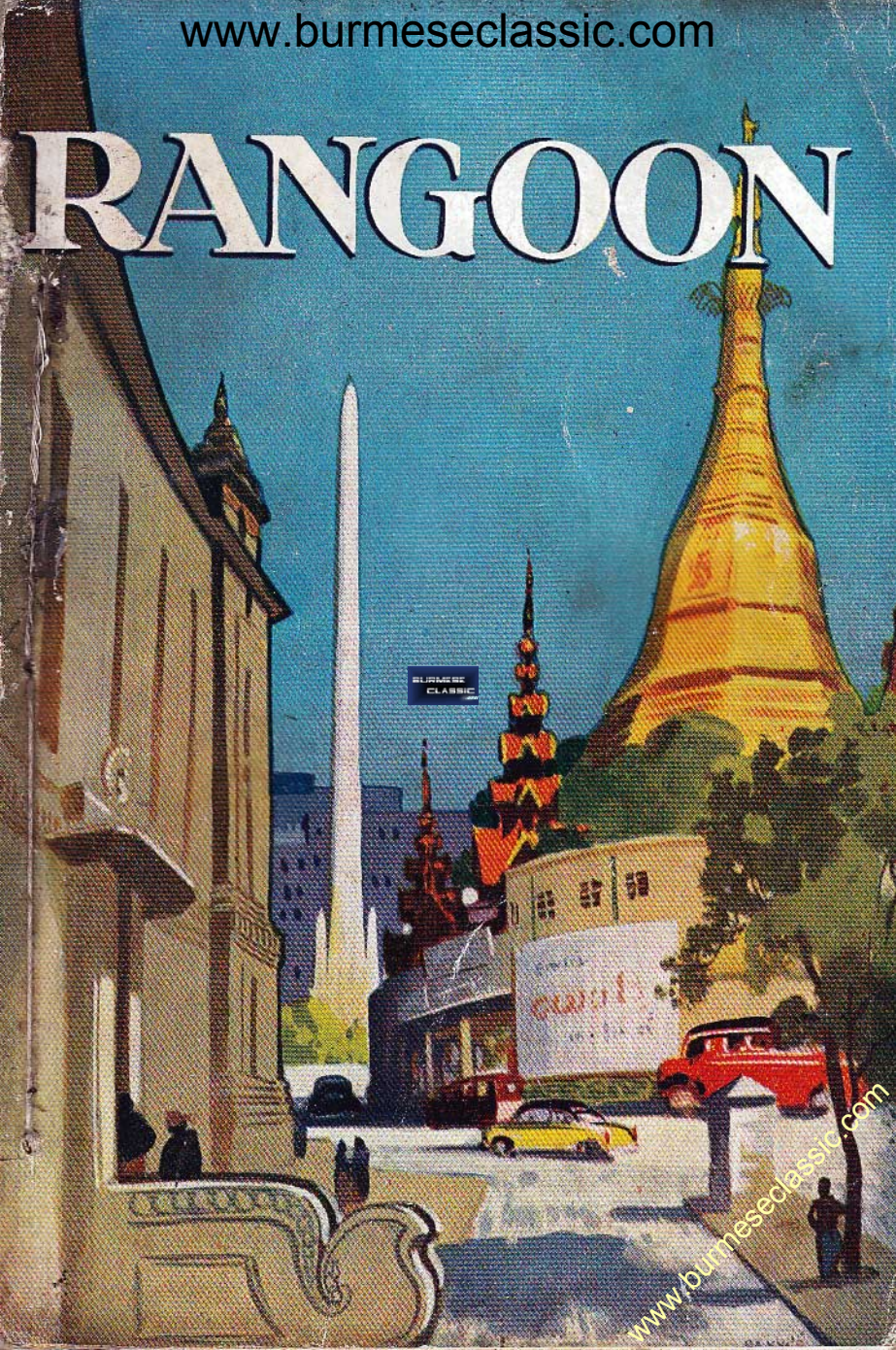


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BURMESE
CLASSIC



THIS IS RANGOON

IF THE VISITOR to Rangoon is among those who believe that cities have their own distinctive personalities, he will see that Rangoon has a personality that is unique, stemming, partly, from the Shwe Dagon Pagoda which dominates the city's landscape, the life of its citizens and also the people of Burma. With its three hundred-and-twenty-six feet of majestic skyscraper glory, seemingly, it offers an inescapable reminder of man's high destiny.

Whichever way he comes, by sea, up the Rangoon River, or by air, there is the Shwe Dagon greeting him, even beckoning to him, announcing unmistakably that he has touched an essentially Buddhist country, the Land of Pagodas, the Shwe Dagon standing pre-eminent among them all, variously described by foreign visitors as "a pyramid of fire", "the waking, winking wonder", "the golden princess", "the fairest place that doe be in all the Worlde", "the golden splendour" and so on. Such descriptions are apt and fitting in their own way, but do not sufficiently or adequately hit off what this great pagoda means to the people themselves.

It is at the Shwe Dagon, beautifully flood-lit at night, and the other famous and the not-so-famous pagodas that enliven the Burmese panorama, that you find real Burma and the real Burmese. It is there that you have a chance to see the heart of Burma and get an insight into her culture and her deeply religious life and attitudes. It is round about their pagodas that you discover their art, drawing its inspiration from their notable religious faith and the tropical richness of their surroundings.

Rangoon is, as cities go, a comparatively new city, that is, in its present shape. Though it has been a commercial metropolis from the middle of the 18th Century, growing in importance, decade after decade, it had no political status till it became the political metropolis of the British, after the annexation by them of Lower Burma in 1852.

Known as *Okkala*, way back in the mists of history, and later *Dagon*, possibly getting its name from the Shwe Dagon Pagoda, being renamed *Ran-kon*, meaning "End of Strife" or "War Ended", after the conquest of Lower Burma by King Alaungpaya in 1755, the city came to be Rangoon—easy anglicisation from *Ran-kon* to Rangoon.

For a long time, Rangoon was nothing more than an oversized village; it was so when Alaungpaya, for the first time, made it the principal port of Burma in preference to Syriam (just across the River) which formerly had the pride of place. Alaungpaya's Rangoon was a river-side village, with a total area of not more than an eighth of a

World's Oldest Airline





Typical Wooden House on Stilts



Yankin Myo Satellite Township



square mile and with a circumference of just a couple of miles. It was after the British chose to make it their administrative centre that the present chess-board pattern city, planned by their engineers, emerged, the cross streets being numbered in the American way. Heavily battered during World War II, the city is now picking up gradually. Rangoon and its suburbs now cover an area of 77 square miles and a population of 8,00,000.

Externally, Rangoon is linked by air and sea and, internally, it is the terminal for Burma's inland water, air, road and railway transportation systems.

Set in a tropical woodland, Rangoon has a charm all its own, without the concomitant disadvantages that go with overgrown western cities. It is a garden city, acquiring a measure of its beauty, to mention only one aspect of it, from the lakes, making it a lake city, too. The Rangoon River gives it colour and a peninsular look (as seen from the air) touching the city, as it does, east, south, west and the Pazundaung Creek at the Monkey Point. Modern buildings jostle with wooden ones on stilts. You see automobiles, horse-drawn carriages and what are called "trishaws", which have replaced man-drawn rickshaws after Independence; the 435-acre University campus certainly gives distinction to the city; and the Mingaladon Airport, 11 miles out of Rangoon, bids fair to become the Clapham Junction of airways in South and South East Asia. As you will see, Rangoon has a wealth of sightseer's centres and, modern enough in an

Round the Clock



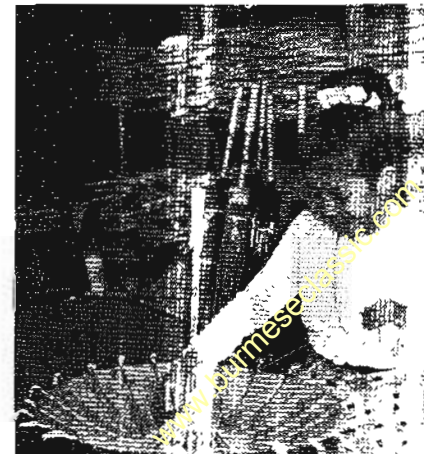
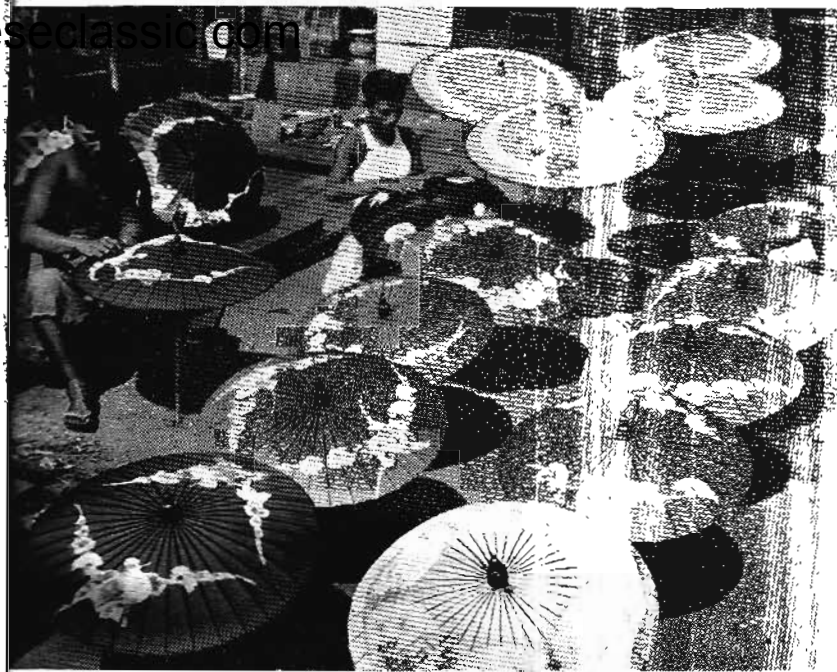
ancient cultural setting, this heart-centre of this little land of magnificent tropical beauty, will not disappoint you.

Independent Burma, struggling, with perceptible earnestness, to build and to move forward, has her concrete achievements to show in Rangoon. As a standing monument to this social earnestness of hers, you see the Yankin Myo or Kanbe Housing Project, a well-designed satellite or fringe township, with six different types of residential buildings, and with all the community amenities that go with a first-class modern township; you see a programme of slum clearance and rebuilding; a few miles out of town, you see a transit township (Thingangyun) built of bamboo and other materials, available in abundance in Burma, to house 4,000 families of fire victims and the displaced.

There is the Industrial Complex coming up at Gyogon, 7 miles out of Rangoon, on the road to Insein, where, for a start, the Burma Pharmaceutical Works, a Steel Rolling Mill, a Jute Mill, a plant for the manufacture of small electric motors, the Agricultural Research Institute and a thermo-electric generating plant (to supply power to the various industrial units) are springing up.

The visitor should certainly be interested in the Kaba Aye Pagoda, completed in 1952, dedicated to World Peace and Understanding, and standing, rightly enough, as a symbol of a peace-loving, and even a peace-hungry, people.

Next door, you have the Mahā Pasāna Gūha, a cave hall with a capacity to seat 10,000 persons and specially built to hold the Sixth Great Buddhist Synod, an international Buddhist gathering, which commenced in May 1954 and will be in session for two long years—a world record marathon session—devoted to the editing and codification of the Buddhist Scriptures.



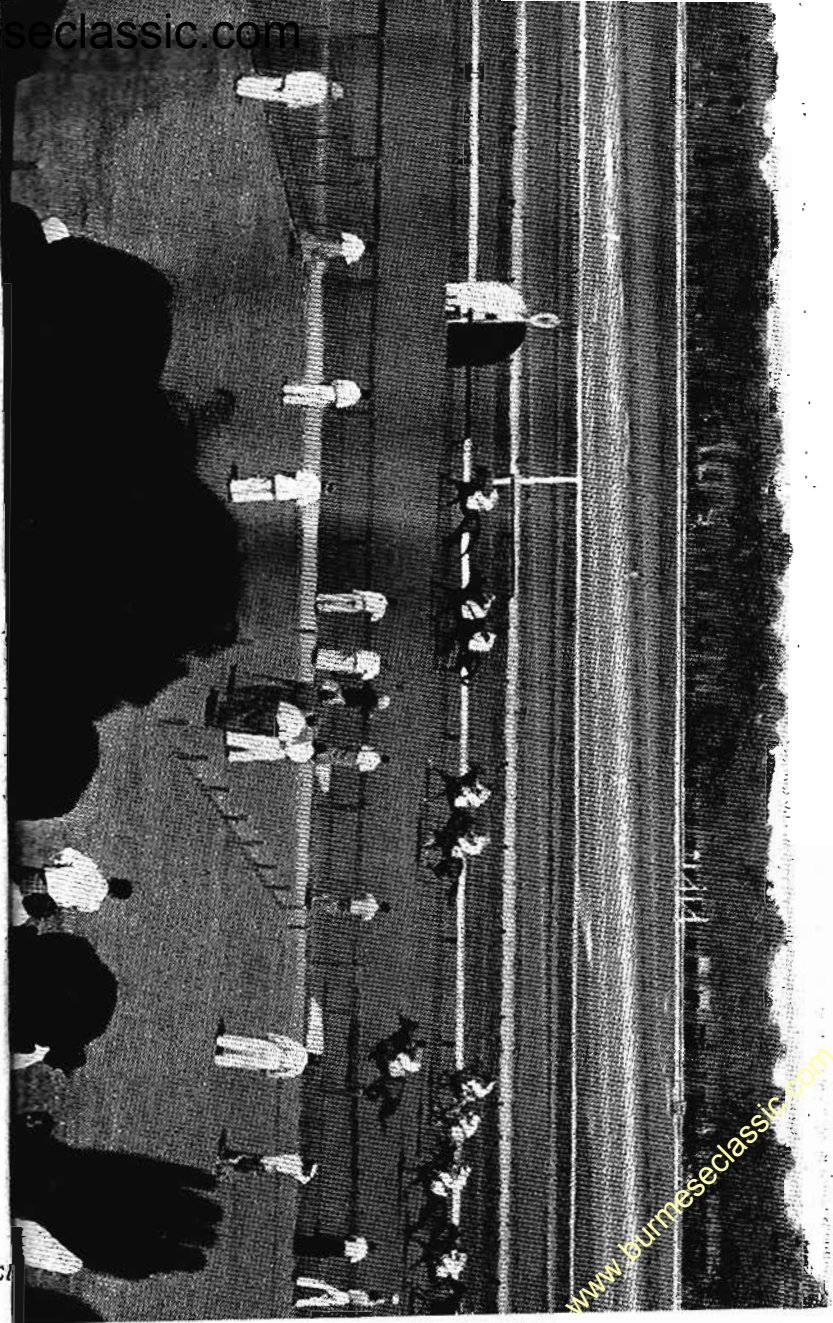
These are Burmese Parasols.

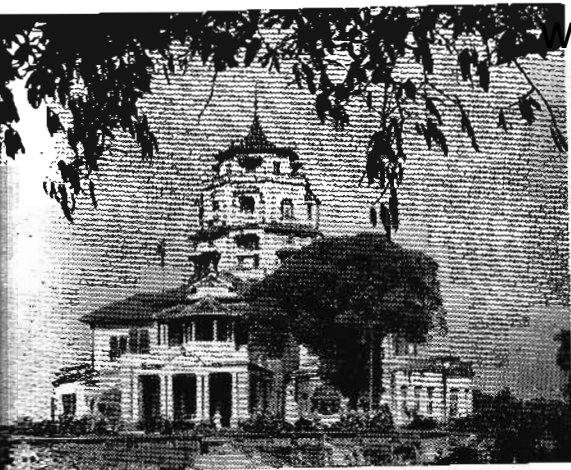
You do not have to go very far out of this busy cosmopolitan sea-port city to get an idea of how the Burmese country-side looks. The suburb of *Kemmendine*—5 miles to the west of Rangoon—is a pristine Burmese village and, here, you can see the Burmese in their setting. Here, you can see Burmese parasols being made and stone images of the Buddha sculpted, besides the weaving and dyeing of the yellow robes worn by the *phongyis*—members of the Buddhist clerical order. If your interests extend to duck and pig breeding, there is *Kamayut*, another suburb 2 miles to the north of *Kemmendine*. Here you will also see manufacture of aluminium household utensils, hosiery, soap, biscuits and umbrellas.

There are other suburban villages reaching out from the British-built Rangoon, clustering in the midst of tall tropical trees, and, if you flew over, you would see buildings, big and small, modern and wood or bamboo-built, gleaming through 77 square miles of exotic parkland.

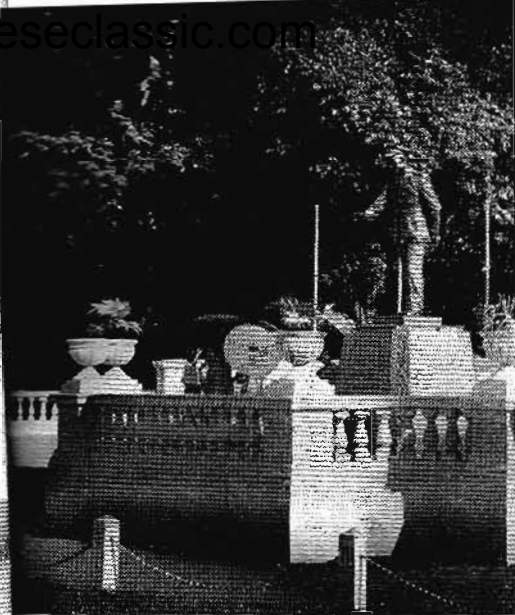
Along the long stretch of the Strand Road, running parallel to the Rangoon River, besides the Strand Hotel, where you will, perhaps, stay, you have the Port of Rangoon and its busy wharves. The river here is 800 yards wide, with a harbour foreshore of 7200 yards, the depths varying from 35 to 50 feet, the noted wharves being the Sule Pagoda Wharves, the Ahlone Wharf and the Brooking Street Wharves, besides 32 small pontoons and 17 public jetties used by the river craft of the inland waterways, the ferry services and the local cargo boats.

