Bagan period, Myanmar weaving industry had improved in silks with the rising popularity of *chiek-longyi*, and so it can be assumed that the exporting of the Chinese raw silk may have prospered

A variety of textiles were also exported to Myanmar from China: variegated China cloth, thick plain cloth in various colours, embroidered cloth, and variegated silk cloths⁵⁰. The principal good that the Chinese importes to Myanmar was cotton⁵¹. It is obvious that the Chinese, who had focused mainly on doing business in Myanmar, would have been settled here for a long period of time. The Chinese costumes had influenced the style of Myanmar dresses in the Post- Bagan periods: the garments with hem, and wide-sleeved, waist-long, loose garments were worn by the Chinese. The kind of garments with double front pieces came from the Chinese garments⁵². It can be said, therefore, that the style of dresses worn by the Myanmar men of the post-Bagan period could be like the style of dresses worn by the Chinese men. However, in the case of lower garments, the Chinese men worn the loose trousers mostly⁵³, while Myanmar gentlemen wore the *Taung-she paso* mostly. It can be assumed that Myanmar men had worn the *Taung-she-paso tyo* have a unique style of dress distinguishing the Myanmar

⁴⁷ Chen Yi Sein, 1982,11

⁴⁸ Chen Yi Sein, 1982, 13

⁴⁹ Chen Yi Sein, 1982, 13

⁵⁰ Sylvia Fraser Lu, *Burmese Crafts past and present*, Kuala Lumpur, Oxford University press, 1994, p. 253 (Henceforth: Fraser Lu, 1994)

⁵¹ Chen Yi Sein, 1982, 11

⁵² Photo 37

⁵³ Photo 37



37. Chinese in traditional Dress
(Speiser, Art of the World, 1960) p.104

nationality from others and to maintain the tradition of wearing the *paso* through generations. In the post-Bagan periods, the Myanmar people had focused on their traditional dresses to keep the modesty of their body and make a neat and tidy appearance. They also began to recognize the changes and developments in the style of dresses of the neighbouring countries, too. So the costumes of the post – Bagan period were totally different from those of the Bagan period: the influences of the Indian costumes had disappeared while the style of the Chinese costumes had come in.

In the reign of King Anawrahta, in Bagan period, Myanmar fought its rival the Mon and occupied Bago and the lower Myanmar, thus coming into contact with the Siamese (the Thai)⁵⁴. It can be assumed through the relations with the Siamese, their style of dress had come into Myanmar. But there existed no traces about the influences of the Siamese costume upon the Myanmar costume in the Bagan period.

In Taungoo period, in the reign of King Tabin-Shwe-hti, occupied the jetty towns such as Mattaban (Mottama), Moolumein (Mawlamyaing) and Tavoy (Dawei) had started the conflict between the Siamese and the Myanmar over the invasion of the territory⁵⁵. In AD 1557-1558, in the reign of Hanthawaddy Hsin Pyu Shin, Zimme (Changmai) was occupied, and then the King of Zimme presented the Myanmar King his royal son, daughter, royal elephant and horses as the trophies⁵⁶. Ministers, , and *Thin-pin* (the retinue) were

⁵⁴ Syme, 1955, xx

⁵⁵ A Ye-taw-pon chauk saung twe, Myanmar Min-Mya A-yetawpon, ("Crises of Myanmar Kings"), Yangon , Nan Myint Sarpay, 1970, p.458

⁵⁶ Twin-tin-taik-wun Maha Sithu U Tun Nyo, *Maha Yazawun Thit*, (Taungoo-set), vol. II, Yangon, 1998, p. Gan (Henceforth, Tun Nyo, 1998)

also brought along⁵⁷. Moreover , skillful craftsmen were also brought on the march back to Myanmar. These craftsmen were as follows:

(dancers)⁵⁸

Hsa-htone-ya-kan-tat-thu (one who earned by preparing hairdo of others)

Hsin-Hsay Thama (veterinary surgeon)

Pi-thu-ka (architect)

Pan-chi (artist)

Pan-so-ne-nu-tat-thu (person skilful in dying)

Pan-tan-mawh (stone sculptors)

Pan –taya (musician)

Pan-to (art of making decorative relief)

Pan-ti (metal bronze casting)

Pan-dein (gold / silver smith)

Pan-pu (sculptor/ wood cover)

Pan-pe (black - smith)

Pan-put (wood turner)

*Pan-yun*⁵⁹ (lacquerware)

Myin-Hsay Thama (veterinary surgeon)

Let-tha-ma (carpenter)

Thabin-The (performer)⁶⁰

A – nyeint The (female dancer)

