COMPARISON OF MYANMAR LACQUER WARE ARTS AND CRAFTS BETWEEN BAGAN- MYINKA-BA AND MONYWA- KYAUK-KA REGIONS

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Abstract –
Instruments which were used to make black lacquer ware in Monywa-Kyauk-ka region were as follow:(1) chopper or knife with a broad blade,(2) Knife with a broad blade and curved point,(3) Coconut fiber for scrubbing,(4) . Rock mortar, pestle, big flat wooden ladle, ladle spoon, sawdust and bucket,(5) Copper or brass or bronze drain,(6) Extra flag,(7) Kind of creeper,(8) Copper or brass or bronze bowl,(9) Block,(10) . Cup in fitting snugly,(11) Drawing,(12) Foot figure and (13) Smooth scrapping. Styluso instruments were as follow.(1) Needles which lined up,(2) Scrapping wood,(3) Pair of compasses,(4) Foot rule,(5) Brush drawing stringlines,(6) Brush for writing words,(7) Brush for drawing flowers,(8) Brush for drawing sheet, and (9) Brush for drawing tail. They are called as bamboo strips. And they were taken out from pot and one strip or two strips were moving up and down along the revolving block.

Keywords- The process of Myinkaba Black Lacquer, The process of making Kyaukka Black Articles, Instruments which were used to make Black Lacquer Ware, Stylus Instruments

I. INTRODUCTION

Many of the techniques of lacquer production have, in their broad outline, been listed and described in the literature. These earlier records include work by the pioneer Henry Burney who in the early 1830's, in the aftermath of the First Anglo-Burmese War, was stationed at Ava as the Resident of the East India Company at the Myanmar Court. In fine empirical fashion he ordered a set of vessels, the production of which he then recorded as they were made. At the beginning of the twentieth century A.P.Morris, writing in the Journal of the Burma Research Society, also brought together much useful information dealing with varying aspects of production, including lacquer sap, the development of the craft of making lacquer vessels, the production and designs of "Bagan ware" (i.e. vessels decorated with engraved patterns), molded work, the use of lacquer in architecture and the future prospects of lacquer in Myanmar. In more recent years Fraser-Lu has notably collated a great deal of dispersed information, adding new data along with photographs of the various processes. Finally, one of the present authors has made further contributions by using field records and examples of lacquer vessels in the British Museum. The account of lacquering industry in Burma has been supplied by Mr.Tilly:-"The lacquer ware used in British Burma is of two kinds-(1) that in which the article is made of basket-work lacquered over ;(2)that in which the article is made of wood.

II. DISCUSSION

The process of Myinkaba plain lacquer ware

The making of lacquer ware is based on four kinds of bamboo in Bagan- Myinkaba region, such as coiled frame, woven frame, round frame and spiral frame. Bamboo was cut as follows; (1)small bamboo substance, (2) bamboo fragments, (3) remained strip after cutting bamboo at the top,(4) substance of cutting the bamboo tree, (5) smooth scrap, (6) Split bamboo into thin strips, (7) mat woven with outer rind of bamboo, (8) cast aside grain of wood and (9) choosing bamboo size.

Coiled frame was called as kattara. It is set on turner's frame and made to rotate. Woven frame- bamboo was woven as mat with outer rind of bamboo. Round frame- bamboo stick was moving up and down along the revolving block. It was called as round frame. Horse tails and bamboos trips were set spinning on the frame. Spirals frame- the workmen adjust bamboo strips that he will make it in the ¼ proportion of match stick. They are put into the clay pot atone day and allowed to dry.

