

Myanmar Royal Costumes in the Yadanabon Period: Focus on the Kings' Ceremonial Costumes

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Abstract

The garments normally worn by the kings and their family members under monarchical regime were known as royal costumes. As the kings were the absolute monarchs, the royal ceremonial costumes were the national costumes by portraying the powerful and autocratic characters to the wearers. Moreover, those royal costumes also took part in the forms of kings' legitimization and propaganda. It also reflected the successive developments of clothing traditions and cultural visuals of the respective periods and nations. In Myanmar, the Yadanabon period (1853-1885 CE) was the last monarchical regime. The royal practices ended and disappeared after the British colonized the whole country. Although royal practices have ceased, some royal costumes of the last monarchical regime are still surviving and serving as the national sources of pride for the descendants. Royal costumes are worthy to be studied because the surviving royal costumes are not certain to be the same like the present conditions due to the fabrics' low resistances to deterioration factors under archaeological content. Therefore, in this paper, the roles and successive adaptations of kings' ceremonial costumes in the Yadanabon period, are studied in spatial approach, focusing on the *purapuik* manuscripts and surviving material remains.

Key words: royal costume, Yadanabon period, cultures and traditions

Introduction

The roles of clothing have been one of the important factors in shaping human culture. The clothing practice dates back to primitive times. The clothing protected the ancient man against cold or hot weather conditions and it was primarily made of tree leaves and animal skins, etc. The more developed the society, the more complex the styles and makings of those clothing. Ancient clothing rarely survives on archaeological contents as the fabrics had low resistivity to the deterioration factors. Hence, the clothing traditions are mainly studied from mural paintings, paleography, iconography, and historical records. Every society had its own unique clothing styles which had an impact on the standards of that society. Therefore, the study on royal ceremonial costumes of kings provides information about national standard, identity, technology, tradition and culture.

The Yadanabon period was the final part of the Konbaung Dynasty (1752-1885 CE), the third empire of Myanmar. The Konbaung dynasty was ruled by eleven successive kings from King Alaungpaya (1752-1760 CE), the founder of the empire. The kings of the Konbaung period frequently used to establish new capitals according to political conditions or adopt the title of founders of capitals. The first King Alaungpaya regarded his capital in Shwebo and called it Yadanatheinga. After his regime, the following kings were reestablished their own capitals in different places:¹

1. King Depalyin (1760 -1763 CE), the son of King Alaungpaya, made the capital in Sagaing.
2. King Sinphyuhsin (1763-1776 CE), the brother of King Depalyin, reestablished his capital in Innwa.
3. King Bodawpaya, a son of King Alaungmintaya (1782-1819 CE), built the capital in Amarapura.

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¹ Tin Naing Toe, *ကုန်းဘောင်ခင်းဆက်ရှုပုံလွှာ (The Konbaung Dynasty's Picture)*, Yangon, Pyae Sone Press, 2003, p. 9 (Hereafter cited as Tin Naing Toe, *Dyanasty's Picture*)

4. King Bagyidaw, a son of King Bodawpaya (1819-1837 CE), rebuilt his capital in Innwa.
5. King Thayawadi (1837-1846 CE), a brother of King Bodawpaya, rebuilt the capital in Amarapura.

King Mindon (1853-1878 CE), a son of King Thayawadi, established his capital in Mandalay and called it Yadanabon, the city of gems. Hence, Yadanabon capital became the last established capital of Myanmar King and was ruled by only two kings, King Mindon and his successor or son, King Thibaw (1878-1885 CE). This period was commonly known as the Yadanabon period.

The research attempts to study the roles and successive adaptations of royal costumes in the Yadanabon period by studying the *purapuik* manuscripts and surviving material remains while these can be studied under archaeological content. This can not only result in detailed accounts on knowledge and classifications of these disintegrated material remains but also figure out the differences between the literatures and surviving royal costumes. Ancient manuscripts, royal orders, the records of contemporary literatures written by royal servicemen, photographs and displayed royal costumes were used as the primary sources while academic literatures and publications were utilized as secondary sources. The supplementary sources are also collected by interviewing the museum curators. The field explorations to museums are also carried out for further information accordingly.