Round the Globe

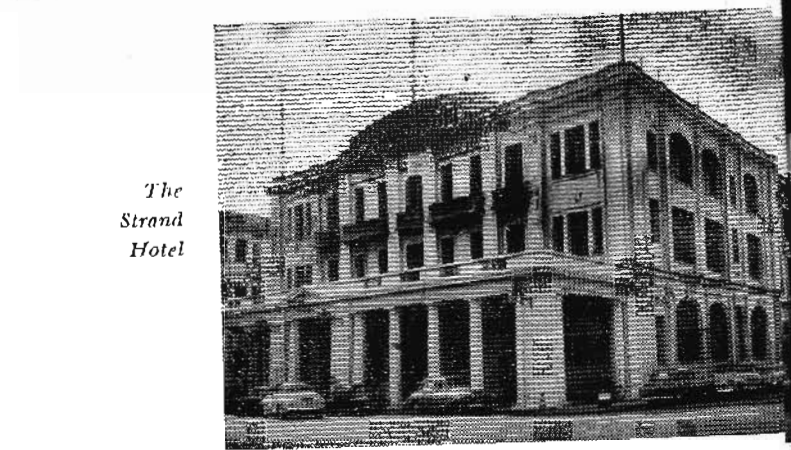




*The Kambawza
Palace*

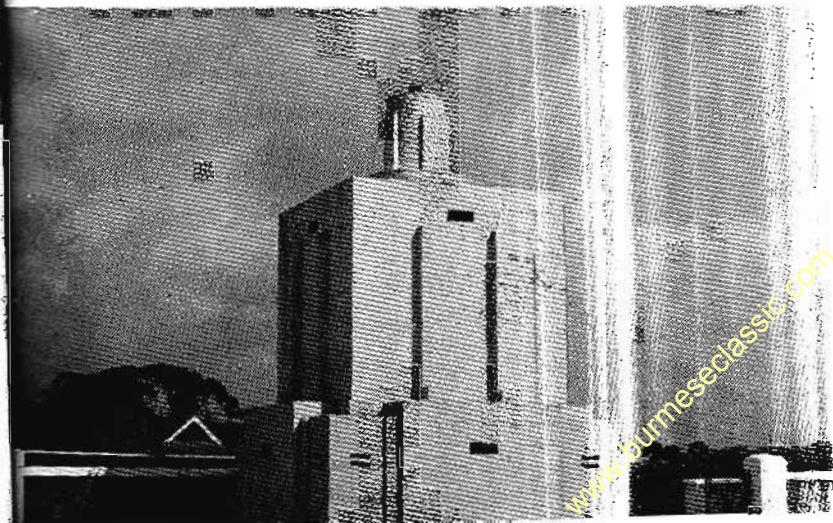


General Aung San's Statue



*The
Strand
Hotel*

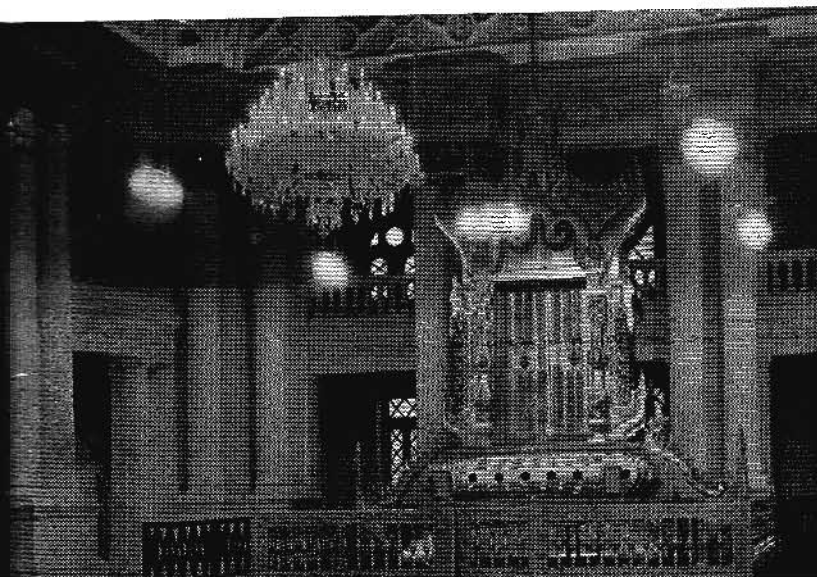
The Martyrs' Mausoleum



*Rangoon
Railway
Station*



*President's House
Durbar Hall with King Thibaw's Throne in the Background*



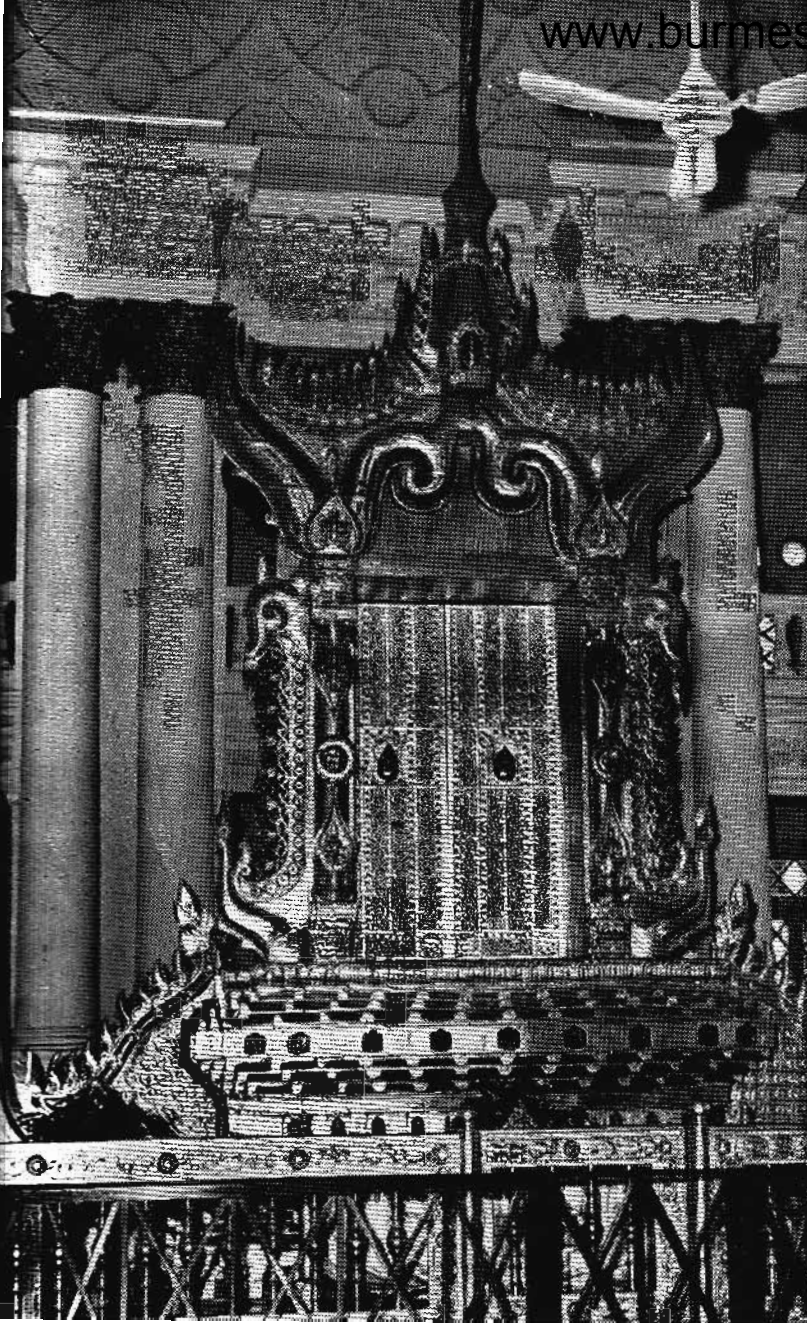
Coming into the city, the Sule Pagoda is the principal landmark; the Sule Pagoda Road being one of the broadest, and the Merchant, the Phayre and the Dalhousie Streets housing the city's principal business firms and public offices.

The Aung San Stadium (facing the Rangoon Railway Station, destroyed during the War and rebuilt, an example of modern Burmese architecture) is the heart-centre of Burma's sport-loving people, where international and inter-district matches and tournaments in football, cricket, hockey, badminton, tennis and other field and track events are held. The Stadium is also the venue for mass gatherings on important national holidays, such as the Union Day, the Resistance Day and so on.

Going north-west towards the suburb of Kyaikasan, there is the Rangoon Turf Club, whose race-course is reputedly the finest in Asia. The track is a 1½ miles' grass oval and the horses run in clock-wise fashion. Sunday is the Race Meeting day, save during the summer months. The Turf Club, which administers another race-track in Mandalay, has earned deserved local distinction as a dispenser of huge charities.

The life-size bronze statue of General Aung San, supreme architect of Independent Burma, designed by Mr. E. Bainbridge Copnall, presides over the Royal Lakes and the principal parkland of Rangoon. In the vicinity of the statue and beyond, there are small plants coming up—tree-planting initiated by all departments of the Union

<p>East or West KLM is best</p>	
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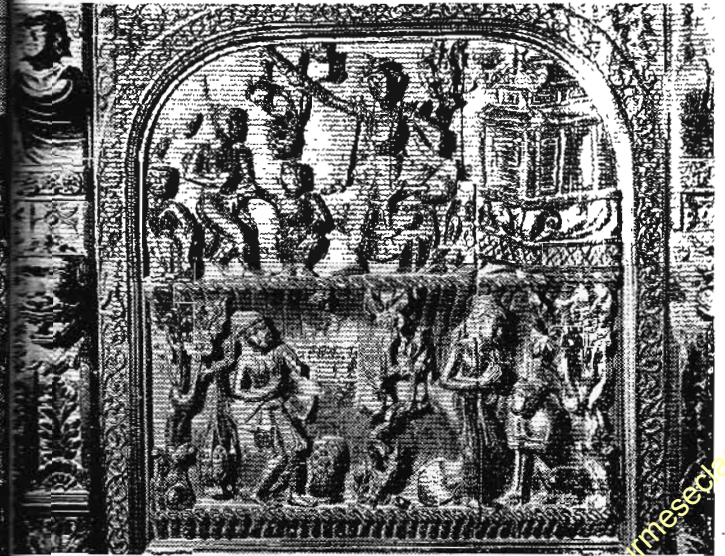


Government in celebration of the World Arbor Day in 1954.

Under the shadow of the Shwe Dagon and on Arzani (Martyrs') Hill, overseeing a good bit of the city, there is the Martyrs' Mausoleum where the bodies of General Aung San and his six Cabinet colleagues lie buried. (They were assassinated while at a Cabinet meeting in the Secretariat buildings on 19th July 1947).

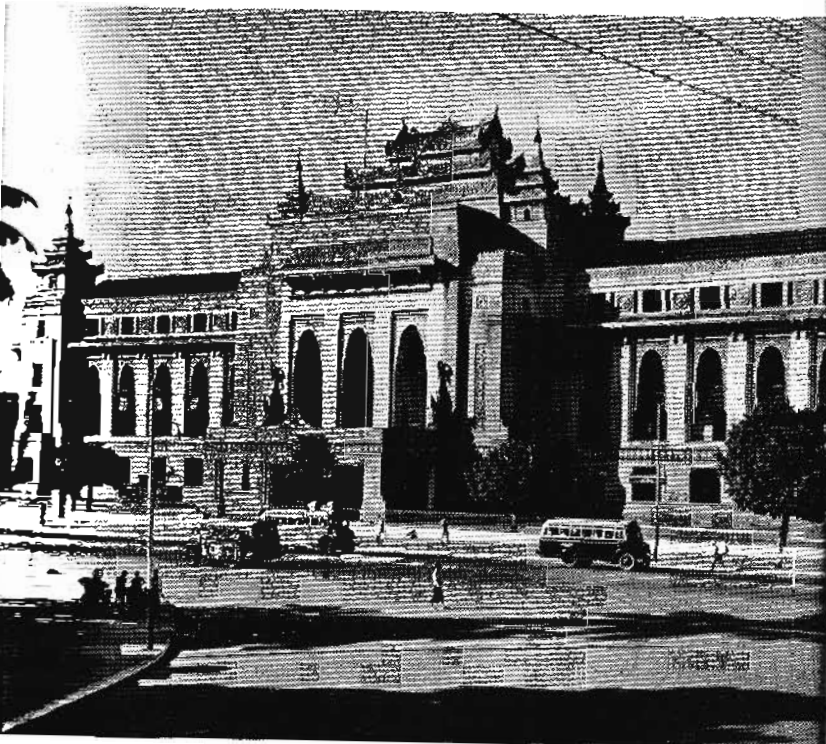
On the Ablone Road to the west, is the President's House, the official residence of the President of the Union of Burma, in extensive grounds covering 76½ acres of hilly garden land. Before Independence it was the British Governors' residence, then styled "Government House". In the Durbar Hall of this presidential palace, you will find the throne of King Thibaw, the last of the Burmese Kings.

Wood-carving from a cabinet in the President's House



Part of King Thibaw's Throne

The City Hall



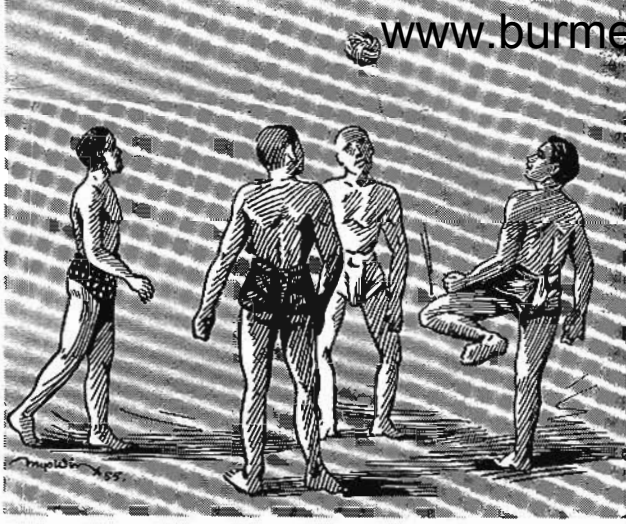
IN AND AROUND THE TOWN

THE open season for a tourist is somewhere between the end of September and the end of March.

English is normally spoken and there is no prohibition.

The story is told of a man in Pegu whose house and his wife in it were in imminent danger of being lost, when the floodwaters kept on rising. Neither the house nor the wife interested him, as, at that moment, he had entered a boat-race. He seized the opportunity afforded by the floods and promptly caught hold of a canoe and started rowing for practice! Somebody with a sense of humour must have thought up the story, but there is a grain of truth in it, throwing a meaningful side-light on the Burmese, that is, their irrepressible love of sport.

You must look for *Chinlon*. This is something that you will see nowhere else, a Burmese variety of a ball game which demands great dexterity and skill. It is a group game in which a cane ball is tossed about, bringing



Chinton (Wood-cut)

Rangoon from the Air



any part of the body into operation except the hands and kept moving in the air, as long as it is possible to do so or as long as the practised skill of the players keeps it so. You will perhaps see it played at street corners, almost anywhere.

There are votaries of modern games, but among them, football claims the largest clientele in this country—football, which has now become almost a national game. The Burmese have taken to football with such great avidity that, often, one finds traffic dislocated by streets being cordoned off by signboards carrying the words "PLAY STREET", where you will find boys playing football, with anything that they could lay their hands on, from a tennis ball to a real football. The crowds at a pagoda festival, colourful, gay and astonishingly bright are a sight for the gods but a football crowd in Rangoon is something that hits you in the face.

Cock fights are common, especially in the villages and, if you are lucky, you can see one in the Rangoon suburbs.

As a part of a better cattle drive, recently ox races and bullock cart races have been thought of. But when there is a boat-race on the Royal Lakes—there are leg-rown boats in the Inle Lakes in the Shan States—the whole city turns up and, overnight, hundreds of booths spring up to cater to the crowds that patronise the occasion.

The golf enthusiast has the Burma Golf Club and the Rangoon Golf Club; the swimmer has the Mayo Marine Club and the Kokine Swimming Club; you can have boating or yachting for a small fee on the Inya Lakes

Don't just fly, fly ...



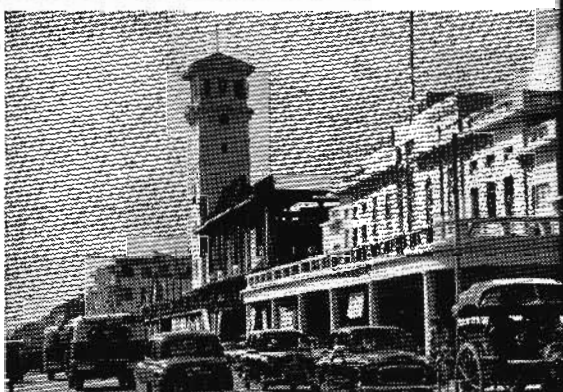
*Bogyoke
Market
(Scott
Market)*



*Burmese
Cinema
Houses on
Bogyoke
Street*



*Theingyi
Zay on
Dalhousie
Street*



Scene on the Kokine Lake

Sunset on the Royal Lakes



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and the Rotarian tourist has the Rangoon Rotary Club which generally meets at the Strand Hotel and the Mason his Lodges.

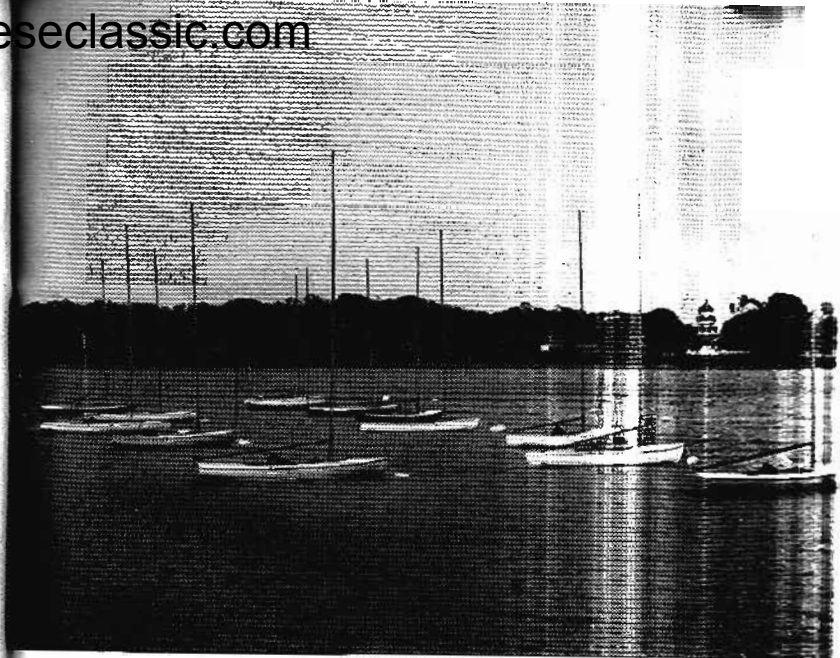
Cigars, fancied by Sir Winston Churchill, must have the subtle quality of excellence in them and Burma's celebrated *Danubyu* cigars, which you can buy from the Great Eastern Trading Corporation, facing the Bogyoke Market, or Scott Market, as it used to be called, were rightfully known all over the world even before Churchill smoked them. Smokers' requisites and all the various brands of cigarettes known to smokers anywhere can be had in Rangoon's shops. Tinned provisions are always in abundant supply. Imported Australian fruits such as apples, pears, grapes, grape-fruits, prunes, figs could be had all the year round and Burmese tropical fruits such as doorians (for which you have to acquire a taste), mangosteens, lychees, mangoes and cashew nuts in their respective seasons.

Rangoon's Chinatown, besides the colour that goes with Chinatowns everywhere, and the inevitable Joss House, is a place where you can look for Chinese curios and art-ware.

Rowe & Co. on Dalhousie Street is a western-type departmental store. A little further down there is Tejoomal's for carpets and silver-ware and close by in Phayre Street is the Ceylon Trading Company noted for its precious stones, rubies and jade.

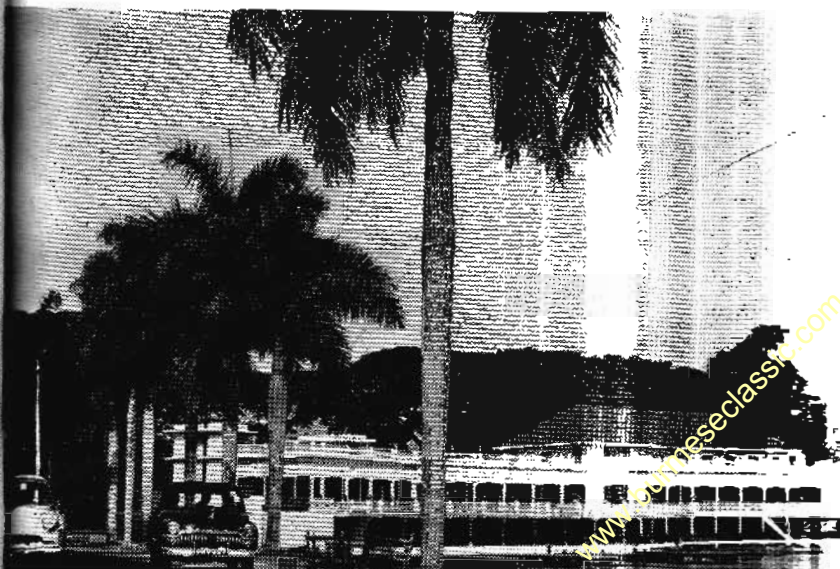
You can look for Burmese silks at the small emporium

Service with a smile



Yachts on the Inya Lake

Union of Burma Club on the Royal Lakes



in the Strand Hotel, the shops in Edward Street and, principally, at the Bogyoke Market, which is Rangoon's fashionable shopping centre. Here, at this Market, and also at the Government-run Cottage Industries Emporium on Maung Taulay Street, you can have Burmese arts and crafts—silver bowls, lacquer-ware and ivory. At this Market and at the jewellers' shops on Mogul and Dalhousie Streets, you can pick up Burmese precious stones such as rubies and jade, moonstone and emeralds.

Of an evening, after the lights have gone up, along almost the whole stretch of Fraser Street and on one side, you see what is called the Night Bazaar—small booths facing the regular shops and colourfully displaying all sorts of goods and to stroll along the bazaar will be an unforgettable experience.

The Lakes in Rangoon are a positive attraction. Driving into town from the Mingaladon Airport, you will come across the Inya and Kokine Lakes which afford boating and fishing. At the foot of the Shwe Dagon you see the Royal Lakes or *Kan Daw Gyi* as they are called, where the local boat races are generally held. A walk round these lakes, starting with Park Road—you see General Aung San's bronze statue on the way—and ending up at the Union of Burma Club, on what is called Lake Avenue, a good three miles, will be a bracing effort.

You would want to visit the Rangoon War Cemetery on the Rangoon Prome Road, about five miles out of town, maintained by the Imperial War Graves Commission, where the Allied War Dead of World War II are buried. (Sir Anthony Eden's son is buried here).

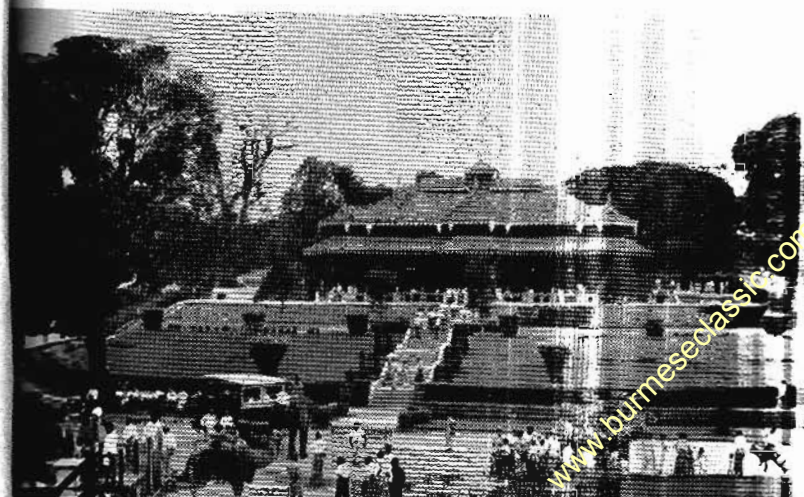
The Rangoon Zoological Gardens on King Edward Avenue, close to the Royal Lakes, the Agri-Horticultural Gardens on Little Sisters' Road, the Sacred Turtle Tanks at the foot of the Shwe Dagon Pagoda and at the Bota-

taung Pagoda in East Rangoon and U Wisara Statue at the junction of four roads, near the western slopes of the Shwe Dagon (the statue of a politically-conscious Buddhist monk who died in jail in 1929 after a fast-unto-death as a protest against the imposition of restrictions on religious observances by the British) will draw you.

You have famous Chinese restaurants—the Thamaing Restaurant on the Rangoon-Insein Road, the Kwan Lock Hotel on 22nd Street, the Nam Sin and the Nam Yoon Hotels on 8th Mile, Rangoon-Prome Road. For western-style lunch or tea you have the Sun Cafe, the Continental Tea Rooms and the Orient Hotel and the Shamie for tea and, especially, ices.

Just across the River by launch you can reach Syriam—a 45-minutes' run—an old Portuguese Settlement which once was an important port of Burma before Rangoon was developed, and where the Burmah Oil Company's oil refineries operate. A few hours' trip on the river to Maubin is an excellent refresher. Again, depending upon the time that a tourist has, an excursion by launch

The Rangoon Zoo





U Wisara's Statue with the Shwe Dagon in the Background

to Bassein should be possible. Bassein is known for its large shipments of rice, manufacture of silk parasols, scenes from the Buddha's life painted on them, and for its turtle eggs in the islands round about. You can also fly to Bassein.

From Rangoon you can motor up to Pegu, 52 miles to the north, to see the colossal image of the reclining Buddha at the Shwe Tha Lyaung Pagoda.

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Water Festival Scene—Burmese Damsels dancing on the



FESTIVALS

If you happen to be in Rangoon when the festivals are on, you get a deep glimpse of the Burmese character. The Burmese festivals, like the Burmese pagodas, help you to see the Burmese as they are. Their predilection towards unaffected good fellowship is to be seen in the various festival-carnivals. Primarily, these festivals are religious in origin, but there is scarcely a festival which is not full of mirthful enjoyment.

