

Title	Tattoo Art in Myanmar Culture: Special Reference with State Bondsmen of Cavalry Corps
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## **Tattoo Art in Myanmar Culture: Special Reference with State Bondsmen of Cavalry Corps**

**Moe Moe Oo<sup>1</sup>**

### **Abstract**

The traditional art of tattooing is deeply rooted in Myanmar's history: from kings to Commoners, tattoos were exemplars and devices of state bondsmen, masculine strength, feminine beauty, cultural identity and aesthetic appeal, while endowed as well as with spiritual powers serving as protection from evil forces.

Keywords: Martial Art, State Bondsmen, Magic Power, Administrative Circle

### **Introduction**

The art of tattoo in Southeast Asia, especially in Myanmar, encompasses ritual as well as decoration. From waist to knee the thick patterns of a figure set in an oval continued.<sup>2</sup> It would have been a painful process but well worth the suffering for he could, as long as he live, give proof of his prowess.<sup>3</sup> Acquiring tattoos at the Buddhist Temple would ensure the owner of protection, a permanent talisman, or give the warrior further courage in battle, as well as be a culturally decorative adornment.<sup>4</sup>

It was because the rulers wanted to keep the crown service groups intact. It was for some sound reasons that there might be social confusions in the community, claiming the right to succession to the hereditary office or registration of the service men in a higher status group. The shifting of servicemen from one social status group to another might cause confusions in the local administration and in the society, unbalancing the social groupings. For these reasons, the kings tried to keep the status group intact. Some have taken a broader and more anthropological approach,

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<sup>2</sup> Fig:-IV, [http://Myanmar-Nainngandaw on Deviant Art.com/journal/](http://Myanmar-Nainngandaw.on.DeviantArt.com/journal/)

<sup>3</sup> Fig:-V, <http://www.enchantingmyanmar.com/2013/07/tattoo-traditions-in-myanmar/>

<sup>4</sup> <https://my.wikipedia.org/wiki>

demonstrating powerful connections between legal authority, social restrictions, and religious ideology.<sup>5</sup>

### **Materials and Methods**

This paper examined the tattoo marks for cavalry crop and other status. The data focused on *parabaik* manuscripts and online webpage. Data were collected from Universities of Central Library and Kabar Aye Buddhist Museum Library.

The main theme of this research work is to investigate the fundamental requirement of tattoo culture. It is my hope that this work will not only contribute to increased awareness of the complexity of designing successful rare culture but also to a broader debate on effective strategies to advance work within the future education agenda. The descriptive inference method is used in this research paper. The methods of study are used by the literature reviews, secondary data from other sources, and quantitative and qualitative methods. New contributions make of systematic analysis and statistic method for manipulating information. I believe that my findings and research work will be of significant value for the Southeast Asian Studies. It will shed light on some social events of the Myanmar tattoo status.

### **Findings and Discussion**

Why Myanmar kings organized such regiment-like social status group was to get ever-ready servicemen for defense our country. Traditionally every person in the kingdom belonged to a certain social status group to which he perpetually attached. Thus the rulers could weigh equilibrium of the social groups in harmony with the nature of works they were engaged in. This Work dealt with the crown service's social condition. Their social life style was that of rural culture and their social status and standard in connection with other groups was inferior and lowest in the feudal society. There is among them a considerable diversity of social viewpoint and theoretical approach.

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<sup>5</sup>Joel F. Harrington, *Reordering marriage and Society in Reformation Germany*, United States of America, Cambridge University Press, 1995, 9

## Background History

Humans start giving each other tattoos, pricking the skin with sharp sticks and rubbing ashes into the wound in 12,000BC. 4,000BC to 2,000BC Tattooing spreads through the ancient civilizations of Egypt, Crete, Persia, Arabia and China.<sup>6</sup> Possible Neolithic tattoo marks depicted on a Pre- Culture clay figure from Romania, ca. 4900-4750 BC.<sup>7</sup>

Tattooing is another or the body art forms characteristic of Southeast Asia, and of course of those Austronesia who left it to people the South Pacific. Probably most Southeast Asian peoples used tattoos extensively at some time in their history.

Since ancient times, Asians have adorned their bodies with inked designs. In early China, tattoos intended to ward off evil spirits were placed along acupuncture point and meridians: a practice, which spread throughout Southeast Asia. According to legend, the art of tattooing was introduced to Burma c.200BCE by ethnic minorities' migration from Southwest China.<sup>8</sup>

The influence of Confucianism, Islam, and Christianity eliminate the practice from many lowland areas in the age of commerce, however. The Vietnamese state prohibited tattooing as barbarous in the fourteen century, while Catholic friars drove it from the Visayas and Bikol, where it had been much practice until the seventeenth century. Islam was even more opposed to such magical representations. The Muslim Acehnese had to extirpate tattooing among the North Sumatrans they converted. One of the codes of the seventeenth century, the *sirat al-Mustakim*, declared, "It is obligatory to abandon...the making of the skin by tattooing with a needle to the point of drawing blood and putting into it Indigo or something similar". There is no evidence of tattooing among Muslim Malays or Javanese. It may be that the unique Javanese form of cloth dyeing known as *batik*, which began as a process of dotting a wax resist on the cloth, was a replacement for tattooing as a talisman and status marker. "Battaik" is the most common word for tattooing in East Indonesia and Philippine languages, and both in the motifs and fits ritual functions the Javanese batik evoked the tattooing of other peoples.

