

SCA-UK Chairman's New Year Message 2105 (2010) Pi Mai Tai

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It is a great honour to greet you all Happy Pi Mai Tai on behalf of members of the Shan Cultural Association (SCA-UK) and Tai/Shan community in the United Kingdom. We welcome the 2105th *Pi Mai Tai*, Shan New Year, before we welcome 2011 AD. Together with this Pi Mai, we celebrate the long, diverse and rich culture of our people who are scattered all over four of the five continents.

To welcome Pi Mai this year, we hold an event on Saturday, 27th November 2010, nearly two weeks ahead of the actual New Year date, at Kennedy Lecture Theatre at the Institute of Child Health, University College London (UCL), University of London. Our cultural event will include song performance in Tai and other languages led by Nang Kham Nwei Leik, singer and daughter of the famous composer Dr. Sai Kham Leik. Our brothers and sisters from the Laotian community in London will also join the performance with a famous song, *Tai Dam Rumpan*. The evening will also feature dances, traditional and modern, by members of our SCA-UK.

Besides, in accordance with our objective to deepen our cultural knowledge, there will be two lectures on Tai/Shan culture by British researchers, Dr. Susan Conway of School of Oriental and African Studies (SOAS), University of London and Ms. Helen Mears

(Curator for World Art, The James Green Centre for World Arts) of Brighton Museum, UK.

On this auspicious day, especially we think of our Tai families spread throughout the world and send our warmest greeting of goodwill, hope and love to all of them: we say Mai-soong Pi Mai Tai, first, to the over seven millions of our brothers and sisters in the Shan State and other parts of the Union of Myanmar where they are known to outsiders as Shan; then, to the millions of our people who are largely known as Dai living in the Sinp songpanna (Xishuangbanna) Dai Autonomous Prefecture and Dehong Dai and Jingpo Autonomous Prefecture, both in southern China; also, to the eighteen million Dai Zhuang (Bouxcuengh/ꨀꨣꨳꨳꨳ) from the Guangxi Zhuang Autonomous Region, also in southern China, who proudly count among them an Olympic gold medalist and businessman Li Ning (1963 -).

We also send our best *Pi Mai* wishes to the one million strong our brothers and sisters who are known as Thai/Táy in the famous Dien Bien

Phu, Hoa Binh, Lai Chau and Son La areas of Vietnam who count among them Nông Đức Mạnh (1941-), the powerful secretary general of the Vietnamese Communist Party; and to our Tai-Khamti and Tai-Phake siblings in Assam State and Arunachal State in India. Of course, our warmest *Pi Mai* wishes are also extended to our *Pi-nongs* in Thailand, Laos and in the Phailin area of Cambodia.

With this 2105th (2010 AD) *Pi Mai Tai* celebrations, the SCA-UK is celebrating its fifth birthday this year. In terms of its existence, being five is certainly a toddler. We have a long way to go to grow and achieve our goal. It has taken us, for example, five years for the SCA - UK's meager bank account to show a balance of 5, 000 (five thousand) Pounds, an amount too small for its ambitious, noble and charitable objectives. It still cannot afford salaried staff; all the office-bearers and volunteers_ many of whom are still university students_ work on a pro bono basis, with the sole aim of promoting Tai/Shan culture in the multi-cultural United Kingdom.

However, despite being a toddler, in 2007, when it was only

two years old, the association has already co-hosted, with SOAS Centre for Buddhist Studies, University of London, the first Shan Buddhism and Culture Conference in the West! That academic gathering has since inspired a couple of other scholarly meetings in South and Southeast Asia. Moreover, since its inception, the SCA-UK has given its full support to cultural promotion by others, noticeably the *Amazing Thailand* events and similar ventures organized by Thai Festival Organization, TFO.

To mark its fifth celebrations, I am glad to announce here that the SCA-UK is launching an educational project which initially includes four bursaries for university students. Each bursary is awardable to a worthy recipient for a year, worth 25 Pounds a month, and all the bursaries are to begin in 2011. The SCA-UK will collaborate with Tai cultural associations back home to set up a process of bursary award. On behalf of all the hard working members of the SCA-UK, I would like to take this opportunity to invite well-minded people, both Tai and non-Tai, to help sustain this bursary project. 25 Pounds may be insignificant to many in the UK, but

it covers nearly all the normal expenses of a university student in both Shan State and other parts of the Union of Myanmar. One may help by donating for the whole bursary for a year (180 Pounds) or even for a month (25 Pounds). Donations can be made either as a one-off or through monthly bank standing order (BSO).

Two bursaries are for students studying in universities in Mandalay, Magwe, Pyinmanar and Yangon: (a) one of them is reserved for medical student and is to be named as Dr. Sao Ba Nyan Medical Student Bursary in honour of a well known Tai/Shan doctor, composer and leader, Dr. Sao Ba Nyan of Sipaw. He composed Shan national anthem in the early 1940s. (b) The other bursary is for students studying disciplines other than medicine and is to be called Nang Kham Ku Bursary in honour of a well known female novelist who lived in the early 19th century in central Shan State. Nang Kham Ku wrote the Tai classic novel *Khun Sarm Law Nang Oo Pem*.

The other two bursaries are for students reading any subject at universities in Taunggyi, Lashio and

Kengtung (Kyaington) in the Shan State, Union of Myanmar. One of them is called Sao Garng Sor Bursary in honour of a famous writer and poet who lived in the late 18th and early 19th century. He was the father of the novelist Nang Kham Ku. The other bursary is named after Sao Amat Luong Merng Nong, who was once chief minister for Saofa, ruling prince, of Merng Nong in central Shan State. Not unlike U Po Hlaing at the court of King Mindon of Mandalay, the able chief minister, who lived in the late 19th century and early 20th century, was known for his scholarship in Buddhist studies and meditation.

With these bursaries, the SCA-UK is today making known its intention to support education whenever possible. In the near future, possibly after about two years of experiment, if everything goes to the plan, the SCA-UK is intent on expanding the project by establishing a few full scholarships for university students studying in the Shan State universities as well as

in higher education institutions elsewhere in the Union of Myanmar.

While the SCA-UK initial education projects are aimed at the students in Shan State as well as other parts of the Union of Myanmar, our cultural promotion takes place almost exclusively in the United Kingdom. This is because while maintaining the Tai cultural identity we wish to do our best to contribute to the success of multi-cultural society wherever we live. The words of the philosopher-composer Dr. Sai Kham Leik will do very well here to explain the SCA-UK's outward looking approach. He says: "Our *Pi Mai Tai* celebrations are but a start to welcome New Year. From the New Year of the Tai people in early December we enthusiastically go on to join the celebrations of New Year with people from every part of the world on 1st January, from *Pi Mai Tai* to a New Year universally celebrated."

Happy Pi Mai Tai to all!



The 5th Anniversary of The Shan Cultural Association

SCA-UK five years on:

Shan New Year Celebrations, UCL, University of London, 2007



A letter to you all younger generations:-

Over thirty years ago when my family and I first came over to UK we were very home sick for a few years. It was so different to what I envisioned it to be and was quite a shock. There were very few Shan speaking families here; we can even count them all on one hand.

I worked and studied hard, passed my fellowship in Surgery and worked as an Orthopaedic Surgeon at Yeovil, Somerset. I was presented with '**Outstanding Achievers**'

award by the health authority in 2008.

Since the **Oxford Buddha Vihara (OBV)** was established through the wisdom and hard work of **Sao Khu Dr. Dhammasami**, I was pleasantly surprised to see so many of you young people. You don't know how pleased and proud we have been to see you all; we have never thought this would ever happen. Remembering how hard it was to get over the cultural and environmental shock, you all must

be very brave and resilient to even decide to come over. I am very pleased you have done so.

I really admire the wisdom, foresight and organization of Sao Khu to get you all together and establish the **SCA-UK**. The OBV has been the focal point of our activities which was earlier lacking for so many years since I have been in the UK.

You all attend and support the OBV for each and every religious ceremony throughout the years. Remember in the history of migration of Tai Race the groups that have religious leaders and monasteries retain their identity. While many those that lacks got 'lost' into the history.

I am very proud of the fact that the SCA-UK manages to organize Pi Mai Tai every year in world famous institutions such as **University College London** and **School of Oriental and African Studies, University of London**.



International Conference on Shan Buddhism & Culture, SOAS, 2007



Late Sai Htee Hseng: His last overseas performance, UCL, University of London 2007

The most memorable of all was in 2007 when **Sao Khu, Dr. Kate Crosby, Sai Jotika Khur-Yearn** and **Dr. Susan Conway** jointly organized the first ever '**Shan Buddhism and Culture Conference**' of International scale. So many interesting papers from all over the world were read by the authors themselves and attended by so many intellectuals. I was very impressed by the wide range of literatures that exist on our culture. I

still learn and enjoy reviewing the papers to this day. I have even presented them to many of my friends.

One of the highlights of the conference was the entertainment by the late famous leading ‘Shan rocker’, **Sai Htee Hseng**. We were so lucky to see him at all as you all know he passed away soon after his return. We were also entertained by the song writer, poet, philosopher and medical man **Dr. Sai Kham Leik**.

You all were brilliant in giving all the necessary supports, performing activities, decorations, assistance and food, to name a few.

These activities raise the profile of our people beyond my wildest dream!

Thank you all so much for that.

With a big helps from **Dr. Betty Sirilaksana Kunjara Na Ayutthaya**, *a role model*, you also participate in many famous Thai festivals in the UK. I remember

seeing you showing our traditional dances on stage at the famous Thai



As guest participated at Thailand Festival, Dorking 2008

Buddhapadipa temple in Wimbledon. You were the most popular group then, also at Dorking festival and many others. These are activities that raise your profile to new heights and build bridges across cultures. You have done an incredible job and I am very proud of your achievements.

I remember the time you ordered the set of long Shan drum ‘Gong Tai’ and shipped them over. I was not sure then, how useful it would be. I can see now we couldn’t have done all these activities without these instruments. You have made good use of them and they are worth their weights in gold.

I know you all have to work long hours and weekends to survive; I often worry about the sacrifice you have to make just to participate in the activities. I am sure it is your determination and dedication that makes you tick.

History and destiny have given you this big responsibility and you have made a very good job of it. I, on behalf of senior Tais, promise we will do our very best to give you as much support as we can.

In my experience in life we all need a role model to learn from. You don't have to look very far for one. In Sao Khu you can see the *wisdom, dedication, decisiveness, honesty* and last but not least *hard working!*



Shan New Year Celebrations, SOAS, 2008

I would then like you all to think of yourself as 'engine' of the train

that pulls carriages of younger generations along. You will then in time be a role model yourselves!

With everyone's dedications we must not let our 'Gong Tai' go silent.

I wish you all well and success in the life you choose. 'Long live the SCA-UK'

Loong Mor Tin Maung, FRCS



The promotion of Shan Culture at the School of Oriental and African Studies (SOAS), in the UK, and worldwide

By Dr. Susan Conway, Research Associate, SOAS, University of London

This year we have decided to include an article summarizing the achievements in terms of the promotion of Shan culture at the School of Oriental and African Studies (SOAS), in the UK, and worldwide.