There are two festivals signifying the commencement and the end of the Buddhist Lent—a period of three months, between July and October—which synchronises with the heavy rainy season. The *WAZO* Festival, at the commencement of the Lent, marks the sojourn of the Buddha in *Tavalimsa* (Heaven) when He preached the philosophy of the *Abhidhamma* to the *Devas* there. This festival is mainly devoted to the offering of gifts to the Buddhist monks to help them with their austerities during the Lent. During this period of Lent there are no weddings, no courtships and a Burmese would not even think of changing his residence.

At the end of the Lent (October), there is the great Festival of *THADINGYUT*, celebrated on a full moon day and marked by illuminations, when even the poorest would have some candles burning if he cannot afford paper lanterns or modern electric lamps, signifying the return of the Buddha to the earth, when all the way down the gods illumined the Buddha's path.

Then we have the *TAZAUNGDAING* Festival, somewhere in the middle of November, again on a full moon day, another occasion for illuminations and sending up of fire balloons and crackers.

Then there is the *FULL MOON OF TABODWE* in

February, a harvest festival signifying the gathering in of the paddy, the principal agricultural product of Burma.

The Burmese New Year is *THINGYAN* in April, also known as the Water Festival. It generally falls roughly in the second week of April and runs for four days, when the Burmese literally let themselves go, splashing and pouring water on friends and strangers alike and indulging in a round of merriment, the like of which one cannot come across anywhere else. On the fourth day, that is after the three days of water-throwing and parading in groups, or in gaily decorated cars and floats, singing and

*Water throwing—
drenched but happy!*





Phongyi-Byan—Decorated Funeral Pyre

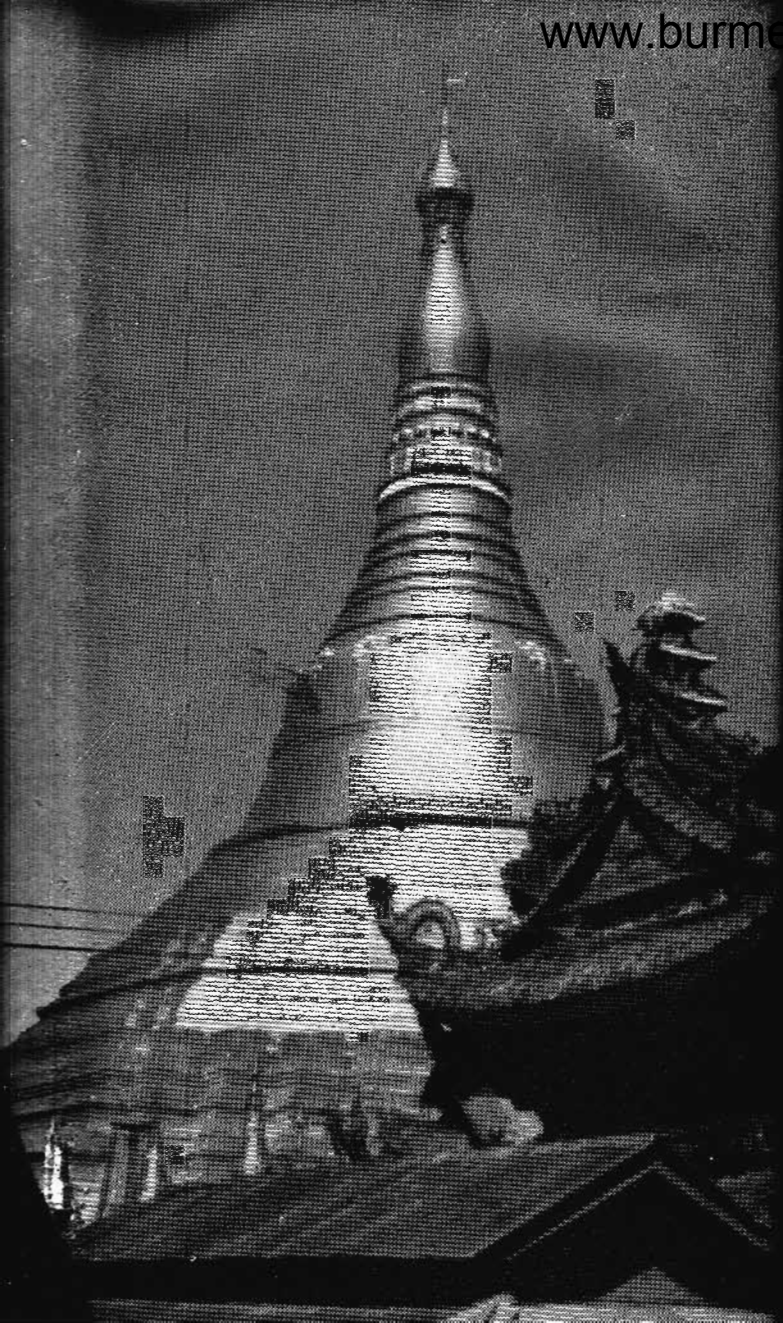
Phongyi-Byan—Mourners extolling the departed Sayadaw



dancing, the New Year is ushered in, when the Buddha images are ceremonially bathed and Buddhist monks are lavishly entertained.

On the full moon day of *Kason* in May falls the *KASON NYAUNG YE THOON PIWE* Festival, a celebration which is thrice blessed, being the day of the Buddha's Birth, His Enlightenment and the Attainment of His *Nirvana*. On this day, the Buddhists pour water on the sacred banyan tree.

There is another kind of festival that does not come within the usual run of festivals, but observed with extraordinary eclat, marking the death of a *Sayadaw* (abbot of a monastery)—the *Phongyi-byan*. Actually, it is better described as a funeral festival, the obsequies spreading over a number of days. The cumulative merit of the previous cycles of existence bore fruit, the man became a *phongyi* and a *sayadaw* because of his ecclesiastical eminence and, in his life, as a distinguished member of the clerical order, he earned the right to *Nirvana*, the cherished goal of all Buddhists. The body is generally embalmed and lies in state for a few days. There are two catafalques, specially erected, the one in which the body actually lies in state and the other a duplicate token one. At the latter, professional mourners, in song and word, extol the achievements of the late *Sayadaw*. On the actual day of the cremation, which takes place on a lavishly and colourfully decorated pyre, thousands of devout men, women and children foregather to pay homage to the departed—an occasion which bears the aspect of a pagoda festival.

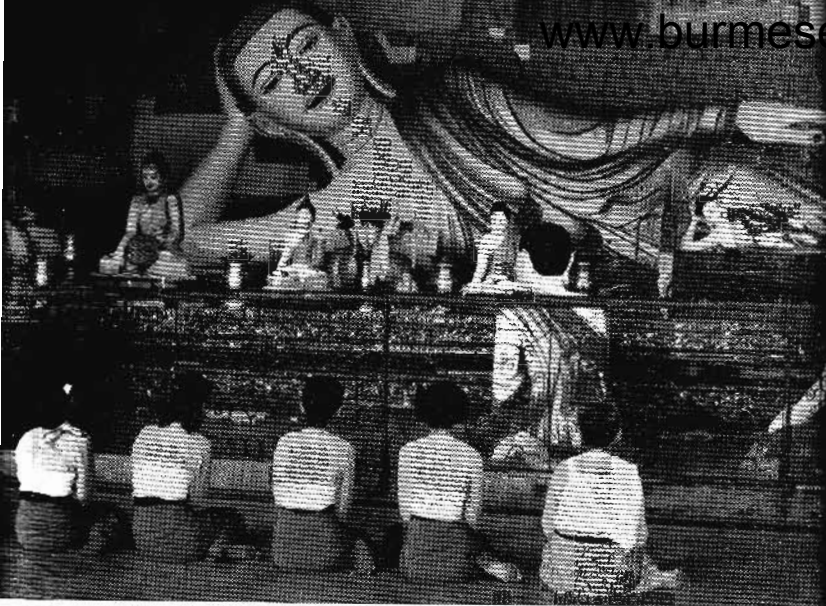


PAGODAS AND PLACES OF RELIGIOUS INTEREST

THOUGH the pagodas are known as such to the outside world, the pagoda to a Burmese is a *zedi* (*ceṭiya* in Pali). In Nepal, it is *chaitya* and, in Thailand, *chedi*. The term '*pagoda*' has a curious history. It is the Sinhalese term *Dāgoba* transposed and *Dagoba* again comes from the Sanskrit term *Dhātu Garbha*, meaning a shrine for relics. It is said that Gautama Buddha himself desired that a tumulus in the shape of a mound of rice should be raised over his grave and that in the womb of his mother, Queen Māya, the embryo Buddha was like a lotus bud—these two together, in a manner of speaking, project the architectural concept of the pagoda. There are four kinds of pagodas:—

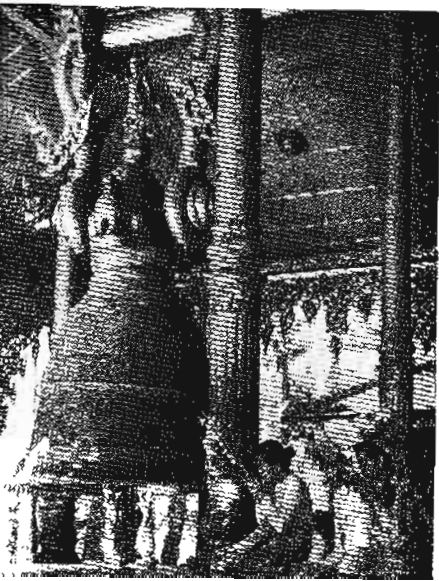
1. *Dhatu Zedi*, enshrining relics;
2. *Pari-bhoga Zedi*, enshrining implements or garments of the Buddhas or Buddhist saints;

pagoda close-up

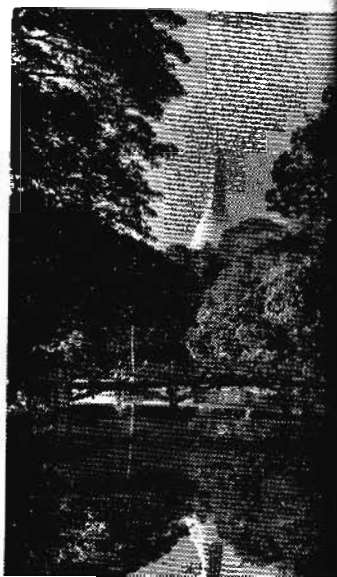


Reclining Buddha on Shwe Dagon platform

The Bell



Reflection of the Shwe Dagon in the Lake




3. *Uddissaka Zedi*, enshrining the images of the Buddha; and
 4. *Dhamma Zedi*, enshrining sacred books.
- (The Shwe Dagon falls under both the first and second categories).

Most of the pagodas are of brick and stucco while some are of stone. The images of the Buddha themselves are either of marble, alabaster, bronze and even of brick and mortar and, sometimes the smaller ones of silver and gold.

Generally, in Burma, there are four conventionally accepted postures of the image of the Buddha: seated (two postures), standing and recumbent. The first posture of the seated image represents the Buddha in meditation, with the hands one upon the other resting near the navel, and, the second, Enlightenment, the Buddha seen cross-legged and the left hand open on the lap and the right hand on the right knee, the fingers pointing downward. The standing image represents the Buddha teaching, with the right hand raised: the recumbent posture is that of the Buddha at the time of entering *Nirvana*, lying on his right side, the head in the right hand and the left arm lying on the left leg.

The SHWE DAGON, a shrine held in profound veneration by Buddhists the world over, is legend and history packed. Believed to have been built in 585 B.C., originally it was a mere 27 feet in height, brought up to its present physical glory and height of 326 feet in the

It's on recommendation that
9 out of 10 passengers fly . . .



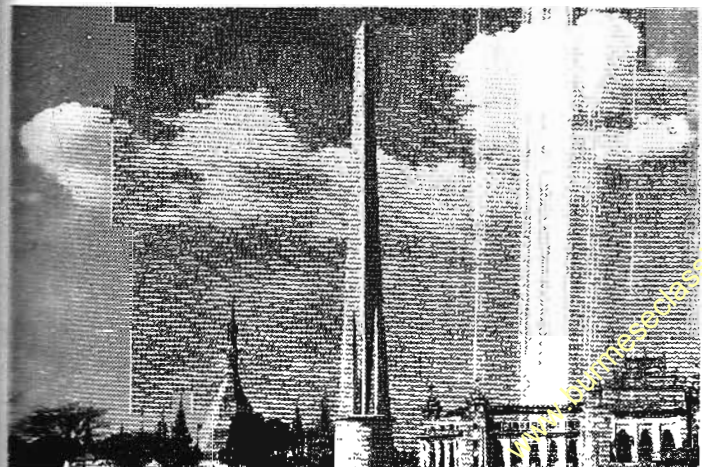
15th century by Shin Sawbu, Queen of Pegu, while in retirement, having abdicated her throne in favour of her son-in-law. The veneration and worship it now commands is not only because it is a hoary shrine dating back 2500 years, but also because of the authenticity of its origin which finds support in Buddhist scriptures. It is held and believed that a couple of Burmese traders—*Tapussa* and *Bhallika* of the Mon Kingdom of *Okkala* (*Uthala* in Sanskrit)—who had gone over to India by sea, met the Buddha and received a gift of eight Hairs from His own hands. On their return, this sacred gift was enshrined by the then King, Okkalapa, in a golden pagoda on the *Theinguttarra* Hill, the most natural location for a temple. It is also believed that the sacred relics of the three preceding Buddhas, which had been enshrined on this hill—a staff, a water dipper (filter) and a bathing garment—were excavated and re-consecrated or re-enshrined along with the new relics, in effect giving the Pagoda a four-fold religious significance and importance. Kings, queens and commoners, have, through the centuries, bestowed gold, silver, and what have you, to beautify the pagoda. The gold-plating and the precious stones in the diamond bud and the vane and the umbrella, or *hti* as it is called, must easily run into some millions of *kyats*.

There are four covered approaches with ascending flights of steps from all the four quarters—north, south, east and west, lined with booths of sellers of offerings such as flowers, candles and gold leaf, not to speak of toys, and brassware, specially gongs and cymbals. If you entered through the western approach from the U Wisara Road, you will find, when you get on to the platform, a figure of King Okkalapa, who built the pagoda, on the wall towards the west—north-west corner.

The base of the pagoda is 2 ft. 3 ins. in height with a

perimeter of 1420 feet. You will find on the platform 64 smaller pagodas, with 4 large ones right in the centre of the four cardinal points. There are sphinxes, *chintes* or *leogryphs*, innumerable shrines, *tazaungs* and rest houses which the Burmese call *zayats*. The platform itself is marble-paved and, whichever way you turn, you will find excellent woodcarvings, floral designs and mosaic-wrought pillars. You will see many figures of the Buddha, cast in alabaster and sometimes in brass. You will see the famous bells—the *Mahā Ghanta* Bell, 7 feet high, 6- $\frac{2}{3}$ feet wide and 1 foot thick and weighing 16 tons, gifted by Singu Min in 1778 and the *Mahāsisadda Ghanta* Bell, weighing 40 tons, 8 $\frac{1}{2}$ feet high, 7 ft. 8 ins. wide and 1 foot thick—King Tharrawaddy's gift made in 1841 and taking a second place in its size, the first one being at Mingun in Upper Burma. (The former has won a place in history. It is the bell the British unsuccessfully attempted to cart away as a war trophy to Calcutta. The raft gave way and the bell fell into the Rangoon River, defying all salvage operations. The Burmese, after some years, brought it up and re-installed it).

Independence Monument with Sule Pagoda and the City Hall in the background



If you entered by the southern stairway, you will find two huge leogryphs, 30 feet high, and you will be accosted by statues of ogres.

Looking up, after the base, you will see three terraces called *piccayas*; the 64 small pagodas and the 4 big ones on the first terracc. After the next two terraces, you have the bell, *Khaung Laung Pone*, with a circumference of 442 feet at the base and 192 feet at the top, going to a height of 70 ft. 4 ins. Then comes the inverted begging bowl or *thabeik* as it is called; the twisted turban or *baung yit*, taking you another 41 feet above; the lotus flower 31 ft. 5 ins. high; the plantain bud spire 52 ft. 11 ins. high; the *hli* or umbrella going up another 33 feet (donated by King Mindon, the last-but-one King of Burma and estimated to cost in the neighbourhood of £50,000) and the vane tapering up and reaching towards the diamond bud on top, a globe of gold, studded with precious stones.

At the foot of the hill, all round, you will find many old and new monasteries, hidden by huge trees—the palmyra and the cocoanut fighting for precedence in the sky. There are also a number of *zayats* or rest-houses for pilgrims.

SULE PAGODA

As you go along the Signal Pagoda Road to the south, cross the Railway Bridge and skirt round the traffic roundabout, you enter one of the principal streets of down-

Better by air . . . best by

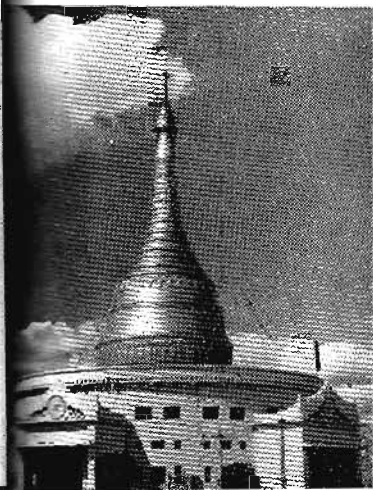


town Rangoon which takes its name after the Sule Pagoda, which you see accosting you. This shrine is beautifully, even strategically, placed, right in the centre of the town and, as it were, facing, but effortlessly ignoring, the din of modern traffic that flows all round. To the left, there is the magnificent Romanesque-Burmese building which houses the Rangoon Corporation; to the south-east, the Bandoola Park, with the Independence Monument, and the Supreme Court in the background; to the south, you have the banking centre, the Sule Pagoda Road cutting the Strand Road near the river wharves; and to the west you have the busy shopping centre and Rangoon's Chinatown.

Sule Pagoda goes up to 157 feet and is a small shrine, as shrines of antiquity go in Burma. There are two accounts of the origin of this 2200-years' old pagoda. It is said that one Venerable Mahinda went to Ceylon or Lanka, as that island used to be called, 236 years after the Nirvana of the Buddha. As a return compliment, three years later, the then king of Ceylon sent an eight-man delegation to Burma. This delegation and the gifts

The Kaba Aye

Botataung Pagoda





and the Buddha Relics brought by it were received by Bhoga Sena, king of what is now Syriam. The construction of what is now known as the Sule Pagoda was entrusted by the King to his Minister, Athoke. In those days the pagoda was known as *Kyauk Kathoke* or *Kyau Sura*, (*Sura* meaning a hero and Athoke was a celebrated hero). In course of time the pagoda came to be known as *Sule*.

The other account has it that during the life-time of the Buddha himself, people gathered at the spot on which the pagoda has been built—*Su* meaning a gathering—to confer and to locate the site for the building of the Shwe Dagon.

The Sule Pagoda, as it stands now, is almost a traffic island, an oasis of peace in the heart of busy modern Rangoon.

BOTATAUNG PAGODA

WHAT is now Botataung has risen over the ashes of a former holy shrine which was bombed out by the Allied Forces during the course of the attack on Rangoon's wharves in November 1943. Located on the river bank, the Botataung has been for centuries a navigator's landmark just as the *Bu Paya* in ancient Pagan.

Bo connotes a military officer and *tataung* means a thousand and a thousand military personnel are said to have constituted a guard of honour when the Buddha relics were received from India way back two millenia or so ago. Tradition has it that the then king of Syriam gave one sacred hair and two body relics brought by a mission of eight monks from India to his minister and that these relics were enshrined in a pagoda on a mound on the bank of the Rangoon River, 7,000 cubits south-east of the Shwe Dagon Pagoda. The operations

incidental to the removal of the debris caused by bombing afforded concrete authentication of the traditional description of the origin of this pagoda. The excavations revealed a relic chamber and a stone casket inside it, shaped like a pagoda, and quite a variety of treasures such as precious stones, all sorts of ornaments, engraved terra-cotta plaques, gold, silver, brass and stone images. As many as 700 images were found. One such terra-cotta plaque is of great historical significance inasmuch as one side bears the image of the Lord Buddha and the other a Pali inscription in the evolved *Brāhmi* script of South India, the script adopted by the Mons of that time. Inside the stone casket was a second stone casket and, inside the latter, an exquisitely wrought tiny pagoda of gold, mounted on a silver stand, housing two body relics and a sacred hair of Lord Buddha. All the treasures which were thus found are now on display outside, awaiting the re-consecration of the pagoda.

The new pagoda, built of reinforced concrete, closely follows the one that was destroyed and goes up to a height of 131 ft. 8 ins. It is designed to retain the ancient motif but in a modern garb and hollow inside so that people could go in. There is another unique feature. Show-cases have been worked into the walls all round to house the many relics that were unearched during the excavation.

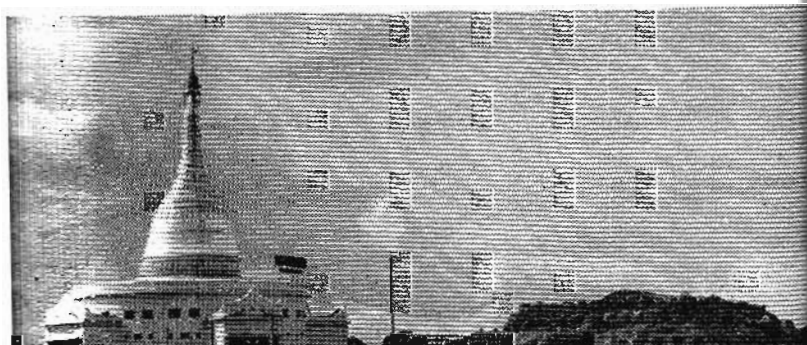
Close neighbours—The Kaba Aye and the Cave

tion. Right in the centre, the exact spot of the old reliquary, is a well-like hollow which will be the depository of the sacred relics, which, as in the case of the Kaba Aye, could be taken out for public exposition and worship, when necessary.

