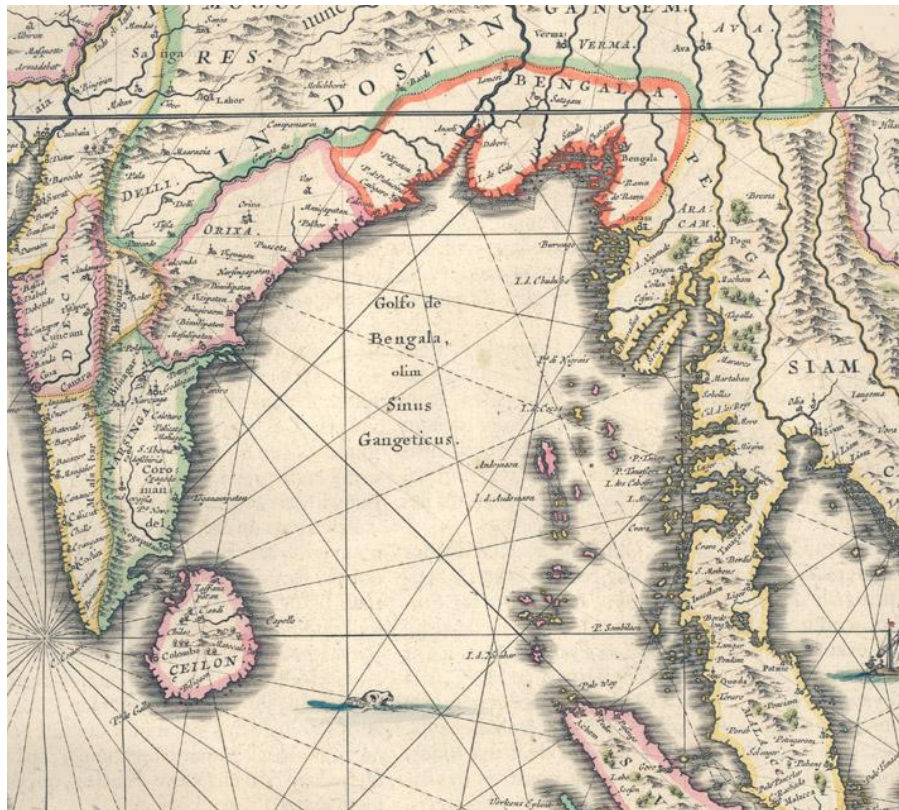


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# ***BULLETIN OF THE BURMA STUDIES GROUP***

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**Map entitled "India quae Orientalis dicitur, et Insulae adiacentes,"  
by Willem Janszoon Blaeu, 1640.**

# Bulletin of the Burma Studies Group

Southeast Asia Council  
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## Next Issue

September 2003  
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## Introduction

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The Gothenburg Glow continues to warm my heart and no doubt that of many other Burmanists lucky enough to have made it there. But to take full advantage of the excitement that event generated, we have to keep each other abreast of what we're up to and thinking about. I have solicited--informally and even haphazardly--contributions from fellow Burmanists for this issue of the Bulletin. I'm grateful to those individuals who have come through with the materials readers will find in the following pages. (To those who declined with polite assurances that they would be willing in future, I give fair warning that I will be persistent.) But I would like to encourage anyone who reads this issue to think about what they might contribute to the next and/or later issues. Alerting readers to materials you have published is not to engage in vainglory but rather to do us all a favor. Sending notes about research projects, whether recently completed or ongoing or just in the early stages, similarly fosters scholarly exchanges. Communications about training would also be valuable: do you participate in academic programs where it would be feasible for people to study Burma, and if so, could you delineate the particular features or emphases of that program? Insider tips such as where to find good Burmese restaurants anywhere on the globe would also prove welcome. One reward for being part of a very small academic club is that esoteric dining knowledge can bring a lot of prestige. Well, some, anyway.

Happy though I—like many an editor—might be to fill issues with my stray thoughts and ruminations, that would hardly advance the purpose this Bulletin can best serve: to keep us all in touch with each other. Please let us know what you're up to. Just because we're far-flung and not all that numerous doesn't mean we can't be in lively and fruitful communication. The Editor

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## Burmese Short Stories in English Translation

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*I have found in my undergraduate teaching that students respond much more enthusiastically to reading fiction and memoirs than to reading most of what anthropologists or historians write. This does not bode well for the future of the social sciences, but it puts me on the lookout for good reading from Southeast Asia available in translation. At the same time, those of us studying Burmese can benefit from reading stories and interviews in the original and in translation. For both these reasons, I am grateful to Anna Allott, who was kind enough to contribute the following overview of recent Burmese writings available in English translation. The Editor*

### **Translations of recent Burmese short stories published in the past decade.**

It is probably true to say that today the short story is the most popular and important literary genre in Burma/Myanmar. Almost all the numerous privately owned monthly magazines include in their contents several short stories; some are translations from other languages, but most are original and

contemporary. In the 80s and 90s there could be as many as sixty to eighty stories a month.

The strict censorship exercised by the government's Press Scrutiny Board means that magazine editors avoid publishing stories that touch on certain 'provocative' topics such as democracy, the 1988 student demonstrations, prostitution, even grinding poverty. Nevertheless, many other aspects of life in Burma today have been truthfully depicted by the best contemporary writers, a few of whose stories have recently been published in English translation.

Seven authors are represented in my collection, *Inked Over, Ripped Out: Burmese Storytellers and the Censors*, a Freedom-to-write Report written for the PEN American Center, New York, in 1993. Ne Win Myint's story, "The Advertising Cart," about a son following in the footsteps of his father, "can be interpreted as a comment on the failure of successive Burmese governments to respond to changing economic conditions and to modernize the country." Four more stories by this author have been translated more recently: one, "Thadun," appears in *Virtual Lotus: Modern Fiction of Southeast Asia*, edited by Teri Shaffer Yamada (Ann Arbor: University of Michigan Press, 2001). And three are in *Tenggara* 45/46, 2002 (Journal of Southeast Asian Literature, published in Kuala Lumpur). "Thadun" can be seen as a very humorous satire on political corruption in Burma, cleverly disguised in a story about putting on a play of an episode in the life of Buddha.

Of the three stories in *Tenggara*, "Nescafé" is one of Ne Win Myint's best-loved stories, ironically mocking the hero's passion for Nescafé with an ambiguous ending. (The other two are "Wharfsong" and "We still

need a longyi-box and a comb.") The author was born in 1952 in Upper Burma. He has contributed well over a hundred short stories as well as many articles to monthly magazines, and he continues to write.

Another prolific author, now living outside Burma and working for Radio Free Asia, is U Win Pe, three of whose stories are translated in *Inked Over, Ripped Out*: "The Day the Weather Broke," "A Pair of Specs" and "The Middle of May." Another of his stories, 'Barapi', appeared in "Index on Censorship", vol. 23, July/August 1994, p.106-112. And yet another, 'Clean, clear water', was chosen for translation in *Virtual Lotus*. I quote from a biographical note written before he left Burma to live in USA, "Win Pe is one of Burma's most popular story tellers. He is, on his own admission, something of a jack-of-all-trades: journalist, cartoonist, musician, film-director, painter and writer. His usually very amusing stories have slowly become more sardonic. A Burmese critic has written about him that from his deceptively simple, often comic, narratives emerge powerful images of greed, anger and the stupidity of people."

Nyi Pu Lay is the youngest son of a famous left-wing journalist husband-and-wife team from Mandalay, Ludu U Hla and Ludu Daw Amar. He had already begun to establish himself as a writer when he was arrested in December, 1990, and sentenced to ten years in prison. His story, 'The Python', about the Chinese moving into and taking over in Mandalay, is included in *Inked Over, Ripped Out*. Two of his stories, written after his release from prison in February 1999, have recently appeared in translation: "Moe Hlaing settles the Score," in *Tenggara*, no. 43 (2001), and "The Country Boy" in *The Kenyon Revue*, Vol.XXIV, 3/4, summer/fall 2002 (USA). Both these stories bear the stamp of his prison experience; the latter

was not even submitted for publication in Burma.

Women are well represented among Burmese short story writers, and there are four in *Inked Over, Ripped Out*. Nu Nu Yi (Ava)'s moving story, "He's not my father," hints at the forcible press-ganging of men to serve the Burmese army as porters at the front. This author's special understanding of poverty and hardship is well shown in the stories of three women she had interviewed in 1997, published in the American journal *Persimmon: Asian Literature, Arts and Culture*, vol.1, no.2, (Summer 2000). Entitled "Living on the edge," the three stories are about a long-distance lorry driver's wife (whose husband had died of AIDS), the mother of an undernourished child, and a homeless old woman.