In-ga-de Thama (mason)⁶¹

⁵⁷ U-Tha-Yaw, Toe Hla, edi, *Hanthawaddy Hsin-pyu-shin A-ye-taw-pon Mawkwun U-dan*, (Eulogy on military campaigns of Hanthawady Hsin-pyu-shin), Yangon, Universities Historical Research Department, 2006, p.83 (Henceforth, U-Tha-Yaw, 2006)

⁵⁸ U-Tha-yaw, 2006, 83

⁵⁹ Dr. Than Tun, "Letwa-pya-ka-ya-te-Naing-gan" (The Kingdom founded by Aniruddha), Kalyar Magazine, No.183, May 2000, p.21 (Henceforth: Than Tun, 2000)

⁶⁰ Than Tun, 2000, 21

⁶¹ U-Tha-yaw, 2006, 83

These skillful artisans and craftsmen were brought along with their families to Hanthawaddy, and were allowed to settle themselves in special quarters⁶². In the reign of Hanthawaddy Hsin-pyu-shin, among those in military service were included the following:

Zimme Tha (men from Zimme)

Yodoya Tha (the Siamese)

Linzin Tha (men from Linzin)⁶³

Those personnel may have lived in Myanmar with their families. Those who were brought along to Myanmar were entitled to possess the compound for living and plot for growing from generation to generation. When they had been settled in Myanmar for a long period of time, they may also have changed their style of dress to the style of Myanmar, being in contact with the Myanmar culture. Similarly, the Myanmar people may have adapted and adopted the style of the dresses of those people.

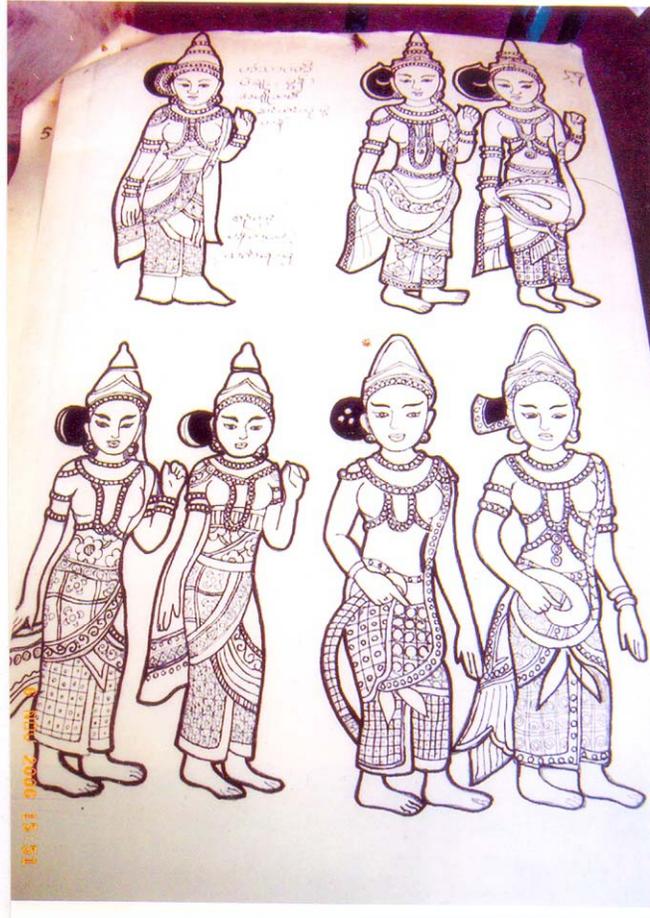
There had taken place a change in the style of the Myanmar womens costumes, starting from the Taungoo period, one of the post-Bagan periods. In the Taungoo period, a Myanmar woman wore waist-long upper garments, wrapping a cloth of about three cubits long round below the waist and covering the front opening with the hand as she walked⁶⁴. That upper garment was the waist level body tight (or) above waist level, revealing the navel. The lower garment was a kind of *pat-Htamein*⁶⁵. That kind of costume resembled to that of the Siamese women. It is not certain whether the Siamese had imitated the Myanmar style of dresses or vice versa. However, the style clothing worn by men of the post-Bagan

⁶² Than Tun, 2000, 21

⁶³ U-Tha-yaw, 2006,141

⁶⁴ Tun Nyo, 1998, sar

⁶⁵ Photo 38



38. Ladies of Taungngu period
(U Aye Myint Collection)

period resembled partially to that of the Chinese men. It is obvious that the style of dresses of the foreign countries had been adapted and adopted by the Myanmar.

In the relations in the aspect of politics, one of the gifts presented to king Hsin-phyu sin Min-tayagyi by king of Zimme was a lower garment, or *paso*, from China, called *Tayoke paso*⁶⁶. It was called *Tayoke paso* because it came from China. It was through the trade relations that the commodities or products of one country came into use in another. Since there might have been trade relations between China and the Siamese, the lower garments, of China called *Tayoke paso* had come into use in Zimme. As the king of Zimme had surrendered himself to the Myanmar king, among the gifts annually presented by him was included a *Tayoke-paso*. So the countries being neighbouring countries and also in trade relations, one's culture overlapped with another. Naturally, the costumes and style of dresses had been adapted and adopted in each other's country.