KABA AYE PAGODA

There are thousands and thousands of pagodas of very great antiquity in Burma, but the Kaba Aye is just three years old, architecturally modern in conception, a Buddhist shrine forsooth, but dedicated to the blessed idea of World Tranquility or World Peace. The inspiration and the drive for the building of this pagoda emanated from Prime Minister U Nu. There is a story to it. In 1948, one Saya Htay was in meditation at the foot of the hill known as *Shin Ma Kyaung*, some miles from the town of Pakokku. To him there came an old man, dressed in white, who gave a bamboo staff on which the words "Siri Mangala" had been inscribed in the Pali script, with the request that it should be presented to the Prime Minister. This holy man also desired that U Nu should build a pagoda and secure and reinforce the foundations of the Buddha Sasana. It was in the nature of a call and U Nu set afoot a search for a suitable site to build a pagoda. The site actually selected was a hillock, seven miles out of Rangoon, and, surprisingly enough, called *Siri Mangala*. The work started in 1950 and was completed in 1952.

Recommended by all
who know



At the base, the pagoda is 300 feet in circumference and goes up to a height of 118 feet, with a gilded finial. The circumference of the Treasure Vault inside is 100 feet. There are five images of the Buddha, 8 feet in height, facing the five entrances to the pagoda and in the Treasure Vault there is a silver image of the Buddha cast in half a ton of silver and 4 hundred-weights of brass. There is an upper platform with 28 gilded images of the 28 previous Buddhas. This is a relic shrine, too, and in the reliquary below are enshrined a portion of the sacred relics of the two principal disciples of the Buddha, *Sari Putta* and *Maha Moggalana*, discovered by General Cunningham in one of the three stupas of Sanchi (in Bhopal State, India) in 1851. These famous relics were for some time in a museum in London and, after India became independent, they were restored and taken round India, Burma and Ceylon.

Kaba Aye is constructed in such a manner as to facilitate the exposition of the relics for public worship on special occasions.

MAHĀ PASĀNA GŪHA—THE GREAT CAVE

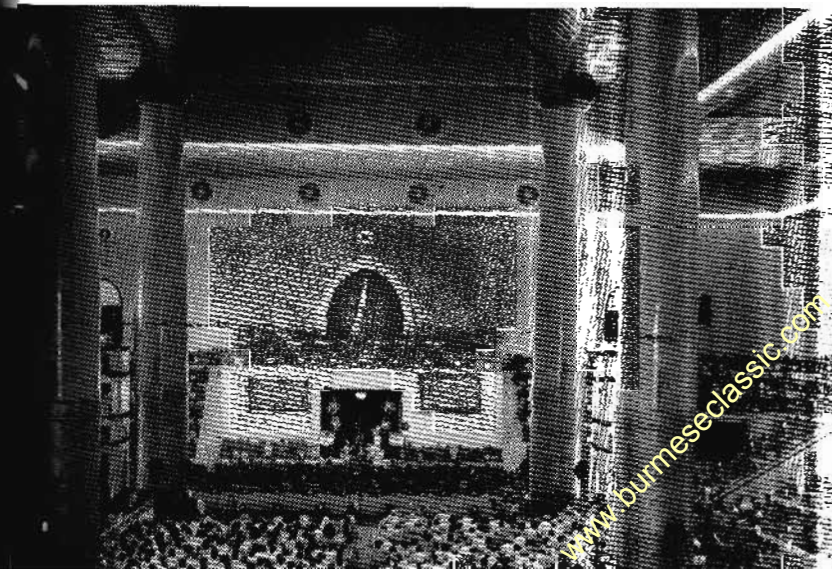
You will not, perhaps, find the like of it anywhere in the world.

This artificially-built cave—together with the Kaba Aye or World Peace Pagoda as its neighbour and the surrounding buildings at Yegu, some seven miles from Rangoon—forms a notable land-mark in Rangoon, perhaps only coming an immediate second to the Shwe Dagon. The cave is a sort of dream come true, or a vision which has taken concrete form. Burma's pious Prime Minister, U Nu, sat in meditation under the Bodhi Tree in Buddha Gaya, India, after having visited the Satta Panni Cave at Rajgir, in the course of a pilgrimage to the Buddhist shrines in the land that cradled the



MAHĀ PASĀNA GŪHA (The Great Cave)

Interior of the Cave—Sixth Synod in Session



Buddha. It was then that U Nu had the vision of a similar cave in Burma, filled with learned Buddhist monks or *Bhikkhus* and others from many lands, foregathered to spread the Buddha's message of Peace and Light for a war-torn and trouble-ridden world. That is how the Cave came to be.

The Cave was specifically built to hold the Sixth Great Buddhist Synod (the *Chatta Sangayana*)—an international Buddhist Study Group—which opened on the 17th May 1954 and will be, more or less, in continuous session till the Full Moon Day of May 1956, which synchronises with the 2500th Anniversary of Lord Buddha's Enlightenment. In the course of the last 2,498 years, five such Councils have been held at intervals of hundreds of years and, every time, the inspiration has been to purify, edit and codify the Buddhist Texts. The first was held, for a period of seven months, in the Satta Panni Cave in *Rajagaha* (now known as Rajgir) in the Indian State currently known as Bihar, three months after the Buddha's Attainment of *Nirvana*; the second, in 443 B.C. at *Vesali* (now Basral) in North Bihar, for a period of eight months; the third, again in Bihar, at *Patali-putra* (the present Patna) in 308 B.C., this time the Council lasting nine months; the fourth, at *Aloka Cave* in the village of Malaya in Ceylon, somewhere between 29-13 B.C.; and the fifth, in session for five months, was in *Mandalay*, Burma, in 1871 and sponsored by King Mindon. This Fifth Synod has left a unique record of the work done in 729 stone slabs to

posterity—a veritable Buddhist Bible in stone—providing the raw material for the Sixth Synod.

There are the Ajanta and the Ellora Caves in South India reputed for their magnificent paintings done by Buddhist monks and there are other caves in Old Pagan in which Buddhist monks meditated. There are hoary caves and cave temples elsewhere. But here is a *man-made* cave, with a hewn-rock exterior and an enormous assembly hall inside. It has a cupola buttressed by six huge concrete pillars and six entrances to mark the Sixth Great Synod. It took over 9 million *kyat*s to build. Outside, it is 455 feet long and 370 feet broad. The Assembly Hall inside is 220 feet in length and 140 feet in width. Apart from the gifts in money that poured in, 63,533 people, hailing from all sectors of the community, gave their voluntary labour and 450,145 cft. of broken bricks, 674,974 cft. of granite blocks, 559,572 stone slabs, 511,075 cft. of sand, 11,973 tons of cement, 380 tons of steel, 775 tons of timber and 123 tons of teak have gone into the making of Rangoon's mid-Twentieth Century Landmark. The construction was launched on the 1st March 1953 and completed on the 10th May 1954—13 months of hectic and intensive building.

An International Institute for Advanced Buddhistic Studies, which will take shape before long, will be housed in the building next-door, the foundation stone for which was laid by the Prime Minister on 3rd April 1954 and also the buildings which have sprung up in connection with the Sixth Buddhist Synod. The range of the Institute is the whole of South-East Asia and the principal objective is to create a centre for scholars, be they Eastern or Western, specialising in Buddhism and Eastern Philosophy and culture and to strengthen cultural friendship and understanding in the world. The emphasis will,

Where service
comes first



naturally and rightly enough, be on Buddhist studies, but research in religion, history, art and culture of the region will receive their due share of attention. A well-equipped modern library and a small archaeological museum will be set up as essential adjuncts to the Institute. The International Institute for Advanced Buddhist Studies could certainly be reckoned as a natural consummation of the Sixth Buddhist Synod.

CHAUK HTAT KYI PAGODA

THE Chauk Htat-Kyi Pagoda is a reclining image of the Buddha, on the Shwegondine Road, even bigger than the similar celebrated image at Pegu. In the vicinity there is a well-known monastery taking its name after the image, justly famous all over Burma as a centre of scholarship. This monastery houses over 600 Buddhist priests who study and teach Buddhist scriptures and Pali language and literature.

KOE DAT KYI PAGODA

THE Koc Dat Kyi is a 65-foot high sitting image of the Buddha, located in Kemmendine, a suburb of Rangoon, a little over $\frac{1}{4}$ mile north-west of the Shwe Dagon Pagoda. The image can be seen from a long distance and in the neighbourhood there are many monasteries. There is also a reliquary inside the image enshrining relics of the Buddha and the *Arahats* in gold and jewel receptacles and many images of gold, silver, pearl and precious stones.

NGA DAT KYI PAGODA

THE Nga Dat Kyi is a sitting image of the Buddha located in the *Ashay Tawya Kyaung Taik* (now known as Nga Dat Kyi Kyaung Taik, taking its name after the image) in Campbell Road, Bahan Quarter.

SOME PRINCIPAL MONASTERIES

THE *Thathana Yeiktha*, on Hermitage Road, was established in 1950 by the Venerable Sayadaw Mahasi. It is housed on 18 acres of woodland and is a popular meditational retreat for Buddhists.

The *Paya Gyi Kyaung Taik* on Shwegondine Road is another famous monastery housed in modern buildings and is noted for its scholarship and teaching of the *Dhamma*.

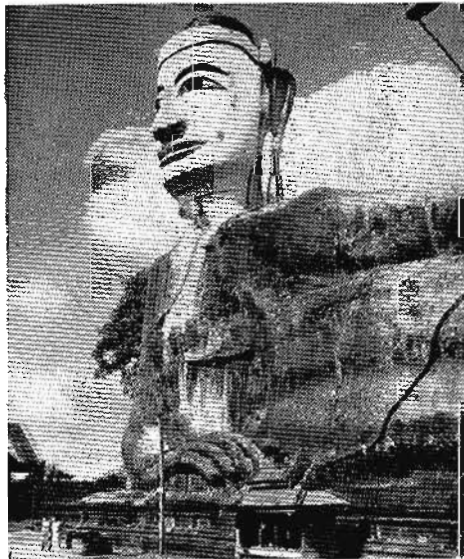
The *Mingun Tawya*: In the Golden Valley, off Boundary Road, you have the Mingun Tawya, a retreat housed on a site of 23 acres and ideally placed.

THE UNION BUDDHA SASANA COUNCIL

THE Union Buddha Sasana Council is a statutory body set up under the Buddha Sasana Council Act (No. 56 of 1950) and designed to function as the spearhead of an energetic propagation of Buddha *Dhamma* abroad and to strengthen the foundations of Buddhism in Burma. Buddhists generally believe that the Buddha Sasana can only be properly organised and maintained with the determined and purposeful support of the three principal agencies of the community, namely, the *Bhikku Sangha*, the Government and the People. The Union Buddha Sasana Council has on it representation for these three agencies. The General Council and the Executive Council comprise representatives of the *Bhikku Sangha*, elected representatives of religious organisations in the land and members nominated by Government. The Council has set up four Standing Committees—1. *Pariyatti* Committee; 2. *Pati-Patti* Committee; 3. Buddha Sasana Propagation Committee and 4. Finance Committee. The Sixth Buddhist Synod was organised and is being

run under the auspices of the Council. Boards of editors and reviewers, hand-picked from among the abbots and monks of the Theravada Buddhist countries, are handling the mammoth task of revising, editing and publishing the approved scriptures. Many publications have been brought out. Examinations in the *Abhidhamma* are being held. The teaching of the *Dhamma* has been taken into jails and prisons throughout the land. Missions to foreign lands for the propagation of Buddhism abroad will be going out in the not distant future.

The Council's Administrative Offices, the printing press and other subsidiary institutions are housed in new buildings specially erected in the vicinity of Kaba Aye Pagoda and the Mahā Pasāna Gūha.



The Chauk Hlat Kyi Image



“PYIDAWTHA” RANGOON

ENTHUSIASTICALLY and purposefully committed to the building-up of a Welfare State (*Pyidawtha*), within the frame-work of a gradually-broadening democratic social base, the Burmese Government has created new social welfare agencies, vehicles of the modern urge, to educate and re-educate the citizenry, to provide effective media for the expression of the forces released by the advent of national freedom and to justify the ways of democracy to the common man. The Rehabilitation Brigade, the Burma Translation Society and the Mass Education Council, to mention three of them, and the thirty-five year old University, centred on Rangoon, are determinedly endeavouring to afford a new direction to the people, a fresh impulse to national effort and, certainly, a new hope of a better and an assured future.

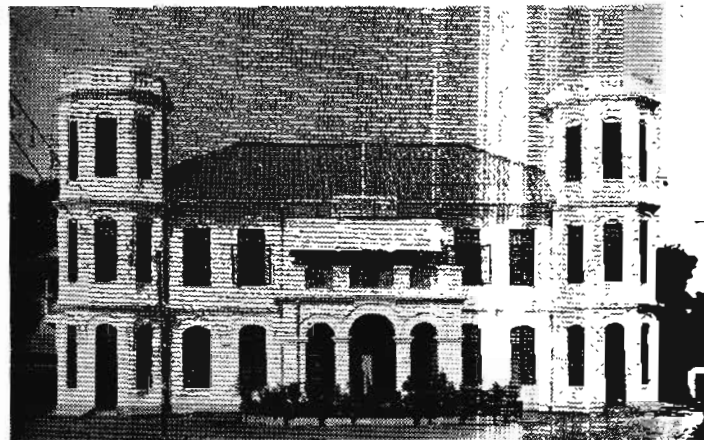
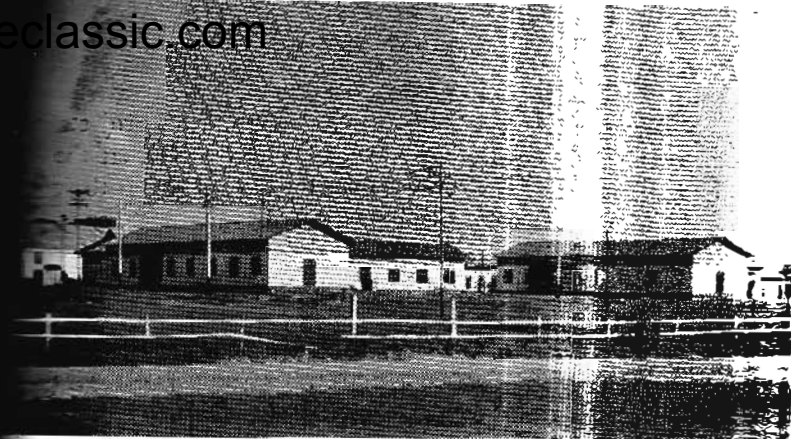
THE REHABILITATION BRIGADE— AUNG SAN MYO

The Rehabilitation Brigade, whose main centre is the

Aung San Myo, 12 miles from Rangoon, is Burma's essay in fitting the penitent insurgents, the young men of the former Resistance Movement, the demobilised soldiers and the unemployed into new trades and useful avocations and also to find an answer, in a small measure, to the great demand for technical personnel for the various developmental projects that are getting under way. In no other country similarly placed, what with a disastrous war and an equally disastrous Occupation, with its economy completely thrown out of gear, has an effort of this type been made to rehabilitate young men who had lost their moorings for one reason or another, with the express purpose of creating what, in effect, is an Industrial Army.

With legislative sanction in the shape of the Rehabilitation Board Act, the Brigade made a start in 1950, with 520 men and officers. It has now grown into 10 battalions and 2 technical companies comprising 5,000 men and when the new expansion plans, now on the anvil, materialise, it would have a strength in the neighbourhood of 16,000 trained men. The Brigade is a non-combatant technical force in uniform, with a semi-military touch and discipline. The men are clothed and housed free and given salaries according to their status. Incentives are available in the shape of Provident Fund and bonuses. Training is given, at the moment, mostly in building, road-making and wood-working skills, a concentration dictated by the immediate needs of the physical rehabilitation of the country.

Renowned for accuracy



Aung San Myo

Burma Translation Society on Prome Road

Burma Translation Society—new building on Merchant Street



The Brigade has handled a variety of building projects, road repairs and road construction so successfully that the Government have now decided to press it into their service as a principal building and road-making agency, cutting out, to the extent possible, the private contractor and the middle-man. The significance of the Rehabilitation Brigade is not only the sociological experiment that it involves in training young men of different racial groups and different educational backgrounds, but also the emergence of a governmental institution in the shape of an industrial army to replace private enterprise in building, road-making, supply of furniture and so on.

It has been reckoned that in the works handled by the Brigade to date, a margin of 4 to 30 per cent. of profit has been registered and, with the new role which it is coming to play, in about five years' time, the Brigade could hope to emerge as a self-dependent institution.

THE BURMA TRANSLATION SOCIETY

WITH almost 5½ million books to its credit, with the first volume of a 14-volumed Pictorial Burmese Encyclopaedia just published, and a 32-volumed Encyclopaedia of Popular Sciences in the offing, the Burma Translation Society (situated at No. 361, Prome Road and some of its sections in its new building at the corner of 37th Street and Merchant Street)—a quasi-governmental institution—has carved for itself a notable place in the scheme of things

For courtesy and service



as Independent Burma's premier Literature—Workshop.

It is rather a misnomer to call it a Translation Society. It is certainly more and translation is a minor part of its activities. Set up in 1947, in the context of a country whose language and culture had lain dormant and even been neglected over a century, the Burma Translation Society is emerging as the principal producer of books and purveyor of world knowledge. The motto of the Society is "Light, where darkness was". As good as its word, it is gearing itself to supply the wherewithal for the schools, the University and the general public to obtain the requisite knowledge and build up a modern Burma, within the frame-work of an ancient culture and a religion which, more than anything else, has given her peoples a remarkable unity.

Initially aided by the T.C.A., the Society has developed a respectable printing department of its own and, in order to cope with the ever-growing demand for books of all sorts it is facing, it has launched a further programme of strengthening and expanding its printing plant. It has

Chawdwingone—Min. Education Cou



to date, 194 different titles covering a whole range of subjects in the following series: Pocket Series; Mass Enlightenment Series; Home University Series; Science Series; History Series; Great Books Series; Burmese Culture Series; Pyidawtha Series and Fifty Years Series, and various other text-books for Secondary Schools and the University. It also publishes a popular monthly magazine—*The Sarpaybeikman*—translatable in English as “The Mansion of Literature”.

The Society gives annual awards for original fiction, belles lettres, educational and informative books and translations of the world's Great Books. It organises library training classes, refresher and other courses in printing techniques for its own and outside printers, and talks on Burmese culture and cultural shows. Its most recent effort is in the direction of a further development of its educational publications' programme.

Slowly, the Society is taking wings and spreading out as Burma's principal publisher and Brains Trust.

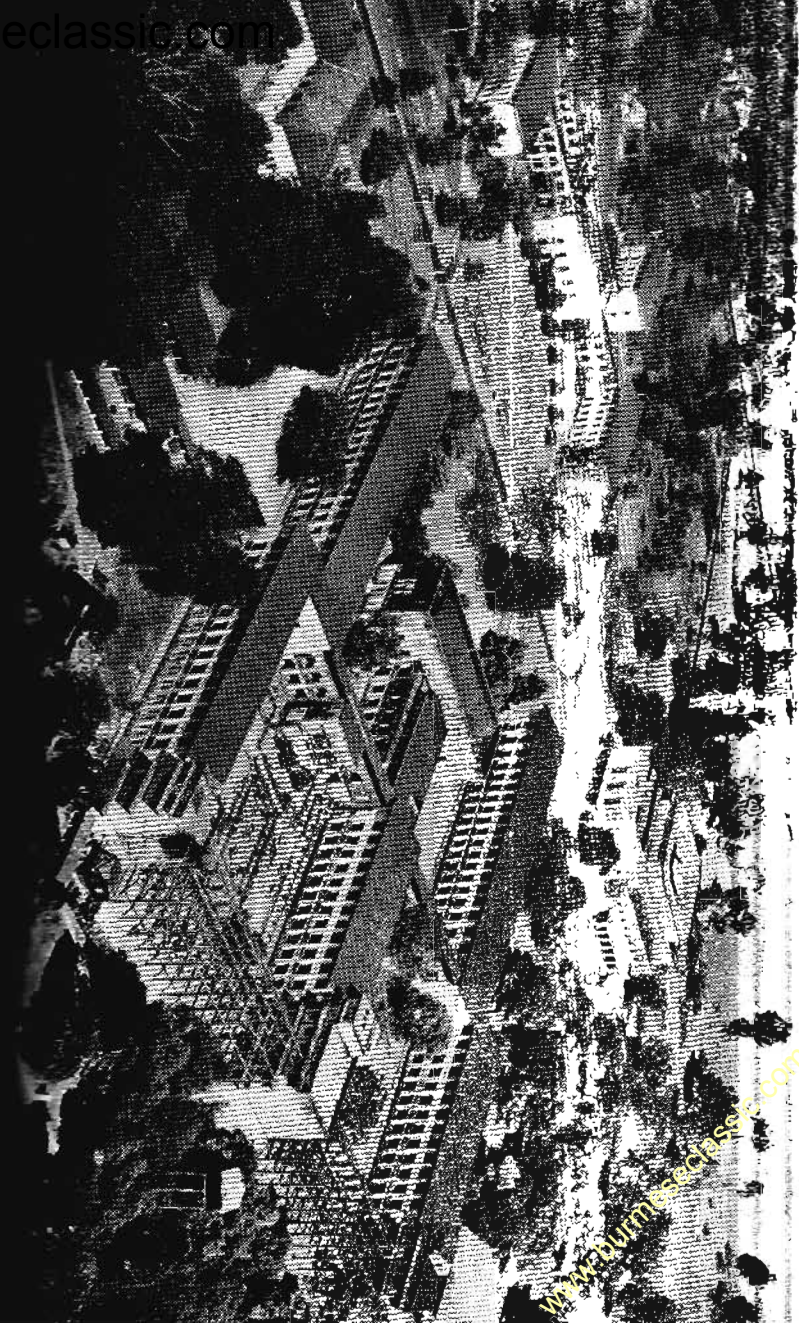
CHAWDWINGONE—MASS EDUCATION CENTRE

SEVEN miles from the heart of Rangoon City, off the Prome Road, at *Chawdwingone* Village, surrounded by a group of hamlets and under the shadow of the World Peace Pagoda (Kaba Aye) are the Mass Education Council's training centre and offices. A rural setting for a rural project! If the Burma Translation Society is Independent Burma's Literature Workshop and Brains

**Fly it, and you will
like it**



University Campus from the



www.burmeseclassic.com

Trust, the Mass Education Council is her Rural Social Welfare Power-House—a sociological path-finder to better living in better villages. *Chawdwingone* is a training centre and sociological laboratory in one and from it light and hope are being purposefully beamed all over the country.