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dimple was scrapped levelly by knife on turner's lathe. Scrapped by knife- Anything rough mat to be applied dimple was scrapped levelly by knife on turner's lathe. Smooth scrap- Bamboo materials which were applied by smooth scrap dust and *thit-si* mixed with red ochre liquid, were painted. . Applied *thayo*- Bamboo materials' outer part which were dried underground, were painted with smoothed scrap dust and *thit-si*. The process of making Kyaukka black articles was as follow. Mixed with water - Bamboo or wood was painted with red or brown *thit-si* mixed with water equal weight. Applied with mixture of sawdust and *thit-si*- After rubbed with red or brown *thit-si* and water, at the time of fifteen minutes, articles were applied with mixture of sawdust and *thit-si* on the surface of coarse articles. Put into underground- The articles, applied mixture of sawdust and *thit-si*, were put into underground from three to five days to be dried.

III. THE PROCESS OF MYINKABA BLACK LACQUER WARE

(1) Curled frame- Big bamboo sticks were made into coiled frame. Some prop are applied interior of each coiled frame. Mat surface to be painted water, are cut bamboo shield was used between interior two prop to produce the tray, cup. Basket frame's exterior and interior was painted by gray *thit-si* to which was allowed to dry in vapor rising from the surface of the earth from three to four day after which remaining dimple was applied and beat repeatedly with mixture of wood-oil, sawdust, powdered charcoal and fine ash used in the making of lacquer ware and gilded glass mosaic.
(2) Scrapped by knife- Anything rough mat to be applied dimple was scrapped levelly by knife on turner's lathe. The latter has one inch in width and four inches in length. It hassharps and curls, one inch at the top. It has handle in 18 inches and in 0.6 inch bamboo joint.
(3) Scrap dust- It was separated by putting, through a sieve, was mixed with *thit -si* and painted lightly and dried underground.
(4) Smooth scrap- Bamboo materials which were applied by smooth scrap dust and *thit-si* mixed with red ochre liquid, were painted. And then exterior and interior of materials setting on turner's lathe were rubbed thoroughly by baked brick.
(5) Applied *thayo*- Bamboo materials' outer part which were dried underground, were painted with smoothed scrap dust and *thit-si*. After that they were allowed to dry underground for three or four days. And then they were taken out. As painting above, materials inner part were painted with *thit-si* and were put underground. They were more smoothed and cleaned.
(6) Smooth- When the articles were thoroughly smoothed and cleaned; it is ready to receive the lacquer. This is done by setting the article on the turner's frame, and as it is made to revolve, the sandstone is hard rubbed up them.
(7) Polish- This is skillfully rubbed over the surface of the article by pure *thit-si* till the color has evenly polished. After that, they were put underground for three or four days.
(8) Outer polish lacquer ware- After that, the articles which polished the color, were taken out from underground. By skillful manipulation a polish begins to show on the surface, which is enhanced by rubbing black *thit-si* for two times a day.
(9) Rubbing black *thit-si*- Finally completed withrubbing black *thit-si*for twice a day.

IV. THE PROCESS OF MAKING KYAUKKA BLACK ARTICLE

(1) Mixed with water - Bamboo or wood was painted with red or brown *thit-si* mixed with water equal weight. And bamboo coarse outer part was rubbed by coconut fiber.
(2) Applied with mixture of sawdust and *thit-si*- After rubbed with red or brown *thit-si* and water, at the time of fifteen minutes, articles were applied with mixture of sawdust and *thit-si* on the surface of coarse articles.
(3) Put into underground- The articles, applied mixture of sawdust and *thit-si*, were put into underground from three to five days to be dried.
(4) Scrapping interior- The articles interior, applied sawdust and *thit-si,* were scrapped levelly by various knifes.
(5) Soften rub- Interior and exterior of articles were rubbed with mixture of thit-si and marsh that was called as soften rub.
(6) Putting into underground- After that, articles were put into underground to be dried.
(7) Heat sufficient- The sandstone friction develops heat sufficient to make them adhere irregularly.
(8) Rubbing with black *thit-si*- After that, articles were rubbed with black *thit-si*.
(9) Putting into underground- After that, articles were put into underground.
10) Rubbing with hardwood leaf- After to be dried, articles were rubbed with kind of hardwood leaf and teak leaf till they had evenly polished.
(11) Polishing color- After that, till the color had evenly polished, the articles were rubbed excellent black *thit-si*.
(12) Putting into underground- After that, the articles were put into underground to be dried.