The primary function of tattooing in Southeast Asia appears to have been talismanic. The Javanese and Malay fascination with rajah, or

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<sup>6</sup> See Map-I, [www.pinterest.com](http://www.pinterest.com)

<sup>7</sup> Fig:-1, [https://en.wikipedia.org/wiki/History\\_of\\_tattooing](https://en.wikipedia.org/wiki/History_of_tattooing)

<sup>8</sup> See Map-II, [http://en.wikisource.org/wiki/The\\_Tribes\\_of\\_Burma/Map](http://en.wikisource.org/wiki/The_Tribes_of_Burma/Map)

magically powerful designs, may also be connected with earlier uses of tattoos. Powerful beats, esoteric patterns, and religious formulate conferred on the body special powers, such as invulnerability<sup>9</sup> Tattooing was also frequently a mark of bravery and therefore a rite of passage for the young male. In the Philippines, “no tattooing was begun until some brave deed had been performed, and after that, for each one of the parts of the body which was tattooed, some new deed had to be performed”. Similarly in Borneo, particular tattoos appear to have been reserved for the successful headhunter.

While some of the major lowland states deplored tattooing as a savage custom, others adopted it as a convenient marker of status. Both in sixteen century Burma and in seventeenth century Siam the characteristic “trouser” covering of hips and legs with tattoo appeared to be reserved for the Upper Classes. Distinctive tattoos were also legally required for slaves and state bondsmen in both countries. As a means of ensuring that each man stayed in his allotted place, tattooing was even more reliable than sumptuary laws on clothes.<sup>10</sup>

### **War Captives Served Under Myanmar Kings**

During the reign of king Thalun (1629-1648), crown service groups had been already emerged and existed. There were three races that made up of groups, Myanmar being the greatest in number, followed by Yuns and Manipuris in that order. Yuns were dictated by king Thalun.<sup>11</sup> The crown service groups were being organized with captives who were taken as the prisoners of the war. They were mostly from the feudal kingdoms of Taungngu, Pyi and Yun. It is interesting to note that in rehabilitating the captives, Kyaukse Khayaing (District) was being chosen as the most frequently relocating place giving the first priority to this land.<sup>12</sup>

So tattoos became popular in different parts of Myanmar, especially amongst the Shan: A Ta’I ethnicity still dominating the present Shan States

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<sup>9</sup> Sangermano. Reverend Father *Description of the Burma Empire*, Rangoon, Government Press, 1818: 148

<sup>10</sup> See Map-III, Anthony Reid, *Southeast Asia in the Age of Commerce 1450-1680*, Volume I, London, Yale University Press, 1988, pp.78

<sup>11</sup> See Map-IV, <http://en.wikipedia.org/wiki/Toungoo-Dynasty>

<sup>12</sup> See Map-V, Jacques P. Leider, *King Alaung Mintaya’s Golden Letter* King George II (7 May 1756), 2009, 114

in Northeast Burma. Shan men were tattooed between the waists to the knee as a sign of virility.<sup>13</sup> While it is believed that in ancient times both genders were tattooed more widely, nowadays tattooing of women is extant only in the chin state in Western Burma, where for at least the past century facial tattoos are cosmetically desirable.<sup>14</sup>

In 1752, Alaung Min-tara had fought ten battles successfully<sup>15</sup> and in all of these battles cavalry of 2200 strong was the mainstay of his offensive. The Shans were rising against the Myanmar in the North East,<sup>16</sup> Ekkabat (Asamese) and Manipuris (Kathe) were revolting against the Myanmar rule from the northwest. However, Alaung Min-tara had successfully defeated all of his enemies. Manipuris had occurred after the conquest of Manipur by King Alaung Paya (1752-1760).<sup>17</sup> At the beginning of the Kon-baung dynasty there were Manipuri and Shan horsemen who served under the Myanmar kings.

**Table-1 War Captives of Cavalry Strength (1752-1757)**

Date	Battles	War Captives
17 April 1752	East of Moatsoe Bo Village	500
21 September 1752	Khin Lat	100
21 September 1752	Dipeyin (99 Village)	100
21 September 1752	Nyaung Hla Campaign	20
14 October 1752	Khin Oo	100
13 November 1752	Taw Taik	100
13 November 1752	Ti Taw Taik	100
8 February 1784	Pye	300
24 May 1754	Pinme Htee	1000
24 May 1754	Tar Mwe	500
24 May 1754	Yangon (Second Campaign)	100

<sup>13</sup> See, Map-VI, [http://jjpvoyages.fr/BIRMANIE\\_002.htm](http://jjpvoyages.fr/BIRMANIE_002.htm)

<sup>14</sup> <http://www.grad.niu.edu/burma/exhibits/2011/previous.shtml>

<sup>15</sup> U Maung Maung Tin, *Kon Baung zet Maha Yazawun-gyi* (Great Chronicle of Kon-baung Dynasty), Vol:I, Fourth Printing, Yangon, Lai-di Man-daing Press, 1967, p.425.