*Phra Dhammasami & Phra Pannyavamsa
The conference of SEAN Studies, Swansea*

Books and articles by Phra Dr. Khammai Dhammasami (Oxford) have enabled many to understand the significance of Shan Buddhism, particularly in terms of education, ritual and meditation. Acharn Jotika Khur-Yearn (SOAS) has raised awareness of the importance of Shan poetic literature, its preservation and

continuation and Dr. Kate Crosby (SOAS) has examined aspects of the study of Shan Buddhism. Dr. Kate and Jotika have published jointly on traditional styles of teaching Theravada among the Shan of northern Thailand. Phra Dr. Sengpan Pannyavamsa (Oxford) has written on approaches to the Tham Vessantaara Jataka in Keng Tung and Dr. Susan Conway (SOAS) has added a political and historical perspective. A breakthrough in Shan Studies was achieved in 2009 at the conference of The Association of Southeast Asian Studies in the UK, held in Swansea when for the first time a panel was dedicated exclusively to the Shan. A range of topics were presented. Phra Dr. Dhammasami was a key figure at that conference, with Phra Dr. Pannyavamsa.

The book “The Shan: Culture Arts and Crafts” by Dr. Susan

Conway has led to a series of lectures in Asia and Southeast Asia on the subject, including in Hong Kong, Bangkok and Chiang Mai and at the ASEAN regional meetings in Manila, Philippines in 2009.

At the European Southeast Asian Studies (EuroSEAS) conference in Gotheburg, Sweden (2010) papers on Shan studies were presented by Dr. Susan Conway and Ms Helen Mears (Brighton Museum).

Dr. Susan Conway (course convenor) and Acharn Jotika Khur-Yearn are running a course on Shan Buddhism at SOAS on Tuesdays 5-7 pm. Phra Dhammasami and Phra Pannyavamsa are contributing. The course has an enrolment of undergraduates and MA students. Please make sure you promote this course to your friends and family who may be potential students for next year. With thanks to Professor Ian Brown (Dean of Arts & Humanities) and Almut Hintze (Head of the Department of Religious) for their support.

In 2011 we will have a Shan

panel at the ASEASUK conference in Magdalene College, Cambridge. Funds from the MacArthur Foundation have enabled us to finance a celebrated Shan historian to attend the proceedings. We hope to showcase Shan performance art, particularly dance during the opening celebrations.

A SOAS based research group has conducted fieldwork on the



Jotika Khur-Yearn performed recitation of the Classical Shan poetic Literature, SOAS, University of London 2009



Phra Dhammasami addressing the Shan panel, Swansea Conference, 2009

textual and ritual importance of Shan manuscripts on the Thai-Burma

border in northern Thailand with funds from the Association of Southeast Asian Studies in the United Kingdom (ASEASUK) and the MacArthur Foundation. We will inform you of future developments next year.



I hope you will agree that we have achieved a great deal and will continue with your support.

Shan Folk Lore Story from the Hill and Water Country
By William C. Griggs

Introduction

The following story has been taken from the great mass of unwritten lore that is to the black-eyed, brown-skinned boys and girls of the Shan mountain country of Burma what "Jack the Giant Killer" and "Cinderella" are to our own children.

The old saw as to the songs and laws of a country may or may not be true. I feel confident, however, that story such as this, being as it is purely native, with as little admixture of Western ideas as it was possible to give it in dressing it in their garment of English words, will give a better insight into what the native of Burma really is, his modes of thought and ways of looking at and measuring things, than a treatise thrice as long and representing infinitely more literary merit than will be found in these little tales; and at the same time I hope they will be found to the average reader, at least, more interesting.

It may, perhaps, be not out of place to say a little of the "*hpeas*" who appear so frequently in these story. The *hpea* is the Burman *nat*, and is "a being superior to men and inferior to Brahmas and having its dwelling in one of the six celestial regions" (Doctor Cushing's "Shan-English Dictionary"). They are universally worshiped by the inhabitants of Burma. If a man has fever, the best thing to do is to "*ling hpea*," that is, to feed the spirits, and the sufferer therefore offers rice, betel-nut,

painted sticks, etc. Some kinds of *hpeas* live in the sacred banyan trees, and frequently have I seen men, after a long day's march in the jungle, sit shivering on the ground when within an arm's length lay good dry fire-wood. It had fallen, however, from a tree in which lived a *hpea*, and not a man would dare touch it. Big combs of honey may be in the nests of the wild bees, but it is safe from the hungry traveller if it is sheltered by such a tree. Some watch over wells, tanks, and lakes, and it is notorious throughout the Southern Shan States, that a promising young American missionary, who was drowned while shooting, met his death by being dragged to the bottom of the lake by the guardian spirit, who had become incensed at him for killing a water-fowl on his domains.

In Shan folk-lore the hero does not "marry and live happily ever after," but he becomes the king of the country.

American Baptist Shan Mission House,
Bhamo, Burma, 1902.

"A LAUNG KHIT"

Once upon a time there was a woman who lived in the State of Lai Hka. She was a very pious woman and always gave the best rice and *puc* to the priests as they walked, rice *chattie* in hand, through the city in the early morning. Every year



Traditional folk lore

"Each year at the Feast of Lights ... she prayed."

when the girls and boys went to the river and filled their chatties with water to throw over the pagodas and idols to insure a good rainy season and abundant crops, she always had the largest bucket of the clearest water and threw it higher than anybody else. She carried the sweetest flowers to the *zayat* every evening, and on worship days took rice in the prettiest of cups made of banana leaves and offered to the Gautamas in the idol-house.

But she was not happy. When her neighbours went to the pagodas they had their little ones tied upon their backs or running at their sides, but she had no child whom she could take with her, none to whom she could tell stories of the great Lord Sa Kyah who rules over the spirits in the *hpea* country, and so she was sad. She was getting old too, and often envied the women who lived near who had bright boys to run errands and girls to help in the house. Each year at the Feast of Lights, when she sent her little candle floating down the river, she prayed for a child, but in vain.

At last she made a pilgrimage to a pagoda where folks said were a *parah* who would give anything that was asked of him. Bright and early she set out, and on her head as an offering she carried an image of a tiger and one of a man, and when she arrived at the pagoda she offered the images and prayed for a son.

While she was praying at the pagoda, Lord Sa Kyah heard her, took pity on her, and promised her a son. But, alas! When he was born, to his mother's great sorrow, instead of

being the beautiful boy she hoped for he was nothing but a frog.

Lord Sa Kyah in order to comfort her, however, told her that her son was really a great *hpea*, and that after one year and seven months he would change into the most handsome man in all the hill and water country.

All the women scoffed and made fun of the poor mother, and all through the village she was called Myeh Khit, or "Frog's Mother," but she bore their jeers in silence and never reviled in return.

Now the king of the country had seven daughters. All were married except one, and one day Myeh Khit went to him to ask for this daughter in marriage for her son. The king was of course very angry that she should ask that his only remaining daughter should marry a frog, but he spoke deceitfully, called his daughter and asked her if she would be willing to accept a frog for a husband. Like a dutiful daughter she told him that she would "follow his words" and do as he wished, as she had no will apart from his.

The king then called the woman and said: "O woman, I will give my only remaining daughter to your son, but I make one stipulation. You must build a road, paved and properly built, from the market-place to my palace; the sides must be decorated with painted bamboos, and the work must be done within seven days or you shall die. Now go, and prepare for the work, and at the end of the seven days I will make ready the marriage feast for my daughter or order the executioner to take off your head."

In great distress Myeh Khit returned to her home and sat down on the floor of her house and wept. All day long she bewailed her hopeless condition. In vain her son asked her the cause of her sorrow. Afraid of grieving him she would not tell him; but at last when six out of the seven days had passed, and knowing the fate that awaited her on the morrow, she told him how she had gone to the king with her request, and the time being almost expired, that she must make ready to die tomorrow.

"The executioner's sword has already been sharpened, my son," she said, "and today in bazaar they were talking of it, and promising to meet one another at the palace tomorrow when the sun should be overhead."

As a last resource she made ready food and sweetmeats. She took paddy and placed it over the fire till the heat broke the husks and the pure white grains appeared. These she mixed with the whitest of sugar, and as she was too poor to own plates, she went into the jungle to where the new bamboo was bursting through its green prison, and taking the broad coverings of the new leaves she fashioned them into dishes and offered them with many prayers for help to Lord Sa Kyah.

"Our lord knows that my son can do nothing," she cried. "He has not even hands to help, and what can our lord's slave do to avoid the great trouble to which I have arrived?"

That night in the lovely *hpea* country the mighty Lord Sa Kyah reclined on his golden throne of

state. By and by the velvet mat became so hot that he could sit upon it no longer, and looking down he saw, squatting before him on the floor, a frog.

"O our lord," said the frog, "I come to remind our lord that he is his slave's father. My mother, our lord's slave, has arrived at great sorrow, and unless our lord pities us and takes compassion on our lord's slave, she will arrive at destruction tomorrow. Graciously do this act of kindness, O chief of all the *hpeas*."

Lord Sa Kyah took pity on his son and promised to help him. The four strongest spirits in his kingdom were four *hpeas*. They were twins and the name of the first two was Nan Ta Re and that of the second Hte Sa Kyung. These powerful spirits he ordered to complete the road during the night.

The next morning when the king arose he looked forth from his palace and a most wonderful sight met his gaze. He rubbed his eyes, for he believed they deceived him. He pinched himself to see whether he was really awake or whether he was

dreaming. For a wonderful thing had happened during the night, so wonderful, in fact, that one cannot be surprised that he thought it unreal.

From the bazaar to the very gate of the palace was a broad, smooth road. On each side were brick walls covered with the whitest of cement, and decorated with the heads of lions, and two large griffins, built of bricks and covered also with cement, guarded the entrance. They were more than twelve cubits high; their mouths were wide open and showed their terrible fangs, and their eyes looked upon the king with a stony glare. The road was paved with blocks of stone cut as smooth and laid as true as the cells of a honeycomb. There was one road for men, one for oxen, and yet another for horses. *Zayats* had been built here and there so that travellers a weary could rest and be thankful, and overall was a wide canopy of white cloth that extended entirely from end to end and from side to side to protect the king from the sun when he should move along the road to observe its wonders more closely.

In utter amazement he beat the gong that hung ready to his side with such vigor that *amats*, soldiers, attendants, and the people from the city, came rushing out of their houses to the palace gates expecting at least that the neighbouring prince with whom they had long been at war had taken the city by surprise; but they, like the king, stood transfixed and speechless with wonder when they saw the road with its carvings and *zayats* and the canopy with the golden border spread above all.

The king called Myeh Khit. She came, and hidden in her turban was her son. The king had thought to punish this presumptuous woman by giving her an impossible task to do with a penalty that put her beyond the power of offending again, and was of course angry and disappointed that his scheme had been unsuccessful; but the occurrence had become the common talk of the market-place, and so he was obliged to carry out his part of the bargain, although it had gone contrary to his expectation and desires. So, much against his will, he called his daughter and gave an

order that for seven days there was to be a feast in honour of the marriage of the princess.

But when the rejoicings of the people were finished, Khit was not given permission to live in his father's palace but was sent with his wife and mother to live in the old house where he had been born.

Six days after the marriage there was a feast at the pagoda, and the six daughters of the king went in state.