Methodology

The paper was preceded with the initial field explorations to National Museum (Yangon), Mandalay Cultural Museum, Mya Nan San Kyaw Golden Palace Cultural Museum and Universities' Central Library for studying, investigation and acquiring the data and photographs concerning material evidence of Yadanabon period. In processing the research work, the descriptive method, analytical method and comparative method were applied on actual evidence with the special references of literature reviews.

Royal Ceremonial Costumes

Royal ceremonial costumes were certain types of clothing worn for special occasions such as coronation, religious occasion, and important events. Under the monarchical regime, the royal coronation ceremony was a crucial traditional practice to ensure the legitimacy and to fulfill the procedure of the enthronement of a king. Therefore, the king had to complete his enthronement by wearing his royal ceremonial costume together with his royal five regalia (a dagger, an umbrella, a decorative frontlet, a footwear and a yak tail fly whisk).¹ Moreover, royal costumes are special sets of dress in styles for a particular period and time. Those played important roles in the Myanmar monarchical regime and were also the major cultural aspects of the nation. These also reflected the social aspects in styles, decorations of costumes and types of materials. In the Myanmar monarchical regime, the common people were allowed to wear the proper costumes by the kings. The costumes of the royal family were the best in terms of royalty and nobility. Their styles, decorations and attitudes differed from each reign to another.

The kings' costumes can be generally categorized into ceremonial costumes, ordinary costumes and military costumes according to the daily lifestyles of kings in royal palaces. Among these three categories, the royal ceremonial costume can be denoted as the most unique one because it was not only the part of the king's coronation ceremony but also the parts of other

¹ A Researcher of Ancient Literatures, *ရှေးရှိုးဆင်လာ မြန်မာအဆင်တန်ဆာဟု ခေါ်ဆိုလိုက်သော နန်းမှုနန်းရာအဆင်တန်ဆာ နှင့် သိမှတ်ဖွယ်ရာများ (Royal Adornments and the Knowledges called as Ancient Myanmar Tradition)*, Yangon, Ngweyamon Press, p. ၈၆ (kī) (Hereafter cited as A Researcher, *Royal Adornments and Knowledges*)

important ceremonies of the state. In the royal palace, many ceremonies were occasionally held in concerning with social, economic, foreign and political affairs and the kings attended such ceremonies by wearing their specific royal ceremonial costumes. Wearing appropriate ceremonial costumes in suitable ceremonies can shape and express the reputations of kings and his nations. In Myanmar, the royal ceremonial costumes of kings were gold embroidered and linked with the life of Buddha. Under the scheme of Buddhist things, the kings were not just the kings but the guardian of morality. They had to practise the ten precepts of kings under Buddhist thoughts which manifested them as great monarchs. Therefore, the royal ceremonial costumes were the one of the Buddhist things which coordinated the kings and their people. The successive kings practiced the custom of wearing the gold embroidered costumes in royal occasions. Those costumes were also embellished with various gems according to the auspiciousness of royal occasions.

There were seven types of the royal ceremonial costumes by royal custom.¹ These were royal headgear adornment - *ratanāboṅ:thuptoṅ* (ဗောင်းထုပ် အဆင်တန်ဆာတော်), royal crown adornment - *ratanāsaraphūtoṅ* (သရဖူအဆင်တန်ဆာတော်), *seindaramani* adornment (စိန္တမင်္ဂါတန်ဆာတော်), *mahamani* adornment (မဟာမင်္ဂါအဆင်တန်ဆာတော်), *visakyone* adornment (ဝိသကြိုအဆင်တန်ဆာတော်), *brahma* adornment (ဗြဟ္မာအဆင်တန်ဆာ) and military adornment (စစ်ဝတ်အဆင်တန်ဆာတော်).² Each adornment was composed of respective royal jeweled headgear and royal jeweled robe.