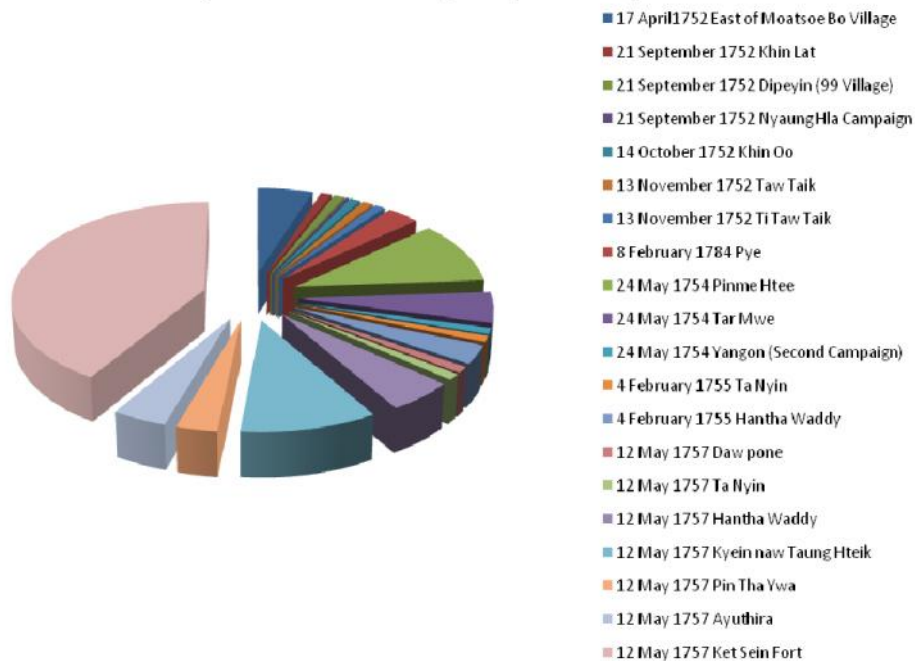
<sup>16</sup>Maung Tint, Military Servicemen During king Badon's Reign, *National Historical Research Paper*, No. II, 1978.

<sup>17</sup> (b) Map-II, Jacques P. Leider, King Alaung Mintaya's Golden Letter to King George II (7 May 1756), 2009, 114

Date	Battles	War Captives
4 February 1755	Ta Nyin	100
4 February 1755	Hantha Waddy	300
12 May 1757	Daw pone	100
12 May 1757	Ta Nyin	100
12 May 1757	Hantha Waddy	500
12 May 1757	Kyein naw Taung Hteik	1000
12 May 1757	Pin Tha Ywa	300
12 May 1757	Ayuthira	400
12 May 1757	Ket Sein Fort	4000

Source: U Be , U Thein and kyaw, *The Great Chronicle of Thudawdhita*, Vol.IV, Yangon, thi Dhamma Wati Press, 1962, 10, 20, 26; Myanmar Sithwe Myanmar Sitye, Yangon, Chindwin Press, first edition, 1994, 350, 353, 354, 330, 377, 379, 380, 382, 396, 422, 423, 483; Lewe Nawhtara, Historical Account of the Royal Campaigns of Alaungpaya, Palm leaf Manuscript, Mandalay Arts and Science University Library Collection, Se, Wam, Saw, Wam; Shin Ar Deik Sa Wantha, Razein dra, Maha Yaza Wun Kyaw, p-2, Back , Mar, Warm, Maung Maung Tin, KBZ, 1, 301

War Captives from Various Regions (1752-1754)



There were some other cavalry groups in the above mention districts organized with ethnic peoples, mostly the Shans and Manipuris<sup>18</sup>. By organizing the Manipuris into ethnic cavalry corps, who during the later part of the Nyaung-yan period, often inroad the region along the Chin-dwin and the Mu River Valleys, he could have, thus, maintained the stability of Upper Myanmar.

During the reign of king Myedu<sup>19</sup> (1781-1818), one more new cavalry corps formed, apart from those organized in the Nyaung period<sup>20</sup> and in the time of Alaung Min-tara;<sup>21</sup> it was but the Zin-mai (Chieng Mai) Cavalry<sup>22</sup> organized with the war captives taken from Zin-mai. With the help of the Zin-mai cavalry, king Myedu had occupied the whole of fifty-seven princely states in Lana Thai. Thus the Zin-mai Province together with other princely states became part of Myanmar kingdom or a tributary state until the early time of King Badon (1782-1819).

