e write articles and short stories in newspaper, journal and magazine occasionally.

She received B.Sc. Honours degree (Chemistry) in 1981 and M.Sc. degree in 1985

touch with me and Daw Sanda Khin is one of such new crops. She was present at most of my duty-bound occasions---

Chemistry which Daw Sanda Khin had majored with and M.Sc degree is useful for the preservation of old mural paintings

and excavated finds stored or displayed in museum. Formely, she was an Assistant Lecturer at the University of Yangon. Then

- She had participated in culture and women affairs activities in China, India, Laos, 23 years of her service to day in the preservation and maintenance of wall paintings in ancient monuments of Bagan have Singapore, Philippines, Cambodia, Malaysia, Brunei, Thailand, France, Italy, Russia,

Bagan, having organized and built First Myanmar Empire, posted the outstanding images of our culture ancient monuments, arts and crafts and mural painting. During her service in t' nor Myanma painting technique. It is an initial study by the author of mural paintings of some selected old temples of heritage. Such invaluable heritage can be seen and studied at the present age, done by the zealous an industrious works of scholars belonging to served generations.

Daw Sanda Khin, M.Sc(Chemistry), Deputy Director General of the Department of Archaeology, National Museum

Department of Archaeology

Before a comprehensive history of Bagan mural paintings can be compiled, this effort of Daw Sanda Khin "Bagan our people to study, appreciate, preserve and to be proud of our culture in ready hands and comprehensive

performing the said duty, this earnest and enthusiastic work is attempted and accomplished provided with thr

chapters, as communal life, faith and religion and fine arts of Bagan Period, undertaking a research a

compilation of Bagan mural paintings, of distinct and distinguished records of Bagan cultural heritage to ma

preserve the prestige and pride of our nation. Thus the purity and essence of our culture should be maintained

The pictures of sun, moon, bison and her baby, fish, cow, other animals, hunting (wild life), drawn on the

walls of their dwelling cave by prehistoric man still survive as documentary proof. The discovery of some pictur

by the researchers had already revealed and ascertained the dawn of our Myanmar culture.

The life of our mankind has come into the changing the developments, based on the tradition and

including archaeology. She was not a silent attendant but an active participant gaining knowledge and experience from he

when she was transferred to this Department, she could apply her specialized knowledge, chemistry, in preservation work. Nearly

given her not only field experience but also aroused her academic interest in them. Besides I often drew her attention to

Bagan in the light of social, economic, religious, artistic and cultural implications of the time. Therefore the booklet

Beikthano and Sriksetra, being internationally recognized by UNESCO as World cultural Heritage during her office in the capacity of Deputy Minister.

every corner of Myanmar, coordinating with the government and international

The significant character of Bagan mural painting of Myanmar tradition is a single line basis. Such history. The achievements, faced and felt by our present age, is born to appear as history and the modern claims painting, named as oriental workmanship does not copy, but clearly expresses the motional picture in Learning of history means to know national pride. Appreciation of national pride would safeguard

specific style with delicacy, vibrancy, grace, beauty and lifelike action by stable single line paintings. Such paintings were drawn in detail and were more expressive. The achievement of King Anawrahta (1044 to 1077 A.D.) to promote Theravada Buddhism to

Mural Painting of Bagan

donors were fortunate enough to appreciate Bagan paintings because of the fervor and profound faith of

the several monarchs of Inwa and Konbaung Dynasties who came to Bagan and donated their religious

Though some paintings, salient art work, created by immense imagination and skills have been

prosper and flourish and various handicrafts has resulted in the mural paintings, found in pagodas. ment and mural paintings, carvings, stone inscriptions, manuscripts on palm leaf and parabeik of stre ordination halls and monasteries. The Bagan stone inscriptions have recorded the building of pagodas, the

> inner walls, boasting their fine and graceful paintings, and scale of wages, paid to artists. The inner walls of the Bagan pagodas, ordination halls and bricks monasteries were painted on the line which cover the single or double layers of plasters of the wall. The mixture of red earth with plaster

on the wall of Padalin Cave the dwelling place of Neolithic Age men in Ywangan township, southern Shan State

The pagodas, caves, monasteries, congregation halls, ordination halls, learners's cave, mural pair ings, carvings and stone inscripitons, etc. donated in faithful and charitable spirit, by the King and his people i

purchases of colouring materials such as orpiment, realgar, etc. for use in painting. Since the beginning of the world, Myanmar has it own land, culture, language and literature, preserv Most of ancient Myanma paintings were found in the vicinity of Bagan, where pagodas and protected by our ancestors through ages, identifying as Myanmar in the face of the world. Thus the history monasteries, ordination halls are situated much more than in other regions in Myanmar. The later devout has handed the ancestral duty to new generation of present day to preserve and prolong our cultural heritage.

Mostly white, black, yellow and red colours were used in early paintings. Later, blue and green

to use chalk for white, black from crude oil and soot, yellow from the yellow ochre, blue from indigo, red

from vermillion and red ochre green from vitriol etc. Besides Bagan stone inscriptions mention the

of King and Queen as well as native flora like palm and coconut by King Suddhodana to Palace, built by King Mindon of

Katan in the outward expansion of Mya Nan San Kyaw Golden

ntothamya Temple, 11° Century A.D.

merits though the Bagan Capital has perished.

Dirt, decay, damage and smoke prevailed some of the aging Bagan painting, about one thousand years old, resulting in pale colour. Due to gilding and lime washing by generous donors, some had lost

decayed. Most Bagan paintings still survive for study and research.