Burma's many doctors who also write are represented in *Inked Over, Ripped Out*, by Ataram (a pen-name) whose story "Hard Labour" is about the dilemma of a medical student who finds herself obliged to advise a mother of several children to be sterilized, contrary to traditional Buddhist teaching. The story by San San Nweh, "The children who play in the back alleyways" was not passed for publication in Burma because it too clearly recalled an incident in 1988 when an innocent young student, sitting in a tea-shop, was shot dead by a stray army bullet.

Two of the stories included in *Virtual Lotus* are by women writers. "An Umbrella" by Ma Sandar, a prolific writer and humorous observer of the social scene, formerly very popular, touches on personal relationships, aging, and sexual double standards. "An unanswerable question" by Daw Ohn Khin, a retired schoolteacher, was chosen in 1995 by a panel of Burmese writers for the award of first prize in the annual short story

competition for new stories, held in memory of another famous woman writer, Moe Moe (Inya). It is a stark depiction of the distortions of contemporary Burmese life caused by the country's economic decline: the lack of employment opportunities for the young which causes them to leave the country; the alarming inflation rate which renders the Burmese kyat worthless compared to other foreign currencies; the humiliation experienced by the Burmese working in neighboring Malaysia or Singapore, in order to send money back to the family in Rangoon.

Last, but by no means least, the student of contemporary Burmese society should read *On the Road to Mandalay* (Bangkok: White Orchid Press, 1996), an excellent translation by Ohnmar Khin (a pen-name) and Sein Kyaw Hlaing of a book of "portraits of ordinary people" by Mya Than Tint, a leading writer and intellectual, and translator of western writing. The 35 portraits here translated are based on interviews with people that the author met as he traveled around the country, which he then published in *Kalya* monthly magazine, and subsequently in two volumes in 1993. Better than any guide book, these tales of ordinary folk paint a vivid picture of life in Burma between 1987 and 1991.

All the above translations mentioned above, except for three in *Virtual Lotus*, are by Anna Allott or Vicky Bowman. There is another book of translations, published recently but not of very recent stories, ones written between 1938 and 1960 by Thein Pe Myint. The translations have been done by Usha Narayanan, actually a Burmese I think as she took her BA degree in Burmese Language and Literature from Rangoon University and was a lecturer there, until she married K.R. Narayanan, President of India. Her book is called *Sweet and Sour: Burmese*

*short stories by Thein Pe Myint* (New Delhi: Sterling Publishers, 1999). Six of these stories are the same as the ones done by Patricia Milne (with me) and published as a Cornell Data Paper No. 91, *Selected Stories of Thein Pe Myint* (Ithaca, N.Y.: Cornell University Southeast Asia Program, 1973).

Anna Allott

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## Burmese Music Recordings Old and New

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Burmese music is one of the great little-known musical treasures in the world. In light of its variety, complexity, and singularity, the music deserves to be much better known. Some newly available CD's should make it much easier for people to learn about it, and for those of us who already love it to indulge our pleasure in it.

### **Music of Burma: The Muriel Williamson Collection**

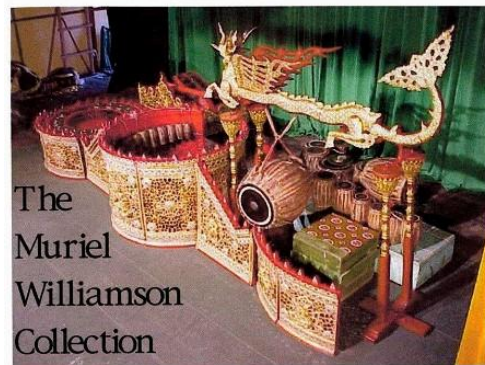
As a historical record, Muriel Williamson's field recordings from the time of her research in Mandalay in the 1960s are invaluable. Her analog tape recordings have recently been transferred to a digital format by Chris Miller, a graduate student at NIU. Here is a list of the CD's, which are available from the Center. As is usually the case for field recordings, the sound is of variable quality.

- Volume 1 – Kyo Songs: Voice and Pattala
- Volume 2 – Kyo Songs: Mixed Instrumentation
- Volume 3 – Pat-Pyo Songs: Mixed Instrumentation

- Volume 4 – Pat-pyo and Yo-daya Songs: Voice and Pattala
- Volume 5 – Nat Pwe
- Volume 6 – Radio Program: Introduction to Burmese Music
- Volume 7 – Folk Songs: Part I
- Volume 8 – Folk Songs: Part II
- Volume 9 – Folk Songs: Part III
- Volume 10 – Folk Songs: Part IV
- Volume 11 – Songs: Voice and Saung Gauk
- Volume 12 – Kyo Songs: Voice and Saung Gauk
- Volume 13 – U Ba Thin
- Volume 14 – An Introduction to Burmese and Mon Instruments

A View of the Williamson CD cover:

### Music of Burma



Northern Illinois University  
Center for Burma Studies

### **Mahagita**

Much less expansive in scope, but recorded with vastly better equipment, is the CD recently released by Smithsonian Folkways entitled *Mahagita: Harp and Vocal Music from Burma*. The track list of the songs is:

- 1 - In praise of the Burmese harp
- 2 - The glory of the king
- 3 - Rain and princess
- 4 - Lonely in the forest
- 5 - A huntsman enchanted
- 6 - Longing in a forest glade

- 7 - The twelve royal gates
- 8 - The king's potency
- 9 - Waiting

The late Inle Myint Maung played the harp and his star student, Yi Yi Thant, sang for this selection of songs from the classical *thachin gyi* repertoire, recorded in Rangoon in January, 2000. Produced by Rick Heizman and Ward Keeler, the CD is available from Smithsonian Folkways ([www.folkways.si.edu](http://www.folkways.si.edu)).

Ward Keeler

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## Recollections and Suggestions for Scholarship on Burma

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*Many of us were very disappointed that E. Michael Mendelson was unable to attend the recent Burma Studies Conference in Gothenburg. His book, Sangha and State in Burma (edited by John P. Ferguson), has proved a foundational text for scholarship not only about Burma but about Buddhism in Southeast Asia more generally. However, prior to the Gothenburg conference Mendelson was kind enough to send Gustaaf Houtman a message outlining ideas he had during his research that he thought might provide useful leads to current scholars. With his permission, I reprint that message here. The Editor*

First I would like to say how very sorry I am not to be with you at this conference and to assure you that only serious medical problems in my family have kept me at home. I am sure that, after all Gustaaf's and

the other organizers' dedicated months-long work, it cannot but be a resounding success.

Gustaaf has asked me for a short message about what I would like to see in the future. I must preface everything I say with the words "I seem to remember" because it is a very long time since I have been involved in any way with Burma studies.

I seem to remember that, in *Sangha and State in Burma*, I expressed the hope that the history of Sangha sects and lineages might, through textual studies and very detailed analyses lead to putting faces on the monks, and be pushed back beyond the reign of Mindon. I would also like to see the matter studied laterally - that is perhaps across the borders with neighboring Buddhist countries. In a nearby land, I am sure that Sangha history in the Shan States would be an enormously rewarding field. I believe I also expressed the view that a great deal of detailed local Sangha history would be valuable.

While in Burma in 1958-9, I spent some considerable time in Land Registry offices making a great number of large tracings of maps of monastic lands. This was mostly in Rangoon - perhaps I did a little, too, in Mandalay. Unfortunately I believe that these tracings have been lost. I do seem to remember, however, that I felt making them was very valuable and that they would reveal a number of clues as to Sangha structure and organization. I can only offer this as a hint.

In the field of weikzas and "Messianic" gaings, I was working at the time of my disincarnation on the problem of the Four Living and the Four Dead. When still believing that I would join you, I glanced recently at Strong's book on Upagupta and noticed that he only devoted a very small

space to this fascinating icon. I was coming across extremely interesting material on this theme's links with the cult of lohans in China, with the possibility of working out Sarvastivadin influences in Burma - influences which would throw much light, I was sure, on the question of Forest Monks. I wish I could remember more. So: another hint.

Last but not least, I would like to express the hope that the conference will recognize a major re-awakening of Burma studies among the people attending and that this will be a beneficent influence on the peaceful future of the Golden Land.

E. Michael Mendelson

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## A Burmese Film

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*Thäjan Mò*--"The Rains of the Water Festival," Directed by Maun Tin U, 1985

*Over a decade ago, San San Hnin Tun, of Cornell University, and Julian Wheatley, now of MIT, put together the following synopsis of a charming Burmese film, full of the twists and turns without which no Southeast Asian film would win an audience's favor. San San has also produced a CD using excerpts from the film as a learning tool for students of Burmese. Copies of the CD are available for sale: contact Treva Vanscoy at Noyes Language Center (tlv4@cornell.edu) or check the Noyes Language Resource Center website (<http://lrc.cornell.edu>) for information about ordering copies. The Editor*

### *Beginnings*

The film opens with scenes of sunrise over the temples of the Sagaing hills, just south of Mandalay. Then, to a background of Burmese music, we are shown a pictorial history of the Water Festival, going all the way back to the time of the golden age of Pagan.