In the reign of King Ba-don (1782-1819) there took place some modifications in reorganizing the military units in some local areas. King Ba-don issued an order on 25 December 1784 to organize more cavalry units<sup>23</sup>. He organized the old ones in Sa-gaing (1318), Pin-ya (1322), In-wa (1401) and Nyaung-yan (1638) that gradually declined and decreased in number for sometime before his ascendancy to the throne. It was because he had plans to annex the disunited Rakhine Province to his royal domain and to invade Thailand and other weak princely states. In many case, King Ba-don was successful in expanding his empire, especially in westward. Thus he could have annexed such princely states as Rakhine, Manipur and Assam. For this success, a conclusion can be made that it was because of his military buildup, especially the formation of new cavalry units and the *Thwe-thauk-sus* (blood drinkers groups) during the early Kon-baung period.

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<sup>18</sup> Cady, J.F, *A History of Modern Burma*, Cornell University Press, New Youk, 1950, p.36.

<sup>19</sup> Hsin Byu Shin.

<sup>20</sup> (a) *Min thon pa ahmait taw htan* (The Three Kings Orders), *Palmyar Palm-leaf MS*, no.45235, YUCL.

<sup>21</sup> Maung Maung Tin, *Shwei nan thon Waw Ha Ra Abeik dan*, (Dictionary of Royal Usages), Rangon, Buddha Sasana Press, 1975 (hereafter Maung Maung Tin, *STWA*).

<sup>22</sup> Maung Maung Tin, *STWA*, p.201.

<sup>23</sup> Dr. Than Tun, *The Royal Orders of Burma A.D 1598-1885 (A.D. 1782-1787)* Part IV, Kyoto, the Center for South East Asian Studies, Kyoto University, 1986, pp.305, 306 (hereafter Dr. Than Tun, *RoB*, IV).



As Myanmar kings tried to keep the status groups they used the tattoo marks for crown service men.

### Tattoo Marks

Apart from insignia and military uniforms that were granted only to high-ranking officials, there were marks that bespoke the original regiment and status group of the person that he was attached to for life. For crown service members of the horse groups, they had tattooed marks on their body that spoke of their mother units or regiments to which they belonged. These marks were in the form of figures of beast, birds, demons and other symbols that also signified the cavalry groups or regiments differentiating them with others or with their locality and ethnicity. These are tabulated below with each horse corps concerned.

**Table 2: Tattoo Marks of the Cavalry Corps**

Cavalry Corps	Tattoo Marks	Place of Tattoo Marks
Ekkabat	Horse Head	Chest/right hand
Ekkabat (kathe)	Peacock	?
	Hin-tha(Duck)	Arm
	Rhombus	Arm ?
La-maing Horse	Horse	Waist/right Side
Min-ga-la Yai-nyunt	Horse	Stomach/Side
Myin-zu-gyi	Horse	Lion
Nan-u-min-ga-la	Horse	Stomach/Side
Nauk-taw-pa	Horse Head	Lion
Shwei-pyi Yan-aung	Horse	Waist/right side
Thwei-thauk-lat	Horse	Chest
Yai-bet-myin	Horse	Stomach
Zin-mai-pa-myin	Horse	Waist

Source: Maung Maung Tin, *STWA*, pp. 197, 198, 200, 201, 202, 203 (hereafter *STWA*); Dr. Than Tun, *ROB*, VI, PP.598, 605, 609, 688.

There were many other military status groups with different tattoo marks on different parts of their bodies.<sup>24</sup>

**Table 3: Tattoo Marks of the Other Crown Service Groups**

Other Corps	Tattoo Marks	Place of Tattoo Marks
Musketeer	Ogre	Nape
North Dawe	Lion	Back of the hand ^right side
South Dawe	Lion	Back of the hand ^right side
North 150	Lion	Back of the hand ^right side
South 150	Lion	Back of the hand ^right side
North Marabin (Gunner)	Lion	Back of the hand ^right side
Shwe Pyi Hman Kin	Lion	Back of the hand ^right side
Nat Su Letwe (Gwe Gunner)	Spirit	Nape
Nat su Letya (Gwe Gunner)	Ogre	under scapular ^right side
Ywe Letwe (Gunner)	Sharp Point	Ribcage ^ left side
Ywe Letya (Gunner)	Sharp Point	Ribcage ^ right side
Letwe Kyaung (Gunner)	Sharp Point	Ribcage ^ left side
Letya Kyaung (Gunner)	Sharp Point	Ribcage ^ right side
Shwe Hlan (Gunner)	Spirit	Nape
Nat Shin Ywe (Gunner)	Spirit	Both side scapular (from knee to lateral malleolus)
Shwe Pyi (Gunner)	Ogre	under scapular
Nauk Wun Kyin	Gwan spirit	Back side
Linzin (Gunner)	Hay-ma-wun-ta	Nape
	Spirit	
Kinta Kala Pyo (Gunner)	Lion	Ribcage side
Thuye Toke ye Asu (Gunner )	Pa-za-pa-ti spirit	Nape

<sup>24</sup> Fig-II, San San May (Curator for Burmese, British Library, London), Tattoo Art in Burmese Culture, South East Asia Library Group Newsletter, ISSN 0308-4035, No.43, Dec:2011, 9