Royal headgear adornment consisted of a royal jeweled headgear (*ratanāboṅ:thup*) and royal jeweled robe (*ratanāduyin*). Royal jeweled headgear (*ratanāboṅ:thup*) was featured with one to three tiers of decorative device resembling a row of upright leaves (*cinthoñ*), a row of decorated gladiolus (*saccā*), decorative frontlet (*sañ:kyac*), decorations of various gems and alternate decorations of decorative devices (*cinthoñ*) and small ovolo mouldings (*phoñ:rac*).³ It can be analyzed into two types such as royal jeweled headgear with spike shaped finial (*magaik athwat*) and without spike shaped finial (*magaik athwat*).⁴ Royal jeweled headgear with spike shaped finial (*magaik athwat*) also had three colors for spiral shapes such as red, green and reddish brown color.

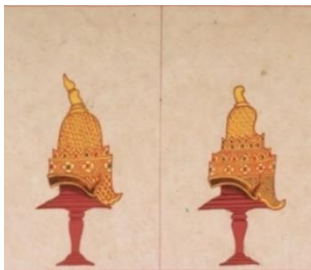


Figure 1. Royal Jeweled Headgear
without Spike Shaped Finial
(*Magaik Athwat*)

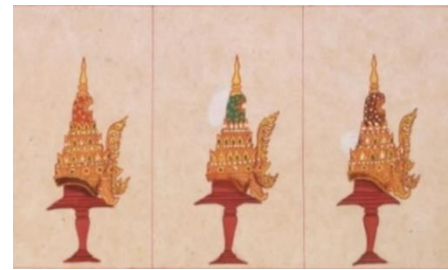


Figure 2. Royal Jeweled Headgear
with Spike Shaped Finial
(*Magaik Athwat*)

Source: Courtesy of British Library

¹ U Tin, *မြန်မာမင်းအုပ်ချုပ်ပုံစာတမ်းနှင့်ဘိုးတော်ဘုရားရာဇသတ်ခေါ်သောအမိန့်တော်ထမ်းကြီး* (*Myanmar King's Record of Government and King Bodawpaya's Royal Order*), Yangon, Ministry of Culture Press, 1967, pp. 115-117 (Hereafter cited as U Tin, *Myanmar King's Record of Government*)

² (a) See table 1

(b) A Researcher, *Royal Adornments and the Knowledges*, pp. 53-54

³ *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom, f.13r (Source:http://www.bl.uk/manuscripts/Viewers.aspx?ref=mss_burmese_199_fs001r)

⁴ See figure 1,2

Royal jeweled crown (*ratanāsaraphū*) and royal jeweled robe (*ratanāduyin*) were included in **royal crown adornment**. Royal jeweled crown (*ratanā saraphū*) was made with decorative frontlet (*sañ:kyac*), a row of decorated gladiolus (*saccā*), three to six tiers of decorative device resembling a row of upright leaves (*cinthoñ*), distinct ovolo moulding (*phoñ:rac*), spike shaped finial (*athwat*) and floral design like royal crested headdress (*magaik rhwepan:*).¹



Figure 3. Royal Jeweled Crown

Source: Courtesy of British Library

Seindaramani adornment referred to the royal jeweled crested headdress (*ratanāmagaik*) and royal jeweled robe (*ratanāduyin*). It was worn in *Raja Biseka* and *Muddha Biseka* (the ceremony of pouring water on the head of the king). It was decorated with figures of *brahma*, *indra* (*sikra:*), dragon, elephant and floral arabesque.

Mahamani adornment was worn in royal occasions of twelve festivals and other ceremonies. This adornment consisted of the royal jeweled crested headdress (*ratanāmagaik*) and royal jeweled robe (*ratanāduyin*). The floral arabesque and gold banyan leaves were decorated with fully fringe and did not include figures like *seindaramani* adornment.² *Visakyone* adornment was resembled with *mahamani* adornment and these were worn alternatively.³