### *A Note on the Water Festival*

The Burmese New Year is ushered in with the merriest of the monthly festivals, *Thäjan*, known in English as the Water Festival. It takes place early in the first lunar month of Tagù, corresponding to April in the Western calendar. That is the hottest time of the year, and it is particularly hot and dry in Mandalay, the city regarded as the cultural center of Burma, and the place where our story unfolds. Traditionally, Thäjà Mìn (Sekra, or Indra in Hindu mythology), the King of Heaven, is said to descend to earth at this time to signal the beginning of three, sometimes four days, of celebration, during which time the main activity of the population seems to be the sprinkling and spraying of water over everyone in sight (though not over police, officials or monks.) The watering may be quite formal, as when a student comes up to her teacher and carefully pours a container of water over him, saying something like "I do homage to you with water" but more often it is just a mad melee. Since the New Year is a time of forgiveness, being sprayed or doused with water is not supposed to arouse anger or resistance.

Music and dance are much a part of the Water Festival. The main characters in the film are members of a musical group called 'Myo-má Tì-wain' ('City Band'), who entertain the crowds from elaborate floats. Other groups organize pavilions along the sides of the road, welcoming the floats with dances, then dousing their riders with water.



Audiences familiar with Burma will recognize some of the scenery in the film: Mandalay Hill, northeast of the city, with its fine views of Mandalay Fort, enclosing the site of the royal Palace (recently reconstructed, incidentally); the moat and wide avenues surrounding the fort; the clocktower at *Ze Jo*, the central market in Mandalay; the Great Pagoda, with the white *c'in-dhé* (lions) at its entrance; and the wooden bridge of U Bein and the views of the Sagaing Hills and lakes near Amarapura, just south of Mandalay.

### *The First Generation*

The film opens in the year 1957. A float arrives at the Great Pagoda in Mandalay and the singers and dancers descend to worship the Mahamuni Buddha image inside. Our gaze is drawn to one of the dancers, a delicate woman, who seems to be looking for someone in particular to help her down. We then observe a wealthy looking family driving up in an Opel. A foot decorated with a thick gold bangle (Mandalay style) emerges from the door, followed by the rest of a strikingly sensual young woman, together with a number of her family members. Two young women -- the dancer from the float, and the one from the car -- encounter each other briefly as they stop to buy flowers at the entrance to the pagoda. Soon after, in the dark of the temple, we find the three protagonists engaged in devotional activity. But lo, on her way in, the girl who emerged from the car lets fall a sprig of yellow *bädauq* blossom, a flower associated with the Water Festival. The young man picks it up, cradling it in his hands, and looks fondly after the girl who dropped it, as the other woman, the dancer, looks on. We resume the celebrations back on the street, as a group of young women, including the one who dropped the flower, dance for the

members of the float. Both groups toast each other, and the float resumes its journey.

The young man is named Nyèin Maun; he's a pianist and the leader of the band. The dancer is Myá K'eq, who is part of the crew of the float; we soon find out that her family is poor, and her mother, very ill. The flower girl is K'in K'in T'à, or T'à; she comes from a wealthy family, run by a formidable matriarch. We can refer to the three as: the pianist, the dancer and the wealthy daughter. The dancer and the pianist seem to have worked together for some time. He composes songs for her; they have a 'teacher-student' relationship. She obviously admires him greatly.

In the next scene the dancer appears at Nyèin Maun's house for rehearsal, to find him contemplating the sprig of yellow blossom that he has picked up; but when she, flirtatiously, asks for the flower, he rebukes her sharply, and she quickly leaves.

We shift to the shop of an older man, the pianist's manager, who is trying to persuade him to produce more suggestive lyrics that would attract a greater audience, a suggestion that he indignantly rejects. As they are talking, K'in K'in T'à, the wealthy daughter, appears in the background, shopping for some new records. As Nyèin Maun storms out in protest over his unprincipled manager, he bumps into K'in K'in T'à, and the record falls to the floor and breaks. Nyèin Maun tells a clerk to give her another and to bill him; the replacement turns out to be one of his songs, and in this way, K'in K'in T'à discovers the identity of the man who bumped into her.

K'in K'in T'à returns to her room and listens in rapt pleasure to the poetic lyrics of the song, and despite her protests that she is in love with the music rather than the pianist,

she follows the suggestion of a friend, and decides to take music lessons with him. But at the interview, as her 'approved' suitor looks on, her formidable mother decides that Nyèin Maun is too young to be teaching her daughter. K'in K'in T'à, a resourceful woman, soon comes up with the idea of taking singing lessons from Nyèin Maun instead.

Meanwhile, Nyèin Maun, visiting the home of the other woman, Myá K'eq, the dancer, is concerned to find out that her mother is very ill, and kindly contributes money to buy her medicine.

K'in K'in T'à does manage to arrange to have singing lessons with Nyèin Maun, and the couple soon fall in love. They wander through some beautiful countryside around Mandalay. As they stand on the parapet of one temple, Nyèin Maun announces that he is giving K'in K'in T'à a song that he has just written. She accepts, but on the condition that the two of them sing it at their wedding. Unfortunately though, as they are talking, they are seen by the 'approved' suitor; the mother finds out and prohibits K'in K'in T'à from leaving the house again.

Our pianist pines around the house, suspecting a rejection from his love, but before long, he receives a letter from her inviting him to elope, a common solution to such conflicts in Burma. At first, he rejects elopement as dishonorable, but a friend encourages him. They are to meet at the temple by the lake (where Nyèin Maun earlier dedicated his song to T'à), at 10: 00 in the morning. The next day, K'in K'in T'à sets off with her maid on a horse-cart to wait for Nyèin Maun in the temple. At about the same time, Nyèin Maun and his associate also set off, but--as fate would have it--on the road, they encounter a horse-cart with a broken axle; it is carrying Myá K'eq, the

dancer, and her ill mother. Nyèin Maun has no choice but to help them to the hospital. As the hours go by, T'à grows more and more anxious, and eventually, thinking that she has been rejected, she tears up the sheets of music that Nyèin Maun has written for her. Just at that time, the mother, who has bribed the cart drivers to reveal T'a's location, appears before her, slaps her face, and takes her home. Nyèin Maun arrives hours late to find only the torn music.

The original plans are revived. K'in K'in T'à and her approved suitor plan their wedding. T'à requests that Nyèin Maun's band be invited to perform at the wedding, not because she still loves him, she says, but because she wants to prove to her fiancé that she has no feelings for him anymore. When Nyèin Maun, who has heard nothing from T'à since the failed elopement, receives the invitation, he feels that T'à is simply trying to humiliate him; but he accepts anyway, as his 'professional' duty. K'in K'in T'à adds to his perceived humiliation by requesting that he and Myá K'eq perform 'their' song at the wedding. It is only at this point, as she listens to the song, that someone explains to T'à what has happened to Nyèin Maun on the way to the elopement. Her heart sinks, but it is too late to change things.

Some time passes, and Nyèin Maun and Mya K'eq have apparently grown quite close. One day, she comes to Nyèin Maun's house to find him collapsed over his piano in a drunken stupor. He awakes, but sees only a vision of the beautiful K'in K'in T'à, humiliating him at the wedding, and in his confusion he strikes Myá K'eq. But despite this, the two do eventually grow to love each other. Myá K'eq becomes pregnant and, around the time of the Water Festival, goes into labor, but dies giving birth to a healthy baby boy.

### *The Second Generation*

Nyèin Maun continues his decline, spending his days lounging around the house drinking cheap spirits. Occasionally he performs, but his playing has also deteriorated. Despite the urging of his friends, he cannot rise out of his misery even to take care of his own son. Eventually, his close friend offers him a deal: he will pay for the son's schooling if Nyèin Maun will teach the son music.

The son, Theq-T'wè, grows up to become an accomplished pianist like his father. He is admitted to Mandalay University and is invited to perform at the 'Freshers' welcome. There he is captivated by a beautiful young dancer who performs with him; she turns out to be Nweh Nweh, the daughter of K'in K'in T'à. They make plans to perform at the next Water Festival; but Theq-T'wè's father does not want him wasting his talent on such mundane activities, and forbids him from performing on the floats. Theq T'wè consoles himself by writing in his diary.

Nweh Nweh visits Theq T'wè at his house to try to persuade him to join them on the float, but has to settle for only his songs. She asks him to pick *bàdauq* flowers with her in the garden, and as the audience anticipates, as she leaves she too drops a sprig, just as her mother did the previous generation. Theq T'wè picks it up and carries it carefully inside. The father asks who the girl is, and only then discovers her relation to K'in K'in T'à. Then, he has a change of mind, and agrees to allow his son to perform with them after all.