Other Corps	Tattoo Marks	Place of Tattoo Marks
Byin Nya Asu (Gunner)	Right Leg Stand Upon Moon Left Leg Stand Upon Sun	Nape
Shwe Pan Pan Asu (Gunner)	Ni-gan-da Spirit	Nape
Takha Ni (Gunner)	Dat-kha-Yetkha Ogre	Nape
Phone Taw Toe (Gunner)	Tattooing ?	?
Phone Taw Phit (Gunner)	Tha-ta-Giyi Ogre	Nape
Soee Le Se Daing Tat Daing Asu	Pyin-sala Ogre Wa-thar-meik-ta Ogre	Nape Nape
Kaung Han	Pyi-sali Spirit	Nape
Ywun Su	Man-taya Spirit	Nape
Shade Win	Ta-rahta Spirit	Nape
Letwe win	Ku-wei-ya Spirit	Nape
Letya win	Wi-yu-leik-ka Spirit	Nape
Anauk win	Wei-ru-pet-kha Spirit	Nape
Boat Men Group	Tattooing ?	?

Source: Maung Maung Tin, *STWA*, 2005, pp. 277, 279, 280, 281, 281, 283, 284, 285, 286, 287, 288, 289, 290; *Parabaik MS*, No. 56, 403 & 405

According to the ancient *Parabaiks* showed that Boatmen had been tattooed mark in their groups but we can't find the tattoo symbols.<sup>25</sup> Moreover elephant groups might have tattooed. Unfortunately now we have no written records. Apart from this waist to knee style individual runes are tattooed on chest, shoulders, shoulder blades, thighs, arms, wrist, on the

<sup>25</sup>(a) List of Tattoo Marks of Sein Kone Boat Squadrons, *Parabaik MS*, No.403, Yangon, Kabar Aye Buddhist University Library.

(b) Land Revenue of Tegyi Hintha Boatmen, *Parabaik MS*, No. 405, Yangon, Kabar Aye Buddhist University Library.

(c) List of Asegan Taunglon Boatmen in 1879, *Parabaik MS*, No. 56, Yangon, Kabar Aye Buddhist University Library.

head (where re-growth of hair would hide it), the back of the hand or fingers and for extreme forms of protection, on the tongue. In the old days thieves or murderers were tattooed with the names of the respective crimes on their foreheads and the king's army had soldiers with symbols tattooed on the back of the neck to identify the troop they belonged to.<sup>26</sup>

### **Common People**

Cat figures are usually tattooed on the thighs and believed to make the man able to jump like one while a tiger motif gives power.<sup>27</sup> Some designs goes beyond giving protection as they are supposed to actually stop a bullet from hitting the person, not that it really worked. Such runes began popular when rifles were first brought in by the British army in the first Anglo Myanmar War of 1824 and the battle field must have been littered with tattooed corpses of the fallen soldiers. An early sect of animist priests around the 8<sup>th</sup> century practiced martial arts and also had tattoos. The fact that they could fight without being injured must have somehow become equated with the power of their tattoos and not their martial art skill.<sup>28</sup>

### **Foldout paper with sacred symbols**

This wonderful tattoo manuscript is from the 20th century and covered on both sides of the foldout paper with sacred symbols of the zodiac and mythology, as well as numerology and sacred Buddhist texts. The book has 12 pages all illustrated on both sides with white ink. The tattoo book has some expected age deterioration to the pages. Only a few of the exceptional illustrations are shown in the pictures.<sup>29</sup>

From the Shan, people of eastern Burma, these beautiful books were used in monasteries by special, skilled monks as reference for tattoo designs and auspicious dates. When displayed fully open it is quite remarkable.

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<sup>26</sup> <http://www.enchantingmyanmar.com/2013/07/tattoo-traditions-in-myanmar/>

<sup>27</sup> Fig-III, [www.vanishingtattoo.com](http://www.vanishingtattoo.com) 679 × 196

<sup>28</sup> <http://www.enchantingmyanmar.com/2013/07/tattoo-traditions-in-myanmar/>

<sup>29</sup> [www.thetattoohut.com](http://www.thetattoohut.com)

## Temporary Tattoos

Temporary tattoos are also popular with young boys and girls as they can last a few days and can be removed easily with oil-based creams. There is an old Burmese saying, “Getting married, building a pagoda and getting a tattoo<sup>30</sup> are the three undertakings that can only be altered afterwards with great great difficulty.” And that is why temporary tattooing<sup>31</sup> has become fashionable among today’s Burmese youth.

## Conclusion

There are also instructions for tattooing, with descriptions of the virtues and protection from evils and weapons. The illustrations in the manuscripts are used as guides for the design of tattoos, often covering the arms and legs, which believed to ward off danger and evil spirits. Some cabbalistic designs are meant to bring power, luck, love and charm. They are also accompanied with texts and mantras which are to be uttered during pricking to obtain magical power. Tattooing the body might have some sound reasons: for decoration; for magical protection; and for permanent marks as badge of the crown servicemen and *kyuns* (bondage person). Of course, absconding was a crime in those days. But such cases abound in the kon-baung society.

