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FOREWORD

Since there is very little written information available about Burmese lacquerware, much of the material obtained in the following pages has been gleaned through visits and interviews with lacquer workers, their instructors and museum staff at various institutions. The purpose of this book is to make known to the general public the beauty and scope of the craft of Burmese lacquer and in doing so kindle a greater interest in Burmese art and culture which has generally been rather neglected by art historians. This book does not aim to be a definitive work, but merely one to open up the topic so to speak. There are still many unanswered questions. The origins of Burmese lacquerware and its historical development are obscure. The evolution of various motifs and the dating of lacquerware requires a lot more research. The evolution and development of regional styles also needs further investigation.

As a keen student of art and crafts, Burmese lacquer has always held a particular fascination for me, for its techniques are so different from those of China and Japan, the leading exponents of this craft. As far back as 1979 I began working on a trio of articles on Burmese lacquerware, which under the encouragement first of Mr. D. Ande, and later Mr. H. K. Kulóy, evolved into the present book.

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Needless to say, any errors and shortcomings are entirely my own.

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