Brahma adornment was a kind of white robe (*sañ:tuin:*) with silver finery.⁴ The royal jeweled crested headdress (*ratanāmagaik*) and royal jeweled robe (*ratanāduyin*) included in this adornment. It was worn in religious and funeral ceremonies. The features of the royal jeweled crested headdress (*ratanāmagaik*) also included decorative frontlet (*sañ:kyac*), a row of decorated gladiolus (*saccā*), six tiers of decorative device resembling a row of upright leaves (*cinthoñ*), spike shaped finial (*athwat*), with typical floral design (*magaik rhwepan:*) and the two patterns, two colors for spiral shapes (*kharukhyoñ*), were also comprised.⁵ Moreover, there were also another kind of royal crested headdress for *brahma* adornment which was almost entirely made of silver and it also had two colors, silver and gold for spiral shapes.⁶ The royal crested headdress with silver spiral shapes may be worn in funeral and the ones with gold spiral shapes may be worn in the religious ceremonies.

Military adornment referred to royal jeweled military helmet (*ratanamokto* and *ratanāmokru*) and military costumes (*myañtui*, short jacket and *myañrhan*, full nether garmented coat). The short jacket was for the upper wear and full nether garmented coat was for the lower wear. These were not sewn continuously to ease into the act of mounting and climbing. It was

¹ a. *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom, f. 12r

b. See figure 3

² A Researcher, *Royal Adornments and Knowledges*, p. 53

³ *Ibid*, p. 53

⁴ Tin Nwe Lin, *Myanmar Costumes in Konbaung Period (1752-1885)*, Ph.D Dissertation, University of Mandalay, 2007, p. 33 (Hereafter cited as Tin Nwe Lin, *Myanmar Costumes*)

⁵ a. *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom, f. 12r

b. See figure 4

⁶ See figure 5

made of velvet, satin and woolen fabrics and was used as insignia. It was worn in ceremonies of cavalry, ploughing and military.



Figure 4. Two Patterns of Royal Crested Headdress



Figure 5. Royal Crested Headdress with Gold Spiral Shape for Brahma Adornment

Source: Courtesy of British Library

Descriptive Approach on Surviving Royal Ceremonial Costumes

Royal ceremonial adornment of King Thibaw can be observed as the surviving royal ceremonial costumes in National Museum (Yangon). This adornment included a headgear and a royal ceremonial costume. Kings of the Yadanabon period wore the head gear together with royal ceremonial costumes in consecration ceremonies (*Raja Biseka*) and other regional ceremonies. The National Museum protected this headgear on 25th December, 1964 and labelled it as a royal crested headdress (*ratanā magaik*) of King Thibaw (1878-1885 C.E). It was made with gold, emerald, ruby, diamond, velvet and green feather.¹ It has a height of 44.5 cm. Its features can be analyzed as a row of decorated gladiolus (*saccā*), decorative frontlet (*sañ:kyac*), six continuous tiers of decorative device resembling a row of upright leaves (*cinthoñ*) and spike shaped finial (*athwat*).² In *purapuik* (royal palace's manual),³ the headgear adornment, a royal crested headdress, was described with the typical floral design (*magaikrhwepan:*), six continuous tiers of decorative device resembling a row of upright leaves (*cinthoñ*), a row of decorated gladiolus (*saccā*), decorative frontlet and spike shaped finial (*athwat*) while royal jeweled crown (*ratanā saraphū*) was mentioned with decorative frontlet, the floral design (*magaikrhwepan:*), a row of decorated gladiolus (*saccā*), three to six tiers of decorative device resembling a row of upright leaves (*cinthoñ*), distinct ovolo moulding (*phoñ:rac*) and spike shaped finial (*athwat*). Moreover, it can be known that royal crested headdress comprised two patterns, white and gold color for spiral shapes (*kharukhyoñ*), by means of *purapuik*.⁴ Therefore, the surviving headgear of King Thibaw can be assumed as the kind of royal crested headdress (*ratanā magaik*) with gold spiral shapes (*kharukhyoñ*). Moreover, it did not include the typical floral design (*magaik rhwepan;*) that may be the results of damages or loss by human error.