## Acknowledgement

I would like to record my thanks to Dr. Tin Maung Hla, (Rector, Mandalay University of Distance Education) for giving permission to do research. Thanks are due to Dr Naw Shee Phaw (Professor (Head), Mandalay University of Distance Education) for their encouragement. I also thank my parents, siblings and friends for their moral and kind support.

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<sup>30</sup> (a) Fig-VI, Bodleian\_Ms.\_Burm.\_a.\_5\_fol\_170, 075-3

(b) Fig-VII, [www.pinterest.com](http://www.pinterest.com)736 × 985

<sup>31</sup> Fig-VIII, Bewild.com, <http://www.stickeryou.com/2/products/temporary-tattoos/601/>

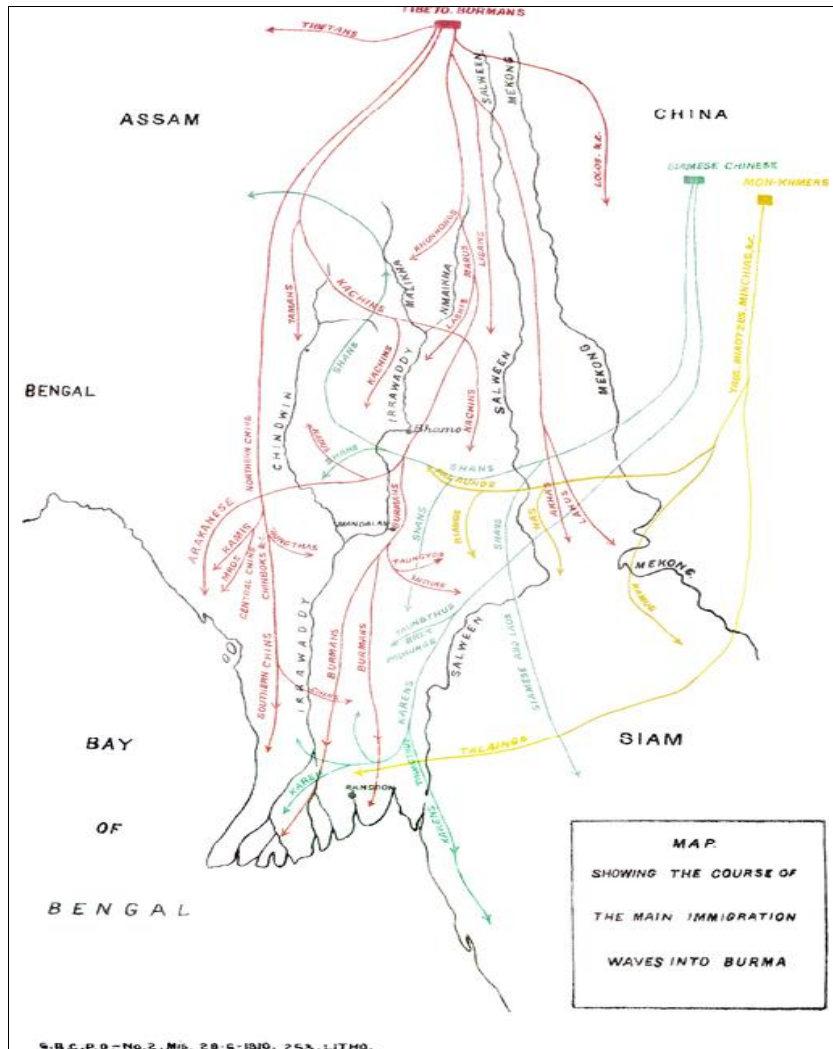
### Appendix-I Map-I, Tattooing Spread



Source: [www.pinterest.com](http://www.pinterest.com)