Another influential factor came from the traders of merchants who came to a foreign country for trading, and their dresses and costumes of the local people. The foreigners who first came to transact trading in Myanmar were the Chinese, the Arab and the Indian⁶⁷. Then came the Europeans for trading. The export and oversea trading of the eastern countries had been exploited solely by the Hindus and the Arab merchants until the 15th and 16th centuries. The Portuguese, then, handed over the oversea trading of the eastern countries⁶⁸. The Portuguese not only did exploring foreign lands and trading, but they served as *The-nat Thama*

⁶⁶ U-Tha-yaw, 2006, 94

⁶⁷ D.G.E . Hall, *Europe and Burma*, London, Oxford University press, 1945, p.13 (Henceforth, Hall, 1945)

⁶⁸ Dr. Khin Maung Nyunt, "17- yarsu Rakhine-pyi-pa yaungweiye" (Rakhine Foreign Trade in the 17th century), *Tekaltho Pyinnya Padetha Journal*, Vol. IX, part.ii, 1974, p.91 (Henceforth, Khin Maung Nyunt, 1974)

(gunner) and *Kye-sa Amu-htan* (mercenary) in the reign of King Tabin Shwe Hti and King Bayint Naung⁶⁹. They also served in the Kingdom of the Rakhine to the west coast of Myanmar Nainggan⁷⁰. In the early Nyaung Yan period, one of the post-Bagan periods, the Southern coastline, oversea trading of Myanmar had been under the control of the Portuguese. So the merchants who had to pay taxes to the Portuguese at Myanmar jetties were Muslim merchants from Macca, Melacca and Sumatra⁷¹. The commodities exported by these merchants were various kinds of cotton from Coro Mardel coast, canvas and velvet and scarlet garments from Macca and Chinaware's and bronzewares from Malacca⁷². In the seventeenth century, in the oversea trading, the Dutch came to compete with the Portuguese. So the seventeenth century Rakhine oversea trading had been largely influenced by the Dutch only. The commodities exported to Myanmar by the Dutch were India – make cotton, printed cotton or chintz, velvet, bastard sandalwood, perfume or scented water, spices, officinal material⁷³ and, principally, the India – make, crimson and red cotton fabric, the favourite goods of the Myanmar of those days. Moreover, other exported commodities were red cotton skeins, silk and gunny of Madras, cotton fabric, sandalwood, rose water and mercury from Bangladesh⁷⁴. Among the foreign exports to Myanmar were

and their fabric from China⁷⁵.

These fabric were meant only for the upper class, which the Myanmar wore in the style of the day.

⁶⁹ Hall, 1945, 4

⁷⁰ Khin Maung Nyunt, 1974, 92

⁷¹ Tun Nyo, 1997, Ngaw

⁷² Tun Nyo, 1997, Ngaw

⁷³ Khin Maung Nyunt, 1974, 91

⁷⁴ Hall, 1939, 113

⁷⁵ Tun Nyo, 1997, Ngaw

In the trading affairs of Myanmar, not only the Portuguese and the Dutch, but also the English merchants set up factories and launched trading. While the Dutch ran factories in Syriam (Than-lyin), Pegu (Bago) and Ava (Inwa), the English ran factories in Syriam, Ava and Bhamo⁷⁶. This can lead us to assume that these foreigners, the Dutch and the British may have settled themselves in Myanmar for a considerably long period of time. As a result, their style of costumes may have also made partial influences on the style of Myanmar costumes. Among the foreigners who had come to Myanmar for trade were included Achin (Achinian), Armenian, English, Indian, Dutch, the Portuguese, the French, Melacca, Macca, the Chinese and Arab merchants⁷⁷. Therefore, there lived not only the easterners but also the westerners in Myanmar. Thus, influences were made more or less on the eastern culture, as well as the western culture, as well as on the styles of costumes of their own.

In the post- Bagan periods, there existed nine groups of the royal entertainment called Thabintaw to give entertainment to the royal circle: the Myanmar music and dance⁷⁸, Shan music and dance, Rakhine music and dance, Yun music and dance, Danu music and dance, Chinese music and dance, Thetkasai music and dance, and the Siamese music and dance, etc⁷⁹. The music troupes wore respective traditional costumes, revealing their traditions, customs and cultures. From these dancers and musicians, the native Myanmar people may have imitated more or less of the styles of other dresses and costumes as they pleased. Presumably, there could have been cultural influence from the dancers and musicians.