The band has been in need of a singer, and Theq T'wè has arranged for his old friend, Ko Laq to come up from Rangoon to join them. Ko Laq, in leather jacket and shades, arrives on a motorbike, and flirts confidently with Nweh Nweh--the daughter. They all practice together; Nweh sings, Ko Laq plays

the guitar, and Theq T'wè plays the piano. Theq T'wè's father warns him not to fall in love with the girl, telling him how he was humiliated 20 years before.

Nweh Nweh, who is falling in love with Theq T'wè, tries to arouse his jealousy by telling of Ko Laq's interest in her. But Theq T'wè feels too constrained to respond. He is clearly in love with Nweh, but when he explains to his father the difficulties he is having trying to control his feelings, his father changes his mind again, forbidding him to participate in the festivities. Theq T'wè visits Nweh to tell her that he must withdraw; Daw K'in K'in T'à, who now runs a jewelry stand at the Mandalay market, asks who the young man is, and then she too finds out the relationship. She decides to visit the father, Û Nyèin Maun, herself, and finds him at home in his usual drunken state. He reproaches her for her wealth and position in society, and ignores her pleas not to let the problems of the parents affect the children.

At this time, Ko Laq appears on his motorcycle, talks briefly with K'in K'in T'à's driver, then rides off--having perhaps discovered something. And later he finds out the whole story. We also learn that T'à's driver, who was supposed to communicate with Nyèin Maun's associate (his 'second') after the failed elopement, did not so for fear of compounding the embarrassment.

Ko Laq continues to suggest to Theq T'wè that he is planning to propose to Nweh. Theq T'wè is disconsolate. After some attempts to distract himself from his misery, he returns home, and seeing the bottle of spirits on the table, pours a glass for himself. His father sees him and scolds him; the son defends himself, saying that an alcoholic father having a son who drinks is not so strange as a musician who prevents his son

from playing. Ko Laq appears at the house to bring Theq T'wè back to the festivities. The father then relents, and gives his son permission to play; Ko Laq convinces Theq T'wè that it is worth participating even with only one more night left, and they ride back to the float (which, is named Thäjän Mò 'the rains of the Water Festival'.)

Theq T'wè performs with Ko Laq and the dancers. Ko Laq shows Theq T'wè the present he--Ko Laq!-- has prepared for Nweh and carries on about his plans for the evening. He also shows him some music that he has written. Nweh looks on, accompanied by her friend, who urges her to open Ko Laq's present. Ko Laq now performs the song written for the occasion, and Nweh's friend opens the present--which turns out not to be from Ko Laq at all, but to be Theq T'wè's diary, documenting his love for her. Nweh beams with happiness, and Theq T'wè, who is now also in on the 'plot', plays while she dances. So Ko Laq has plotted all along to bring the lovers together. The parents look on, and Nyèin Maun eventually smiles in acceptance as he walks off smoking his cheroot. We end with the rains falling on the buds of the *bädauq* flower, reference to the belief that the *bädauq* will only flower if it rains during the water festival.

San San Hnin Tun  
Julian Wheatley

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## Maps of Burma by European Cartographers in NIU Special Collections

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*The recent book Siam Mapped by Thongchai Winichakul has made many Southeast Asianists aware of how much the history of maps has to tell us. It is our good luck, therefore, that NIU turns out to have an excellent collection of maps of Southeast Asia, including several with at least parts (both real and imagined) of Burma. Kay Shelton has contributed the following account of the maps, in addition to updating the list of the NIU map collection's holdings that follows her article. The Editor*

One of the hidden treasures at Northern Illinois University (NIU) is a collection of over 100 maps of or related to Burma, dating from 1535 to the 1800s. These maps, encapsulated in protective Mylar and stored within the Map Special Collection in the Rare Books and Special Collections Department of the Northern Illinois University Libraries, are available for researchers. The individual maps are described and listed in the online public access catalog of the library. Most patrons, however, do not know that they can use the online 'book' catalog to search for maps, so few people discover the Map Collection. This paper will provide an overview of the history of the Map Collection, highlight some of the maps of the greatest importance to the history of Burma and cartography, and thus make this almost secret cache better known. Many of these maps cannot be located anywhere except NIU on the Online Computer Library Center's (OCLC) database, a world-wide library catalog system.

The Map Special Collection today results from efforts made by several different

departments within the Northern Illinois University Libraries. In 1963, when the Center for Southeast Asian Studies was established at NIU, the library held very few maps of the region.<sup>1</sup> In 1965, the Map Library opened as part of the library in one of its former locations, Swen Parson Hall; to augment storage space, some maps were also held in Davis Hall.<sup>2</sup> Hundreds more maps were purchased from around 1969 to 1970 for both the Map Library and for Davis Hall to help support academic programs at NIU.

Special Collections originally did not include maps: it began with a collection of personal hygiene (“sex”) books held for the Biology Department in the Haish Library. When the library moved to Swen Parson Hall in 1952, those materials ended up being stored in a locked chicken wire cage to protect them from vandalism.<sup>3</sup> Former Library Director Clyde Walton later established the Rare Books Room in 1967 within the library in Swen Parson Hall.<sup>4</sup> The library moved yet again to its present location in Founders Memorial Library in 1977. The Rare Books and Special Collections areas were consolidated into one collection at this time, with its own climate- and light-controlled space, sans the chicken wire cage. With this new space available, librarians identified older and rarer maps held in the former Map Library in Swen Parson Hall and in Davis Hall for transfer to the better-equipped storage facilities, thus forming the Map Special Collection. Recent maps of Southeast Asia remain at what is now the Map Library in Davis Hall. Library faculty and staff finished cataloging most of these maps by the summer of 1981. The original special collection containing the “sex” books no longer exists—times have changed and those types of books are now kept on the open book shelves.

Although the Map Special Collection today includes a broad range of maps depicting all parts of the globe, there is an emphasis on

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<sup>1</sup> Teoh, 1986: 12, 35.

<sup>2</sup> Teoh, 1986: 35.

<sup>3</sup> *Northern Star*, May 15, 1964.

<sup>4</sup> *Northern Star*, Mar. 23, 1975.

maps of Southeast Asia. Many of the oldest maps of Burma in the collection are attributed to Claudius Ptolemy (87-150 A.D.), often called the “father of geography.”<sup>5</sup> He collected information from sailors and travelers and wrote descriptions of places, including navigational instructions. In 1406, his writings were translated into Latin and published in book form entitled *Geographia*, thus making his geographical information, including many locations in Southeast Asia, more accessible to scholars of that time.<sup>6</sup> He was the first to write down coordinates and an accompanying text so that others could create a map from his text and in doing so, he considered the curvature of the earth and relative distance between places.<sup>7</sup> Although scientific in his efforts, Ptolemy often incorporated questionable information, especially for his place names.<sup>8</sup>

Places described by Ptolemy include *Argentea Regio*, or “kingdom of silver” which is east of the Ganges River, *Aurea Regio* or “kingdom of gold,” *Sinus Sabaricus* or the “Gulf of Martaban,” and “*Temala*” which “appears to be the Irrawaddy.”<sup>9</sup> Following the publication of *Geographia*, mapmakers interpreted Ptolemy and created maps based on his descriptions. One map in the collection, *Tabula orientalis regionis, Asiae scilicet extremas complectens terras & regna*, produced in 1540 and attributed to Ptolemy but created by German mapmaker Sebastian Münster, includes the place names *Regio argentea*, *Pego*, *Regio aurea*, and depicts an unnamed river, all in the area of what is now Burma. The unnamed river is shown east of the Ganges on this map and is probably the Irrawaddy, but because neither Ptolemy nor the mapmaker, Münster, visited these areas in person, the telltale delta is missing.

Although he advanced geography significantly, Ptolemy believed that the Indian Ocean was closed. His descriptions

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<sup>5</sup> Tooley, 1979: 521.

<sup>6</sup> Suarez, 1999: 82.

<sup>7</sup> Berggen & Jones, 2000: 3.

<sup>8</sup> Whitfield, 1998: 11.

<sup>9</sup> Suarez, 1999: 84.

resulted in mapmakers connecting the coast of Asia to Africa and depicting the Indian Ocean as an “enclosed sea unconnected with the Atlantic Ocean.”<sup>10</sup> The Portuguese later learned from Arab geographers who were more knowledgeable that the Indian Ocean was not was not landlocked.<sup>11</sup> Although Münster incorporated knowledge more recent than Ptolemy and opened up the Indian Ocean for his map *Tabula orientalis regionis*, he only had access to older Portuguese and Spanish navigation charts.<sup>12</sup> Of course, for competitive countries and merchants, accurate navigational knowledge was highly valuable. For a while, geographical knowledge remained guarded secrets. Well into the 15<sup>th</sup> century the penalty for selling Portuguese charts to foreigners was death, and in the 16<sup>th</sup> century a new law required charts to be checked out and returned after a voyage.<sup>13</sup> Pilots also had to undergo a background check before they were allowed access to navigational information.<sup>14</sup> Despite Münster’s lack of access to the latest knowledge under such circumstances, Thomas Suarez is particularly critical of his work, writing that his maps were “... poorly executed, and his texts represent an uncritical acceptance of a wide range of sources, new and old, good and bad.”<sup>15</sup>

Furthermore, Münster did not correct Ptolemy’s overestimate of the eastern extension of Asia to past 180°,<sup>16</sup> so his *Tabula orientalis regionis* depicts Asia extending too far east. On the map of North America he made as a pair to this one, Asia extends to the north of what was to become Canada.<sup>17</sup> Unfortunately, NIU does not have the original North America map, but it can be viewed in secondary sources.