They rode upon royal elephants; dancers danced before them; the golden umbrellas protected them from the sun; and everybody fell upon their knees and clasped their hands as the august personages went along. Their retinue filled the street when they stopped at the little house where their sister lived.

"O sister," they called, "are you coming to the feast?" but the poor girl in great shame told them she could not come, and when they had gone, she sat on the floor with her face in her hands and gave way to her grief.

While she was sobbing, her husband approached and told her not to be sorrowful. He said "my father is the great Lord Sa Kyah," and he will give me anything I ask, so do not say, 'I am ashamed to go, as I have only a frog for a husband.' You shall yet see your proud father and unkind sisters bowing before you and offering you presents as they offer to gods."

Seeing how distressed the poor girl really was, the Lord Sa Kyah took pity on them and descended to earth. He brought with him wonderful white clothes such as the *hpeas* wear. They were brighter than the stars that shoot across the sky at night, or the lightning that flashes over the heavens during the hot season. He also gave them a magic stone, which if placed under their tongues, would enable them to fly wherever they wished.

The next morning was the last day of the feast when the boat races would be rowed, when the horses of the king and his chief *amats* would race for prizes, when the best jugglers would show their most wonderful tricks, and the best

dancers would dance under the booths. In the midst of the fun and excitement a great shout rent the air: "The mighty Lord Sa Kyah is descending!" and right in the middle of the feasting there was a flash of brilliant light and two wonderful beings alighted. They were clothed in dazzling white and flew swifter than when a kingfisher darts from a tree toward its prey in the water.

Everyone came crowding around as near as they dared, and upon their knees offered presents of food to the wonderful beings.

First and foremost came the princesses, who bowed till their foreheads touched the dust; they lifted their clasped hands over their heads and turned away their faces while they offered the sweetest and most savory food to the visitors. But it was noticed that although the spirits ate the food offered by the *amats* and common people, they would not eat that given by the princesses, but wrapped it up and placed it on one side.

The next day the princesses came to their sister's house and

derided her. "O wife of an animal," they cried, "you would not come to the feast, and so you lost the chance of seeing the mighty Lord Sa Kyah descend from the *hpea* country," and then they told of the wonderful sight, and again made fun of their unfortunate sister.

Khit's wife smiled at them and then she said: "It is you who are unfortunate, not me. My husband is not the ugly animal you think him to be, but is a great and powerful *hpea*."

It was not the Lord Sa Kyah who descended yesterday, but his son, my husband, and myself, and to prove my words, whose are these?" and she produced the very bundles of food that her sisters had offered the day before to the supposed ruler of all spirits.

The sisters were surprised to see that she had the food there, but they laughed her to scorn when she told them of her husband.

In order that his son should become mighty and famous, the Lord Sa Kyah sent one of his attendants to the king, and caused him to give an order to his children

that they should have a boat race. The one who reached the winning post first and carried away the flag on its rattan pole was to be king in his room, and the one who came in last was to be slave to the fortunate one.

There were great preparations among the servants of the six princesses, and many wagers were made as to who would be successful, but none wished to wager as to who would come in last, as all knew it would be the youngest sister.

"She has no boat," said they, "and has no servants to make one, or money to buy one. Even if she had, what could she do? Her husband has no hands, how could he row against and defeat the swift boatmen who have been called by the princesses?" The king gave seven days in which his daughters were to prepare for the race, and during that time the shouting of the various crews as they practiced on the lake was heard from early morning till the sun dropped behind the mountains, but only six boats were seen.

The race was to take place on a lake at the outskirts of the city, and on the morning of the seventh day, when the six princesses took their stations they were surprised to see that there was a seventh boat there, but they did not know that it was a magic boat sent by the Lord Sa Kyah from the *hpea* country, and that the sixteen rowers were not men, but *hpeas*.

The course was over a thousand cubits to a post, around it, and return, and so fast did the magic boat glide through the water that it had covered the entire distance and the captain had laid the flag at the king's feet before any of the other boats had reached the first pole that showed half the distance.

But something even more wonderful than that had taken place. During the race, the time set apart during which the son of Myeh Khit was to have the form of a frog had expired, and, lo! he was now the most handsome man in all the hill and water country. He had a crown of gold upon his head, and the magic white clothes such as only *hpeas* wear were on his person. His wife

was clothed in as beautiful a manner, and the king, at last seeing the mistake he had made in treating him so badly, knelt on the shore and asked: "Which lord is the son of his slave?" by which he meant, which of the lords was the one to whom he had given his daughter.

But the Lord Khit, as he was now called, did not take a mean revenge on his unkind brothers and sisters, and when they came on their knees begging for their lives, and asking the privilege of being his slaves, he took compassion on them, and instead of ordering them to immediate execution, made them his *amats*.

This is why the Shans who live in the hill and water country worship Sau Maha Khit.

GLOSSARY OF TERMS

Puc. Curry.

Zayat. A place built for the accommodation of travellers, also used as an assembly place for worship, especially during religious feasts; they are usually built near monasteries.

Parah. (Burmese, *payah*) a god; an image of Gautama Buddha.

Kam. Luck.

Mau. To be skillful.

Amat löng. The chief amat or chief counsellor of a prince.

Soie. The Indian "viss"; a weight equal to about three and a half pounds avoirdupois.

Chattie. A cooking pot, usually made of earthenware.

Hük. A deep rent in the earth with steep sides; a ravine; a torrent usually runs in it during the rainy season, but it is dry in the hot season.

Hpea. Spirit or supernatural being.

Amat. A minister of State.

Hsan. A rice bag.

Nang Me Prah. A queen.



FOOTNOTES

[1] "'A Laung,' one who is progressing toward a divine state; an incipient deity."—*Cushing's "Shan Dictionary," p. 586.*

[2] *Kam*, luck, or fate.

[3] The Shans call the two front feet of a quadruped "hands." The digits are called "fingers" not "toes."

[4] The sacred peepul tree.

[5] The Shans do not usually say that a king "rules" over a country, but the expression generally used is that he "eats" it; a very suggestive and alas! too often only too true expression.

[6] Literally, "The counselor who fell from his rank," *i. e.*, was degraded.

တုင်တုင်းဟင်ပွဲးဝိုင်း

ခင်းခိုင်ပိုင်း 100 ပီး

တီးဝတ်.မဂ္ဂ,ဝခင်, မု,လေး

တိမ် - ထိမ်ရှင်း



မိုင်းပီ,ဇိတ်ဝခင်းထီး (25-3-2010) တေ, (29-03-2010) ခင်းတင်း(5)ဝခင်း ပွဲးဝတ်.မဂ္ဂ,ဝခင်, တိမ်(100)ပီးခခင်.ထိုင်းပီခင်းဇူးလုံ တုံခင်, လုံဂိုခင်, လုံတိုခင်းမီးတူငုံ(ခင်လုံကမ်,တံ)၊ တိုင်း. ဂွမ်းရှမ်းခိုင်ပွင်ယူးကမ်,ပီ,ဇူး ကမ်,ပီ, ယွခင်,တိုင်း သင်းလွင်းလီးခခင်. ခပ်လှိုင်းခခင်. ပီခင်လှိုင်း လုမ်း ဇူးပွင်ပီခင်းပွဲး ရှေးဇေဂူးလုမ်း လုမ်းခပ် လီးရှင်း.ကပ်ရှိုင်းပီခင် ဟင်ဂုမ်းလုင်းခေး ကွခင် တင်းပီ. မီးပီခင်လါလံပွင်း လါလံခပ်, ယူ,ယပ်.။ ဇူးတိမ်းလိင်း ကမ်,ဂူးလီးလွမ်း လိမ်ကမ်,လွမ်းဂူး.

လိ၊ ကမ်၊လိ၊ခပ်၊ပု၊လွမ်း ပာင်ဂုမ်လိဝ်းမီးမု၊ပီခပ်
 လံ၊လံ၊ပွန်း (သီခမ်းမံ၊တွင်းဂေး၊ ကမ်၊လင်၊ဧ၊
 သေး၊ဂု၊ကပ်သီခမ်းမု၊မံ၊ဗွင်)လေး၊ လိ၊ဂေး၊ မိုဝ်း
 ပိ၊မံ၊မိုဝ်း၊ပိ၊ဂွတ်၊ဝမ်းပွဲ၊ခပ်ခပ်။ မိုဝ်း၊ဂွင်၊ပိုင်း
 မခမ်း ပေးလိ၊လေး၊လိ၊ဂု၊ခပ် ဝိ၊ယပ်။
 ဂွမ်းဂုခမ်းထပ်၊ဂေး၊ တီးခင်းယု၊ဂွံးခွမ်း
 တီးခွမ်းယု၊ဂွံးဂေး၊ ခင်းကမ်၊ထပ်၊လုပ်၊သေ၊
 တီးလုံ၊ယခင်းဂွံးမေ၊ထုမ် တီးလုံလိဝ်းဂွံးမေ၊ဗိုမ်း။
 နှေးလုံ၊ဗွင်လုံ ဂိုတ်၊ခပ်တိုင်းဂမ်၊တေး၊ နှေးလုံ
 ဗွင်လုံ ခိုခမ်းယု၊ခိုဝ်းခေး၊တွမ်းတိုင်းကွိုင်း။ နှေးလုံ
 ဗွင်လုံ ဂုခမ်းခိုဝ်းလုံ မိုင်းမိမ်းလုံ ဂိုတ်၊လွမ်းပန်း
 လွမ်းပိုင် ဂိုတ်၊လွမ်းခေး၊လုပ်၊လွမ်း ဂိုတ်၊လွမ်း
 ခေး၊သင်၊ခေး၊သွမ်းခေး၊ နှေးခပ်ခပ်။ ဂုခမ်းခိုဝ်း
 ခပ်ခပ်။ မိုင်းမိမ်းခပ်ခပ်၊ခိုခမ်းယု၊ ခိုဝ်းခေး၊တွမ်း
 တိုင်း မုခမ်းဂုခမ်းမု၊ဂမ်၊လိပ်၊ယပ်။ ဂုလုံးမာင်
 ပွန်းဂေး၊မေ၊လေး၊တေး၊သုံ၊လွင်းခပ်၊လိပ်၊ကမ်၊
 မေး ခပ်၊မေးကမ်၊လိပ်၊ခပ်၊ နှေး၊ဗိုခင်း သွင်း
 မွင်းလင်းခင်းဂုလုပ်၊ခပ်၊ ဂမ်၊ဗွင်း သိပ်၊ဂွံးထီ၊
 ဂမ်၊ဗွင်း မီး၊ဂွံးဂပ်၊ခပ်၊ ... လိဝ်းခပ်၊ လင်၊ဂု၊ခပ်
 ဂခပ်ယု၊ယပ်။ မာင်၊ဂမ်၊ မိုဝ်း၊ခပ်၊ထပ်၊လုံ၊ဂခပ်
 လိပ်၊လေး၊ဗို၊ဗိုခပ်၊ပခပ် လိ၊ဂွမ်းပွင်၊ခေး၊သေ
 ယိုခပ်၊ယခပ်၊ဂေး၊မီး၊ မိုဝ်း၊ဂပ်၊မေး၊ခိုင်း၊ မခမ်း
 ဂွင်၊ခိုင်း၊ ခပ်၊လေး၊ခိုင်း၊ ခပ်၊ဂေး၊ ဂု၊ဂေး၊တင်း၊တေး၊လိ၊
 မီးဝိ၊ယု၊ခပ်ခပ်.... ခပ်၊ဂေး၊ယု၊ - ကွမ်းဂခပ်၊မုင်း
 တုလုံးခေး၊ပွဲ၊(သလေး၊ပွဲ၊)တေး၊လိ၊မီးဝိ၊ယု၊ ကခပ်၊တေး၊
 ဝတ်၊တေး၊မဂု၊ဝခပ်၊ဂင်းတေး၊တိမ်(100)ပီးယပ်၊
 လင်း၊ဩ၊ခင်း၊ဩ၊ ဝတ်၊မဂု၊ဝခပ်၊ လင်း၊ဩ၊
 လင်း၊ခေး၊ခေး၊(တေး၊မိုဝ်း၊လိပ်၊ခင်း၊ဩ၊မေး၊ လိ၊
 (30)တေး၊ (36)ပီးမိုင်းယပ်၊)၊ မခမ်းလင်း၊ ကွမ်းဂွင်
 ခမ်း၊ခေး၊သေ တေး၊ဂိုတ်၊ပီခပ်၊(100)ပီးတိမ်၊ယပ်။
 ခပ်၊လေး၊ ကွမ်းဂခပ်၊သံ၊တေး၊ ဂု၊ဂခပ်၊ထိုင်၊ကုမုခပ်