The Council has a set target of 1,320 hand-picked men and women for being trained as Mass Education Organisers and, currently, 959 of them (777 men and 182 women) have spread themselves out in 300 centres, as spear-heads of a self-help movement to face the challenge of endemic illiteracy, poverty and ill-health. Eighteen of the planned thirty-five Development Teams—each Team comprising leaders in health, first-aid and midwifery, agriculture, hand-loom weaving, pottery-making, carpentry, building construction, recreation, home economics and home arts, etc.—are facing the hazards of the almost inaccessible tribal hills. This is how Prime Minister U Nu described the work of these social engineers at a graduation ceremony: “The graduation marks the point of their Mission. They will now be climbing mountain paths, going down the valleys deep, treading lonely trails to villages far and distant, crossing fields and streams, bearing the torch of knowledge that those never before had been given opportunity in life may now freely enjoy what had been the monopoly of the few. On this Mission of Love and Light go forth our Mass Education Organisers”.

In the case of the inhabitants of one aboriginal tribal area, it was the advent of the Mass Education Development Team that revealed that wood-sawing was unknown and in the case of another that pottery was a closed book. Now, they are taught sawing and the use of the saw and pot-making.

Abolition of illiteracy, general improvement of environmental sanitation, progressively better health, increasing economic prosperity, and above all, growing self-respect and confidence—all these in the frame-work of a co-operative community life—are the principal objectives.

The monastic schools, which used to be the only institutions promoting the education of the young all through Burma's past history and which languished with the coming of the British, are now being roped in and integrated into the scheme, the Council supplying the wherewithal in the shape of books and other educational apparatus. Country-wide anti-illiteracy drives are being launched each summer to make people more literate and literacy-conscious. Films, film strips and other audio-visual aids, posters, broadcast talks and plays are being pressed into the service of this great crusade. When the target of 1,320 Mass Education Organisers is reached, the movement will emerge as a, more or less, self-help agency, constantly refuelled by the growing enthusiasm of the people themselves. Education in the art of living together is the aim and the provision of an intelligent base for democracy the goal. The training centre at *Chawdwingone* will, before long, acquire the status of Burma's School of Social Work.

THE UNIVERSITY

ATTRACTIVELY situated on the bank of the island-spotted Inya Lake, with a sprawling campus covering 435 acres.

Once KLM—always...



stands the University of Rangoon, the demands on it for an ever-growing stream of technical and other personnel to man Burma's developmental projects and services increasing almost hourly. Its origin could be traced back to the Government College established in 1880, with three students and no habitat of its own. In the wake of the historic students' strikes, the Rangoon University Act was passed in 1920 and the University took a move-on, with two constituent colleges. Then came, one after the other, the Medical College at Rangoon, the Agricultural College at Mandalay, the Teachers' Training College on Prome Road, Rangoon and the B.Sc. (Forestry) and B.Sc. (Engineering) courses and, subsequently, the Mandalay Intermediate College.

The Second World War and the Japanese Occupation, which hurt Burma profoundly, dealt a severe blow to the 20-year old University. It not only suffered a temporary total eclipse, but had to face physical destruction too—the Teachers' Training College was totally destroyed, the Convocation Hall partially and the University Library, which had the largest treasure of Oriental collections in the East, completely burnt out (a terrific loss of 80,000 volumes all over Burma including what the University Library had). A shocking act of war vandalism!

With the coming in of Independence, the University is going forward as it should, as the heart-centre of Burma's cultural and educational advancement. Whereas before the war it was a federal institution, now the University is a unitary organisation. The Intermediate College at Mandalay has now been upgraded as a full-fledged University College, a Medical College has recently been started at that centre, three new Intermediate Colleges have sprung up at Moulmein, Kyaukpyu and Magwe and more are in the offing in other places. There are seven Faculties:—

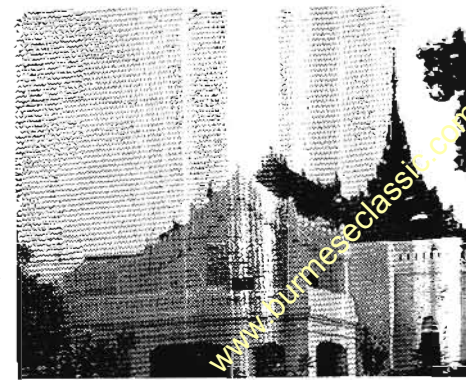


The Rangoon University's Students' Union



The Judson College Chapel

The University Dhammayazay—Buddhist Chapel



1. Arts; 2. Sciences; 3. Law; 4. Engineering; 5. Education; 6. Medicine and 7. Agriculture and two departments—Commerce and Forestry—which will also develop into Faculties in the not distant future when research facilities and equipment become available.

What with the many-sided economic plans that post-war Burma is gearing itself to push forward, an increasing emphasis is coming to be placed on engineering and engineering techniques, and facilities for specialisation are available in Civil, Electrical, Mechanical, Architectural, Metallurgical, Chemical and Mining Engineering. The post-war physical rehabilitation to repair the damage dealt by the war has been mostly completed and the campus is full of building activity, with new buildings for Engineering, Social Sciences and so on, indicative of an expanding University.

With a student enrolment of a mere 300 in 1922 and about 2,000 before the war (in 1941), inclusive of the Mandalay University College, the current enrolment is of the order of 11,000. The University campus in Rangoon comprises almost 120 buildings, 16 of which are students' hostels and 95 residential quarters for the staff. The total teaching staff in Rangoon alone is over 500. The ratio of men to women students is 80:20, the largest number of women being students of medicine. The University Library has been rehabilitated, too, and brought up to 42,000 volumes. There is a medical check-up of all new entrants, a swimming pool, the University Boat Club, the

University Training Corps, the University Students' Union, places of worship for Buddhist and Christian students, a Post Office, an Employees' Village and playgrounds.

With the growing political stature of South East Asia, an Institute of South-East Asian Studies to foster post-graduate research has recently been set up in conjunction with the John Hopkins University of the United States of America.

There is another feature that lends a unique distinction to the Rangoon University—education is free and no tuition or athletic fees are charged except in the case of the Faculty of Law.

BURMA RESEARCH SOCIETY

FOUNDED way back in 1910, the Burma Research Society, a quiet and unobtrusive group of Burma's intellectuals, has carved for itself a position as a leader of thought in many a field—Burma's history, archaeology, literature, art, language, science, philosophy, religion, folk-lore and the like. Papers are read and discussed at its meetings and its principal effort, the "Journal of the Burma Research Society", makes its way into the hands of students of South and South-East Asia and the principal libraries of the world. It has encouraged and developed oriental scholarship and studies and, with the coming of Independence, could be depended upon to provide an intellectual lead and create a milieu for a many-sided advancement of the country.

OTHER AGENCIES

THE National Housing and Town and Country Development Board, an agency of the Ministry of Housing, is handling the enormous job of building new housing, hospitals, schools, offices and nuclear model villages. The

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Ministry of National Planning and the Economic and Social Board—the latter body nursed and supervised by the Prime Minister himself—are the over-all overseers of the new economic development. There are other agencies, a host of Boards, working to press the eight-year development programme forward, a programme involving an estimated expenditure of 7,500 million *kyats* by 1960 and covering many fields—agriculture, forestry and fishing, transportation, tele-communications, power, minerals, industry, health, education and social welfare. The United Nations Social Services Mission to Burma has handed in a social welfare blue-print and the Social Planning Commission and other related governmental agencies are studying the recommended lines of action and pushing forward comprehensive programmes of social amelioration.



BURMESE ART AND CULTURE

THE stamp of Buddhism on Burmese civilisation and culture is profound and indelible. All that is significant and note-worthy in the character of the Burmese people and remarkable and distinctive in their art and culture is Buddhist-based or Buddhism-inspired. In fact, even today, the cultural and political attitudes of the Burmese are coloured, and basically influenced, by Buddhism. It is Buddhism that unified the peoples of Burma in the past and it is Buddhism that will be a major factor in knitting the various races of Burma into a politically viable unit now.

There are quite a few strands that have gone into the shaping of Burmese civilisation, but the predominant factors or strands are two—Chinese or Mongolian and Indian or Aryan. The people are of Tibeto-Burman stock, that is to say, ethnically and physically, broadly speaking, of Chinese origin and their religion and culture

**The airline of super
comfort**

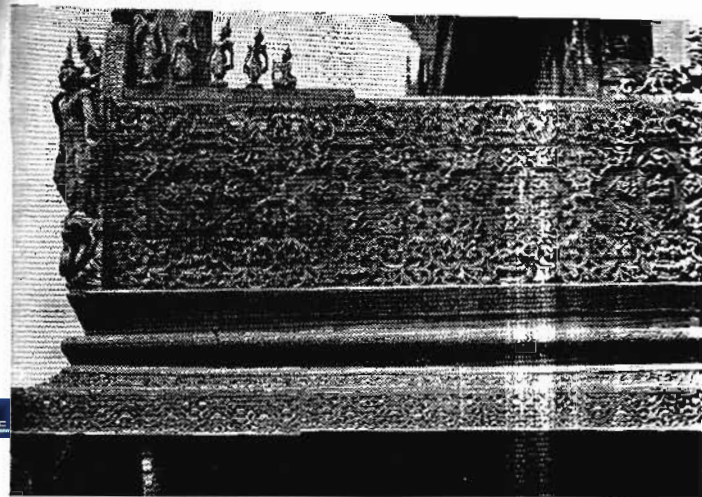


come principally from India. Geography has played a very great part, indeed, inasmuch as the mountains on the north and east and the sea on the west and south have conditioned the development of Burmese culture and civilisation.

There have been active periods of racial penetration followed by cultural assimilation and there have also been periods of comparative stagnation, stemming from the geographic situation of the country, the latter not being entirely barren or negative in that the quiet seclusion enabled the people to develop two notable characteristics, namely, their high standard of literacy, promoted and nurtured by the monastic schools, and a high place for women in the scheme of things, peculiarly absent in some of the neighbouring Asian countries, even today.

Historically, that is, on the basis of irrefutable evidence that has come to be available, it is correct to say that Burma has a fifteen centuries' old cultural tradition. Archaeological excavations, made at Hmawza in the district of Prome and at Halingyi in the district of Shwebo, have revealed the existence of a fairly well-developed *Pyu* civilisation and culture of the 5th Century A.D. It may be that more excavations and further research will throw up a history reaching further back, but it is established that in the 5th Century A.D., Burma had a notable civilisation, the people professing the *Hinayana* or *Theravāda* type of Buddhism. The excavations have brought out a Buddhist manuscript in Pali, written on gold leaf, but using a South Indian script of that time, thus establishing the historicity of Indian influence.

Then there is the Mon strand or Mon influence. There were Mons in the Irrawaddy Delta and Tenasserim during the time of the Mon Kingdom of *Dvaravati* in the south



Wood Carving

of what is now called Thailand, which is also linked to the Khmer Empire of Cambodia whose extant artistic glory is represented by Angkor Wat.

What you find is a Mongolian-Aryan synthesis, a framework within which the Burmese people have developed a distinctive culture of their own.

Pagan, a noted capital of Burmese Kings in Upper Burma for over three centuries (1044-1287), now practically in ruins but still housing many monuments of architectural or historical importance, radiates, even

Travel in comfort



today, a significant cultural influence. But Pagan and its glory and the rich cultural heritage it has handed down to modern Burma were made possible by the invasion of the Mon Kingdom of Thaton by King Anawrahta (1044-1077). Anawrahta brought with him from Thaton, Mon craftsmen and architects, monks and Buddhist scriptures (Mons had come under Indian cultural and religious influence) and initiated a programme of pagoda building which was followed up by his successors. This conquest of Thaton had other notable results, too. The Burmese

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BURMESE
CLASSIC



The Wood-Carver

language, which till then was just a spoken one, got its first alphabet or script and the Burmese scriptures and the monks who came with Anawrahta, facilitated consolidation of Buddhism among the people.

There is yet another stream of culture, which has left its stamp on Burma and which came from the neighbouring country of what is now Thailand (which also had come under Indian influence). Actually, the Indian epic story of *Rāmāyana* which has, up to the present day, supplied themes for plays and literature, came to Burma from Siam. There are definite traces of Siamese influence in Burmese drama and music.

Burma must be said to have a rich ancient culture and an equally striking tradition of art, permeated through and through by the essential ethical and philosophical tenets of Buddhism, displaying, especially in her art, a calm unperturbable spirit, a delicate and graceful expression, a gentleness of outlook and a general gaiety and fondness for colour, drawn from the magnificent natural beauty of a tropical land.

DANCE

ETHEL MAULIN, the celebrated British novelist and writer, who was in Burma early in 1954, has said that when she came to this country, she asked to be shown some Burmese dancing. She was taken to some *pwees*—Burmese theatrical performances, operatic in character—but they left her unsatisfied. What she sought was something that had organically stemmed from Burma's artistic tradition and also took in its stride and interpreted the sentiments and feelings of a newly-developed modern nation. When she was invited to a dance programme in Rangoon, put up by the children of the new Mandalay School of Fine Arts, she found what she was looking for. It is on record that when she saw what the children could do, she was "charmed beyond all telling. . . . To say that the children of this school—whose ages range from eight to the early teens—are 'dedicated' is to give a wrong impression of solemnity; on the contrary, they are vivid, vital children who have obviously enjoyed every moment of all their

singing, dancing, acting. . . . What must immediately strike anyone seeing the children for the first time is that they are, shall we say, persons in their own right, brimful of personality, like the dances of the Russian Ballet in the great days of Diaghiliev, who brought personality of a vivid order to bear on technique so that all that they did was exciting and moving. It was the great days of dancing in the '20s and early '30s, that I thought whilst watching these children the first time—and the feeling was reaffirmed the second time—that here was vastly more than a display of technical skill, but a living art. The children dance to the traditional music of drums, flutes, brass and bronze and such is their physical grace and personal charm that they make all simple exercises and rhythm, done to the accompaniment of only a drum, a feat of the utmost beauty, quite, in the opinion of the present writer, one of the most delightful items in the whole fascinating repertoire. . . . For the present writer, a stranger in a strange land, this glimpse of significant loveliness, this excitement of a people's native culture in revival, will always remain a curiously moving experience, remembered with nostalgia, when much else has receded. . . ."

Dance appears to come naturally to the Burmese. You see tiny tots improvising in front of their bamboo huts or even on the streets. The pursuit of dance as a distinctive art appears to be comparatively of recent origin. It has always gone with music and the various kinds of *pwees* (dramatic shows). All royal functions of the old Burmese Kings began and ended up with music and dance. Pagoda festivals, opening of new capitals, the start of battles, *shinpyu* (preparing a son for a spell in the monastery) and weddings and, in fact, every conceivable occasion meant a lot of dancing and music. Special songs were written

**Flies to all Six
Continents**





Group Dance

The Ozi Dance



for special occasions and the accompanying dance was in most cases, improvised.

A striking feature of the Burmese dance is its perfect timing and the remarkable tension of the human body.

The first historical record of Burmese music and dance is of 800 A.D. relating to the visit of a Burmese troupe of artistes to Hsian-Fu, the then Chinese capital. It is said that the songs sung at that time were Buddhist in theme and had Sanskrit words in them and the performers "went through spelling dances lining up in a pattern." This is held to be indicative of Indian influence.

The Burmese dance could be put under two broad heads—the individual dance, almost always improvised.

The Burmese Harp



say of the type and style to be seen in the various kinds of *pwees* and at religious or other ceremonies when somebody starts dancing out of sheer excitement or joy and the *yain pwees* or ballet type of group dancing which demands considerable training and team-work. This classification could be further enlarged into—

1. the dance that goes with the *zat pwe* or the drama;
2. the *yama zat* (themes from the Indian epic *Rāmāyana*) which involves considerable physical strain; ...
3. the dance of trained ballet dancers, generally performed in the old days before the king to the accompaniment of the *pattalar* (Burmese xylophone), the harp or the flute; and
4. the *bohn shay pwe* which takes its name after the instrument—a long drum—that is used.

Then there are the *nat* dances, throwing a sidelight on a persistent streak of Animism and the *ozi* and the *dobat* related to Buddhist festivals. The pastoral dances of various kinds, linked with agricultural operations and seasons, have generally one single accompaniment, namely, the *bohn shay* or the long drum, and the more sophisticated variety that one finds in the *pwees*—Burmese plays—follows the music, the motif being, say, a battle, sorrow, sleep, glorification of royalty, praise of the minister, veneration of a Buddhist monk and so on.



Duet dance



Clock-work service



THE MARIONETTE STAGE

THE advent of the *yoke thay* or the marionette or puppet show is ascribed to the latter half of the 18th Century and the origin to U Thaw, Minister for Royal Entertainment at the Court of King Singu. Burmese dance, music and architecture do bear visible traces of Indian, Siamese and other influences. In the case of the Burmese marionette stage, the origin is unknown. However, it is known that puppets figured in ancient Chinese religious ceremonies, Indian magical rites and even in Egyptian tombs. But the marionette stage as it emerged in Burma, with full-dress and complete plays is something really Burmese. The *yoke thay*, not only came before the Burmese *zat* (the drama), but has also had a place of precedence in the Burmese heart. The rather comparatively late coming of the marionette stage, followed by the drama, is attributed by Burmese students of culture to the inhibition socially attached to unmarried men and women appearing together on the stage. Describing the marionette art, the late Hon'ble Deedoke U Ba Choe, who was assassinated along with General Aung San and his Cabinet, says: "... It is not fun fair like the Punch and Judy of the West. It is not designed for juvenile amusement. It is not a side-show. It is not even light entertainment. It is the real thing, a serious art, presenting full length dramas to adult audiences, a whole night affair, with beginning, middle and end, so that the marionettes are no longer toys or figures of fun, but serious substitutes for human players. The art of manipulating marionettes with strings is also a serious art, because the aim is to make the figures of wood as lifelike as possible....".

A bamboo platform is raised and the puppets (two or three feet high) are seen in front of a curtain running

the entire length of the stage or the platform and screen, hiding the manipulators from the gaze of the audience. At one end of the platform is the throne and the paraphernalia of a court and, at the other, the inevitable forest scene represented by a few small branches with leaves. A traditional marionette show has 28 figures comprising 2 *nat* votaresses, a horse, 2 elephants (black and white), a tiger, a monkey, a parrot, 2 ogres, a necromancer, 4 ministers, a king, a prince, a princess, 2 prince regents, an astrologer, a hermit, an old woman and 2 clowns. Some shows have more figures, but the traditional company of marionettes is one of 28 figures only.

The remarkable thing about a Burmese marionette show is that it is a combination of skills, as perfect as they only can make it, of the wood-carver (major figures are of wood), the string manipulator, the elocutionist, the singer and the musicians. When it is said that the standard of the Burmese dance and even histrionics was set by the marionette stage, the excellence of the manipulator's skill becomes apparent. It is said that during the period of its glory, a manipulator of the marionette stage had to operate as many as sixty strings, attached to a single figure! Successful manipulators were nationally famous in the old days. The different kinds of facial expressions of the puppets, expressions covering the whole gamut of human emotions, are the achievement of the wood-carver. The actual drama of the beautiful and often magnificently-dressed puppets is the combined

**Efficiency through
experience**



achievement of the men behind the scenes—the manipulator who has to pull many a string almost at once and the one who speaks the words and also the one who sings. The themes are generally taken from the Five Hundred and Fifty Jataka Tales (Birth stories of the Buddha) and the Burmese chronicles. There are some conventions—a few twigs with leaves stuck on bamboos represent trees or forests and the entrances and exits are different for animals and persons according to their status. The main thing is that the puppets, specially representing human beings, have to be and do one better than the actual human beings themselves they are designed to portray and therein lies the greatness of this Burmese art.

At the moment, this art is in the throes of a revival, having, more or less, become decadent after the disappearance of the Burmese Kings who were the patrons of this and other arts.

THE BURMESE THEATRE

THE Stage or the Theatre as understood in the West and elsewhere, does not exist in Burma. There are no theatres or playhouses. All the plays or dramatic shows that go under the rather loose generic term of *pwe* are, in fact, musical plays, partaking of the nature and character of operas, with dancing thrown in, and lasting, in all cases, a whole night of, say, eight hours. As in the case of the marionette, the *pwe* or the *zat pwe* is about three hundred years old, that is to say, comparatively recent. The Burmese chronicles mention a *zat pwe* as having been performed in 1783 A.D. to mark the foundation of the Amarapura Capital in Upper Burma. (*Amarapura*—The City of the Immortals). It is also known that in 1828, Burmese and Siamese plays and marionette shows

were put on the boards for the edification of the King and his Court.

It is difficult to put into words or objectively analyse the *pwe* or the *zat-pwe*-mindedness of the Burmese. The *pwe* is omnipresent. It is an accredited and all-pervading national institution. The Burmese attraction to these all-in-one operatic, tragic, comic, farcical and even melodramatic shows is, perhaps, equalled only by their fondness of colourful clothes. There are certainly other types of entertainments, such as, say, boat-racing, but the *pwe*s take a place of precedence and, perhaps, except during the monsoon season, when it rains, or rather pours (the shows are almost always in the open air), not a day passes by when you do not have a *pwe* of some sort even in the smallest village. Anything can be a provocation for a *pwe*—the dedication of a new pagoda, the establishment of a monastery, a boat-race, the ear-boring ceremony of a daughter, or the entry of a son into a monastery for education, a marriage or the winning of a big prize in the State Lottery. The *pwe* is always with the Burmese.

The plays drawing their inspiration from the Buddhist lore or the Jataka Tales, are somewhat of a serious nature. They generally fall under ten broad heads representing the various incarnations of the Buddha—1. *Temiya*; 2. *Mahā Janaka*; 3. *Suvanna Shāma*; 4. *Nemi*; 5. *Mahosadha*; 6. *Bhuridatta*; 7. *Chandakumara*; 8. *Narada*; 9. *Vidhura* and 10. *Vessantara*.

Among the well-known playwrights of the 19th Century,

Always ready
always dependable





The Pattalar (Burmese Xylophone)

Music lesson on the Burmese harp



the two outstanding names are *U Kyin U* and *U Ponn*, who were attached to the courts of the Burmese Kings of that time and wrote their plays in verse form. The British period was barren so far as play-writing goes and until contemporary times, the writing of plays was more or less anonymous as it was a question of producing something, and anyhow, for theatrical companies.

