

## PREFACE

Four mimeograph manuscripts on "A Variety of Myanmar Designs on Painting and/or Sculpture [Wood, Stucco and Stone] were prepared in the early part of 1993 and distributed as restricted publication among students and researchers in the field of Myanmar Traditional Art and Craft. After collecting the various drawings from many sources, they were arranged in plates. Each of them consists of one drawing to about six. Few of them bear nearly ten. By this mean, four manuscripts contain 24 plates in the first, 24 plates in the second, 20 plates in the third and 28 plates in the fourth. Thus the total number of plates in four manuscripts reach 96 making total number of drawings over 300. Plates were numbered from 1 to 96 and the drawings in respective plate were marked with (A)(B)(C) and so on.

The second step for the work is to write the discription of each and every of drawings in Myanmar language. The translation of them in English is the last step of the work. In this case, I had to approach my mentor Professor Dr Than Tun for which I owe much gratitude to him. Without the help of my mentor, that work will not be concluded. In writing the captions for each and every drawing in the plates, we follow to reveal them with the fact set below:

- Description of the drawing.
- Type of artefact.
- Period of producing artefact.
- Place where they had found.

In identifying the period of producing the artefacts, a few of them reveal the exact date but most of them bear no date. As a result, we have to estimate the period by century. To show more closer time/period, my

## INTRODUCTION

**There is no nation on the face of the earth so fond of rituals and ceremonies, pageants and festivals and musical and dramatic performances as the Myanmar people.**

*Pwe* means an assemblage of people and it also means an entertainment. Therefore, there used to be *Phaya-pwes* (pagoda festivals), *Nat-pwes* (spirit festivals), *Yoke-thay-pwes* (puppet shows) , *Zat-pwes* (live dramatic shows) and *Saing-pwes* (orchestral performances.).

Especially in the past, entertainments were more common. For instance, there may be a marriage, there also may be death of a monk, an offering to a pagoda or a monastery, the initiation of a son to the nov itiate or the consecration to the priesthood, or the making of a woman of a daughter which consists in boring her earlobes for the tube- earrings and on one or the other of these occasions, the *pwe* is the unfailing accompaniment for the Myanmar people.

mentor chose "early/ mid/ late" together with the century. Some record the year of producing. In this case, we have to mention year by year along with the century.

Actually I had compiled and distributed a good volume of Myanmar Traditional Art and Craft attached with numerous drawings of pattern and figure 8 years before this work. However, I can't write notes and captions in English for that volume. As a result I have to write useful and informative notes on Myanmar language. That volume consist of over 200 pages in 5 mimeograph-manuscripts in order to make them in printed book. I hope to materialise them in near future.

In this present work, the following brief captions on "Plate by plate, drawing by drawing description in English and Myanmar" is the essential notes while "Content at a glance (Plate by plate, drawing by drawing) is an additional one. Moreover set below is the brief useful notes for them who want to study them in details:

- Guide to Artefacts according to the different types of Myanmar Art and Craft shown in the plates.
- Rapid Indicator to find the required drawing of pattern and figure in Myanmar Traditional Art and Craft shown in the plates.
- Index for the ages or periods of the artefacts concerned.
- Index for Town and Places of the artefacts concerned.