V. THE OUTLINE OF FLOWER PATTERN

On the surface of the lacquer ware, making black bodies the outline of a flower pattern are stenciled by white glue with white power and *margosa* glue and allowed to dry and then scrubbed with teak charcoal. After scrubbing, the whole surface became dim without surface stenciling by white glue and then is

washed with water so that black color was bright on the surface of white with water so that black color was bright on the surface of white glue while *that on the charcoal remains.* glue while *that on the charcoal remains.*

VI.SPINNING *THAYO* FIBERS

On the surface of lacquerware making black bodies, *thayo* fibers which have been spun for knitting were molded with sufficient distinctness is produced.

VII. INLAID PIECES OF COLORED GLASS

On the surface of *thayo* lacquer ware which *thayo* fibers were molded, pieces of mirror or colored glass are inlaid and applied mixture with *thit-si* and powdered charcoal twice and then used gold foil as an adhesive.

VIII. IN THE PROCESS OF MAKING KYAUK-KA BLACK ARTICLES, INSTRUMENTS WHICH WERE USED TO MAKE BLACK LACQUER WARE IN MONYWA-KYAUK-KA REGION

(1) Chopper or knife with a broad blade
Chopper which had from three inch to four inch wide and edge of knife from ten inch to fourteen inch long was used for cutting off pieces of bamboo.

(2) Knife with a broad blade and curved point
Knife which had one inch and one by two inch broad and edge of knife from six inch to seven inch, wasused for whittling or to be smooth down abambooor cut thin slices or strips off.

(3) Coconut fiber for scrubbing
Coconut fiber for scrubbing was cut and hammered by the back of a sword to get as like as brush's fur.

(4) Rock mortar, pestle, big flat wooden ladle, ladle spoon, sawdust and bucket
Oleo-resin obtained from tree which was mixed with one fold of *thit- si*and seven fold of water and fistful of teak sawdust powder, were put in rock mortar and pounded by pestle. Then the latter was again put in proportions to thick of fluid and watery ofliquid and stirred by big flat wooden ladle and pounded.

(5) Copper or brass or bronze drain
It was used to level outside circle area. It was used to be short or become less many mixture of wood-oil or it was used to fill in or add or supplement less mixture of wood-oil(*thayo*). It has from five inch to seven inch long. It has three by four inch broad as flat breadth and concavity breadth. It has slender handle.

IX. STYLUS INSTRUMENTS

(1) Needles which lined up
Needles were lined up or place in a row. They were put between two flat bamboo slats and sewed by string or rope and pulled to get line.

(2) Scrapping wood
Iron nail with a fine cutting edge, was put on upper limb marking gauge to get big string.

(3) Pair of compasses
It was used for measuring distances.

(4) Foot rule
When needles which were stuck together, were pulled, foot rule was used for getting square with certainty.

(5) Brush drawing string lines
Two or three buffalo fur or feathers which have two inch long; have been used in drawing string lines.

(6) Brush for writing words
Brush for writing words, has sharp point and four or fivefur.

(7) Brush for drawing flowers
Brush for drawing flowers, was used.

(8)Brush for drawing sheet

(9) Brush for drawing tail
Brush's topmost part was drawn as like as spreading out in all directions of a peafowl's tail.