A popular classification of Burmese plays would be that of the *zat-pwe*, taking themes from the Buddhist lore, or birth stories of the Buddha, incidents in the lives of kings or from the *Rāmāyana*; the *anyein pwe*, without much of a plot and full of clowning and repartee and a lot of dancing; and the *yein pwe* comprising group dancing and singing.

BURMESE MUSICAL INSTRUMENTS

WRITERS on Burma have said that the Burmese are the most musical people in the East and that is not a traveller's tale or by any means an exaggeration. There has never been written music as such. Now, what with the national cultural revival, which has got under way since Independence, under the aegis of the Ministry of Union Culture, a determined effort is being made to evolve a notation system and classical music is on the eve of coming into its own. Research in the history and technique of old Burmese music has been taken in hand, with a view to popularising old forms and evolving new ones. Teaching of folk as well as classical music is now being encouraged.

The latter day importation of Western tunes, sometimes making foreign visitors wonder what type of music Burma has, is being deliberately discountenanced as a part of the effort to reinstate genuine national music.

Some of the notable Burmese musical instruments may be mentioned:

The *pat saing* or the *saing waing*, a series of cylindrical drums, numbering 21, mounted on a circular gilded frame of wood and rattan. This instrument is to be found nowhere else in the world. Watching it being played by an expert would be an unforgettable experience.

Then there is the *kyi waing*, a series of bell-metal gongs, arranged circle-wise like the *saing waing*. The traditional number of gongs is 18, but sometimes you find them arranged in a triangular fashion when the number is less. This instrument is played with both hands and with round padded-hammers.

There is the Burmese harp, *soung*, closely following the motif of a Burmese boat, with 13 strings of spun silk.

There is the *zither*, shaped like a crocodile, with three strings.

There is the clarion, a very ancient instrument, made of black wood, with seven finger holes and one thumb hole, with a mouth-piece of palm leaves. This clarion is the centre-piece of the Burmese orchestra.

There is the *pattalar* (the Burmese xylophone), a popular accompaniment for the singer and also used as a part of the orchestral accompaniment for dances. It consists of a set of 21 well-seasoned graduated bamboo slats mounted on a decorated black-and-gold semi-circular sound-box. The slats are tapped with two sticks.

Then you have the bamboo flute, the holes as in the

clarion, but unlike the clarion, blown through a side-hole

There is also the western-type of violin, held upright while playing. You have the bamboo clapper (and also wooden) to keep time, which is quite a novelty and the cup-shaped bells which serve a similar purpose.

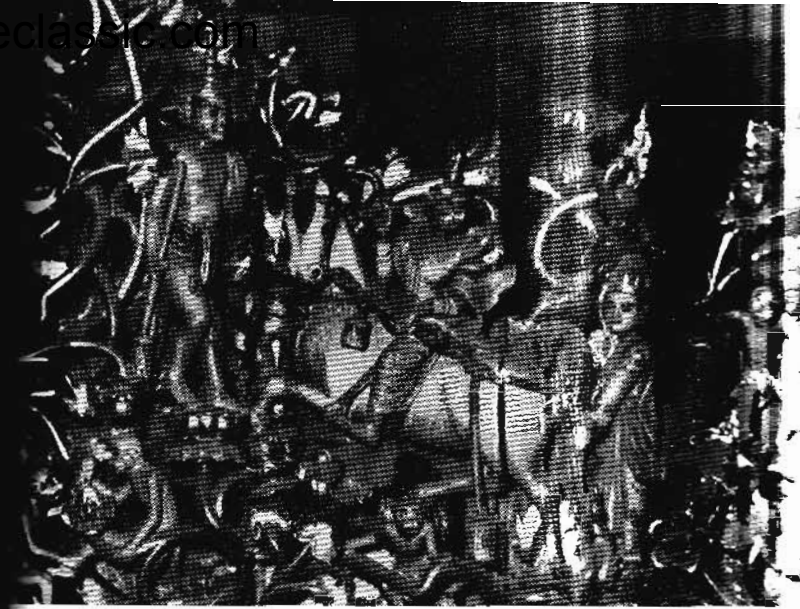
ARCHITECTURE, SCULPTURE & WOOD-CARVING

It is in the monuments devoted to the glorification of Buddhism and the Buddhist way of life that one can look for Burmese artistic expression as symbolised in architecture—the pagoda and the monastery. Pagodas, there are in abundance, ancient as well as modern, but the architecture of buildings as seen through the rich and magnificent wood-carving for which the palaces of Burmese kings were justly famous, is, alas, a thing of the past. The one significant evidence that Burma had in the Mandalay Palace was completely destroyed by Allied bombing in the last war. What you see of this type of artistic expression is to be found now in scattered spots such as the *Shwe Nandaw* Monastery at the foot of the Mandalay Hill, the wood-carving that was not burnt out at the *Shwe Dagon* in Rangoon, a glorious piece of work seen at the *Theingho Shin* Pagoda at Pakokku in Upper Burma, and the *pyatthats* (receding wooden spires) still to be seen rising over the decaying walls of the Mandalay Palace and so on.

It was during the period of roughly 200 years, i.e. between the 11th and the 13th Centuries A.D. that Burmese architecture blossomed forth. It is principally in Pagan, which, in the heydays of its glory, had thousands of pagodas, that you find outstanding examples of Burmese architecture. Naturally enough, India, the birth-place of the Buddha, has exerted perceptible influence on the

**Smoother with the
help of ...**





Wood Carving



architectural styles of the pagodas, but the Burmese have built on what they received from India and developed their own styles and techniques.

There is the bell-shaped *stupa*, a construction of solid brickwork, going up in receding terraces and ending in a finial and there is the vaulted hollow temple, housing presentments of the Buddha, square in construction, often with projecting porches and receding roofs and on top, sometimes a bell-shaped *stupa* and sometimes a curvilinear spire or pinnacle. In the square temples of Mon origin, commonly one finds corridors, rather dark, with natural lighting being provided by perforated windows and also frescoes throwing a side-light on painting techniques of that period. The temples which could be ascribed to Burmese technique are generally huge constructions, going up very high and well-ventilated and with a pattern that is not seen elsewhere. There are temples like the *Ananda* at Pagan, a magnificent structure of great beauty, in which the two styles are happily combined.

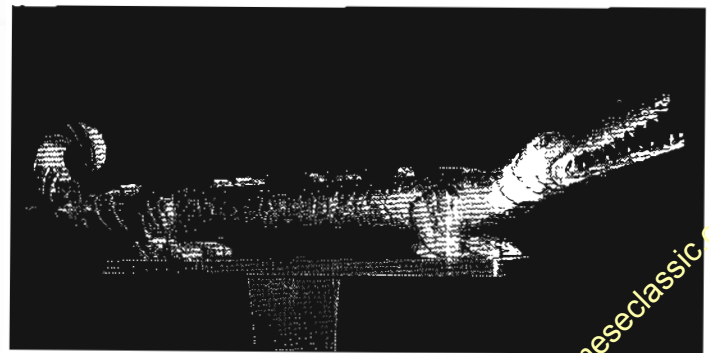
In improving on what they got from India, the Burmese could be said to have introduced a greater sense of proportion in the architectural style developed by them. Ordinarily, the general outline of a pagoda comprises the base, the bell, the *sikhara* or the spire, and the *hiti* or the umbrella. Most of the pagodas are of brick and stucco and sometimes of stone as in the pagodas of Thaton and

in the Shan States. White-washing is common and so is gilding.

There are many notable pagodas in Burma. The Shwe Dagon, of course, in Rangoon; the Pagan temples; the Shwe Maw Daw in Pegu; the Kaung Hmu Daw in Sagaing; the Shwe San Daw in Prome and the Kyaiktiyo Pagoda, in Thaton District, on top of a boulder precariously balanced on the edge of a precipice, may be specially mentioned.

Sculpture, both ancient and modern, is confined to the Buddha image and bound by the traditionally known four postures of the Buddha—the sitting (two postures), the standing and the recumbent, signifying Enlightenment Teaching and *Nirvana*. Outside the images, whatever sculpting or moulding is done, pertains to the needs of the pagodas themselves, such as the leogryphs which one sees at the gateways to the pagodas, the dragons, the ogres, the *devas* and the mythical birds and beasts.

It is generally held that Burmese wood, and especially



Two-hundred years' old Crocodile Flap

**FLY TOURIST WITH LUXURIOUS
KLM CONSTELLATIONS**



teak carving, reveals the most exquisite craftsmanship to be seen anywhere in the world, the plaster-work to be seen in the temples taking a second, if not an equal, place. The most beautifully moulded elephants are to be seen in this country.

SILVER AND LACQUER WARE

TALBOT KELLY, the British artist, who visited Burma in the early part of this century, held that the silver work of the Burmese was "the finest in the world". It is so even today. The silver bowls, which are presented as gifts to visiting international statesmen, are known for their exquisite modelling, for their bold and high relief of the figures and the foliage, their remarkable detail and strength of conception. You sometimes find the 12 signs of the zodiac embossed on these bowls.

For its lacquer-ware, Burma is justly famous. You will still find old and traditional motifs of the Pagan Period, both in the black and gold and red lacquer-work. Currently, attempt is being made to give this ancient industry a modern direction, through the assistance of Japanese experts at the Lacquer-ware School at Pagan, the principal centre of Burma's lacquer-ware industry.

You have drinking cups, betel boxes, powder bowls, flower vases, cigar and cigarette boxes, monks' begging bowls, drawing-room teapots and even tiffin-carriers made of lacquer. The basic groundwork is of bamboo which is given a coating of wood-oil and, after drying, pasted over with a mixture of teak sawdust, *thitsi* (black varnish) and rice water and sometimes, bone-ash or paddy-husk. The polishing is done by a lathe and then a fresh coat of



*An example of
Silver work*



The Silver-worker



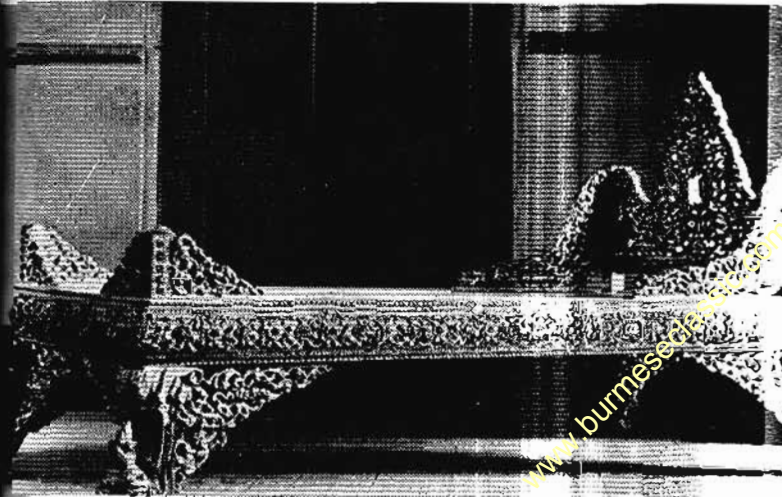
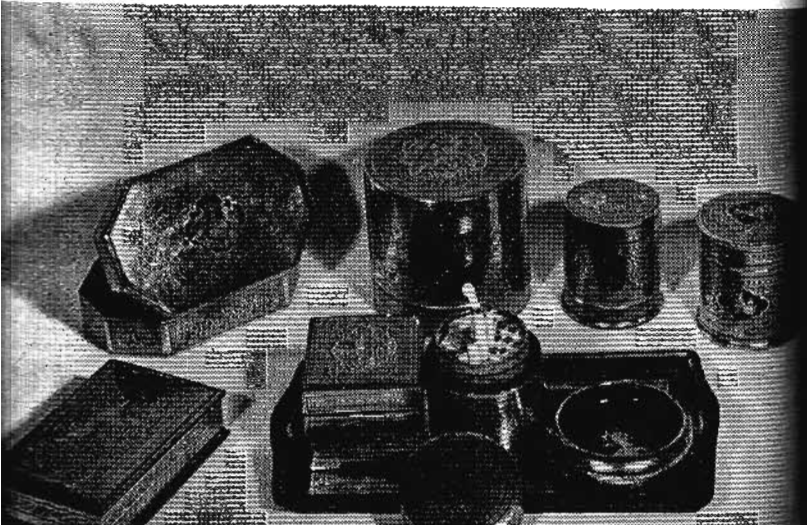
Lacquerware

powdered bone-ash is put on. Then the colour and the engraving of the desired pattern, after which a varnish of a particular kind of vegetable oil is given. Experts in lacquer-ware test the quality of a product by bringing the sides of a bowl or a cup together and if this bending does not result in any cracking of the varnish or the wicker-work, it passes the test.

NATIONAL CULTURAL CENTRE

With the ushering in of Independence, the hiatus that existed under foreign rule in many a field is now being bridged, and in the sphere of culture by the energetic drive spear-headed by the Ministry of Union Culture. A cultural revival and a definite cultural move-forward are envisaged in the proposed National Cultural Centre, which will have a National Museum, a National Library, a National Art Gallery and a National Theatre, besides

Royal couch of the Chief Queen of King Mindon

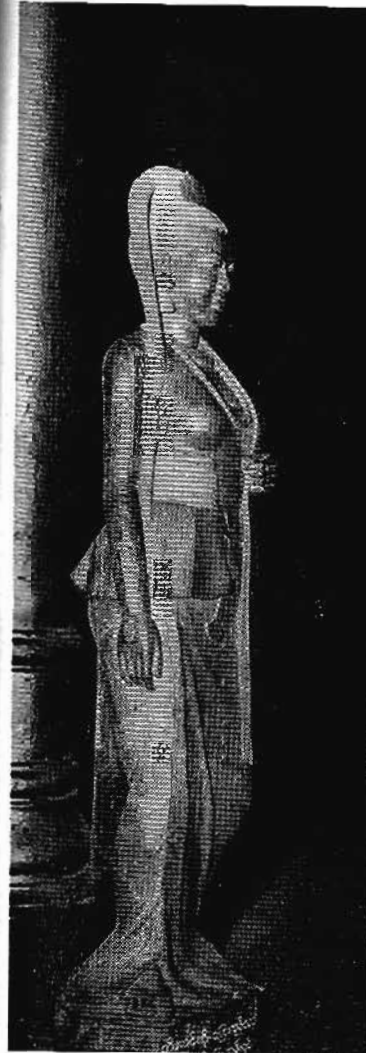


colleges of fine and applied arts, and colleges of music and drama.

At the moment, a nucleus is being built up in the Jubilee Hall, Rangoon, which has a collection of historical pieces, such as the Amarapura Throne, the royal couch of King Mindon's queen, an old crocodile harp, the Myazedi Inscriptions of 1112 A.D. and General Aung San's Army Coat. There is a good number of other pieces of historical, cultural and artistic interest. The Library is going forward, too, with a rich collection of old manuscripts. Art Schools (Fine Arts, Music and Drama) have been started in Rangoon and Mandalay. Programmes of dance and music, aided by the State Orchestra, the performers being students of the Art Schools, have become the order of the day. New plays are being written and put on the boards in the temporary theatre built in the compound of the Burma Translation Society in Rangoon.

The sites for the National Museum, the Library and the Art Gallery have been selected and construction work is being put in hand.

A Department of Ancient Literature and Culture is handling, among other things, collection, preservation and classification of Burmese works of literature, and editing of old works on philology. The Musical Research Section and the Burma Music Council are engaged in standardising classical songs. Eighty-one of the three-hundred known classical songs have been standardised and tape-recorded for use in the Music Schools in Rangoon and Mandalay. Research has brought out as many as 58 other old songs, which, apparently, had been lost sight

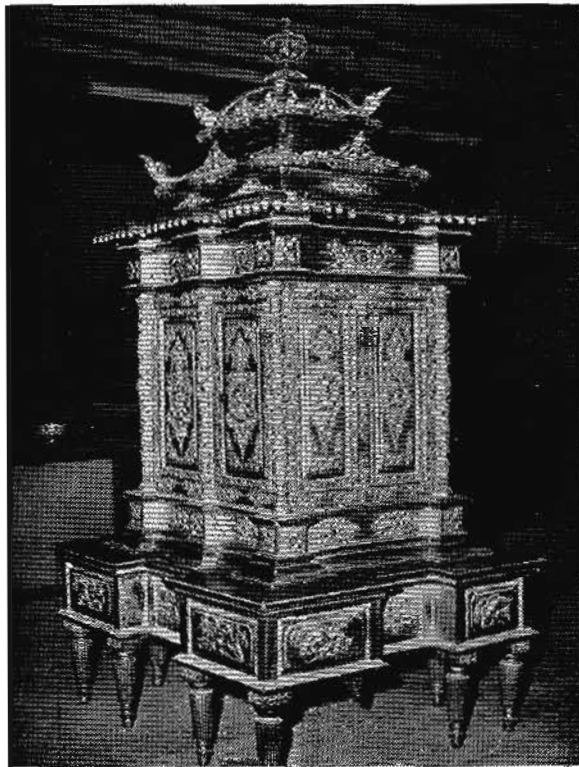


*Wooden statue of a Burmese
Lady in Court Costume*

*Gilded Buddha from the
Palace of Ava*



of for many, many years and ancient methods of rendering 13 types of verses and songs, among them, royal boat songs, boat-races, funeral dirges played in state funerals, martial songs for cavalry marches, praise of nature, glorification of royalty, praise of the audience, glorification of the Buddha, and so on.



Cabinet for manuscripts of Chief Queen of King Mindon



GENERAL INFORMATION FOR TOURISTS

Information for Passengers arriving in Burma

1. Foreigners travelling to Burma must have in their possession valid passports duly endorsed and visaed. In the alternative, they should have Temporary Entry Permits or Re-Entry Certificates issued by the Immigration Department. Transit passengers stopping in Burma en route should be in possession of Transit Visas. However, direct transit passengers, who continue their journey in the same transport, without stopping overnight, need not be in possession of Transit Visas.

[Visas for Burma can be obtained from Burmese Consular offices and in such countries, where there are no Burmese Consular representatives, Visas for Burma can be obtained from the nearest representative of the British Government.]

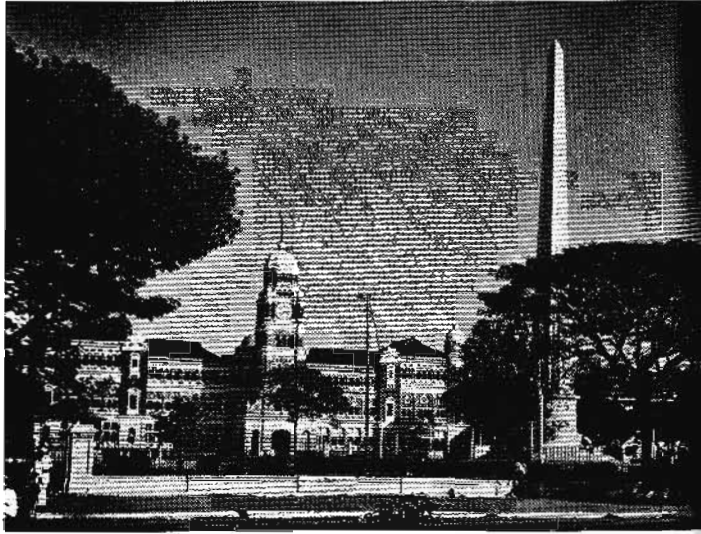
2. (a) All travellers on arrival are required to declare to the Customs the amount of foreign currencies in their possession.

The permissible limits are:

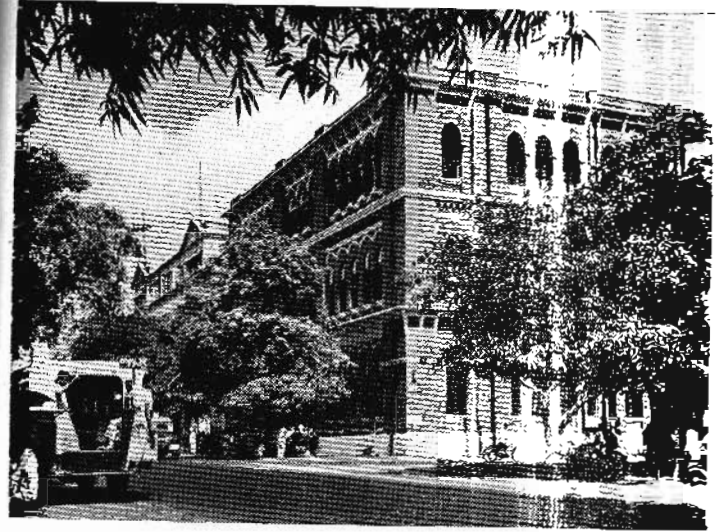
- (a) In Burmese currency, upto K 100/- (of which not more than K 10/- can be in coins or small change).
- (b) In Indian currency, upto Rs. 270/-.
- (c) In Pakistan currency, upto Rs. 50/-.
- (d) In Bank of England currency notes, upto £ 10-0-0.
- (e) Other currencies, no limit.

(Foreign currencies can be exchanged into Burmese currency at current rates of exchange through recognised dealers and bankers).

(b) All jewellery brought in has to be declared, the free limit for this purpose being jewellery to the value of K 5000/-.