Münster took short cuts producing the map that NIU has. The map itself was carved in

<sup>10</sup> Berggen & Jones, 2000: 22.

<sup>11</sup> Suarez, 1999: 87.

<sup>12</sup> Whitfield, 1998: 6.

<sup>13</sup> Harley, 2001: 92.

<sup>14</sup> Harley, 2001: 92.

<sup>15</sup> Suarez, 1999: 121.

<sup>16</sup> Suarez, 1999: 127.

<sup>17</sup> Suarez, 1999: 129.

a woodblock but he inserted place names into the woodblock on metal type instead of carving the names in the block itself. Over time, some of the metal type fell out so there were variations in the maps produced because a letter or two fell out; sometimes the mapmakers did not bother to replace missing type or replaced it with new type that did not match.<sup>18</sup> Münster’s map in NIU’s collection appears to include all the letters. Although not accurate cartographically, this map is visually appealing with its sea green oceans made possible through hand coloring, a gigantic fish monster engraved south of India, and its attempts at showing the topography of mountain ranges.

Besides Münster’s map, NIU’s collection includes seven other maps by various mapmakers based on Ptolemy. One attributed to Cornelius Wytfliet’s atlas, *Histoire universelle des Indes et Occid*, is really four different maps on one sheet; it dates to probably around 1605.<sup>19</sup> Another, *Tabula Asiae XI*, revised by mapmaker Giroamo Ruscelli and published in Venice in 1561, is from Vincenzo Valgrisi’s *La geografia di Claudio Tolomeo*.<sup>20</sup> It includes the place names *Aurea regio* located east of the Ganges and *Temala fl.*, which appears to be in the location of the Irrawaddy, but does not include a delta. There are notes on the verso of the map in Italian about India and China. The map by Ruscelli has similarities to an earlier 1540 Ptolemy map by Sebastian Münster by the same title, *Tabula Asiae XI* held at NIU. Both appear to have been produced from woodblock but the Münster map includes a vignette of two roosters and a gaunt lion, indicating the map’s purpose was probably more for decoration rather than navigation.

Neither the library catalog record nor the map itself for *Tabu[la] Moder[na] Indiae* sheds much light as to the creator, publisher, or date. It was possibly published in

<sup>18</sup> Suarez, 1999: 129.

<sup>19</sup> *Tooley’s Dictionary of Mapmakers* places the date of publication as 1605. Tooley, 1979: 677.

<sup>20</sup> Notes field of the OCLC record for *Tabula Asiae XI*.

Lugduni by M. & G. Trechsel Fratres in 1535 and may be based on Ptolemy's *Geographicae enarrationis libri octo* according to the cataloging record.<sup>21</sup> Secondary sources, however, provide more insight. This map is similar to the 1513 woodblock map by Martin Waldseemüller (1474-1519), *Tabula Moderna India*, seen in Suarez.<sup>22</sup> NIU's copy includes decorative engravings of a horned goat with a shepherd's staff and an inscription held by a crowned male figure not seen on Waldseemüller's map in Suarez.<sup>23</sup> This inscription and the engravings are identical to the detail found in Suarez's description of a 1522 map by Lorenz Fries (c1490-1530). Fries took Waldseemüller's work on Ptolemy and created an updated edition. However, in his preface he wrote "...we declare that these maps were originally constructed by Martin Waldseemüller."<sup>24</sup> Most likely, NIU has the slightly younger edition by Fries instead of the original first edition by Waldseemüller. Of possible interest to historians, this 1535(?) map includes the place name, *Maitabane* or Martaban.

The most vividly colored of the Ptolemy maps held by NIU is *India Orientalis*. The color was added by hand after the map's printing. There is no definitive information on the map itself as to the creator or publisher, but the publishing date may be 1608. With a hand-colored, vivid green border still bright despite its age, the map is striking visually. Aracan, however, is placed north of "Indostan" and "Bengala" within a mountain range, west of the Ganges delta. Also, there are two archipelagos in straight lines off the coast of Pegu. One can only hope that this map's purpose was decorative, not navigational. On the verso of this map is a text on India in Latin.

The last of NIU's Ptolemy maps, *Tab[ula] XI Asiae, comprehendens Indiam extra Gangem*, is attributed to both Ptolemy and

<sup>21</sup> Notes field of the OCLC record for *Tabu[la] Moder[na] Indiae*.

<sup>22</sup> Suarez, 1999: 110-111.

<sup>23</sup> Suarez, 1999: 110-111.

<sup>24</sup> Suarez, 1999: 114.

Gerhard (Gerardus) Mercator (1512-1594). Like many other maps in the collection, Northern Illinois University is the only library listed on OCLC as possessing this map. This map was originally part of Mercator's atlas *Geographiae libri octo recogniti jam et diligenter emendati cum tabulis geographicis ad mentem auctoris restitutes ac emendates...* which included maps on separate sheets. The atlas was first published in Cologne during 1584 by Godefridus Kempensis and later became known as the Mercator Atlas.<sup>25</sup> It is unclear from which edition NIU's map is because the first edition is from 1584 and the map is dated with an estimate of 1578. Most likely the 1578 estimated date is in error. Just east of the Ganges is a peculiar-sounding place name, "*Tamere anthropophagi*." The word "anthropophagi" means "cannibals" and Suarez writes of the Var who were feared for cannibalism, who lived in this vicinity.<sup>26</sup>

NIU holds two more maps attributed to Mercator, one from 1630 and another from 1636, both obviously published after his death. The small 1630 map *India Orientalis* shows a wide river with a mouth opening up into the Gulf of Bengal and Pegu as a city on an island in the middle of the river. The other map, also called *India Orientalis*, was created by Henry Hondius and John Johnson. The map is two sheets of paper seamed together and there are two pages from a book written in English forming the verso, indicating this map was originally in a book, although which book is not indicated. The text is mostly on East India and India proper and would have stimulated the imaginations of Europeans remaining at home with passages such as:

All Beasts are larger, and greater bon'd here then in any other part of the world. Here are huge wilde Bulls, Camells, Lyons, Rhinocerots, Elephants, and Doggs. In the wilderness are terrible Dragons, which are almost as bigg as Elephants, with whome they fight continually.<sup>27</sup>

<sup>25</sup> Sotheby & Co., 1972: 27.

<sup>26</sup> Suarez, 1999: 107.

<sup>27</sup> Mercator, 1636.

In addition to such a text, there is a devilish, dragon-like fish monster shown swimming in the Gulf of Bengal, with a size somewhat larger than a ship depicted sailing south of it. Including whales and sea monsters in mapmaking remained popular until around 1800, when images of ships became more prevalent.<sup>28</sup> The people, however, are described more favorably compared to the wild beasts and sea monster:

The people are indifferently civil, and ingenious. Both men and women imitate a majesty in their going & apparel, which they sweeten with oils and perfumes, adorning themselves with Jewels, Pearls, and other ornaments befitting.<sup>29</sup>

In contrast to the imaginative map by Hondius and Johnson, NIU does have maps that are more navigational in nature, bearing similarities to Portolan Charts. Portolan Charts originated during the 13<sup>th</sup> century and were intended primarily for navigation. Thus usually the only place names included on those charts were the towns and cities along the coasts. Also, there was a “system of directional lines radiating from two or more compass points or ‘roses.’”<sup>30</sup> The Portuguese made great use of Portolan Charts, but many of them were in manuscript form only and very few have survived into the present day.<sup>31</sup> *Carte Réduite du Golfe de Bengale, depuis l’Isle de Ceylan jusqu’au Golfe de Siam, avec la partie Septentrionale du Détroit de Malac* from probably 1775 and *A New Chart of the Oriental Seas and Islands with the Coasts of the Continent from the Isle of Ceylon to Amoye in China--The Whole Compared with the Last Edition of the Neptune Oriental* of 1794 both by Jean-Baptist-Nicholas Denis d’Après de Manneville have characteristic compass roses with lines radiating outward and place names along the coasts. Neither of NIU’s copies is in manuscript form; both are printed from engravings. *A New Chart of the Oriental Seas...* does however indicate a well-inland

city of Pegu and it is the only inland city listed on that map. Neither of these maps is hand colored nor do they include any extraneous vignettes or decorative fish monsters.