လင်း၊ဂုခမ်းမခမ်းလင်း၊သေ ဗွင်၊ဗွင်၊မခမ်းမခမ်းယွင်း၊
 ယေး၊တုဝ်၊မု၊ခပ် လုံ၊မု၊ခပ် ဂွင်း၊ဗွင်၊မခမ်းလိ၊
 ကုတ်၊လိ၊ယိုခပ်၊လိ၊ဂခပ်၊သေ ဂုမ်း၊ဂွမ်း၊သခပ်၊မိုဝ်း
 ဂခပ်၊သေ လိ၊ပွင်၊ပီခပ်၊ မာင်၊ပီခပ်၊(100)ပီး တိမ်
 မေး၊လိ၊လိ၊ခမ်း၊ခမ်း၊ဂု၊ယု၊ယပ်။

မိုဝ်း၊တေး၊ဗိုဝခင်း၊ပွဲ၊ယပ်၊ယပ် လုပ်၊ထိုင်၊
 မွင်း၊ခိုင်း၊လိ၊ခပ်၊ခပ်ခပ်။ လိဝ်း၊ကခပ်၊မု၊မု၊လုမ်း၊ဗွင်း၊
 ပွင်၊ပီခပ်၊ပင်၊ပွဲ၊ ဂေး၊ဗွင်၊ဗွင်၊မခမ်းမခမ်းခပ်ခပ်။ လိ၊
 ဂိုဝ်း၊လိ၊ခပ်၊လိ၊ ဂိုဝ်း၊လိ၊ခပ်၊လိ၊ ဗွင်၊တုဝ်
 ဗွင်၊လုံ ဝိတ်၊ဂခပ်၊ဝိတ်၊ခင်း၊ဂင်း၊ဗွင်၊မခမ်းသေ
 ခိုခမ်းလိ၊သိုပ်၊သွမ်း၊ဂိုင်း၊ခေး၊ခေး၊သေ နတေး၊တိုင်း
 တုဝ်၊တိုခပ်၊ တုဝ်၊ခိုင်း၊ဂိုင်း၊ဂိုင်း၊မေး၊ဂိုင်း၊ဂေး နှေး၊ဗွင်
 မခမ်းယု၊ယပ်။ လိဝ်း၊ကခပ်၊ပီခပ်၊လင်း၊ သင်၊မု၊ခပ်
 တေး၊တေး၊ဂိုတ်၊ပီခပ် ပွဲ၊တွင်း၊လိပ်၊ဩ၊ ခပ်၊လင်း၊
 လိဝ်း၊ခပ်ခပ်။ လိ၊လေး၊လိ၊ဂိုခင်း ခပ်၊ခပ်၊လင်း၊လုပ်၊
 ဂိုတ်၊ လုပ်၊လေး၊လုပ်၊လုပ်၊လင်း၊ခေး၊ဝိ၊ ခပ်ခပ်၊ယု၊
 ကမ်၊ဂပ်၊ယပ်။ လိဝ်း၊ကခပ်၊ပီခပ်၊ဂုခမ်း၊ဂိုခင်း
 (ပုထု၊လင်း၊) ခပ် ဂေး၊ခပ်၊ပွင်၊ခပ်၊၊
 ဂေး၊ဗွင်၊ဗွင်၊၊ ဂေး၊ဗွင်၊ လိပ်။ လုပ်၊
 ဂေး၊ဗွင်၊ခိုင်း၊ပွဲ၊၊ ဂေး၊ဗွင်၊လုပ်၊၊ ဂေး၊ဗွင်
 ဗွင်း၊ဗွင်၊၊ ဂေး၊ဗွင်၊လုပ်။ (ခပ်၊ကွင်း၊ လုပ်၊)၊
 ဂေး၊ဗွင်၊ခပ်၊ ဂေး၊ဗွင်၊ဗွင်၊တုလုပ်၊ ဂေး၊ဗွင်
 မုခပ်၊လုံ၊ ဂေး၊ဗွင်၊ခိုင်း၊ပင်၊ ဂေး၊ဗွင် ဂပ်၊ပိုခင်း
 လုပ်၊၊ ဂေး၊ဗွင်၊မုခပ်၊ပွဲ၊ လုပ်၊မေး၊ခပ်၊၊ မု၊လုပ်၊
 ခပ်၊၊ဂိုင်း၊ယိုင်း၊လိ၊၊ လိဝ်း၊ကခပ်၊ဗွင်း၊ တိမ်း၊လိပ်၊ကမ်၊
 ခပ်၊လိ၊ လိဝ်း၊ခပ်ခပ်။ တင်း၊မုတ်၊ဂေး၊ မာင်၊တုင်း
 တုင်း၊တင်း၊တင်း၊၊ ခိုင်း၊ဂု၊ဂု၊ဂပ်၊ဂပ်၊၊သခပ်၊ပု၊
 ပု၊၊ပပ်၊ပပ်၊ ဂွင်း၊ဗွင်၊မခမ်းယု၊ယပ်။

လိဝ်း၊ကခပ်၊ပီခပ် ဂေး၊ဗွင်၊ခပ်၊ခပ်၊ခပ်၊
 လုပ်၊တိမ်း၊လိပ်၊တေး၊ဗိုတ်၊ဝွင်၊ ခပ်၊လိဝ်း၊လုပ်၊

ဤလီတမ်းအခန်း ဂျိတ်းသုဉ်းမုင်းထိုင် ခပ်တမ်းပီးတင်၊ နှိုခိ (အင်းပိတ်၊ ရှေ့)၊ ဂူလုံးအဝ်းပွီး ပီးခွင်းမုးပွီး ဂိုခိန်းအိတ်ခေ၊ ကျေးလေးလေးသေး လိ၊ နှိုတ်.အင်းဂခိ မိုဝ်း(10)ရှေ့ရှေးမီး၊ မိုဝ်း(12)ရှေ့ရှေးမီးဤယူယပ်)၊ ကွင်းအမ်၊ ကွင်းအမ်၊ သိခိ၊ ကွင်းအမ်သုဂ်းမိုဝ်း၊ ကွင်းဂူခိခပ်၊ ကွင်းခိင်၊ ခွင်းခိင်၊ နှိုခိသွံ၊ ဂွင်းလိင်ခိင်၊ ကွင်းထင်အိ၊ ဂုးနှိုခိ၊ ယေးဂုခိ၊ တုဝ်.ခပ်အမ်တင်းဂိခိတင်းအမ်လိ၊ ဂူလိလိတီး၊ လိလိခိမ်း မေးမေးဂပ်၊ ဂပ်၊ လမ်းယူးလမ်းဂပ်၊ ကပ်၊ ကပ်၊ ဝခိ၊ ဝခိ၊ (လူင်ဂပ်၊ ကိခိ၊)ဂူသမ်၊ သိခိပိုင်ကခိဂုးအခိ.ယပ်၊ လိဂုင်းလိဂျိခိန်း လေးထူးတခိမ်းဝ်.ခွင်း (ပင်၊ မင်၊ အင်လွမ်း-ကွင်းပင်၊ လိင်.လူလု၊ ဂခိ. မိုဝ်းလပ်.လပ်.ဂွခိ၊ ဂွခိ၊ အခိ. ပိခိခွင်လူင်၊ ကပ်အမ်.ခွင်ဂိုင်းဤ၊ ပိတ်းသေ ပိခိမုးပင်၊ မင်၊ အင်လွမ်းလူင်ပွင်လိုင်းခပ်၊ မိုဝ်းလိင်တေ သမ်.မီးဂူခိန်းသိုဝ်.ကပ်အင်လိခိခိ. သေ တိခိန်းခိုခိမ်းပင်၊ မင်၊ အင် ကခိမ့်၊ မ့်၊ သေ၊ ပင်၊ ဂပ်၊ (ပင်၊ လု၊ ဂ)ခိ. ဂျိတ်းလွမ်းယပ်.တမ်းပီးသိုဝ်.ခိ ကွင်းအင်လိခိဂခိဝ်.) ပင်၊ လု၊ ဂဝ်.ယူယပ်။ တေးခွီးတုမီး၊ နမ်း တုလိင်.လူဂခိဤခွင်းပွီးတင်းလူင်တင်းလင်အခိ သမ်လူင်၊ ဂွင်းလိမီးသရေ၊ မီးအေးမီးတု သမ်.လူင်၊ ဂွင်းခိခိ၊ ထုဂ်၊ ဂူခိမ်းခိမ်းအခိ. အင်၊ ဂူဝ်ပီး၊ မခိမ်းပေးတေတုလို၊ ဂခိလိပ်ဂခိသေ တေကမ်၊ လိသွခိ. ဂခိ မိုဝ်းခိုင်းတင်းဝခိန်းခိုင်း)အခိ. တုမ်ဂွင်တွမ်ဂူဂခိ ဂူခိ.ခိဝ်.ထူး ပုခိန်းနွပွင်. နှိုခိ၊ မခိမ်းယူယပ်။ လိခိခိန်းဂူ.ဂုး လင်းတြုလင်းဤမ်းမုးတု၊ လွင်.လိ၊ လု၊ ဂလိင်.လူပီးခွင်းတင်းလူင်ဤအခိ. ဂွင်းလွင်.လိ၊ တိုဝ်းတုမိုဝ်. ဂူင်ခိုင်းဝခိန်း (60) သိခိဂုးခိ.။