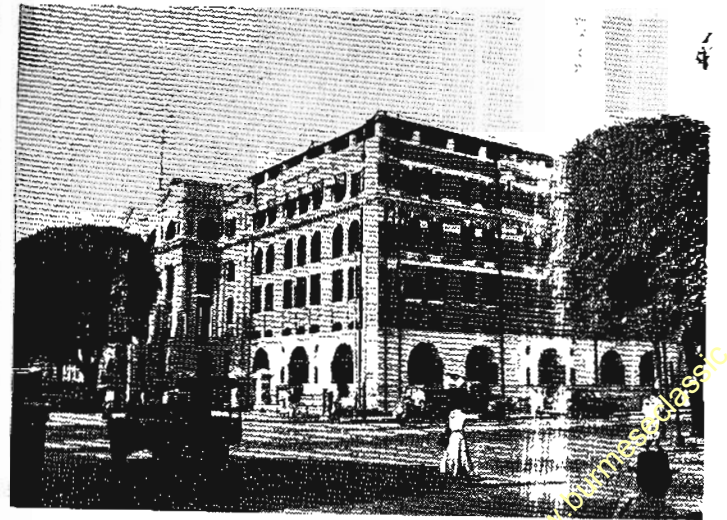
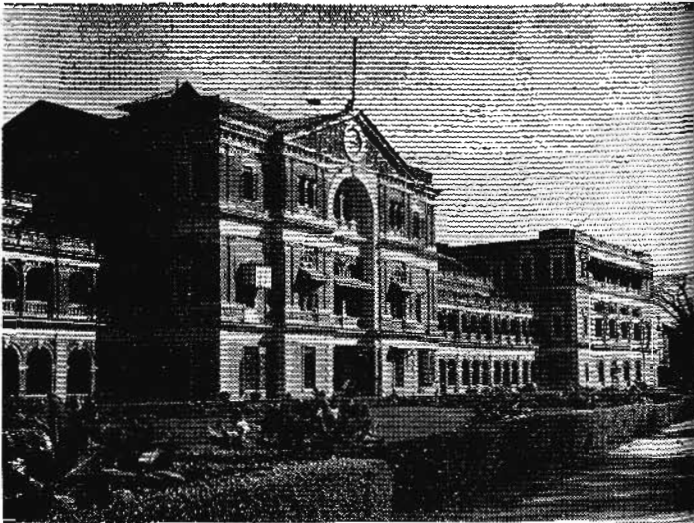


*The Supreme Court and the Independence Monument
The Secretarial buildings*



The General Post Office

The Central Telegraph Office

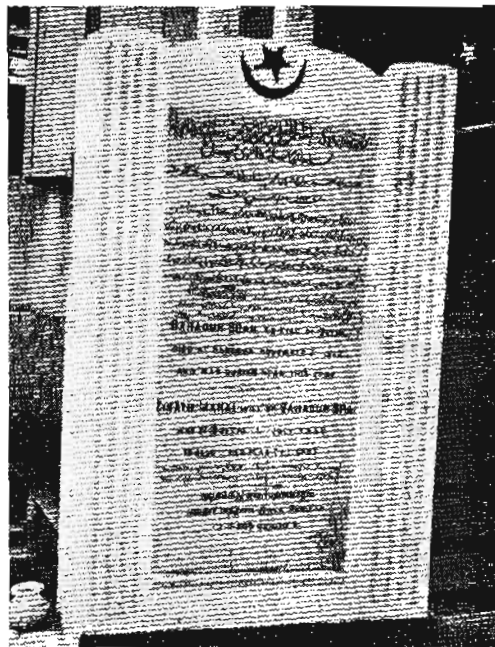


in excess of this value will be retained by the Customs Department and a receipt given and returned at the time of departure from Burma.

3. All travellers arriving in Burma must be in possession of health certificates showing—

- (1) Vaccination against small pox of not less than 14 days and not more than 3 years;
- (2) Inoculation against cholera of not less than 5 days and not more than 6 months;
- (3) Inoculation against plague, if from an infected area;
- (4) Inoculation against typhus and yellow fever if from an endemic area.

4. Foreign nationals arriving in Rangoon are required to report to the Foreigners' Registration Office, No. 53/55, Barr Street, Rangoon, within 72 hours of their arrival. They should have in their possession, three passport-size photographs for the purpose of registration. Passengers in transit and visitors whose stay in Burma does not exceed 10 days are, however, exempted from registration. Maximum period of stay allowed on a Transit Visa is 10 days.



Tomb of the last Mogul Emperor

FOREIGN MISSIONS IN BURMA

<i>Name of Embassy</i>	<i>Address</i>	<i>Telephone</i>
CHINA	67, Prome Road (Consular Section) No. 1 Halpin Road Chancery	SOUTH 87 SOUTH 97 SOUTH 789
INDIA	Randeria Buildings, Phayre Street	MYOMA 681 WEST 1357
INDONESIA	Yonah House, 100 Halpin Road	SOUTH 96
PAKISTAN	Rander House, Phayre Street	MYOMA 798 MYOMA 485
THAILAND	91, Prome Road	SOUTH 471
UNITED KINGDOM	80, Strand Road	MYOMA 218 SOUTH 1067 SOUTH 78 MYOMA 477 MYOMA 479
UNITED STATES OF AMERICA	581, Merchant Street	SOUTH 572 SOUTH 80 SOUTH 1094 SOUTH 487
UNION OF SOVIET Socialist Republics	52, Prome Road	SOUTH 487
FEDERAL PEOPLE'S Republic of Yugoslavia	331, Prome Road	NORTH 127
JAPAN	219, Dalhousie Street	SOUTH 96
<i>Name of Legation</i>	<i>Address</i>	<i>Telephone</i>
AUSTRALIA	88, Strand Road	MYOMA 76
CEYLON	34, Fraser Road	SOUTH 68
FINLAND	Lever Brothers (Burma) Ltd. Chartered Bank Building	SOUTH 485
FRANCE	102, Halpin Road	SOUTH 567
ITALY	27, Prome Road	NORTH 478
ISRAEL	97, 36th Street	WEST 1198
NETHERLANDS	97, University Avenue	NORTH 217
FEDERAL REPUBLIC OF GERMANY	32, Park Road	

CONSULATES

BELGIUM	Hongkong & Shanghai Bank Building, Merchant Street	SOUTH 284
CZECHOSLOVAKIA	326, Promc Road	NORTH 515
DENMARK	C/o The East Asiatic Co., Ltd., 577, Merchant Street	SOUTH 352
GREECE	83, Phayre Street, 3rd Floor (Apartment No. 15)	SOUTH 188 SOUTH 824
NEPAL	104, Sanchaung Street	NORTH 432
NORWAY	C/o Steel Bros. & Co. 622, Merchant Street	SOUTH 616 SOUTH 617 SOUTH 1009
PORTUGAL	C/o E. M. de Souza & Co. Dalhousie Street	SOUTH 150
SWEDEN	State Bank of India Building, No. 1 Sule Pagoda Road	SOUTH 878 or SOUTH 317
SWITZERLAND	C/o The Swiss Burma Trading Co. No. 1 Tsekai Maung Taulay Street	SOUTH 768
SPAIN	550/552, Merchant Street	SOUTH 178

BANKS

1. The Union Bank of Burma, 24/26, Sule Pagoda Road.
2. The State Commercial Bank, Strand Road.
3. A. Scott & Co., 528, Merchant Street.
4. Bank of China, 55, Phayre Street.
5. Bank of Communications, 666, Merchant Street.
6. Chartered Bank of India, Australia and China, 27, Phayre Street.

7. Central Bank of India Ltd., 654, Merchant Street.
8. Grindlays Bank Ltd., 547, Merchant Street.
9. Habib Bank (Overseas) Ltd., 13, 27th Street
10. State Bank of India, No. 1, Sule Pagoda Road.
11. Hongkong & Shanghai Banking Corp., 562, Merchant Street.
12. Indian Overseas Bank, 83, Mogul Street.
13. Lloyds Bank Ltd., 45, Phayre Street.
14. Mercantile Bank of India Ltd., 554, Merchant Street.
15. National Bank of India Ltd., 26/42, Phayre Street.
16. Netherlands Trading Society, 625, Merchant Street.
17. Overseas Chinese Banking Corp., 51/53, Latter Street.
18. Punjab National Bank Ltd., 31, Mogul Street.
19. United Commercial Bank Ltd., No. 1, Maung Taulay Street.
20. The Burmese National Bank Ltd., 64, Phayre Street, Rangoon.

(THE ABOVE BANKS ALSO HANDLE EXCHANGE OF FOREIGN CURRENCY)

CHAMBERS OF COMMERCE

- Bengalce Chamber of Commerce,
244, Lewis Street, Rangoon.
- Bharat Chamber of Commerce,
666, Merchant Street, P.O. Box 1365, Rangoon.
Phone: S. 514.
- Burma Chamber of Commerce,
Chartered Bank Building, P.O. Box 521, Rangoon.
Phone: S. 667.
- Burma Chinese Chamber of Commerce,
38, Latter Street, Rangoon.
Phone: Myoma 548.
- Burma Indian Chamber of Commerce,
66, Edward Street, Rangoon.
P. O. Box 275, Phone: S. 596.
- Burma Marwari Chamber of Commerce,
651, Merchant Street, Rangoon.
- Burma Muslim Chamber of Commerce,
36, Edward Street, Rangoon.
Phone: S. 570.

Rangoon Chamber of Commerce,
97, Edward Street, Rangoon.
Union of Burma Chamber of Commerce,
74-86, Maung Taulay Street, Rangoon.
Phone: S. 554.
National Chamber of Commerce,
270, Lewis Street, Rangoon.

CLUBS

1. The Pegu Club, Prome Road.
2. The Mayo Marine Club, Strand Road.
3. The Rangoon Sailing Club, Inya Road.
4. The Kokine Swimming Club, Kokine Road.
5. The Union of Burma Club, Lake Avenue Road.
6. The Orient Club, Bahan, near Royal Lakes.
7. The Rangoon Rotary Club, C/o. The Strand Hotel.
8. The Rangoon Turf Club, Kyaikasan.
9. The Burma Golf Club, Mingaladon.
10. The Rangoon Golf Club, Mingaladon.
11. The Burma Automobile Association, C/o. The Mayo Marine Club, 55/61, Strand Road.
12. The Burma Photographic Society, C/o. The British Council, Rander House, Phayre Street.
13. The Burma Stamp Club, C/o. The British Council, Rander House, Phayre Street.
14. The British Council, Rander House, Phayre Street.
15. The Burma-Britain Institute, C/o. Steel Bros. & Co., Merchant Street.
16. The Burma-America Institute, 35th Street.

PRINCIPAL SOCIAL WELFARE AGENCIES

The National Fitness Council.
Aung San Stadium.
(Constituted under the National Fitness Council Act, 1950).
All-Burma Youth League,
S. Churchill Road.

Union Youth Affairs Central Council,
406, Kyaikasan Road.
(Constituted under the Union Youth Affairs Council Act, 1944).
National Council of Women in Burma,
58, Windermere Park.
Armed Forces Welfare Women's Organization,
16, Windermere Park.
Young Men's Buddhist Association,
77, Yegyaw Road, Pazaungdaung.
Young Women's Buddhist Association,
77, Yegyaw Road, Pazaungdaung.
National Y.M.C.A. Movement of Burma,
326, Dalhousie Street.
National Young Women's Christian Association of the Union
Burma, 119, Brooking Street.
Ramakrishna Mission Society,
230, Thompson Street.
Bishop Bigandet Home,
110, Hanthawaddy Road, Kemmendine.
Burma Boy Scouts,
111, Sandwith Road.
Burma Girl Guides Association,
63, York Road.
The Burma Discharged Prisoners' Aid Society,
C/o. High Court.
Burma Medical Association,
249, Stockade Road.
Burma Olympic Association,
Aung San Stadium.
Burma Red Cross Society,
High Court Buildings.
Burma Tuberculosis and Leprosy Relief Association,
243, Sparks Street.
Children's Aid and Protection Society,
114, Inya Road, University Estate.
Home for Aged Women,
18, Park Lane.
Home for Blind Workmen,
347, Prome Road.
School for the Blind of Burma,
Kemmendine.

Hannigon Home for the Aged Poor,
58. Churchill Road.
Labour Welfare Centres,
(at Ahlone, Kamayut, Tamwe, Botataung and Kanaungtoe).
Little Sisters of the Poor,
213. Stockade Road.
The Mary Chapman Training College and School for the Deaf
and Dumb.
2. Tank Road.
Maternity and Infant Welfare Society,
159, 5th Street.
Maternity and Infant Welfare Society,
150, U Cho Road, Kamayut.
Mental Hospital,
Tadagale.
Model Institution for Girls,
21. Windermere Crescent.
Rangoon Leprosy Home,
131/132, Hanthawaddy Road, Kemmendine.
Rangoon Vigilance Society,
80, Inya Road.
The Salvation Army,
176/78, Bigandet Street.
Women's Welfare League,
17. Wingaba Road, Bahan.

UNION OF BURMA AIRWAYS PASSENGER
RATES FROM RANGOON

ROUND TRIP

(5 per cent. discount given for Round Trip)

AKYAB	Kyats 180.50	LASHIO	266.00
MAYMYO	199.50	MAGWE	142.50
BHAMO	323.00	MANDALAY	199.50
CHAUK	171.00	MERGUI	218.50
NIENZADA	57.00	MOULMEIN	66.50
HEHO (for Kalaw and Taunggyi).	161.50	MYITKYINA	370.50
KYAUKPYU	142.50	MEIKTILA	161.50
		MYAUNGMYA	57.00

PAROKKU	190.00	TOUNGOO
TAVOY	152.00	BASSEIN

BURMA AIR MILEAGES:
DISTANCES FROM MINGALADON AIRPORT

RANGOON TO:

	Miles		Miles
AKYAB	308	MAGWE	
ANISAKAN (Maymyo)	349	MEIKTILA	
BASSEIN	94	MERGUI	
BHAMO	513	MOULMEIN	
HEHO (for Kalaw and Taunggyi).	269	MYITKYINA	
KATHA	502	SANDOWAY	
KYAUKPYU	243	SHWEBO	
KALEMYO	453	TAVOY	
LASHIO	430	TOUNGOO	
LOIKAW	204	VICTORIA POINT	
		KENGTUNG (Shan States)	
		MANDALAY	

CAMERAS AND ACCESSORIES

1. D. A. Ahuja & Co., 134, Sule Pagoda Road.
2. T. N. Ahuja & Co., 86, Phayre Street.
3. The Mya Syndicate, 156/158, Sule Pagoda Road.

HOSPITALS AND NURSING HOMES

1. The Rangoon General Hospital, Commissioner Road.
2. The Dufferin Hospital, Mission Road.
3. The Seventh Day Adventist Hospital, Signal Pagoda Road.
4. The Prome Road Nursing Home, 6th Mile, Prome Road.
5. The Ideal Nursing Home, Merchant Street, near The Burma Oil Co. Ltd.

3. The Burma Educational Book Shop, 549, Merchant Street.
4. The Burma Book Agency, 104/105, Bogyoke Market.
5. The City Book Club, Phayre Street.
6. Peoples' Literature House, Merchant Street.

ENGLISH NEWSPAPERS

1. The Nation.
2. The New Times of Burma.
3. The Burman.
4. The Burma Star.
5. The Guardian-Monthly.

BURMA TELECOMMUNICATIONS CABLE TARIFF

BURMA	First 8 words:	K 1.60	
	Every additional word	...	13 pyas
INDIA via MADRAS	First 8 words:	K 2.75	
	Every additional word	...	25 pyas
PAKISTAN via MADRAS	First 8 words:	K 3.80	
	Every additional word	...	30 pyas

	XF Full Rate Minimum 5 words Per Word KYATS	LT Letter Telegram Minimum 22 words Per Word PYAS
BRITISH EMPIRE & COMMONWEALTH COUNTRIES via IMPERIAL EAST AFRICA	1.00	50
U.S.A. & ITS POSSESSIONS	1.70	80
HOLLAND	1.05	50
INDONESIA	1.00	50
IRAQ	0.90	45
IRAN	1.05	55
BELGIUM	1.05	55

	XF Full Rate Minimum 5 words Per Word KYATS	LT Letter Telegram Minimum 22 words Per Word PYAS
FRANCE	1.05	55
ITALY	1.13	60
SPAIN	1.25	70
SWITZERLAND	1.13	55
SWEDEN	1.13	55
NORWAY	1.13	55
PORTUGAL	1.15	60
TURKEY	1.15	NIL
GERMANY	1.13	55
GREECE	1.15	60
SYRIA (Republic)	1.60	85
DENMARK	1.13	55
BATAVIA & JAVA	1.00	50
CHINA	1.25	60
INDOCHINA	1.15	55
EGYPT	1.45	65
THAILAND	1.90	NIL
JAPAN	1.75	90
RANGOON RADIO	0.90	NIL
CZECHOSLOVAKIA	1.15	55

MINISTRIES OF THE GOVERNMENT OF THE
UNION OF BURMA

1. Ministry of Home Affairs.
2. Ministry of Finance and Revenue.
3. Ministry of Public Works.
4. Ministry of Co-operatives & Commodity Distribution.
5. War Office.
6. Foreign Office.
7. Ministry of Information.
8. Ministry of Relief, Re-settlement and Rehabilitation.

9. Ministry of Kachin Affairs.
10. Ministry of Kayah State.
11. Ministry of Union Culture.
12. Ministry of Housing.
13. Ministry of Judicial Affairs.
14. Ministry of Agriculture & Forests.
15. Ministry of National Planning & Religious Affairs.
16. Ministry of Transport & Communications.
17. Ministry of Health.
18. Ministry of Industry.
19. Ministry of Mines.
20. Ministry of Shan States.
21. Ministry of Chin State.
22. Ministry of Land Nationalisation.
23. Ministry of Education.
24. Ministry of Karen State.
25. Ministry of Democratisation.
26. Ministry of Trade Development.
27. Ministry of Labour.
28. Ministry of National Solidarity.
29. Ministry of Social Welfare.

CHURCHES & CATHEDRALS

1. Cathedral of the Holy Trinity—Corner of Bogyoke and Pagoda Roads.
2. St. John's Church, Maung-Tanlay Street.
3. St. Augustine's Church, 64, Inya Road.
4. St. Anthony's Church, 24, Upper Phayre Street.
5. Immanuel Baptist Church, corner of Barr & Dalhousie Streets.
6. St. Gabriel's Church, East Wing of Bogyoke Market.
7. Lutheran Bethlehem Church, 181-183, Stockade Road.
8. Scot's Kirk, Signal Pagoda Road.
9. Methodist English Church, Signal Pagoda Road.
10. Judson College Chapel, University Estate.
11. St. Mary's Cathedral, Bogyoke Road—St. Paul's School Compound.

UNITED NATIONS & SPECIALISED AGENCIES REPRESENTED IN BURMA

1. Technical Assistance Board, Promé Court, Tank Road.
2. Technical Assistance Administration.
3. International Labour Organisation.
4. Food and Agriculture Organisation.
5. United Nations Educational, Scientific & Cultural Organisation.
6. World Health Organisation.
7. United Nations International Children's Emergency Fund.

POSTAL INFORMATION

AIR MAIL DAYS

Despatch of Foreign Air Mails
Latest hours of postings at Rangoon G.P.O

Un-registered Articles		Registered Articles	
DAYS	HOURS	DAYS	HOURS*
1. THAILAND—			
Sunday	10.00	Saturday	13.30
Monday	16.00	Monday	15.00
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
2. MALAYA—			
Monday	16.00	Monday	15.00
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Saturday	13.30	Saturday	12.00
3. PENNANG—			
Tuesday	16.00	Tuesday	15.00
4. INDONESIA—			
Monday	16.00	Monday	15.00
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Saturday	13.30	Saturday	12.00

Un-registered Articles		Registered Articles	
DAYS	HOURS	DAYS	HOURS
5. AUSTRALIA & NEW ZELAND—			
Monday	18.00	Monday	15.00
Tuesday	18.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
6. HONGKONG, PHILIPPINES, INDO-CHINA, HAWAII, MACAO, MARIAN ISLANDS, CAROLINE ISLANDS, MARSHAL ISLANDS, FORMOSA—			
Sunday	10.00	Saturday	13.30
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00
7. JAPAN & KOREA			
Sunday	10.00	Saturday	13.30
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
8. SAN FRANCISCO—			
Sunday	10.00	Saturday	13.30
Wednesday	16.00	Wednesday	15.00
9. WEST PAKISTAN, BEHRAIN, DOHA, DUBAI, KUWAIT, MUSCAT, IRAQ AND SHARJA—			
Monday	16.00	Monday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00
Saturday	13.30	Saturday	12.00
10. CAIRO, ADEN, AFRICA, NAIROBI, EGYPT, SYCHELLES, PALESTINE, SAUDI ARABIA, TURKEY, GREECE, CYPRUS, SYRIA, LEBANON AND MALTA—			
Monday	16.00	Monday	15.00
Thursday	11.00	Thursday	10.00

Un-registered Articles		Registered Articles	
DAYS	HOURS	DAYS	HOURS
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00
Saturday	13.30	Saturday	12.00
11. ROME, EUROPE, BALKAN STATES, U.S.S.R.—			
Sunday	10.00	Saturday	13.30
Monday	16.00	Monday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00
Saturday	13.30	Saturday	12.00
12. NETHERLANDS & HOLLAND—			
Sunday	10.00	Saturday	13.30
Monday	16.00	Monday	15.00
Wednesday	16.00	Wednesday	15.00
Saturday	10.00	Friday	15.00
13. DENMARK, NORWAY, SWEDEN AND FINLAND—			
Sunday	10.00	Saturday	13.30
Monday	16.00	Monday	15.00
Wednesday	16.00	Wednesday	15.00
Saturday	10.00	Friday	15.00
14. GERMANY (FRANKFURT)			
Monday	16.00	Monday	15.00
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00
Saturday	13.30	Saturday	12.00
15. U.K., U.S.A.			
Monday	16.00	Monday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Friday	11.00	Friday	10.00
Friday	16.00	Friday	15.00
Saturday	13.30	Saturday	12.00

16. EAST PAKISTAN--

Sunday	10.00	Saturday	13.30
Monday	15.00	Monday	14.00
Tuesday	15.00	Tuesday	14.00
Wednesday	15.00	Wednesday	14.00
Thursday	15.00	Thursday	14.00
Friday	15.00	Friday	14.00

17. INDIA, CEYLON, ISRAEL, IRAN & AFGHANISTAN

Sunday	10.00	Saturday	13.30
Monday	16.00	Monday	15.00
Tuesday	16.00	Tuesday	15.00
Wednesday	16.00	Wednesday	15.00
Thursday	16.00	Thursday	15.00
Friday	16.00	Friday	15.00

FOREIGN POSTAGE RATES

LETTERS

For the First ounce	...	...	35 pyas
For every additional ounce or part thereof	...	...	20 pyas

POST CARDS

Single	...	...	20 pyas
Reply	...	...	40 pyas

PRINTED PAPERS

For the first 2 ounces	...	...	14 pyas
For every additional 2 ounces	...	...	6 pyas

REGISTERED NEWSPAPERS

For each copy for the first 2 ounces or part thereof	...	...	6 pyas
For every additional 2 ounces or part thereof	...	...	3 pyas