*India quae Orientalis dicitur, et Insulae adiacentes* by Willem Janszoon Blaeu from 1640 dovetails Portolan Charting with decorative mapping. Willem Janszoon Blaeu (1571-1638) was a cartographer in Amsterdam who studied under Tycho Brahe, was the father of Joan Blaeu (1596-1673) and Cornelius Blaeu (1610-48). His family became the official cartographers of the Dutch East India Company.<sup>32</sup> NIU’s collection includes several maps from the Blaeu family. Maps and atlases by the Blaeus are much sought after for their beauty and, because a fire in 1672 destroyed the family printing house, such materials are exceptionally rare.<sup>33</sup> NIU also has *Asia novititer delineata*, depicting Asia from what is today Turkey to Japan. The map is of particular interest for its attractive vignettes of several cities and of its portrayal of native peoples (although they look like Europeans wearing exotic clothing). *India quae Orientalis dicitur...* includes compass roses indicative of Portolan Charts, but inland towns and cities are listed and the hand-colored map incorporates decorative engraved items such as a coat of arms, a man in a suit of armor, and cherubs using cartographic tools. The map is two pages from a book seamed together with text in French on the verso. There is a short description of Aracan and Pegu.

The map by Pieter Goos, *Pascaert van t’Ooster Gedeelte van Oost Indien van C. Comorin tot Iapan*, from around 1650 also represents a combination of decorative mapping and Portolan Charts. Like Blaeu, Pieter Goos (ca. 1616-1675) belonged to a family of cartographers in Amsterdam, with father Abraham and son Hendrik.<sup>34</sup> The map by Goos shows Southeast Asia from a different perspective; it is not shown north

<sup>28</sup> Lynam, 1953: 46.

<sup>29</sup> Mercator, 1636.

<sup>30</sup> Shirley, 1983: xx.

<sup>31</sup> Fell, 1988: 5.

<sup>32</sup> Tooley, 1979: 61.

<sup>33</sup> Jonathan Potter Ltd., 2003.

<sup>34</sup> Tooley, 1979: 253.



to south like most maps. Instead, the map has east at the top of the map, so the regions of Aracan and Pegu are in the lower left corner with Australia (identified as *Hollandia Nova*) in the upper right corner. Only coastal towns and cities are named and there are compass roses, but no rivers are depicted—pilots would need knowledge of the location of rivers, especially those that reach the seas. NIU's copy is hand colored and includes engravings of ships and an elaborate cartouche with a traveling expedition complete with luggage, supplies, and porters. Most likely this map's purpose was decorative, not navigational.

Lastly, NIU's collection includes several maps of Burma and the surrounding areas from the nineteenth century. One map, although mostly of insular Southeast Asia, *Malay Archipelago or East India Islands* includes the place names of Birmah, a well-inland Pegu, Tenasserim, Martaban, and Mouths of the Irawady. The company J. and F. Tallis of London produced this map in 1851 as part of the *Illustrated Atlas*, featuring maps engraved by John Rapkin, decorative borders, and vignettes drawn by H. Warren and engraved by T. Smith.<sup>35</sup> The map is beautifully produced from engraved steel plates with hand-colored regional borders outlined. Because of the hand coloring, no two maps will be exactly alike. To create these maps, steel plates were etched with the images in reverse, inked applied in the etched lines, excess ink wiped off, and mapmakers then pressed the plates firmly onto the paper.<sup>36</sup> At the time of its publication, the text in the *Illustrated Atlas* described Ava as the capital of Birmah while Martaban, Tavoy, Tenasserim, and Megu were governed by England.<sup>37</sup> On the map held by NIU, Birmah is outlined in yellow while the land governed by England is outlined in red. Along with the geographical representations, there are four vignettes depicting areas in Borneo and New Guinea, one of a bee bear, and one of a romanticized portrayal of two native men

from New Guinea wearing feathers, along with a well-endowed, bare-breasted female. J. B. Harley wrote about how decorations on maps often represented European ideas of conquest and reinforced racial stereotypes in their portrayals of native peoples.<sup>38</sup> At first glance, vignettes on this map may appear harmless and purely decorative, but they exoticize native peoples whom most Victorians would never encounter first hand.

NIU holds dozens more maps than those described here. To find out which maps NIU has, there is a Web site linked from the University Libraries homepage which provides instructions on how to search for maps in the Map Collection and includes a small sample of digitized maps of Burma and the surrounding region. As of March 2003, this Web site is at: <<http://www.niulib.niu.edu/rbsc/maps.html>>

Due to the age and uniqueness of the maps, they cannot be circulated through interlibrary loan. Interested researchers may contact the Rare Books and Special Collections department at: (815) 753-9838 for more information.

Kay Shelton

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<sup>35</sup> Martin, 1989: 10; Rapkin, 1851.

<sup>36</sup> Martin, 1989: 10.

<sup>37</sup> Martin, 1989: 111.

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## Bibliography of Maps of Burma

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 Founders Memorial Library  
 Northern Illinois University

1990 List Compiled by the Center for Burma Studies  
 along with October 14, 2002 Update by Kay Shelton

G 8000      **Aa, Pieter van der**  
 1720z      SCHEEPTOGT ONDER DEN AMMIRAAL WYBRAND  
 .A12      VAN WARWYK, VAN BANTAM NA CHINA GEDAAN  
             Leiden, 172?

- G 8000      **Anville, Monsieur d'**  
 1755      ASIA  
 .A58      London, 1755
- G 7400      **Anville, Monsieur d'**  
 1752      SECONDE PARTIE DE LA CARTE D'ASIE,  
 .A58      CONTENANT LA CHINE ET PARTIE DE LA TARTARIE, L'INDE AU  
             DELA DU GANGE, LES ISLES SUMATRA, JAVA, BORNEO, MOLUQUES,  
             PHILIPPINES ET DU JAPON  
             Paris, 1752
- G 7652      **Apres de Mannevillette, Jean-Baptist-Nicolas Denis d'**  
 .B4 P5      CARTE REDUITE DU GOLFE DE BANGALE,  
 1775      DEPUIS L'ELSE DE CEYLAN JUSQU'AU GOLFE  
 .A67      DE SIAM, AVEC LA PARTIE SEPTENTRIONALE DU DETROIT DE MALAC  
             Paris, 1775?
- G 8001      **Apres de Mannevillette, Jean Baptiste Nicolas Denis d'**  
 .P5      A CHART OF THE EAST INDIA ISLANDS WITH THE  
 1778      COASTS OF THE CONTINENT FROM CALMINERA  
 .A67      POINT TO AMOYE IN CHINA, DRAWN FROM THE BEST JOURNALS  
             AND REMARKS OF NAVIGATORS ASCERTAINED BY ASTRONOMICAL  
             OBSERVATIONS AND IMPROVED FROM THE LAST EDITION OF THE  
             NEPTUNE ORIENTAL  
             London, 1778
- G 8001      **Apres de Mannevillette, Jean Baptiste Nicolas Denis D.'**  
 .P5      A NEW CHART OF THE ORIENTAL SEAS AND  
 1794      ISLANDS WITH THE COAST OF CONTINENT  
 .A67      FROM THE ISLE OF CEYLON TO AMOYE IN CHINA  
             London, 1794
- G 7400      **Arrowsmith, John.**  
 1832      ASIA  
 .A77      London, 1832
- G 8000      **Arrowsmith, John**  
 1832      ASIATIC ARCHIPELAGO  
 .A77      London, 1832
- G 8005      **Bellin, Le Sieur**  
 1781      CARTA DELL'INDIA DI LA DAL GANGE CHE CONTIENE  
 .B45      LI REGNI DI SIAM, TUNQUIN PEGU, AVA, ARACAN, &c.  
             Venetia, 1781

- G 8025      **Bellin, Le Sieur**  
 1764      CARTA DES ROYAUMES DE SIAM, TUNQUIN,  
 .B45      PEGU, AVA, ARACAN, &c.  
             Paris, 1764
- G 7652      **Bellin, Le Sieur**  
 .B4      CARTE DU GOLPHE DE BENGALE  
 1764      Paris, 1764  
 .B45
- G 7724      **Bellin, Le Sieur**  
 .M4      PORT ET BOURG DE MERGUI  
 1764      Paris, 1764  
 .B45
- G 7400      **Bertius, Petrus**  
 1640      CARTE DE L'ASIA  
 .B472      Paris, 1640
- G 7400      **Blaeu, Joan**  
 1665      ASIA NOVITER DELINEATA  
 .B53      Amstelaedami, 1665
- G 7650      **Blaeu, Joan**  
 1700z      MAGNI MOGOLIS IMPERIUM  
 .B53      Amsterdam? 1700?
- G 8000      **Blaeu, Willem Janszoon**  
 1640      INDIA QUAE ORIENTALIS DICITUR, ET INSULAE  
 .B55      ADIACENTES  
             Amsterdam, 1640
- G 7625      **Blair, John**  
 1768      A MAP OF THE EAST INDIES FROM THE LATEST  
 .B53      AUTHORITIES AND OBSERVATIONS  
             London, 1768?
- G 8005      **Bonne, Rigobert**  
 1780z      LA PRESQU'ISLE DE L'INDE AU DELA DU GANGE,  
 .B65      AVEC L'ARCHIPEL DES INDES, PARTIE OCCIDENTALE  
             Paris, 178?
- G 8000      **Bonne, Rigobert**  
 1780      LES INDES ORIENTALIS ET LEUR ARCHIPEL  
 .B65      Paris, 1780