ကမ်၊ရး ယင်းတေမီးပျးထိုင်း၊ ရးလှိုင်း(မုင်လှိုင်း
လှိုင်း- မိုင်းခွန် ဗုဒ္ဓတိမ်းလိမ်းခပ်သွန်၊ကပ်
တုလှ်း ကီခင်းလှိုင်းရးလှိုင်းခင်းပင်ပွီးခပ်။ ကမ်၊
ဂွန်၊လိးဂွန်မုး မီးမွန်(20)ပီး ဂိုမ်းဂွမ်းခပ်။
ယပ်။ မိုင်းလိပ်လင်၊ဂျာမုတ်းကွန်၊ မုးခိုခင်း
မိုခပ်ခပ်၊ကမ်၊ထင်၊လေး၊ မိုင်းထွင်းလျးလေး၊
ခပ်။ပုခင်းဂွန်ခပ်ယပ်။ မိုင်းမာင်းတုံးခွင်းခပ်
လှိုင်းခပ်။ ပီးခွင်ဂွမ်းမုး၊ပုခပ်။ တီးမိုင်းလှိုင်း
ထိုင်းသိမ်းပွီးပျးယီခပ်၊လေး၊ ထွင်းမိုင်းခပ်။လေး၊
တေမေမီးပီးယု၊ ပုခပ်။ခပ်၊ခပ်)လေး၊ လိးမိုင်း
လတ်းပျးခပ်၊လတ်း၊ ခပ်၊လှိုင်းခပ်၊ ကပ်၊သုမ်။
ဂွန်၊လှိုင်း၊ သုမ်၊သု၊သု၊သု၊သု၊ခပ်ပပ်။ သုမ်၊ပီး
ယု၊လီ၊ ဂွင်းခပ်- လှိုင်းကပ်ပီခပ်ဂေမေဂွင်း
ခေခပ်လျးဂိုခင်းတမ်းပီး တုင်းခပ်ပီးတီးလှိုင်း
ခပ်။လေး၊ လတ်းဂပ်၊ကပ်၊လိးမိုင်းဂွမ်းထိုင်သု၊
လှိုင်းခင်းဝတ်၊ရးမု၊ဝပ်၊သေ ကပ်၊လိးဂွမ်း
ယပ်။ ကပ်၊လင်၊တိမ်းခေပီးခွင်၊ဗုဒ္ဓလှိုင်း၊
ဂွမ်းခပ်ခပ်။ ယွန်၊လှိုင်း(ဂျာခပ်၊လှိုင်း)ပပ်ခပ်ကိတ်းခပ်၊
ခပ်သေ၊ ယပ်၊ဂေ၊လှိုင်းလတ်းဂပ်၊ ကပ်၊ဂွမ်းထိုင်
ကပ်၊တီးထိုင်ခေခပ်၊ဂေ၊ ဂွမ်းတေလင်၊မေမီးတင်း
ခပ်ယု၊ခပ်။

လိးခင်းမာ၊ဝု၊ ထိုင်ပွီး (ဂွင်းခပ်ခင်းပွီး)
လှိုင်းလှိုင်းကွန်၊ကွန်၊ တင်းလှိုင်းတင်းလိ၊ခေခပ်။
တေမီးမွန်၊ (500) ဂွင်းထိုင်ဂိုမ်းဂွမ်းခပ်ယပ်။



လှိုင်းခပ်ခပ်၊ မီးတင်း၊ ခပ်၊ခပ်၊တင်းဂိခပ်၊
ခပ်၊သိခင်း၊ ခပ်၊သွီး၊ တင်းလှိုင်းသု၊ခပ်၊
မာ၊မီးမာ၊တွန်၊ (မာ၊တင်း) ဂွင်းထိုင်၊ဂွင်းခပ်၊
ခပ်၊ဝပ်၊ ခပ်။ သိခင်း၊ ခပ်၊ကွင်းခပ်၊မိတ်း၊
မီးမုင်းဂုလှိုင်း ခပ်၊ သုမ်း၊ပုသုမ်း၊ဂိုမ်းသုမ်း၊
ခပ်၊ပီးခပ်ခပ်၊ဂိုမ်းတင်း ကပ်၊လတ်းဂျာပွီး၊
ကပ်၊ဂွမ်းတင်းပွီး၊ ကေ၊ ... ယင်းမီးပျး
ပီးခွင်၊မာခင်းခပ် မုးခပ်၊မုးခပ်၊ခပ်၊ခပ်၊
မာခင်းမာခင်းလှိုင်းဂေ၊ ဂေ၊တင်းဂျာလှိုင်း
ဂိခပ်ခပ်၊ပွီး၊ ပီးခွင်၊လေး၊(ဂျာ)ဂေ၊ မိုင်းခပ်ခပ်၊
ဂျာခပ်ခပ်၊ မာခင်းမာခင်းလှိုင်းခပ်ခပ်၊တင်းမီး၊
ကုဂွင်း(ချု) လှိုင်းခပ်လှိုင်းခပ်၊ဂေ၊ ပီခပ်ဂေ
လှိုင်းလင်၊ဝပ်၊ခပ်၊ (ယွန်၊ဂွမ်းဂွမ်းသမ်၊ကပ်၊
ပွင်၊ သမ်၊ဂျာပပ်ဂိုင်းခေခပ်၊ခေ၊ ခပ်၊ပီးမုး၊တီး
ဂေ၊ ဂိုမ်းခပ် ခပ်၊ပျးတိုတ်၊လတ်းဂေခပ်၊ဂပ်၊
ယပ်၊ဝု)၊ ယင်းမီးထိုင်၊လင်၊လင်၊လိး၊ တင်း
လှိုင်းတင်းလိခင်းထိုင်သီး၊ ဂိုတ်၊ခပ်ခပ်၊ (သိုင်း
မိခင်းတုင်းမီး၊လင်တင်းပိပ်၊လင်၊လိး၊ လှိုင်း မီး၊
ခေ၊ ကပ်၊လိးသုမ်းခပ်ခပ်၊ခပ်)၊ ... ခပ်လှိုင်း
ခပ်၊တင်းမုတ်းယပ်၊ဂွင်းထိုင်မီးမွန်၊ (500)ဂွင်း။



ဂျေးကွင်းထိုင် မီးသီခန်းဟဲ့သီခန်းမခန်း
 ဂွမ်းဝုးလခန်းသီခန်းဟဲ့, (လခန်းလှိုင်)၊ လခန်း
 ဂင်၊ လခန်းကွခန်း, လခန်းဂင်းလွင်း မီးလံလံ၊
 သီခန်းလေး၊ ဂျေးကွင်းထိုင်ဂျေး တေးကမ်းမို့ခန်း
 ဂခန်း။ ငိုခန်းဂွင်ဂင်တင်းသီခန်းပီခန်းတု၊လင်းဩ၊
 လင်းခင်းရှင်း လင်းခရေခရေ၊ ပီခန်းတု၊ဂမ်း
 လွှဲပွဲ(100)ပီခန်းပွဲခင်းဂင်၊ တီးခင်း နှေးတိမ်း
 လိမ်း မီးဂင်လှုံ နှုံးသင်းလင်းခခေပခန်းကိတ်းကီး
 ခန့်ခင်း၊ ဂမ်းနွင်းမေဂျခန်းအိတ်းဝုးဂျေးခခေခိုင်ပင်
 ပွဲခမ်းခင်း၊ ပီခန်းဂျိုင်ခန်းတု၊လွမ်းထွင်း လင်းဂင်၊
 သုခန်းတူဝ်ခမ်းဂျေးလီဝ် ခင်းပိုခန်းဝုး ကပ်
 contract (ဂိုတ်းဂိခန်းဂိခန်းဂခန်းယပ် ကပ်ပုခန်း
 နှေးခင်းနှေးခင်းနှေးခင်းမခန်း)ဂွဲ၊ ဂျေးခခေခိုင်ပင်ပွဲ
 ကီးသင်း? ဝုးခင်းတီးဂခန်းယပ်။ ဂုလ်းခရေ ခမ်း
 ဂိုတ်းတုလ်းလေး၊ ဂွမ်းဂွမ်းမီးဝံ၊ “ယု၊ခဝးဂွင်
 ယု၊ကွခန်းဂွင် တုဂ်းတုဝ်တီးခခိုင်မု၊ ခင်းခရေယု၊
 ပေခင်း” ကမ်းဂိုဝ်? ကပ်ပုခန်းနှေးခင်းကိတ်းလုး
 ဂခင်းသေဂိုတ်းဂခန်းပဂျိတ- ကခန်းဝုး ဂခန်းဂခန်း
 ခခေသုခန်းခခေခင်း ခွင်ဂွမ်းသုခန်းတူဝ် ပိတ်း
 ဂခန်းပိတ်းငခင်းလင်းဂင်၊ခပ်သေ ဂိုတ်းဂခန်းဂခန်း
 သုခန်းခခေခင်း တင်းတုးခင်းခင်းခင်း၊ ဂွဲမီးတု၊
 ပင်ပွဲပီခန်းဂျေးလီဝ်ခင်း၊ ဂွဲယပ်တူဝ်ဂျေးလီဝ်သေ

လင်းဝုးလှိုင်ဂွမ်းဂျေးဂခန်းဂွမ်းတင်းခခေ နှေးဂွမ်း
 ဂခန်းယပ် ကခန်းဝုးခခေခင်း၊ ခမ်းခခေခင်းယပ်
 လင်းခင်းလှိုင်လုး လွမ်းလိမ်ယပ်ခင်းခင်း၊ လှိုင်ကပ်
 ဂင်၊မုခန်းဂင်းခေလင်းဂင်၊ခပ်နှေးခင်းယု၊ ဂွဲသုဝ်၊
 ကခန်းဝုးခခေခင်း မီးလှုံ? တေးယင်းကမ်းခင်း
 သုခန်း တေးလွင်းနှေးနှေးဂွမ်းဂခန်းဂွဲ ထွင်းခရေ
 ကပ်ခခေတင်းပိ။ ကပ်ပုခန်းနှေးခင်းခရေတီးနှေး
 မခင်းသေ ဂွမ်းဂွမ်းဂခန်းခရေတီး တီးကွင်းနှေးတီး
 မခင်းသေ တု၊ယိုင်းလှိုင်လှိုင် ကခန်းဝုးတု၊ပွဲ(100)
 ပီခင်းမဂျေးဂခန်း၊ ဝီခင်းမု၊လေးဂွမ်း ဂွဲလိမ်းမီး
 သဂျေး ငင်းဂခန်းဟဲ့၊ ယပ်တူဝ်လီဝ်ခင်းဂျေးခခေခင်း
 မီးတီးဂျေးခခေခင်း ဂွမ်းဂျေးတင်းလံ၊ ဂွဲကခန်း
 ကခန်းခင်းယပ်ခင်း၊ နှေးခင်းလှိုင်ဂျေးခခေခင်းကခန်း
 ကခန်းဂျေး မီးခခေခင်းလှိုင်ခခေခင်း တခင်းဂခန်းလှိုင်
 ခခေယု၊ခခေ နှေးတိမ်းလိမ်းယပ်ယပ်တုလ်းခပ် သုဝ်
 သိုဝ်းခင်းပုး ဂိုတ်းသင်း တုင်းခခိုင်လွမ်းဂခန်း ခရေ
 ယပ်ခရေလိဝ်သေယပ်ခင်းဂခန်းထိုင်ဝံ၊လှိုင်ခခေယု။