¹ Ministry of Religious Affairs and Culture, မြန်မာ့ယဉ်ကျေးမှုအမွေအနှစ်မင်းခမ်းတော်ဝင်ပစ္စည်းများ (Myanmar's Cultural Heritage, Royal Regalia), Yangon, The Department of Archaeology and National Museum Press, 2006, p. 77 (Hereafter cited as Ministry of Culture, Myanmar's Cultural Heritage)

² See figure 6

³ *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom (website link)

⁴ See figure 4



Figure 6. Royal Crested Headdress (*Ratanā Magaik*) of King Thibaw

Source: Photo by the Researcher

National Museum (Yangon) protected and preserved King Thibaw's royal ceremonial costume (*ratanā duyin*) on 21st July, 1965. This ceremonial costume was decorated with gold thread tapestry with bell, semi-precious stones, rubes, diamonds, emerald, gold banyan leaves and gold thread tapestry with bell.¹ The velvet was used as the basic fabric to endure the weight of the decorations with precious stones and gold threads. It was also embroidered with spangle and beetle wings. Its height measured 132 cm. It was with no tier on the neck, one tier on the shoulder, three tiers on sleeves, three tiers from waist to the end and three tiers. The unique feature is the presence of gold snap hook which attached the parts of the costumes and it revealed that the costume was not sewn continuously.² Any changes in decorations and adornments are not found in comparison with royal ceremonial costume (*ratanā duyin*) described in *purapuik*,³ except the change in the tiers on the neck. The symbols of kings such as a figure of peacock, representing the sun, and a figure of rabbit, representing the moon, were attached to the left and right side of the upper front of the fabric. The kings of the Yadanabon period wore specific ceremonial costumes in regal occasions. King Mindon wore the royal ceremonial costume (*ratanā duyin*) in meeting with the mission sent by the Governor General of India. In Henry Yule's record, King Mindon's costume was said to be fully decorated with precious gems and covered from the shoulder to the knee. He also recorded which the costume was said to be weighed one hundred pounds and King Mindon slowly climbed the ladders to throne with the help of his dagger.⁴ Therefore, it can be assumed that Myanmar kings might be in choices of royalty and nobility in representing the greatest of the nation instead of being comfortable. King Mindon also wore royal jeweled jacket, royal crested headdress in the ceremony of worshipping the three objects of veneration on 3 June 1854.⁵ In worshipping fifteen spirits (*nat*) in 1878, King Thibaw wore the adornments of royal ceremonial costume and royal crested headdress.⁶ In 1883, he wore royal crested headdress and royal jeweled jacket in the ceremony of obeisance paying.⁷ A royal order was issued for making the royal crested headdress, royal jacket and *brahma* adornments for ceremony of consecration ceremony in 1881.⁸

¹ a. Ministry of Culture, *Myanmar's Cultural Heritage*, p. 142

b. See figure 7

² See figure 8

³ See figure 11

⁴ Henry Yule, *Narrative of the Mission sent by the Governor-General of India to the Court of Ava in 1855*, Calcutta, Thacker Spink and Co. 1854, p. 85 (Hereafter cited as Henry Yule, *Narrative of the Mission*)

⁵ U Maung Maung Tin, *ကုန်းဘောင်ဆက် မဟာရာဇဝင်တော်ကြီး၊ တတိယတွဲ (Konbaung Dynasty's Great Chronicle)*, Vol. III, Yangon, Yar Pyae Press, 2004, p. 197 (Hereafter cited as U Maung Maung Tin, *Great Chronicle*)

⁶ Ibid, p. 325

⁷ Ibid, p. 649

⁸ Ibid, p. 364



(Front View)



(Back View)

Figure 7. A Royal Ceremonial Costume (*Ratanā duyin*) of King Thibaw

Source: Photo by the Researcher

Figure 8. Gold Snap Hooks on Royal Ceremonial Costume (*Ratanā duyin*) of King Thibaw

Source: Photo by the Researcher

Comparative Study on Royal Ceremonial Costumes of Early Konbaung Period and Yadanabon Period