- G 8000      **Bonne, Rigobert**  
 1783      LES ISLES PHILIPPINES, CELLE DE FORMOSE, LE  
 .B65      SUD DE LA CHINE, LES ROYAUMES DE TUNKIN,  
             DE COCHINCHINE, DE CAMBOGE, DE SIAM, DES LAOS, AVEC PARTIE  
             DE CEUX DE PEGU ET D'AVA  
             Neuchâtel, 1783
- G 8000      **Bowen, Emanuel**  
 1747      A NEW AND ACCURATE MAP OF THE EAST INDIA .B69 ISLANDS  
             London, 1747
- G 8000      **Brue, Adrien Hubert**  
 1834      CARTE DU GRAND ARCHIPEL D'ASIE (PARTIE  
 .B78      NORD-OUEST DE L'OCEANIE)  
             Paris, 1834
- G 7400      **Brue, Adrien Hubert**  
 1820      CARTE GENERALE DE L'ASIE  
 .B78      Paris, 1820
- G 7810      **Brue, Adrien Hubert**  
 1821      CARTE GENERALE DE L'EMPIRE CHINOIS ET DU  
 .B78      JAPON  
             Paris, 1821
- G 7625      **Brue, Adrien Hubert**  
 1826      CARTE GENERALE DES INDES EN-DECA AT AN-.B78 DELA DU GANGE,  
             JUIN 1821, REVUE EN 1826  
             Paris, 1830?
- G 7625      **Brue, Adrien Hubert**  
 1830      CARTE GENERALE DES INDES EN-DECA ET AU-  
 .B78      DELA DU GANGE  
             Paris, 1830?
- G 7400      **Brue, Adrien Hubert**  
 1820      CARTE GENERALE DE L'ASIE  
 .B78      Paris, 1820
- G 7650      **Cary, John**  
 1806      A NEW MAP OF HINDOOSTAN FROM THE  
 .C37      LATEST AUTHORITIES  
 .C37      London, 1806

- G 8000      **Cary, John**  
 1801      A NEW MAP OF THE EAST INDIA ISLES FROM  
 .C37      THE LATEST AUTHORITIES  
             London, 1801
- G 8000      **Chatelain, Henri Abraham**  
 1719      CARTE DES INDES, DE LA CHINE ET DES ILES  
 .C47      DE SUMATRA, JAVA, ETC.  
             Amsterdam, 1719
- G 7625      **Clouet, J. B. L.**  
 1791      EMPIRE DU MOGOL  
 .C56      Paris, 1791
- G 7400      **Clouet, J. B. L.**  
 1793      ISLES CAPS ET PORTS DE MER DE L'ASIE  
 .C56      Paris, 1793
- G 8000      **Cluver, Philip**  
 1667      INDIAE ORIENTALIS ET INSULARUM  
 .C58      ADICENTIUM ANTIQUE ET NOVA DESCRIPTIO  
             Wolfenbutiel?, 1667
- G 8000      **Conder, Thomas**  
 1770z      A MAP OF THE EAST INDIA ISLANDS  
 .C56      ?, 177?
- G 8000      **Coronelli, Vincenzo**  
 1695      SOUTHEAST ASIA  
 .C67      Venetia, 1695
- G 8005      **Dower, John**  
 1838      BIRMAN EMPIRE AND COUNTRIES SOUTH  
 .D68      EAST OF THE GANGES  
             London, 1838
- G 7800      **Dower, John**  
 1838      CHINA AND JAPAN  
 .D68      London, 1838
- G 8070      **Dower, John**  
 1850      EAST INDIA ISLES  
 .D68      London, 1840-50?

- G 8000      **DuVal, Pierre**  
 1684      LA CHINE AVEC L'EMPIRE DU MOGOL,  
 .D88      LES PRESQU'ILES ET LES ISLES DE L'ASIA  
             Paris, 1684
- G 7625      **Fer, Nicolas de**  
 1705      LES VRAYS INDES DITS GRANDS INDES OU  
 .F47      ORIENTALES  
             Paris, 1705
- G 8000      **Galvao, Antonio D.**  
 1729      D'INDIAANZE LANSCHAPPEN  
 .G35      Leyden, 1729
- G 8001      **Goos, Pieter**  
 .P5      PASCAERT VAN T'OOSTER GEDEELITE VAN  
 1650z      OOST INDIEN VAN C. COMORIN TOT  
 .G66      ?, 165?
- G 7400      **Guthrie, William**  
 1785      ASIA ACCORDING TO THE BEST  
 .G87      AUTHORITIES  
             London, 1785
- G 8000      **Hall, Sidney**  
 1828      EAST INDIA ISLANDS  
 .H35      London, 1828
- G 7400      **Hasius, Johann Matthias**  
 1744      ASIA SECUNDUM LEGITIMAS PROJECTIONIS  
 .H33      STEREOGRAPHICAE REGULAS  
             Norimbergai?, 1744
- G 7400      **Hondius, Hendrick**  
 1631      ASIA RECENS SUMMA CURA DELINEATA  
 .H65      Amsterdam, 1631
- G 7400      **Hondius, Hendrick**  
 1650z      ASIA RECENS SUMMA CURA DELINEATA  
 .H65      Amstelodami, 165?
- G 8000      **Hondius, Hendrick**  
 1657      INDIA QUAE ORIENTALIS DICITUR ET INSULAE  
 .H658      Amstelodami, 1657

- G 7625 INDES ORIENTALES [OU DU GANGE]  
1600z  
.I52  
?, 16??
- G 8000 **Jansson, Jan**  
1657 INDIE ORIENTALIS NOVA DESCRIPTIO  
.J3 Amstelodami, 1657
- G 7650 **Jansson, Jan**  
1653 MAGNI MOGOLIS IMPERIUM  
.J53 Amstelodami, 1653
- G 7650 **Jansson, Jan**  
1658 MAGNI MOGOLIS IMPERIUM  
.J35 Amstelodami, 1658
- G 7645 **Jansson, Jan**  
1657 SINUS GANGETICUS VULGO GOLFO  
.J35 DE BENGALA, NOVA DESCRIPTO  
Amstelodami, 1657?
- G 7400 **Janvier, Jean**  
1780 L'ASIE DEVESEE EN SES PRINCIPAUX ETATS  
.J35 Paris, 1780
- G 7625 **Jefferys, Thomas**  
1794 A NEW GENERAL MAP OF THE EAST INDES  
.J44 London, 1794
- G 7400 **Jenner, Thomas H.**  
1666 A NEW AND EXACT MAP OF ASIA AND THE  
.J45 ISLANDS THEREUNTO BELONGING  
?, 1666
- G 7400 **Jode, Cornelius De**  
1593 ASIA PARTIUM ORBIS MAXIMA  
.J62 ?, 1593
- G 8000 **Johnston, Alexander Keith**  
1849 S. E. PENINSULA AND MALAYSIA  
.J63 Edinburgh, Scotland, 1849
- G 8000 **Kitchin, Thomas**  
1770 A GENERAL MAP OF THE EAST INDIES AND  
.K57 THAT PART OF CHINA WHERE THE EUROPEANS. . .  
London?, 177?