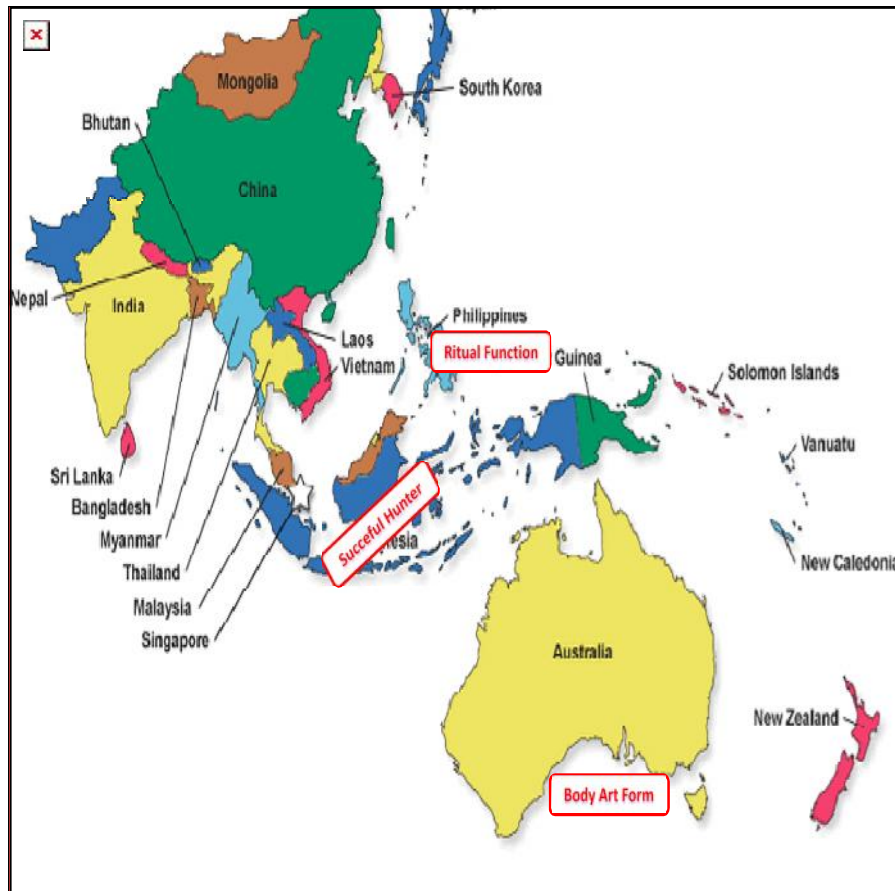
## Appendix-II

### Map-II, Tribes of Burma Map



Source: [http://en.wikisource.org/wiki/The\\_Tribes\\_of\\_Burma/Map](http://en.wikisource.org/wiki/The_Tribes_of_Burma/Map)

**Appendix-III**  
**Map-III, Tattooing Spread**



Source: Anthony Reid, *Southeast Asia in the Age of Commerce 1450-1680*, Volume I, London, Yale University Press, 1988, pp.78



## Appendix-IV

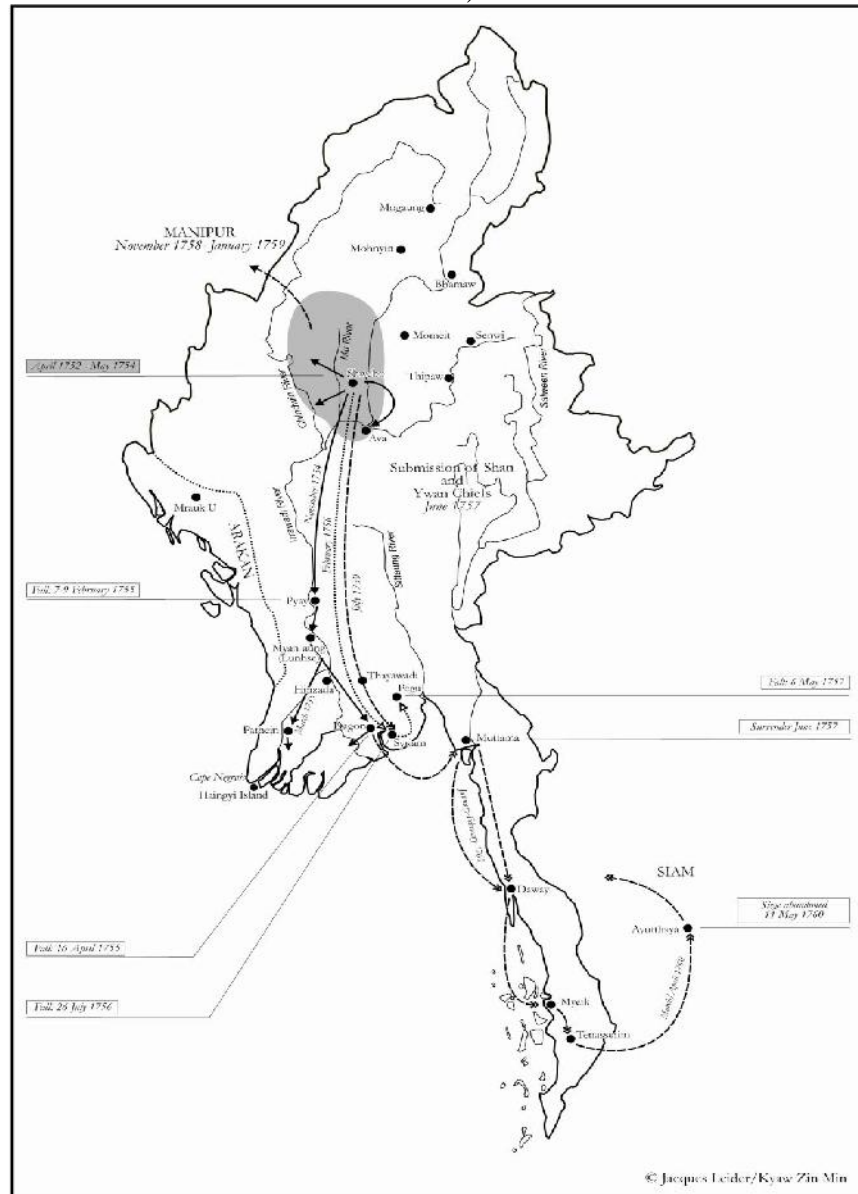
Map-IV, Yuns were dictated by king Thalun