By comparing the royal ceremonial costumes of early Konbaung period and Yadanabon period,¹ some changes in decorations and adornments can be observed as the following. Royal jeweled jacket (*ratanāduyin*) of early Konbaung period was made with one tier on shoulder, three tiers on sleeves with gold banyan leaves and three tiers from waist to the end together with decorations of gold banyan leaves.² Royal military costumes of early Konbaung period were made with two different fabrics, velvet and golden orange hued fabric.³ The costumes of velvet fabric had the mixed using of two different colors and had the features of one tier on shoulder, two tiers on sleeve, one tier for waist and end of the robe and without gold banyan leaves.⁴ The costumes of golden orange hued type included the colorful mosaics on the main fabric and had the features of one tier on shoulder, two tiers on sleeve with gold banyan leaves and three tiers from waist to the end together with gold banyan leaves.⁵

¹ *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom

² See figure 9

³ *Purapuik*, mss Burmese. No.199, British Library Collections, United Kingdom, f. 15r

⁴ See figure 10

⁵ See figure 10

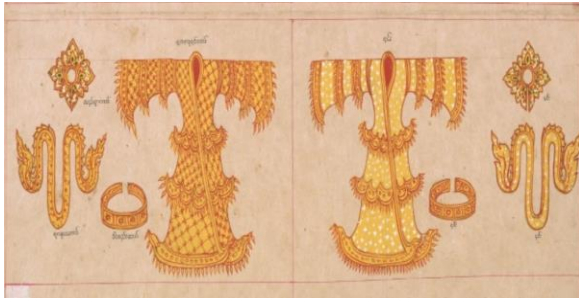


Figure 9. Royal Royal Jeweled Jackets (*Ratanāduyin*) of Early Konbaung Period



Figure 10. Royal Military Costume of Early Konbaung Period

Source: Courtesy of British Library

Royal jeweled jacket (*ratanāduyin*) of Yadanabon period was featured with one tier on shoulder with gold banyan leaves, three tiers on sleeves with gold banyan leaves, three tiers on the lower part of the costumes together with decorations of gold banyan leaves, three tiers (*bhum^osum^o:chañ*) and with wing and decorations with various gems on golden orange fabric.¹ Royal military costumes of Yadanabon period had golden orange hued fabric and tight sleeves. It also included one tier on shoulder, three tiers (*bhum^osum^o:chañ*) and with wing and decorations with various gems on golden orange fabric.²



Figure 11. Royal Jeweled Jacket (*Ratanāduyin*) of Yadanabon Period



Figure 12. Royal Military Costumes of Yadanabon Period

Source: Courtesy of British Library

Royal Ceremonial Costumes Making Craftsmanship in the Palace

In the Yadanabon period, the gold embroidery costumes were said to be absolutely concerned with royal members and the other people could wear those kinds of costumes only with the permission of the kings. As almost all the ceremonial costumes of kings were the gold embroidery costumes, all of the unique craftworks were contributing in those costumes. The craftsmanship of gold embroidery in the Yadanabon period was successively adapted from the prior periods and the craftworks of foreign cultures were also combined in those costumes. One can realize the crucial roles of gold embroidery costumes in court life of the Yadanabon period because even the kings set the wards for gold embroidery workplaces. In royal place, the gold embroidery craftsmen had to make the gold embroidery items, royal headgear adornment, royal ceremonial costumes and etc., under the supervision of the minister of royal treasury (*rhwetuikwan*) and the officers of royal treasury (*rhwetuikarārhī*). In making gold embroidery items, there exists basic four stages known as a square for drawing, a stretch taut, making a model, sewing and sticking the glue. As raw materials, glue, gold and silver threads, *muiñ:kuiñcakkū*, sequins, velvet, satin, white and black cotton were used. *Guntanthui*: was also crucial in making royal ceremonial costumes because it was the ornamental work with gold and jewels sewn on the royal textiles. Those craftsmen also served under the minister of royal

¹ See figure 11

² See figure 12

treasury (*rhwetuikewan*) and the officers of royal treasury (*rhwetuikearāhi*). The gold embroidered and ornamental worked ceremonial costumes were finally sewn in the royal tailoring place with the supervision of the royal tailoring minister (*akhyukwan*). The sewing servicemen were mostly the craftsmen of Myanmar, Shan and India. Therefore, the royal ceremonial costumes were systematically made with the unique combination of traditional and foreign cultures under royal orders in the royal palace.