- G 7625      **Kitchin, Thomas**  
 1770z      AN ACCURATE MAP OF THE EAST INDIES FROM  
 .K57      THE LATEST IMPROVEMENTS AND REGULATED  
             BY ASTRONOMICAL OBSERVATIONS  
             London?, 177?
- G 7400      **Lapie, Pierre**  
 1817      ASIE: DEDICE ET PRESENTE AU ROI PAR SON TRES  
 .L35      HUMBLE, TRES OBEISSANT, TRES DEVOUE ET FIDELE SUJET  
             Paris, 1817
- G 8000      **Lizars, William Home**  
 1842      EAST INDIA ISLANDS  
 .L59      Edinburgh, 1842
- G 7810      **Loon, Johannes Van**  
 1660      IMPERII SINARUM NOVA DESCRIPTIO  
 .L66      Amstelodami, 1660
- G 8000      **Lowry, James Wilson**  
 1848      SOUTH EASTERN ASIA [BIRMAH – CHINA – JAPAN]  
 .L67      London, 1848
- G 8000      **L’Isle, Guillaume de**  
 1730      CARTE DES INDES ET DE LA CHINE  
 .L57      Amsterdam, 1730
- G 7400      **L’Isle, Guillaume de**  
 1723      CARTE D’ASIE  
 .L57      Paris, 1723
- G 8000      **Mayer, Tobias**  
 1748      CARTES DES INDES ORIENTALES. . .  
 .M38      Nurnberg, 1748
- G 7400      **Mercator, Gerardus**  
 1630      INDIA ORIENTALIS  
 .M47      Amsterdam, 1630
- G 7625      **Mercator, Gerardus**  
 1636      INDIA ORIENTALIS  
 .M47      Amsterdam, 1636

- G 7400      **Merian, Matthaeus**  
 1646      INDIA ORIENTALIS ET INSULAE ADIECENTES  
 .M45      Frankfurt am Mayn, 1646
- G 7401      **Moll, Herman**  
 .P5      A CHART OF YE EAST INDIES, WITH THE  
 1700z      COAST OF PERSIA, CHINA. . .  
 .M65      ?, 1730
- G 8005      **Moll, Herman**  
 1730      THE EAST PART OF INDIA, OR INDIA BEYOND THE RIVER GANGES  
 .M65      London?, 1730
- G 7400      **Moll, Herman**  
 1729      MAP OF THE CONTINENT OF THE EAST INDIES  
 .M65      London, 1729
- G 7626      **Mortier, Pieter D.**  
 .P5      PARTIE OCCIDENTALE D'UNE PARTIE D'ASIE OU SONT LES ISLES DE  
 1770z      ZOCOTORA DE L'AMIRANTE; CARTE PARTICULIER D'UNE PARTIE  
 .M67      D'ASIE OU SONT LES ISLES E D'ANDEMAON, CEYLAN, LES  
          MALDIVES  
          Amsterdam, 17??  
          2 maps on 1 sheet
- G 8000      **Pinkerton, John**  
 1813      EAST INDIES ISLES  
 .P55      London, 1813
- G 7401      **Ptolemy, 2<sup>nd</sup> cent.**  
 .S2      [ASIA] 4 maps: INDIA ORIENTALIS, CHINAE  
 1605      REGNUM, IAPANIA REGNUM, INSULAE PHILIPPINAE  
 .P78      Douay? 1605?
- G 7401      **Ptolemy, 2<sup>nd</sup> cent.**  
 .S2      INDIA ORIENTALIS  
 1608      Colonia, 1608  
 .P78
- G 8001      **Ptolemy, 2<sup>nd</sup> cent.**  
 .S2      INDIA TERCERA NUOVA TAVOLA  
 1561      Venetia, 1561  
 .P76

- G 7651      **Ptolemy, 2<sup>nd</sup> cent.**  
.S2            TABU MODER INDIAE  
1535           Lyons, 1535  
.P788
- G 7626      **Ptolemy, 2<sup>nd</sup> cent.**  
.S2            TABULA ASIAE XI  
1561           Venetia, 1561  
c. 1  
c. 2
- G 7626      **Ptolemy, 2<sup>nd</sup> cent.**  
.S2            TABULA ASIAE XI  
1540           Basilaе, 1540  
.P76
- G 7501      **Ptolemy, 2<sup>nd</sup> cent.**  
.S2            TABULA ORIENTALIS REGIONIS, ASIAE  
1540           SCILICET EXTREMAS COMPLECTENS  
.P76           TERRAS & REGNA  
                Basiliae, 1540
- G 7645      **Ptolemy – Mercator**  
.S2            TABULA XI ASIAE, COMPREHENDENS INDIAM 1578 EXTRA GANGEM  
.P78           ?, 1578
- G 7625      **Robert De Vaugondy, Gilles**  
1751           LES INDES ORIENTALES, OU SONT DISTINGUES  
.R62           LES EMPIRES ET ROYAUMES QU’ELLES  
                CONTIENNENT TIREES DU NEPTUNE ORIENTAL  
                Paris, 1751
- G 7625      **Sanson, Nicolas**  
1693           A GENERAL MAP OF THE EAST-INDES,  
.S35           COMPREHENDING THE ESTATES OR  
                KINGDOMS OF THE GREAT MOGOL  
                Paris, 1693
- G 7400      **Sanson, Nicolas**  
1700z        L’ASIE DEVISEE EN SES PRINCIPALES REGIONS. . .  
.S33           Paris, 1700

- G 7625      **Sanson, Nicolas**  
 1654      PARTIE MERIDIONALE DE L'INDE EN DEUX  
 .S35      PRESQU'ISLES, L'UNE DECA ET L'AUTRE DELA LE  
             GANGE  
             Paris, 1654
- G 7400      **Schenk, Pieter**  
 1700z      ASIA ACCURATISSIME DESCRIPTA EX OMNIBUS,  
 .S35      QUAE HACTEMUS EXITERUNT IMPRIMUS VIRI  
             AMPLISS. NICOLAI WITSEN.  
             Amstelae, 170?
- G 8001      **Seller, John**  
 .P5      A CHART OF THE EASTERNMOST PART OF THE  
 1716      EAST INDIES AND CHINA. . .  
 .S45      London, 1716
- G 7400      **Seutter, Matthaus**  
 1744      ASIA, CUM OMNIBUS IMPERIIS PROVINCIIIS STATIBUS ET INSULIS  
 .S48      Augsburg, 1744
- G 8000      **Smith, Charles, of London, Mapseller**  
 1808      EAST INDIA ISLES  
 .S55      London, 1808
- G 8000      **Smith, Charles, of London, Mapseller**  
 1820      EAST INDIES ISLES  
 .S57      London, 1820
- G 7400      **Speed, John**  
 1626      ASIA, WITH THE ISLANDS ADJOYNING DESCRIBED, THE ATIREOF  
 .S64      THE PEOPLE AND TOWNES OF IMPORTANCE  
             London, 1626
- G 7720      **Surveyor General's Office**  
 .A1      GEOGRAPHICAL SKETCH OF THE BURMESE EMPIRE  
 1824      Calcutta, 1824  
 .H365      [oversize map]
- G 7400      **Tirion, Isaak**  
 1735      NOUVELLE CARTE DE L'EMPIRE DE LA  
 .T57      CHINE ET LES PAIS CIRCONVOISINS  
             Amsterdam, 1735

- G 7645      **Valck, G. (Gerard)**  
 1717        SINUS GANGETICUS, VULGO GOLFO DE  
 .J35        BENGALA, NOVA DESCRIPTIO
- G 7625      **Robert D. Vaugondy, Gilles**  
 1779        LES INDES ORIENTALES, OU SONT. . .  
 .R62        Venise, 1779
- G 8000      **Visscher, Nicolaes**  
 1695        INDIAE ORIENTALIS, NEC NON INSULARUM  
 .V57        ADIACENTIUM NOVA DESCRIPTIO  
              Paris, 1695
- G 7625      **Wells, Edward**  
 1700        A NEW MAP OF THE EAST INDIES, TAKEN FROM  
 .W45        MR. DE FER'S MAP OF ASIA  
              Oxford, 1700
- G 8000      **Wilkinson, Robert**  
 1794        AN ACCURATE MAP OF THE ISLANDS AND  
 .W55        CHANNELS BETWEEN CHINA AND NEW HOLLAND  
              London, 1794
- G 7400      **Wit, Frederick de**  
 1662        ACCURATISSIMA TOTIUS ASIAE TABULA  
 .W58        Amstelodami, 1662
- G 7400      **Wit, Frederick de**  
 1700        ACCURATISSIMA TOTIUS ASIAE TABULA IN  
 .W57        OMNES PARTES DIVISA  
              Amstelodami, 1700?
- G 8000      **Wit, Frederick de**  
 1662        TABULA INDIAE ORIENTALIS  
 .W578      Amsterdam, 1662
- G 7810      **Wyld, James**  
 1842        MAP OF CHINA  
 .W95        London, 1842

**Unprocessed as of October 2002**

**BIRMAN EMPIRE**

For Thompson's New General Atlas

Engraved by Moffatt and Smellie

Edinburgh, ?

[details small villages along the Irrawaddy for the 1<sup>st</sup> time]

**INDIA ORIENTALIS**

?, probably 18<sup>th</sup> cent.?

**Pharoah & Co.**

TENASSERIM PROVINCE. DISTRICT OF AMHERST

Madras, ??

**Pharoah & Co.**

TENASSERIM PROVINCE. DISTRICT OF MERGUI

Madras, ??

**Pharoah & Co.**

TENASSERIM PROVINCE. DISTRICT OF TAVOY

Madras, ??