Source: <http://en.wikipedia.org/wiki/Toungoo-Dynasty>

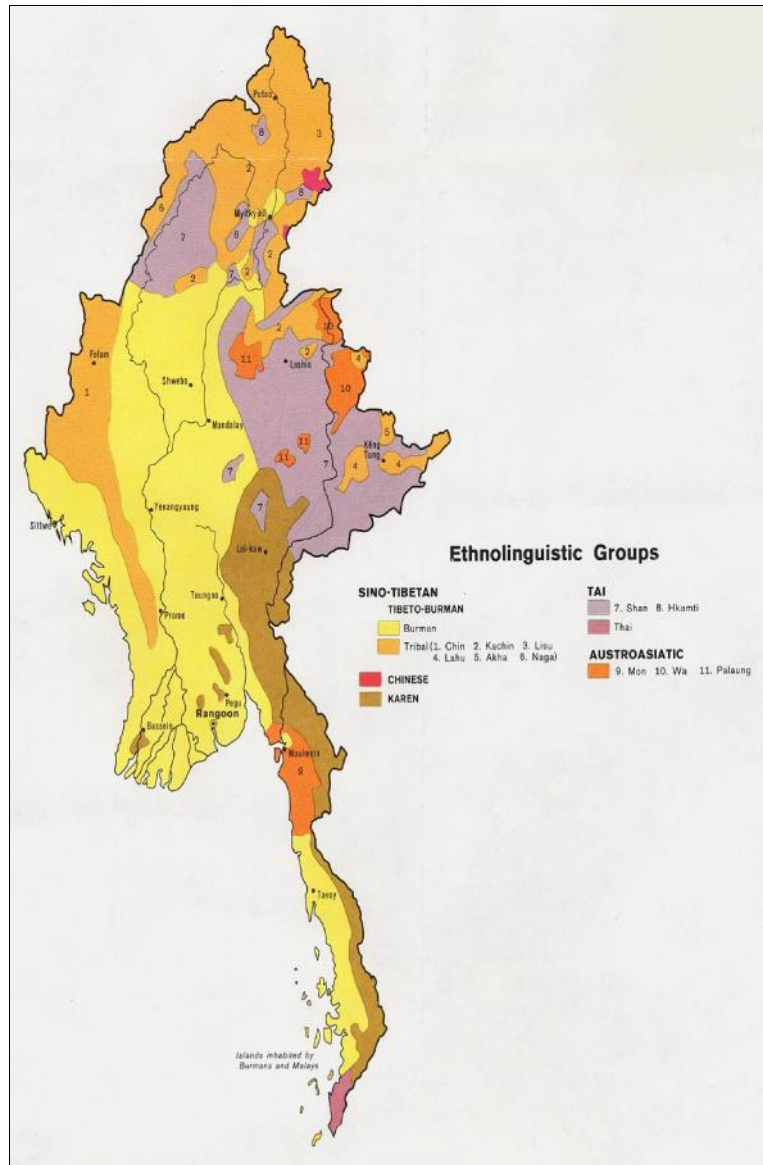
**Appendix-V**

**Map-V, Alaungmintaya's wars in Upper and Lower Burma (1752-1760)**



Source: Jacques P. Leider, King Alaung Mintaya's Golden Letter to King George II (7 May 1756), 2009, 114

**Appendix-VI**  
**Map-VI, Ethno linguistic Groups**



Source: <http://jjpvoyages.fr/BIRMANIE 002.htm>

**Photos**



Fig-1, Neolithic Tattoo Marks  
[https://en.wikipedia.org/wiki/History\\_of\\_tattooing](https://en.wikipedia.org/wiki/History_of_tattooing)



Fig-II, Tattoo Art in Early and Later Kon-baung Designs  
San San May (Curator of Burmese, British Library, London), Tattoo Art in  
Burmese Culture, South East Asia Library Group Newsletter, ISSN 0308-4035,  
No.43, December, 2011, 9, MSS, Burmese 199, f-51



Fig-III, Myanmar Tattooing Examples (1880 A.D)  
[www.vanishingtattoo.com](http://www.vanishingtattoo.com) 679 × 196



Fig-IV, Headcannon: Tattoos by Myanmar-Nainngandaw on Deviant Art  
<http://Myanmar-Nainngandaw on Deviant Art.com/journal/>



Fig-V, 20<sup>th</sup> Century Burmese Tattoo *Parabaik*  
[www.tribaltrappings.com](http://www.tribaltrappings.com) 370 × 278



Fig-VI, Burmese Life  
Bodleian\_Ms.\_Burm.\_a.\_5\_fol\_170, 075-3; San San May, ISSN 0308-4035, No.43,  
December, 2011, 11



Fig-VII, Burmese villager and his tattoos from 1895  
[www.pinterest.com](http://www.pinterest.com) 736 × 985



Fig-VIII, Temporary tattoos

Bewild.com, <http://www.stickeryou.com/2/products/temporary-tattoos/601/>

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