⁷⁶ D.G.E. Hall, "English Relations with Burma": 1587-1688, *JBRS*, Vol. VII, 1927, p.23

⁷⁷ Tun Nyo, 1997, sa

⁷⁸ Dr. Than Tun, "Thalon-Min-let-htet oke-choke-ye" (Administration during the reign of King Thalon") Myanmar Research Association, *JBRS*, XLIX, I June, 1996, p. 64

⁷⁹ Than Tun, 1985, 124

Since in the Ancient times, Myanmar had made relations with the neighbouring countries politically, economically, socially and in religious affairs. While maintaining unique culture of their own, the Myanmar may have received the influences of both eastern and western countries. However, Myanmar had established closer ties with the neighbouring countries. So it is obvious that the style of Myanmar costumes had received suitable adaptations of cultures and costumes of the Indian, the Chinese and the Siamese. Since there existed more relations with India in the Bagan period, the style of costumes resembled to those of the Indian. According to the mural painting of the post- Bagan periods, the style of Myanmar costumes had begun to make a fresh departure from those of the Indian. Men's upper garments were short-sleeved, loose, sleeved, waist – long, pullover and front opening styles. This could make us assume that the change of style had resulted from the influence of the Chinese costumes. As lower garment, the *Taung-she Paso* was worn, which was different from the long *dohti*, since it had a protruding flap hanging. Women wore as upper garments the *Yin-si*, strapless bodice covering from the bosom to above the knee. Thus, it did not resemble to the waist-short upper garment of a strapless bodice type, revealing the naval of the wearer. As lower garment, women did not wear and long sari, but mostly the *Pat-Htamein*. So the costumes of the Myanmar people in successive periods received the influences of the Indian, the Chinese and the Siamese only in the royal circle and among the people of the upper class. The Myanmar had accepted the developments in its neighbouring countries, and came up with the unique styles of costumes of their own.

CONCLUSION

The styles of Myanmar costumes are presented in two kinds, namely the costumes of Bagan period and those of the post-Bagan periods. Due to the dearth of literary sources belonging to the ancient period, focus has been made on mural paintings, throwing light on the history of Myanmar costumes. The cotton cloth worn by the people of Bagan period was simple, having white, red, black and yellow colours. No fantastic designs on the costumes of those days have been discovered. Designs were included only in imported costumes, of various colours. Those costumes, with a neck-hole, were worn as a pull-over or wrapped round the body.

The Myanmar costumes of the successive periods were studied in both aspect of upper and lower garments. Myanmar men wore as upper garments the *Wuttlon*, *Duyin*, *Thoyin*, *Thin-dai*, *Ko-kyat-the* and *Ko-pwe-* the garments. On the other hands Myanmar women wore as their upper garments the *Yinsi*, *Duyin*, *Thindai*, *Ko-kyat* and *Ko-pwe-hte* garments. As lower garments, Myanmar women wore long skirt, *Pat-htamein* , and *Gwin-htamein*. In Bagan and post – Bagan periods, it was noted, kings royal families and the Upper Class wore costumes of gold and silver embroidery, bestudded with jewels or gems. The kind of beautiful costumes of good quality and colourful designs belonged only to the Upper Class. The kind of costume worn by the poor, common people through the successive period, had been the woven of local – make cotton cloth.

A Myanmar saying goes: " A basket needs a god hem while man needs fine clothing'. It emphasizes the importance of clothing to man. It is interesting to study the domestic industries in which man engaged himself in thinking of acquiring clothing, going through the evolutions of production. Cotton skeins were put at looms to produce fabrics. It was noted that in the post – Bagan periods,

beautiful designs were woven. There also existed the business of dying by which people made their living. Farbics were then made into clothing by tailors. Types of garments had changed from *Wuttlon* and *Yinsi* to *Ko-Kyat-hte*, *Let-kyat*, *Let-pwe*, *Let-Kyè*, and *Kha-she*, etc. There had existed changes from wearing upper garments revealing the boson in Bagan period to wearing garments of exact measurements, covering the body and the limbs in post – Bagan periods. This highlights the development of skills in tailoring, as well as the high status of the Civilization.

Myanmar made trading relations with its neighbouring countries such as China, India, Thailand, Laos and others, as well as politically, economically, socially and in religious affairs. Those kinds of relations had existed long before the Bagan period. It was through the trading relations as an excuse that the Portuguese, the Arab, the Dutch, the British, the French and other foreigners had come to settle themselves in the land of Myanmar. Probably, the styles of their costumes may also have made influences on the costumes of the local people. However, the greatest influences came from the cultures of the countries that Myanmar had mostly dealt with. Since Myanmar had mostly, dealt with the neighbouring countries India and China, only the cultures of those countries had made the strongest impact on the style of Myanmar costumes.

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