Conclusion

Royal ceremonial costumes worn by autocratic monarchs in national affairs are not just the objects of material evidence and it is indicative of the cultural richness, sovereignty and nation's identity. It is also educating the descendants about the nation's successive history. Royal ceremonial costumes of kings in Yadanabon are usually the gold embroidered costumes that indicate the symbols of excellent Myanmar craftsmanship. Royal ceremonial costumes of Yadanabon had considerable kinds of variety for various occasions and were also made elaborate decorations with exquisite traditional craftworks and numerous precious gems which are showing the high cultural standards. Although kings' costumes of the Yadanabon period received the frame features of early Konbaung period, those costumes expressed their own adaptations and creations of the Yadanabon period. Those costumes would also have an important role in the life of the Yadanabon period because even the kings defined the wards and appointed the ministers in making those costumes at the palace as the regional costumes. Nowadays, the surviving royal ceremonial adornments of King Thibaw are protected and preserved as national heritage in the National Museum (Yangon). Although they are preserved and conserved even with the intensive care, the adornments themselves have many challenges to face deterioration factors due to the fabric's stability and resistance over time. This paper intends to study the unique artistic and cultural combination in royal ceremonial costumes of kings, so-called regional costumes, in order to be well documented and valued by people as cultural heritage of the last Myanmar monarchical regime.

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Table 1. Types and Descriptions of Royal Ceremonial Costumes

No.	Types of Ceremonial Costumes	Descriptions	
		Royal Headdress	Royal jeweled jacket
1.	Royal Headgear adornment	Royal jeweled headgear (<i>ratanāboṅ:thup</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
2.	Royal Crown adornment	Royal jeweled crown (<i>ratanāsaraphū</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
3.	<i>Seindaramani</i> adornment	Royal jeweled crested headdress (<i>ratanāmagaik</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
4.	<i>Mahamani</i> adornment	Royal jeweled crested headdress (<i>ratanāmagaik</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
5.	<i>Visakyone</i> adornment	Royal jeweled crested headdress (<i>ratanāmagaik</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
6.	<i>Brahma</i> adornment	Royal jeweled crested headdress (<i>ratanāmagaik</i>)	Royal jeweled jacket (<i>ratanāduyin</i>)
7.	Military adornment	Royal jeweled military helmet (<i>ratanāmokto and ratanāmokrū</i>)	Military costumes (<i>myaṅtui and myaṅrhan</i>)

APPENDIX

Comparative Study on the Royal Ceremonial Costumes of Early Konbaung Period and Yadanabon Period

No	Kinds of Ceremonial Costumes	Early Konbaung Period	Yadanabon Period
1	Royal jeweled jacket (<i>Ratanāduyin</i>)	<ul style="list-style-type: none"> • Two Designs of Dark Golden Orange Hued and Light Golden Orange Hued Colors • No protruded shoulders • no tiers (<i>bhum:</i>) 	<ul style="list-style-type: none"> • One Designs of Dark Golden Orange Hued Color • With three tiers (<i>bhum:</i>) • Decorations of more sophisticated designs and jewels • Fully Fringed gold banyan leaves
2	Royal jeweled jacket (<i>Ratanāduyin</i>) for <i>Brahma</i> adornment	<ul style="list-style-type: none"> • White appearance • With protruded shoulders • No tiers (<i>bhum:</i>) 	
3	Military costumes (<i>Myańtui and Myańrhan</i>)	<ul style="list-style-type: none"> • Two patterns of uses of velvet and golden orange hued fabric) • Velvet costumes had mixed using of two different colors and absence of gold banyan leaves • Golden orange hued fabric had colorful mosaics on basic fabric and with gold banyan leaves 	<ul style="list-style-type: none"> • One pattern of golden orange hued fabric • No gold banyan leaves • Without any pointed protrusion on sleeves

Source: Courtesy of British Library

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