BLIND LITERATURE PACKETS

For every packet not exceeding 2½ lbs. in weight	...	...	3 pyas
For every additional 2½ lbs. up to 15½ lbs.	...	...	3 pyas

COMMERCIAL PAPERS

For the first 8 ounces	...	...	35 pyas
For every additional 2 ounces	...	...	6 pyas

SAMPLE PACKETS

For the first 2 ounces	...	...	14 pyas
For every additional 2 ounces	...	...	6 pyas

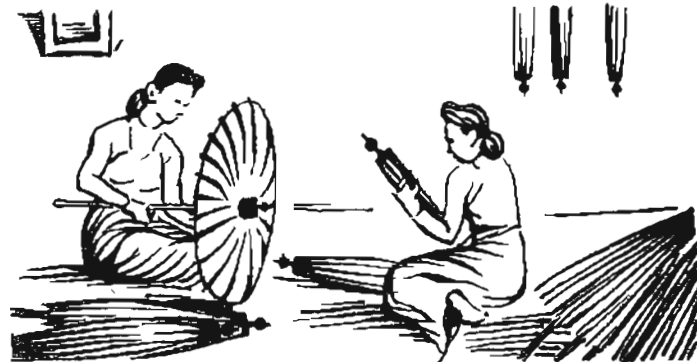
INSURED BOXES

For the first 10 ounces	...	...	Kyat 1.50
For every additional 2 oz. or part thereof	...	...	30 pyas

SCHEDULE OF AIR MAIL FEES

Country of Destination	Air Fee per ½ oz. excluding postage		Fee for Air Letters incl Postage
	Letters PYAS	Other Articles PYAS	PYAS
AFGHANISTAN	...	30	30
AUSTRALIA	...	75	50
AUSTRIA	...	90	50
BELGIUM	...	90	50
CANADA (incl. NEW FOUNDLAND)	...	150	75
CEYLON	...	50	50
CHINA (also for FORMOSA)	...	50	50
CZECHOSLOVAKIA	...	90	50
DENMARK	...	90	50
EGYPT	...	75	50
FINLAND	...	100	50
FRANCE	...	90	50
FRENCH INDOCHINA	...	50	50
GERMANY	...	90	50
GREECE (incl. CRETE)	...	75	50
HOLLAND	...	90	50
HONGKONG	...	25	50
HUNGARY	...	90	50
INDIA (incl. PORTUGUESE INDIA)	...	25	50
INDONESIA	...	50	50
IRAN	...	75	50
IRAQ	...	50	50
IRISH REPUBLIC SAME AS FOR THE UNITED KINGDOM	...	—	—
ISRAEL	...	75	50
ITALY	...	75	50
JAPAN	...	50	50
JORDAN	...	75	50

Country of Destination	Air Fee per ½ oz. excluding postage		Fee for Air Letters incl. Postage
	Letters PYAS	Other Articles PYAS	PYAS
KOREA (SOUTH)—UP TO TOKYO— same as for JAPAN	—	—	—
KOREA (NORTH)—NO SERVICE	—	—	—
LEBANON	75	45	50
LIBERIA	175	105	75
MALAYA	25	15	50
MEXICO	175	105	75
NEPAL—SAME AS FOR INDIA	—	—	—
NEW ZEALAND	90	55	50
NORWAY	90	55	50
PAKISTAN	25	15	50
PHILLIPPINES	50	30	50
POLAND	100	60	50
PORTUGAL	90	55	50
SACDI ARABIA	75	45	50
SINGAPORE	25	15	50
SOUTH AFRICA	125	75	50
SOUTHERN RHODESIA	125	75	50
SPAIN	90	55	50
SUDAN	75	45	50
SYRIA	75	45	50
SWEDEN	90	55	50
SWITZERLAND	90	55	50
THAILAND (SIAM)	25	15	50
TIBET—SAME AS FOR INDIA	—	—	—
TUNISIA	90	55	50
TURKEY	75	45	50
UGANDA	100	60	50
UNITED KINGDOM	90	55	50
U.S.A.	150	90	75
U.S.S.R.	100	60	50
YUGOSLAVIA	75	45	50



SAY IT IN BURMESE

WORDS

English	Burmese
Hotel	Hotel or Haw tai
Motor Car	Motor Car
Tri-shaw	Side-car
Luggage	P'yit see
Servant/Bearer	Tu ga lay
Room	A'khan
Door	Da-ga
Window	Ba-din hauk
Plate	Pa-gan
Fork	Kha-yin
Spoon	Zoon
Knife	Dah
Cup	Khwei
Bread	Paung-mone
Toast	Paung-mone mee gin
Butter	Hraw bat
Cheese	Dein

<i>English</i>	<i>Burmese</i>	
Jam	Yo	
Sugar	Tha-jar	
Salt	Hsā	
Pepper	N'ga yote koung	
Hot	Poo	
Cold	Aye (as in may, say, way)	
Bathe (verb)	Yay cho mai	
Soap	Hsat-p'yar	
Towel	Myet-hna-thoke pawa	
Toilet paper	Nouk pay set-koo	
Bathroom	Yay cho-gun	
Hair cut (verb)	Sa-bin hnay	
Water	Yay	
Soft Drink	Lemonade: is just Lemonade	
	Orange Juice is Lcin more yay	
Comb	Bcc	
Shoes	Hpa-nut	
Clothes	A-woot	
Laundry	Dhobi	
Tailor	At-chote Tha-mar	
Drink (verb)	Thouk	
Food	A-sar	
Rice	Hta-min	
Curry	Ilin	
Fish	Nga	
Chicken	Kyet Thar	} The final 'r' is very partially pronounced
Mutton	Tho Thar	
Beef	A-mai Thar	
Eggs (Fowl)	Kyet Oo (pr. as in pool)	
Eggs (Duck)	Bear Oo	
Pork	Wei Thar	
Milk (Cow's milk)	Nwar No	
Fruit	A-thce	
Vegetables	Hin-thec Hin-ywet	
Mango	Tha-yet Thec	
Banana (plantain)	Hngct Pyaw Thec	
Bed	Ga-din	
Bedsheet	Aik ya-gin	
Pillow	Goung own	
Mosquito net	Chin doung	

<i>English</i>	<i>Burmese</i>
Chair	Kalathine
Table	Sa-bwain
Dust	Hpone
Floor	Kyan pvin
Morning	Mar-net
Noon	Nay-lair
Evening	Nyar-nay
Night	Nyar
Today	Ya nay
Tomorrow	Net-hpyin-gai
Yesterday	Ma-nay-ga
Day before yesterday	Ta-myan nay-ga
Day after tomorrow	Tha-bet kha
	U (pr. Oo as in pool. For elder : gentleman. But Maung for younger man)
Mister	
Mrs./Madam	Daw or Daw Daw
Man	Youk-Char
Woman	Main-ma
Boy	Tu-ga-lay
Girl	Main-ka-lay
Child	Kha-lay
Book	Sa-oak
Paper	Set-koo
Full	A-pyay
Half	Ta-wei
First	Pa-hra-ma
Second	Doo-ti-ya
Third	Tat-ti-ya
Fourth	Sa-doke-hra
Medicine	Ilsay
Money	Ngwe or Pike-sim
Road	Lun (u as in fun)
Bazaar	Zay
Letter	Sar
Sun	Nay
Moon	Ta
New	A-thit
Old	A-houng
Time	A-chain

<i>English</i>	<i>Burmese</i>
Tree	Thit-pin
Urain	Mce-yahta
Friend	Meik-sway
Music	Pan-ta-ya
Cinema	Bioscope or yoke-shin
Pagoda	Paya
Umbrella	Hti
Flower	pun (as in sun, sun)
Big	Kyi
Small	Nge
Heavy	Lay thee
Fast	Myan
slow	Hnay
Good	Koung Thee
Bad	So Thee or Ma-koung-boo
Yes	Hoke-kai
No	Ma-hoke-boo
Town	Myo
Village	Ywa
Boat	Hlay
Steamer	Thin-baw
Hill	Toung
Lake	Kan or In
River	Myit
Sea	Pin lair
Rain	Mo
This	Dee-har
That	Ho-har
Those	A-cho
Who	Ba-doo-lai
Which	Ba-lai or Bai har lai
What	Ba-lai
Where	Bai-hma lai
Why	Ba-kyoung-lai
Here	Di-hmar
There	Ho-hmar
Near	A-nce
Far	A-way
Sick	Hpyar-thee
Wet	So-thee

<i>English</i>	<i>Burmese</i>
Dry	Chouk-thee
Box	Thit-tar or Boo
Silk	Poe
White	Pyu
Red	Nec
Blue	Pyar
Yellow	War
Green	Sain
Brown	Nyo
Black	Me or Mai
Dark	Nyo or Hmoung
Light	Lin
East	A-shay
West	A-nouk
North	M'youk
South	Town

NUMBERS

<i>English</i>	<i>Burmese</i>
One	Tit
Two	Hnit
Three	Thonc
Four	Lay
Five	Ngar
Six	Chouk
Seven	Koo-nit
Eight	Shik
Nine	Ko
Ten	Ta-sai
Twenty	Hnit-sai
Thirty	Thone-sai
Forty	Lay-sai
Fifty	Ngar-sai
Sixty	Chouk-sai
Seventy	Koo-nit-sai
Eighty	Shik-sai
Ninety	Ko-sai
Hundred	Ta-yar
Thousand	Ta-Htaung

DAYS OF THE WEEK

Sunday	Ta-nwin-ga nay
Monday	Ta-nin-lar
Tuesday	In-ga
Wednesday	Buda-boo
Thursday	Kyar-tha-ba-day
Friday	Thouk-kya
Saturday	Sa-nay
Week	Da-tha-din
Month	Ta-lar

PHRASES

English	Burmese
Good Morning	In Burmese there are no terms
Good Afternoon	translatable for such forms of
Good Day	salutation. The collective term for
Good Night	all four occasions is the English
	equivalent of "How are you?" or
	"How do you do" which is trans-
	latable into "Nay kaung yai-lat?"
	or "Mar-bar-ye-la?"
Good Bye	Here again, there is only the English
	equivalent of "I shall be taking
	my leave" which is translatable
	into "Thwa lite par own mai" or
	"Please excuse me (for leaving)"
	as "Ah hkwin pyu bar own".
How do you do?	Mar-bar-ye-la?
I thank you	Kyay zu tin bar thee
Pardon me	Khwint hlout pa
Come in	La bar
Come here	Dec go lar bar
Cup of Tea/Coffee	Let pet yay/coffee ta hkwet
How much?	Bai lauk lai?
How many?	Bai lauk lai?
Small change (coins)	Ah-kyway or Ah-note
Fruit Juice	Hpyaw yay
Iced water	Yay gai yay
Boiled or hot water	Yay nway (same for both)
Cold water	Yay aye (aye as in may)

English

Just a minute
To meet
To see
To speak
To ask
To answer
One month
Two months
Go quickly
Very expensive

Burmese

Kha na-galay
Tway thee
Kyi thee
Pyaw thee
May thee or toung thee
Hpye thee
Ta-la
Hna-la
Myan myan thwa
Zay kyi thee (literally meaning the
price is very big)

Please show me
Speak slowly
Do you understand?
Hurry up
Wait here
Clean this
Very hot
Drive Slowly
Take me to ...
How many miles to ...
Have you ...
Where is ...
Police Station
Tin of cigarettes
Be seated (take a seat)
Trip on the river

Kyun daw go pva bar
Pyay pyay pyaw bar
Na lai tha-lar
Myan myan
Dee-hma soung nar bar
Hsay lite par
Thaik poo thee
Hpyay hpyay moung bar
Kyun daw go ... khaw thwa bar
Bai-hna mine shi tha-lai
Khin-bya hma ... shi tha-lar
... bai hna-lai
Police Station or guard
cigarette ta-boo
Hnine bar
Yay-lam kha-ye

SENTENCES

English	Burmese
Where can I get a reliable driver?	Motor car driver kaung kaung ta youk bai hma ya hnine ma lai?
Please take me to some beauty spots in Rangoon.	Yan-gone dwim shoo bmyaw gin hla hla shu ya po pay bar
Would there be time for us to go round the Royal Lakes?	Kan daw-ji hei ka moung yan ah-chein shi bai ve-lar?
Please ask the butler to put in fresh bathing water	Butler go yay cho ho yay ah-thu hiet khine pay bar

<i>English</i>	<i>Burmese</i>
Please get the water closet cleaned up	Yay ain-tha go hsay khinc pay bar
Let the sweeper clean the room properly	Ah-khan go kaung kaung ta-byet see hlai bar say
How much do I have to tip the butler?	Butfer go bai-lawk Buksheesh pay ya ma lai?
I want to go to a decent Chinese Restaurant	Kyun-daw Tayoke Hta-min sine kaung kaung tho thwa chin bar dai
Please come and pick me up at the hotel tomorrow at the same time	Net lpyin gar dec ah-chain hotel hma la khaw bar
Please have a cigarette	Cigarette thawk par, khin byar
What is the distance from the aerodrome to Rangoon/Strand Hotel?	Lay-yin byan gwim ga nay pyi Yan-gone/Strand Hotel go bai na mine shi the lai?
How much do I pay the porter?	Kyun-daw coolic go bai lawk pay ya ma-lai?
Please open the door	Kyay zu pyu ywe da-ga hpwint pay bar
Please shut the window	Kyay zu pyu ywe ba-din bork hpwint pay bar
What is your name?	Khin bya na mai bai lo khaw ba tha-lai?
My name is Alexander	Kyun daw na mai Alexander
I am an American/Englishman	Kyun daw American/English lpyit ba thee
Turn to the right/left	Nyar/bear hlai bar
Please go straight	Tai-tai thwar bar
Do you speak English?	Khin byar English sa-gar pyaw tat tha Jar?
Please get me a newspaper	Kyun daw go tha-din sar you get bar
Where is the General Post Office?	Sar dike kyi bai hma lai?
Please take me to the Telegraph Office	Kun daw go kyin nau dike tho po pay bar
Get me a taxi	Taxi khaw pay bar
I want my breakfast	Kyun daw ma net sa sar chin bar thee

<i>English</i>	<i>Burmese</i>
I want my lunch	Kyun daw nay lai sa sar chin bar thee
I want my tea (drink)	Kyun daw let pet yay thouk chu bar thee
I want my dinner	Kyun daw nya sa sar chin bar thee
Please mail this letter	Dec sa go -at dike hma htai po bar
I want to cash a cheque	Kyun daw checque let-hmat hrok chin bar thee
I want Burmese currency	Kyun daw Bama ngwe loh gyi bar thee
Take me to a chemist shop	Kyun daw go say-sine khaw thwa bar
I am a visitor to Rangoon	Kyun daw Yan-gone go alai ba thaw kha-yeet thai bar
I want to see a Burmese Village	Kyun daw Bama taw ywa ta-ywa myin gyin bar thee
I am tired	Kyun daw maw bar thee Kyun daw kha na htine gyin bar thee
I want to sit down for a while	Kyun daw lan shouk chin ba thee
I wish to walk	Kyun daw lan hmar la ba thee
I have lost my way	Ya-khu ah-chein bai louk shi bee lai?
What time is it now?	Kyun daw go ma-net chouk nau-yeet lar khaw ba
Please call me at six in the morning	Kyun daw go paya shikko kyaunz tho po pay bar
Take me to the church	Kyun daw go zay tho po pay bar
Take me to the bazaar	Kyun daw go bun dike tho po pay bar
Take me to the Bank	Kyun daw sar bar thee
I am hungry	Kyun daw vat ngat thee
I am thirsty	Kyun daw go -a-bin nyat sine tho po pay bar
Take me to a Barber's shop	What are Burma's famous handicrafts?
What are Burma's famous handicrafts?	Ah kaung sone, nar mai ah kyi sone, Bama let hmu pyit see myar ba lai?

<i>English</i>	<i>Burmese</i>
Show me some lacquer-ware	Kyun daw go yoon dai pya bar
Show me some silver-ware	Kyun daw go ngwe dai pya bar
Show me some precious stones	Kyun daw go kyauk myet yadana pya bar
Show me the best you have	Ah kanng sone pyit see' pya bar
What is the price?	Bai lauk lai? or Bai lauk pay ya ma lai?
Please reduce the price	Zay shaw ba owi
Please pack it up well	Kaung kaung hote pay bar
Bring some tea	Let per yay you get bar
Where can I buy Burmese cigars?	Bama say byin laik bai ma ya nine ma lai?
Is there any fishing in Rangoon?	Yan-gone dwin bai hma nga hmyar nine the lai?
show me the place where Burmese parasols are made	Bama hti loke ngan nay yar go pyar pay bar
Please take me to the Shwe- dagon Pagoda	Kyun daw go Shwe Dagon paya tho po pay bar
Let us go back to the hotel now	Hotel tho pyau ja so
It is getting late	Nauk kya nay bee
Let me have the bill	Kyun daw go bill pay bar
Please call a policeman	Palcik khaw pay bar
Take me to a good doctor	Kyun daw go saya woon kaung kaung hian po pay bar
Take me to a good dentist	Kyun daw go thwar sike saya kaung kaung hian po pay bar
When does the plane leave?	Lay yin byan bai daw htwet ma lai?
When does the train leave?	Mee yatta bai daw htwet ma lai?

GUIDE TO BURMESE PRONUNCIATION

Burmese equivalents given in Roman script as above follow the manner in which English is normally read. When consonants are aspirated, in the transliteration, an 'h' is placed before the syllable, e.g.

'hta'	meaning	keep
'htet'	"	sharp
'htin'	"	firewood

The combination of the letters 'k' and 'y' is pronounced as 'ch'. 'gy' is pronounced as 'j' and 'g' is pronounced with a hard 'g' as in got, game, good.

Generally speaking, Burmese proper names comprise two or more words strung together, e.g.

Hla Sein	name of a person meaning Pretty diamond
Hla	... .. Pretty
Sein	... .. Diamond

Pan Hla	name of a person meaning Pretty Flower
Pan	... .. Flower
Hla	... .. Pretty

Mye-ni-gone	name of a suburb, meaning Red Hillcock
Mye	... .. Land
Ni	... .. Red
Gone	... .. Hillcock

Kan Daw Gyi	meaning the Royal Lakes
Kan	... .. Lake
Daw	... .. Royal
Gyi	... .. Great

'ouk' or 'owk'	is pronounced as in	pout, shout
'aw'	" "	flaw, law, raw
'ai'	" "	air, bear
'ay'	" "	may, pay, say
'un'	" "	spoon, June, tune
'aung' or 'oung'	" "	found, sound (with a slight nasal tone at the end).
'at'	" "	but, gut (unlike the English pronunciation, the final t is not pronounced)
'ut'	" "	foot, nook (here again the final t is not pronounced)

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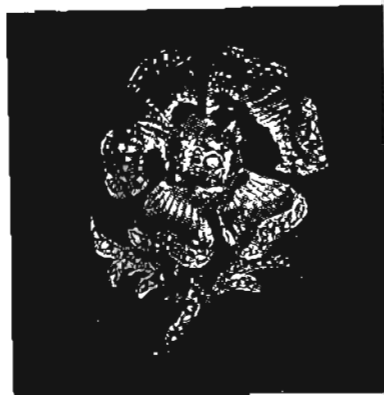
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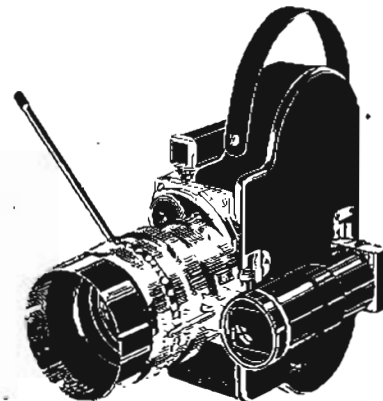
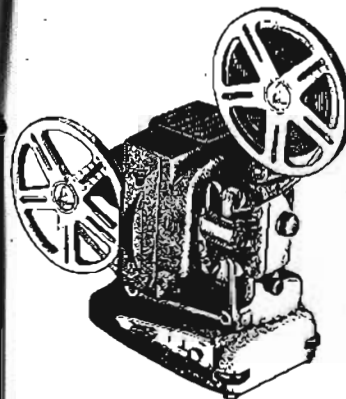
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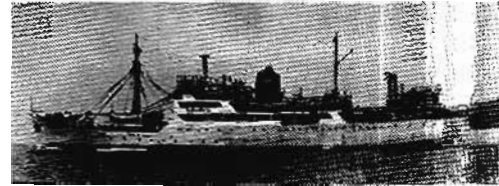
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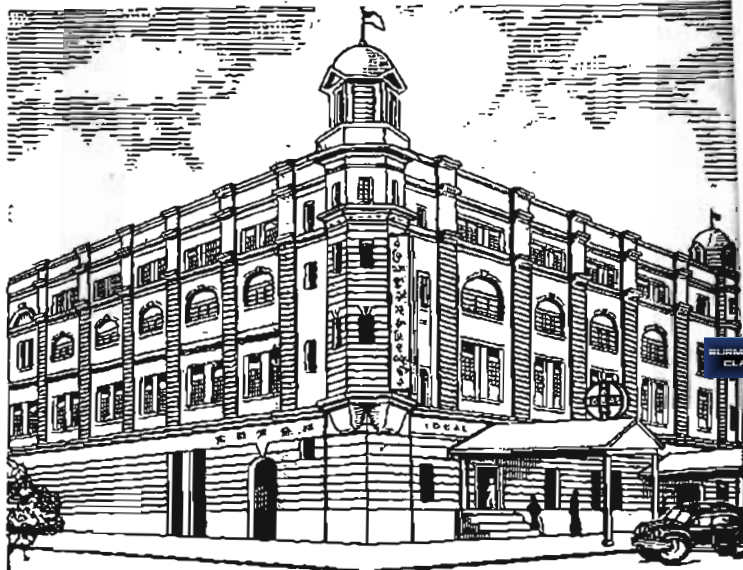
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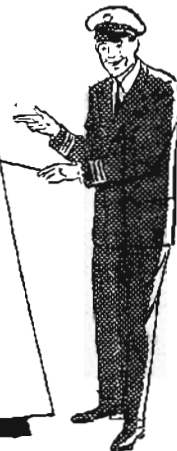
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