လှိုင်ကခန်းပီခန်း ဂျေးခခေခင်းလှိုင်ခင်းခပ် ဂျေး
 နှေးတီးဂိုတ်းဂခန်းခပ် တင်းခခိုင် (ခခိုင်ဝီခင်း၊
 ခင်းမု၊လေး)၊ တင်းတုး (တီးပင်ပွဲပွဲ၊တေး၊
 ယွတ်း) ခခေကခန်းငခင်းဂခန်း၊ ခခေကွင်းပုခန်း
 နှေးခင်းဂခန်း၊ မိင်၊ကွင်းလွင်းတေပုတ်းတီးခင်းဂွမ်း
 မု၊တင်ဂခန်း (မခန်းကမ်းပီခန်းမု၊လိမ်းယပ်လေး
 ဂင်တင်တူဝ်ဂွမ်းကပ်) ယု၊ယပ်။ လှိုင်ကခန်း
 ပီခန်းဂျေးခခေခင်းလှိုင်ဂျေး ခခေခင်း(ခွပ်၊)ကွင်း
 ခခေခင်း၊ ခခေခင်းပင်၊ခခေခင်းယပ်ခင်း၊ ဂိုတ်းထိုင်တု၊
 ခခေခင်းပွဲ၊ သိုဝ်းနှေးတု၊လိတ်းဂခန်း လှိုင်ကခန်း
 ပီခန်းဂျေးခခေခင်းနှေးခင်းခပ်ဂျေး လမ်းလမ်းလမ်းဂွမ်း၊
 လမ်းလှိုင်(နှေး)လမ်းခွပ်၊ လမ်းဂွပ်၊လမ်းလှိုင်

(မာဂ်၊ဂ်ဝ်း၊ဗွဲး)။

လူဝ်းကဆပ်ပီခပ်ဗန်းတူလူင် (ခွင်၊ပွဲး)ခပ်ဂေး
လုးဂ်ခမ်းလခပ်ဂင်း ဂ်းဗွဲး မခမ်းယူ။

လူဝ်းကဆပ်ပီခပ်ဂေးဗန်းခွင်၊ပင်

ဂူးတီးတီးဂူးပိုင်ပိုင်ခပ်ဂေး လူဝ်းဗွဲးခပ် ပေး
ဝခမ်းထီး(24)တင်းပွဲး တေးဝခမ်းထီး(29) တေ
ဂ်းတီးဂ်းလုးသင်၊မွဂ်၊ တေဂ်းတီးဂ်းတမ်းပီး မွဂ်၊
တေလီးခပ်းလူးထွဂ်၊ပိုတ်၊ဂူင်လုံသေ ဂွင်၊ဂူလ်း
ထိုင်၊ ဗွဲးခပ်၊ခပ်၊မွဂ်၊သပ်းမွဂ်၊ ဂေးလုံ
တီးလုံဂ်ခမ်းဗွဲး ခပ်ယူ၊ယပ်။

လူဝ်းကဆပ်ပီခပ် ဂေးဗန်းလုးဗန်းခပ်၊
မူခမ်းပွဲး (တီးလေးဝ်းမူ၊လေးခတ်၊ ခိုင်၊ပွဂ်၊
ခိုင်၊ဗီး၊ ခိုင်၊တခမ်း၊ ခိုင်၊သုခပ်ခခပ်၊
တီးဂေ၊သုတ်း မီးဝ်၊ဗွဲး၊ဗန်းခပ်၊ ခိုင်၊လုးခိုင်၊
လုးဗွဲးခပ်ယူ။)ခပ် ခိုင်၊ပွဲးလူဝ်၊ခိုင်၊တုလ်၊
(သိုဝ်းခွင်)။ ပေးကွင်းတီးတု၊လွဲးထိမ် (တီးလုံ
တီးဗွဲးသေကမ်၊တု၊ ဗွဲးလုံဗွဲးယွမ်၊သီသင်ဂေး
ပီခပ်သီသင်ဂု၊ခခပ်၊ယပ်။) ဂေးကီးတီးလခမ်း
ဂခမ်းယပ်၊တု။ ခပ်လူဝ်းခခပ်၊ဂေးလုးဂ်ခမ်း
ကခပ်ခပ်လူဝ်၊ သိုဝ်းဗွဲးတခမ်းမခမ်းဝ်၊ယပ်။

လူဝ်းကဆပ်ပီခပ်ဂေးဗန်း မူခမ်းလုံခပ်ခပ်
ဂေး (လီးဝ်ခမ်းတု၊လီးသီမာဂ်-တေမေးမူခမ်းပွဲး
ပခပ်ခပ်၊ ဂူလ်းကမ်၊လီးပီခပ်မူခမ်းပွဲးဂု၊ မီးလွင်၊
တင်းဂိတ်၊ခွင်ဂခပ် တင်းလုးပွင်ပီခပ်ပွဲးခပ်
ကိတ်းခိုင်၊ လီးဝ်ခမ်းတု၊လိုင်၊ခပ်။ ဗွဲး၊ဗွဲး
ဝခမ်းပွဲး ခေးခင်းလီးသီမာဂ်၊ ဂ်းတီးခိုင်ခပ်တင်
လေးသေ ဗုတ်းကွဂ်၊လိတ်းပိတ်းမေးယူ။ လပ်း
ဂပ်၊လမ်းမာတ်၊ ဝူခပ်၊ဂခပ်ထိုင်တု၊ တေးတေပီခပ်
ခခပ်၊တု၊ဗွဲးဗွဲး၊ခိုင်၊ခခပ်၊ လွင်၊တခပ်၊သီခမ်း
ခိုင်၊သီခမ်းခိုင်၊ခခပ်၊ဂပ်၊ဗွဲးယူဝ်းခေး) ခပ်ခပ်။

ဂေးဗွဲးဗွဲး၊ ဗွဲးဗွဲး၊ လိုင်၊ခပ်၊ ကုခပ်၊
ထိုင်၊ လုးဂူခမ်း(လီးဝ်ခမ်းတု၊ထိုင်၊ တေဂ်းမူ၊
လုးဂ်ခပ်ဂ်းခပ်၊ဂ်းဝ်းမူ၊လေး၊ လပ်းဂပ်၊
ဂခပ်ဂမ်းတု၊ခခပ် သမ္ပပီခပ်မေးသုခပ်ခပ်တင်၊ခိုင်၊
ခပ်တင်၊မွဂ်၊ခွင်၊ခင်းပင် Stage Show၊ တု၊ဂ်ခမ်း
ခွင်ဂင်၊ တု၊ခပ်)၊ လုးခွင်၊တု၊ လုးပီးသင်၊
ဂင်းဗု (decoration)လုံ၊ လီးဂခပ်ခပ်မေး
ခွင်၊ပီး၊ဗွဲးဝခမ်းပွဲး မွဂ်၊ 7,8 လိုင်ခခပ်၊ဗွဲး
ယပ်၊ မူ၊လုးခပ်ဂမ်းခွင်၊ ပေးလီးကပ် မူဂ်၊လိပ်း
ဂပ်းဂပ်းဂ်းခပ်၊ တု၊တိုင်၊ခပ်၊ Stage Show
ဝ်၊ယပ်။

လွဲးယပ်၊ဂမ်းခပ်၊ မူဝ်းယမ်းပိတ်ဂ်၊တိဂ်၊
တေးပီခပ်သိဂ်၊ ပီခပ်လုးမူဝ်း၊ ပီခပ်ခွင်၊ ပီခပ်
ဝခပ်၊ ပီခပ်လုး၊ ပီခပ်ခွင်၊ တေးပီခပ်လိုင်ယပ်၊
သုတ်းခပ်မေးလုး ဝခမ်းပွဲး ဝခမ်းထီး 25-03-2010
ခပ်၊ယပ်။ ခခပ်၊တု၊ဗွဲးဗွဲး၊ ခိုင်၊လူဝ်းခခပ်၊ယပ်၊
ပီးခွင်၊တင်းလုးတင်းလိုင် တီးလပ်းတီး၊ ခွင်၊
ခွင်၊ခပ်၊ပွဲးခွင်၊ပွဲး(100)ပီး ဝတ်းမဂု၊ဝခပ်၊(ခွင်၊
ခွင်၊) ဝ်းမူလေး ဂူခမ်းမေးဗု၊ပွဲးခခပ်ပေးကမ်၊
မေးတိဂ်းတိဂ်းတိဂ်း၊ တေထွဂ်၊ခခပ်၊ခေးလေး
တေးဂခပ် ပေးကမ်၊လိုင်၊လိုင်၊ခခပ်၊ ဂ်းလီးဂူ၊
ပွင်၊လုံဂခပ်လီးယပ်။ ခခပ်၊တု၊ ကမ်းမီးတီးတု၊
ယပ်၊ခခပ်ခခပ်၊ယပ်။ ခိုင်၊သီခမ်းတင်း ခင်းပွဂ်၊
ခွင်၊ ပွဂ်၊ခိုင်၊ ပွဂ်၊ခွင်၊ခခပ်၊ ပွဂ်၊တေးယွတ်း
သမ်၊ပေးသတ်းပိဂ်၊ တိမ်ခွင်၊ပိယံဂု၊မေး ခွင်၊
လုး ပင်၊ပွဲးတေးယွတ်း တေးထိုင်ဝတ်းတု၊ခွင်၊
မဂု၊ဝခပ်၊ ကိတ်၊ခိုင်၊သီခမ်းတင်းလိုင်၊ခခပ်၊ တင်း
ဝခမ်းတင်းဝခမ်း ခိုင်တေး၊ခပ်၊ သမ္ပပေးပီခပ်ပူဂ်
ပီခပ်ခွင်၊ ပီခပ်သီ၊ ပီခပ်ယွမ်၊ ပီခပ်မုဂ်၊ ပီခပ်ပင်...
ကမ်၊တု၊လီးယပ်။

ဂိုတီးခဏ်း လွှာခဏ်းလု၊ ပွဲ၊ မိုဝ်းယိမ်း
တူလုးခွင်းခါ၊ ပေးမိခဏ်းအင်းဂင်ခမ်းခဏ်း ယိမ်း
လာတ်းသိုင်း၊ ယိမ်းလှိုင်း၊ ယိမ်းလှိုင်းဂါး၊ ငလ၊
တူလုးလှိုင်းခေ၊ ငလ၊ခင်းခဏ်းလုခဏ်းပွဲခဏ်းသင်၊
ဂိခဏ်းတင်းဂိခဏ်း တင်းမဂ်မိုတ်းခဏ်းခဏ်း၊ မင်း
လှိုင်းဂေးလှိုင်းလမ်းပိုတ်သိုင်း မင်း၊တုင်းသီး - ကပ်
သူးတွမ်း၊ ခွင်းခွင် (ဂမ်းခွင်းဂေးလင်းလှိုင်း ပိုတ်
သိုင်းတင်းလင်းလင်း(Beer)တိုင်းတိုင်း၊ ခွင်း...
ကပ်၊လင်းတိုင်း၊ မိုဝ်းတိုင်းခဏ်းကေး၊ လင်းမီး
(သမ့်ကေး၊) ယူ၊ယုင်း၊ ဂမ်းခွင်းခဏ်းယိမ်းသူး၊
လှိုင်းခွင်းလှိုင်းမဂ်၊ဝခဏ်း၊ မင်းလှိုင်းမိုဝ်းတူလုးသိုင်း
သိုင်းခွင်းသိုင်းလင်း ခဏ်းကတ်၊ခဏ်းသူး၊ ဂမ်းခွင်း
ဂေး၊ လှိုင်းမဂ်ဂိမ်းကတ်၊ဂိမ်းသူး၊ ဂမ်းခွင်းတုင်း
မင်းကတ်၊ဂင်ခမ်းသေ ပွဲ၊သိုင်းသိုင်းခွင်းတီးကတ်၊
ဂင်ခမ်း၊ အင်းလိပ်လု၊ဂခမ်းခဏ်းဂေး၊ မိုဝ်းခင်း
ဂိခဏ်းခဏ်းခဏ်းလင်းလုလု ကခဏ်းမင်းဂေး၊ဝိ၊
သွင်းတိုင်းလု ကခဏ်းဂေးခဏ်းလုခဏ်းတမ်းပိ၊
လု၊ဂခဏ်း ဂူခဏ်းပေးသတ်ဝိ၊ခဏ်းပင်၊မင်းခင်း
လှိုင်းမူခဏ်း၊ မင်းခင်းကပ်၊ခိုတ်၊ဂခဏ်း ဂမ်းခွင်း
တိုင်းခင်းဂိခဏ်း ဂမ်းခွင်းသမ့်၊ တွင်းလှိုတ်၊ခေ၊