CONCLUSION

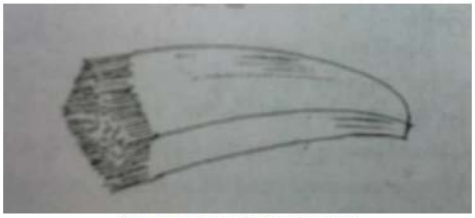
To make lacquer ware more attractive and decorative, the lacquer ware is further embellished with motifs and scenes from Myanmar Buddhist mythology and astrology. Bodhisattva legends and scenes from the tales of the Buddhist *jatakas* are also popular motifs, and include gods, kings, and the twelve signs of the Myanmar calendar zodiac designs. Other motifs that are commonly used portray Myanmar festivals, Buddhist monks, well-known heroes, dancers, Myanmar traditional sports, fashion designs and all kinds of animals.

There are several different varieties of lacquer ware incised lacquer ware (*yun*) , gold –leaf lacquer ware (*shwezawa*), relief-molded lacquer ware(*thayo pan kywa*), glass-inlay(*hmanzishwecha*),and modern lacquer ware. Research and development are also being done to modernize the production techniques, while preserving traditional cultural aspects.

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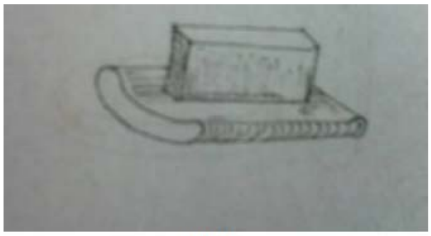
Coconut fiber for scrubbing



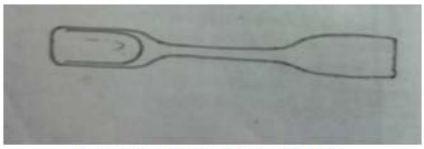
Cooper or brass or bronze bowl



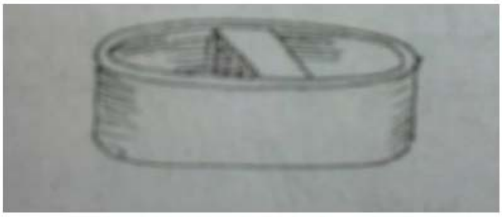
Rock mortar, pestle, big flat wooden ladle, ladle spoon, sawdust and bucket



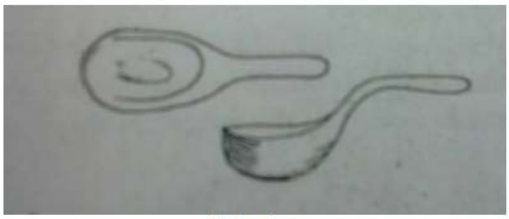
Block



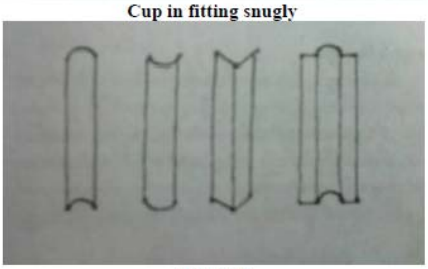
Copper or brass or bronze drain



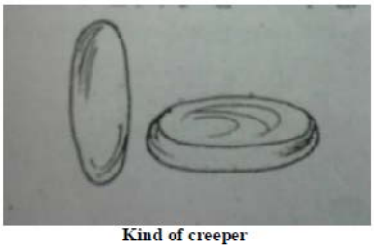
Cup in fitting snugly



Extra flag



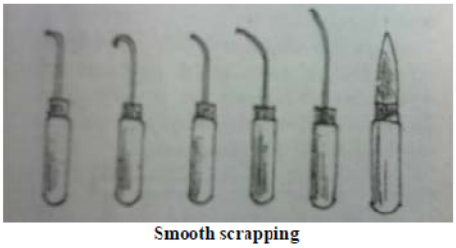
Drawing



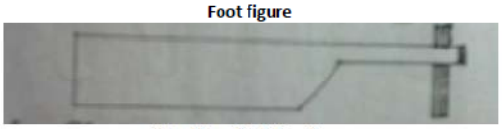
Kind of creeper



Foot figure



Smooth scrapping



Needles which lined up

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