မိုဝ်းလှိုင်းဂိခဏ်းခဏ်းပင်၊ပွဲ၊ ဂိုတီးခဏ်း တေ၊သုတ်
(5)ဝခဏ်းယပ်။ ဂူလုးဝခဏ်းထီး 28-03-2010 တင်း
29-03-2010 ခုခဏ်းထွတ်းခိတ်း၊ ခွင်းခဏ်းခဏ်း၊
ဝိခဏ်းမိတ်း၊ခဏ်းသေ ခွင်းမင်း၊ ပခဏ်းခဏ်းယတ်၊
ခဏ်းဂင်းယိခဏ်းသိုင်းသု၊ပခဏ်း (ခုခဏ်းထွတ်း
ယမ်းမင်းခဏ်းသေလင်းယတ်၊) မိုဝ်းလှိုင်းလု
လှိုင်းခဏ်းဂင် တီးမိုဝ်းခဏ်းဂိုတ်းပွဲ(100)ဝိ၊ ကိတ်း
ကွမ်း၊(ခွင်းပု၊ခဏ်းတုင်းယွင်းယွင်း)သေတု၊ ဂူခဏ်း
မု၊ပွဲ၊ခပ် တင်းခဏ်းတင်း လှိုင်းခဏ်းတူလုးပွဲ၊
ဂူခဏ်းခဏ်းပွဲ၊ ဂူခဏ်းငလ၊ပွဲ၊ ဂူခဏ်းယိမ်းပွဲ...
တင်းလိခပ် ကပ်၊လှိုင်းကပ်၊ဂို၊လှိုင်း ခါဂေးခါ လှိုင်း
သိုင်းဂေးသိုင်း လှိုင်းခဏ်းငလ၊ဂေးငလ၊ လှိုင်း
ယိမ်းတူလုးယိမ်း၊ လှိုင်းဂင်၊ကပ်ပခဏ်းခဏ်းဂေး
ဂင်၊ဝိ၊ယူ၊ဂင်းခဏ်းယူ၊ ပေးတခဏ်း၊ခဏ်းတင်း
ခပ်လှိုင်းခခဏ်း၊ ကပ်၊ဂါ၊ဂခဏ်းဝိ၊သင်၊ ကပ်၊မု၊
ကပ်ယွမ်း၊ ကပ်၊ဂူခဏ်းကပ်၊တုင်း၊ ကပ်၊တင်းလင်း
သေ ပွဲခဏ်းဂပ်၊ယူ၊ ခပ်၊ပွဲ၊ပေးလှိုင်းထိုင်ပိ၊ထီး
ပိ၊လှိုင်းမခဏ်းဂု၊ယူ၊ခဏ်း ခဏ်းတိမ်းလိမ်း၊ မင်းဂုခဏ်း
ထိုင်လှိုင်းခဏ်းယပ်၊ ဂိုင်းတင်းလှိုင်းလု၊ ပွဲ(100)ဝိ၊
လိလိခဏ်းခဏ်းယူ၊ယပ်၊ခေ၊... ခဏ်းသေ။



The 2100th Shan New Year Celebrations in Oxford Buddha Vihara, Oxford (December 2005)



ငလ၊ သမ်းလိလှိုင်းပွဲ၊ဝိ၊တီးခဏ်း၊ခင်း၊ ဂမ်းခွင်း
ခဏ်းဂမ်းလိလှိုင်းယိမ်း၊ ဂမ်းခွင်းတွင်းမိခဏ်း
ခေ၊ ကပ်၊ပွဲ၊လိ၊ယပ်၊ မီးခဏ်းခဏ်းခေ၊ခဏ်းသေ

Mong Kung Celadon of Shan State – Union of Myanmar - The origin of Chiang Mai Celadon, Northern Thailand

Written by Dr. Tin Maung Kyi (Research Consultant – Dai Cultures Project)

Presented by Dr. Nang Sen Hom Saihkay

I started to take note on Mong Kung Celadon from reading a chapter on Ceramics: Pottery and Plaques from “Burmese Crafts: Past and Present” book written by Fraser-Lu.

Mong Kung celadon are sold only at famous pagoda festivals like Bor Jo Pagoda festival (celebrated around March every year in Sipaw of Northern Shan State) and these are hardly seen at outlets or shops elsewhere in Myanmar, outside the regions of its production. However, Mong Kung celadon pieces are displayed at the State Museum in Taung Gyi (the capital of Southern Shan State). The celadon sold at the pagoda festivals include olive green glazed pots and pans, base of the motor, pots, vessels, big jugs and liquid containers for rice beer, big pots to brew rice wine and red and black tall water jugs without the glaze as well as the children’s toys with or without the glaze.

Background



It might be better to put the close-up pictures of green celadon to reflect olive green colour mentioned on this page.

Although all the Mong Kung Ceramics and pottery are made in Ho Na Village (N21.41’ E97.33’), the brand was named after the closest famous town Mong Kung (N21.36’ E97.54’), 6 miles away from the village and 50miles away from Sipaw. Ho Na is a small village with approximately 40 households. Although there were 6 kilns originally, only 3 are left currently due to the decline of the business within the industry.

Production



“Celadon is a group of high-fired stoneware, covered with a wood-ash glaze, in which iron is present, and fired in a reducing atmosphere kilns at a very high temperature of 1250°C”.

Unlike other pottery products in Myanmar which are lead based and lead glazed, celadon is made of high quality clay used for stoneware and contains iron oxide which not only allows it to heat at a very high temperature but also gives the green colour in the finished product. Mong Kung celadon uses a glaze made of stalks of plants from the fields and hills nearby, mixed with the ashes from pine tree. The ashes from pine tree and stalks are dissolved in water, and when the sediments are settled at the bottom, the liquid above was removed and the rest was sun dried. The glaze containing these dried ashes are applied on moulded pieces (earthen clay body) before these are

baked in reduction atmosphere kilns to produce olive green colour celadon.



Records and recognitions

The first paper on Myanmar Pottery, “The pottery and glassware of Burma” written by Taw Sein Ko in 1895 did not have information on Mong Kung Celadon. In 1918, Myanmar Hand Craft Exhibition displayed Mong Kung Celadon with other Myanmar pottery. There was also a conference, as part of the event, at which A.P. Morris presented “Pottery in Burma” and he has extensively presented about the Mong Kung pottery, however did not identify that Mong Kung pottery is in fact the celadon.

The origin of Mong Kung Celadon

Celadon was first produced some 2000 years ago in China. The first celadon kiln was constructed and celadons were produced during Han

Dynasty era (200BC - 200AD). The celadon production techniques had also reached to Japan and Korea and all these countries have their own style of production. The first celadon produced in Thailand in 12-14 AD is in Bertram province, (Thai Ceramic Directory: 2001-2003).

There were some concepts proposed on how Celadon technique was acquired by people in Mong Kung area.

It was suggested that King Anawrahta (1044-77AD) brought skilled celadon technicians from Khmer to Mong Kung after conquering Khmer Country (now Cambodia). However, the pagodas in Bagan built in the period 11-13AD only contain lead glaze earth ware and no evidence of celadon. Therefore, it seems unlikely that Celadon arrived in Mong Kong during King Anawrahta era.

Although some suggested that celadon was brought to Mong Kung by King Bayint Naung (also called BRAGINOCO or Burengnong) in mid 16th Century, it couldn't be confirmed (Ceramics of South East Asia).

Both national and international researchers have appreciated the fact that there had been a big pottery

culture in the Union of Myanmar. In 1990, Don Hein, an Australian ceramic technician discovered some old pottery factory in LaGunByinne, near Min Lwin Goan Village between Yangon and Pago. In 1999, the department of archaeology in Myanmar did systematic search in some forests and woods near Tontae town. They have discovered pieces from earth ware which includes Olive green and brown ceramics which are celadon. It was also evaluated that the celadon are from 15-17AD (Ancient Celadon in Myanmar).



This finding suggests that even 150 years before King Bayint Naung conquered Siam (today Thailand), today lower Myanmar had already been producing celadon. It is believed that Mong Kong had already been producing celadon when Thai were producing it at that time.

Origin of Chiang Mai Celadon

Chiang Mai celadon are very popular not just in Thailand, but also in the international market, which brings in annual revenue of over 100

millions baths (Thai Ceramic Directory: 2001-2003).

It was recorded that the Chiang Mai celadon industry as well as the other pottery industries in the country came to an absolute halt around mid 16th century, during King Bayint Naung era. The celadon industry was revived 350 years later by skilled celadon technicians from Mong Kung of Southern Shan State who migrated to northern Thailand and started the manufactures.

“The 1960 lecture in a seminar on Sukhothai archaeology by Mr. Kraisri Nimmanhemindra said, “The first potters ever to construct celadon Kiln were Thai Yai (or) Greater Thais immigrating from Kuen town close to Tuan town in Shan State of Burma. They settled down and installed the Kilns at Changpuak Gate village around 60 years ago (Sermsak: 1993: 2,3)”. 60 years ago at the time of the 1960 lecture means it was in the year 1900. Therefore the revival of Chiang Mai celadon is only 110 years ago as of the current year 2010.

There are a few ideas conceptualised regarding the migration route of skilled celadon technicians from Mong Kung to Chiang Mai. Some thought that the route is via Keng Tung. However

the transportation at the time was not as easy like nowadays and hence the possibilities of the celadon technicians travelling through many high mountains between Mong Kung and Keng Tung before carrying on to Chiang Mai area is not so high.

Mong Kung stone pole pottery masters suggested another possibility that these skilled celadon technicians crossed Salween River towards Mae Hong Song, 370 kilometres away from Chiang Mai.

According to Thai Celadon: Past and Present Sawedee, a family of Shan pottery and celadon masters migrated to Mae Hong Song to manufacture celadon and some went further to Chiang Mai. It also claimed that if these Shan are skilled celadon technicians they must be the skilled celadon technicians (pottery masters) from Mong Kung of Shan States.



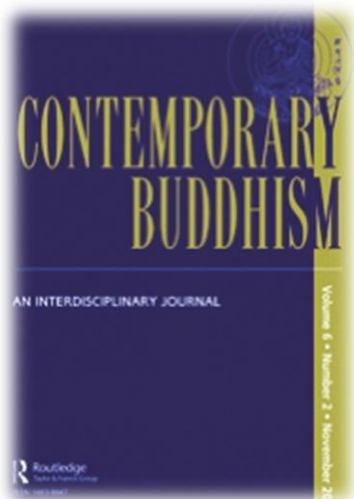
Book Review

Shan Buddhism: Contemporary Buddhism special issue

Published by Routledge
Reviewed by Davie & Feraya
Ullatho

Now included in the Thomson
Reuters Arts & Humanities Citation
Index

‘Contemporary Buddhism’ is a peer-reviewed journal published twice a year covering the complete spectrum of studies related to all schools of Buddhism, from a wide selection of learned writers in the human sciences. Volume 10, Number 1, published in May 2009 is



a special issue devoted to ‘Shan Buddhism’. The articles presented represent papers given and updated from the December 2007 London conference titled ‘Shan Buddhism and Culture’.

What is immediately obvious from reading the articles is that the uniqueness of the Buddhism practised by Tai/Shan people allows it to be referred to as a specific set of ceremonies, practices and cultural values – “Shan Buddhism”. When Buddhism spread from its origins in India, there was an adaptation within each new culture where it took root; and the introduction of Buddhism to the Shan peoples with their own indigenous cultures and beliefs is no exception. The articles in this 195-page volume reflect the diversity and richness of this distinct culture as it has developed in the lands where the Shan have settled over many centuries; for example, Shan State in Burma, Lan Na in northern Thailand, Lan Xiang in western Laos, Sipsong Panna in south-west China, and Khamti Shan in Assam in India.

This is perhaps beautifully illustrated in Nancy Eberhardt’s ‘Rite of Passage or Ethnic Festival’ which discusses the cultural significance of the novitiation ceremonies held in northern Thailand by Shan communities. These highly colourful

spectacles are a rich and mesmerising part of the tapestry of the Shan community, as well as part of the Shan Buddhist tradition; especially so in the adopted home outside Shan State.

Another aspect of the articles is that as with many traditional cultures engaging with the modern world, old customs are under threat; from more dominant cultures, adaptation of customs by migrants, pressure of economic survival in a changing world.

However, it is in India - the world's largest democracy – that the Khamti Tai and their Shan traditions have been retained; a topic taken up in Siraporn Nathalang's article on Khamti Shan and culture. These Shan probably migrated to the remote area of Arunachal Pradesh over 200 years ago and have settled in an area with many differing ethnic groups as neighbours – Hindu, Muslim, Christian, Theravada and Mahayana Buddhists. Despite living as minorities in a varied cultural and ethnically diverse land, the Khamti Tai 'impressively maintain and preserve their Shan ethnic identity' – this includes both their Shan Buddhist traditions and the chaofa political system.

Shan manuscripts give a fascinating insight into the traditions of Shan Buddhism, and Jotika Khur-Yearn's 'Richness of Buddhist Texts in Shan Manuscripts' gives a review of the traditional methods of skills, workmanship, writing and use of these manuscripts; as these documents are produced for sacred temple offerings and for home use there are literally thousands scattered across Shan State and elsewhere; as well as many hundreds of manuscripts preserved in Thai temples and western university libraries. Therefore, there is a constant threat to the survival of Shan religious and cultural life.

What is also apparent is that Buddhism is a vital aspect of Shan culture across national boundaries and that it is a very important aspect of the lives of many Shan people, as part of their cultural tradition and heritage. The range of topics in this volume reflects the broad academic interest in Shan culture. However, it is also apparent that Shan Buddhism, like most aspects of Shan culture, has not received the level of study and attention from the world's researchers that it deserves. The purpose of the editors was in part to redress this balance, and to illustrate how much more is ripe for study.

Even the study of Shan Buddhism in the Shan language has its difficulties. Venerable Dr. Khammai Dhammasami's paper, titled 'Growing but as a sideline: an overview of Modern Shan Monastic Education', highlights that whilst many traditional Shan Buddhist texts are in beautifully poetic, sometimes ancient, Shan scripts, the only government-approved monastic examinations recognized in Burma are not set in the Shan language, and cover a syllabus of scriptural material that may not be available in the Shan language.

An interesting facet of Shan Buddhism is that, as with other cultures in which Buddhism flourishes, it has incorporated earlier indigenous animist beliefs as part of the tradition. Arhid Sheravanchkul's article on Pu Khwan Khao worship deals with the ancient rice fertility rituals that continue as part of the culture of the Dehong Tai in Yunnan. The article links the ancient ritual with the Buddhist practice of generosity, concluding that the aim of Pu Khwan Khao worship is not only fertility but also the ultimate Buddhist felicity, Nirvana. Rice cultivation is obviously still a strong aspect of the rural Shan communities in all countries in which they settle.

More importantly of course is that these studies can only document what is actually happening now; be it living rituals, traditional cultural life, or archaeological finds; what is important for Shan communities is that their sense of ethnic identity, the spirit of the people, is enhanced by ensuring that the rich diversity of festivals, rituals and ceremonies as well as the distinctive temples and unique artifacts that make up 'Shan Buddhism' are kept alive and thriving by Shan communities worldwide.



News-roundup

Written Shan Language Class

The SCA-UK organized a special ten-hour written Tai/ Shan language class arranged over five weekends, in March and April 2010. The course was designed and delivered by the SCA chairman, the Venerable Dr. Khammai Dhammasami, who is also the Head of Oxford Buddha Vihara. Ven Dr. Dhammasami was a research associate at SOAS, University of London, at the time.



Although the classes were to be held at SOAS, no classrooms were available there for the course during the weekend when students found it most convenient. The first 4 classes were held at UCL, University College London, and the last one at the Oxford Centre for Buddhist Studies at Wolfson College, University of Oxford.

The admission was limited to 8 students to maintain efficiency and quality of the course and it is only for those who already knew spoken Tai/ Shan. The students at the course are from Shan State, Union of Myanmar, studying a master's or an undergraduate degree at Universities of London and their subject disciplines range from medicine, engineering, IT and humanities, but were schooled among the non-Shan either in Mandalay or Yangon whilst in Myanmar, and consequently majority of them were not given opportunity to learn written Tai.

There were a few common things among the students, such as the lack of awareness of rich vocabulary in Tai language and a great enthusiasm to learn. Most students achieved better knowledge of written Tai at the end of the course.

The course tutor Ven. Dr. Dhammasami learnt written Tai as a second written language, in 8 hours, under a monk-teacher in Taunggyi when he was ten. He has also written more than forty articles in Tai. His assistance in delivering this course is Ven. Sao Aggasena Lengtai, who has

recently completed a Master's dissertation on Tai/ Shan phonetics at Mahidol University in Thailand. Sao Aggasena has a distinct way of teaching a language and is an expert in phonetics, not just in Tai, but also in a few other languages.

Students found the teaching method and the choice of teaching materials rather fresh. They were encouraged to read and interpret short texts, mainly contemporary Shan poems and novels on love, nature and their homeland. Listening skills were developed through listening to some well known songs composed by Dr. Sai Kham Leik and sung by Sai Htee Hseng, without looking at the text. Then the tutors led the discussions on message of each song, before the class listened to it several more times and each student took turn to write the song on a whiteboard. This exercise was fruitful for enriching vocabulary, learning the ideas conveyed by Shan

songs, and spelling practice. Nang Kham Nwei Leik, a well known singer, was also in the class, which was very helpful and made it easier for students to learn Tai/ Shan through songs.

Some students were preparing for their University examinations at the time whilst some others were working part time in the evening and weekends on top of their full time studies, which gives them little time to either digest the reading materials for each day or do a much proper translation exercises. Despite the busy schedule and so little time, all felt that they have achieved a good progress and this course has been a definite success. Students just wish that they had more time to devote in the course to make the ten hour written Tai/ Shan language class a much bigger success.



SCA-UK's New Year Celebrations in picture 2005 -2009

The 2101st Shan New Year Celebrations at UCL, University of London (November, 2006)



The 2102nd Shan New Year Celebrations and the 1st International Conference on Shan Buddhism and Culture, SOAS, University (December 2007)





The Late Sai Htee Hseng



Dr Sai Kham Leik & Sangha



International Conference on Shan Buddhism and Culture
The 2103rd Shan New Year Celebrations, SOAS, University of London (November 2008)



SCA-UK community participation

Buddhapadipa Temple, Wimbledon 2006, 2008



Battersea Park, London 2008



Dorking, Surrey 2008





Buddhist Festival, Midhurst, Sussex 2009



Milford, Surrey 2009



Ealing Broadway, London 2010



Matrimony of SCA-UK members 2010

Sai Zom Pha & Nang Zune Pann Aye - OBV, Oxford



Sai Hseng & Yin Yin – Yangon, Myanmar



Sai Aung Kham & Nandar Win, Ealing Broadway, London

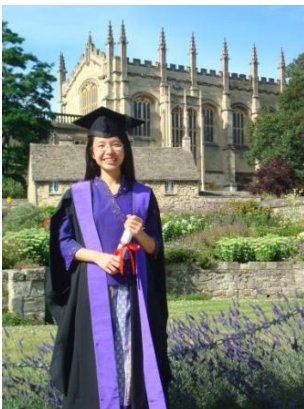


Sai Jotika & Onn Khur-Yearn, Bangkok, Thailand



Graduation of SCA-UK member 2010

Nang Hnin Nu Nu Kyi @ Nang Nidarphorn (MBBS, King's College London,
University of London)



Traditional Taste of Shan

Kai Tung (Chicken Gel) by Sao Htain Win

Ingredients



Seasonal indulgence of
Shan folks!

- 300 gm chicken breast cut into thin strips
- 1 medium onion thinly sliced
- 3 cloves of garlic crushed
- 2cm of ginger thinly sliced and crushed
- 400 ml chicken stock (1 chicken cube dissolved)
- 3 tablespoons of roughly chopped fresh coriander
- 3 tablespoons of chopped tomato
- 10 gm of gelatine (6 sheets)
- 3 tablespoons oil
- 1/3 teaspoon turmeric
- 1 or 2 fresh chilli thinly sliced
- .salt for seasoning

Instruction

1. Heat oil in a pan when hot fry onion till soft. Add garlic and ginger stir for few second, next add turmeric and chilli stir fry for ½ minute.
2. Add chicken slices stir fry till all chicken pieces properly cooked, stir in tomato.
3. Next pour chicken stock into the pan, let the soup come to boil lower the heat and leave it to simmer for 15 minutes.
4. Dissolve gelatine granules in 50 ml of hot water and stir leave it to swell for 5 minutes.
5. Stir the gelatine into the chicken soup heat it until the soup comes to boil add salt to taste. Add ½ amount of the coriander to the soup.
6. Pour the soup into a dish, let it to cool .
7. When cool leave it to set in the fridge over night.
8. When serving garnish with the rest of coriander, accompany with Hpak kart soam .



Ready to dig in