

OUR PRIDE

Sai Htee Seng
(1950-2008)

Your music has touched
Just about every heart and soul;
From the dry lowlands to the monsoon-hit shores,
To the upcountry, to the Shan Hills;
Thoughtful but also jovial
Preset yet amazingly wide-ranging
Heartbreaking but romantic too
Idealistic yet fully practical
Uniquely Tai yet universal in value
Forceful but also tender
Personal yet undoubtedly selfless
Hidden but all at once revealed.

A thousand songs that you sing
A big word they truly mean
In real life plus in memory
To the Shan and to a great so many.



Happy Shan New Year
2103 (2008)

&

In Memory of Sai Htee Seng
(1950-2008)

New Year Message

Mai-Soong to All Tai
People around the World!

By

SCA_UK Chairman

Today Tai people from every corner of the world celebrate the Tai/Shan New Year 2103 (2008). This is a good and beautiful feature of the Tai culture. It may be argued that this is a sign of resilience of the Tai culture that will go on to survive in the world.

Here the Tai people should be proud of themselves. It is evident from the history of the Tai/ Shan New Year that over the last two thousand years the Tai people have had a civilization of their own. If they did not have their own kingdoms, administrative and trade systems and literature, they would not have needed a calendar, of which the New Year Day is the focal point. The Chinese, the Indian, the Christians and the Muslims also have their own calendar because they, like the Tai people, have their own administrative and trade systems and literature.

And, to progress further at the international level, Tai everywhere _ in Shan States, Singapore, Britain, USA, Thailand, Malaysia, Assam and Arunachal Pradesh in India, Australia, UAE, Canada, China, the Kachin State, the Kayah State, the Karen State and Myanmar_ need to have self-inspiration. We need to inspire ourselves even more in difficult times.

Wherever they are the Tai will need to think, speak, act and work in the way that will strengthen their self-inspiration. The New Year celebration can be considered part of this self-inspiration work.

If they know how to inspire ourselves, there is nothing that Tai as a people cannot achieve in this world.

I wish to take this auspicious opportunity to wish each and every Tai the blessings of the Lord Buddha. May the blessings of the Enlightened One be upon you and with you all! On this New Year Day and also in the days to come, may everyone, young and old, male and female, be successful and progress for both the here and the hereafter!

စို့သင့် ပိဋ်တံး !

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Sai Htee Seng (1950-2008): A Tribute



Sai Htee Seng performed at the 2102 Shan New Year, UCL, University of London (Dec 2007)

"Uncle Htee's death is a great loss for all of us. Everyone is so saddened by this. This year I have often had the opportunity to meet with Uncle Htee, the last time being when we both sang at the No. 1 High School in Taunggyi, Shan State. However, we could not meet on the Shan National Day; I could not be there because that coincided with the Academy Award ceremony."

(Sai Sai Kham Leng,
A Shan artist and the *Hip-Hop* star in
Myanmar)

Sai Htee Seng and I have been friends since our school days. We took up singing together. We receive good support from the public and our own *kamma* in this venture. We both sing in Shan as well as in Burmese. Now he has left us forever. It is just heartbreaking for me. Some may not know how close we were and may even think that I am only saying this after he is gone. We often talked when he was still around. We both shared a commitment in promoting the cultural identity of the people of the Shan State because this is the culture we were born into and we speak the language. We care about the promotion of the understanding of our cultural value. We take our responsibility seriously all along. Even after he has left us our message remains the same: no matter who goes first, the promotion of Shan songs for the people will have to go on. It is our duty.

Sai Htee Seng, had I gone first, I would have waited for you under the Cherry tree, a symbol of the Shan Mountain range. You happen to go first, so please wait for me there. I will join you.

You are a flower of the artist world that falls on the ground too early. Given a fair chance, we all would have insisted you did not go. You as a Cherry flower have been part of our history and we want you to always be here. Alas! None can change the nature of this conditioned world; death is common to all; we have all determined through our *kamma* how long we would live. However, death is like the path that everyone will have to walk on. Now though we are all just so taken by your departure.

We met for the last time when we both performed at the Sedona Hotel. But on the Shan National Day, I was away in the Kachin State. And, on the Shan New Year Day, you were away in London. Whatever happens, your songs will remain with us like a singing bird always flying high in the sky. For the public have taken you to heart as their great singer.

(Sai Hsai Mao,

A contemporary of Sai Htee Seng and a well known Pop singer)

"Wherever I go, your whisper follows into my ears,
Your footsteps I can constantly hear,
My heart beats expressing the love we share" [translation of Sai Htee Seng's
Shan song]

So, "Sai Htee Seng" never dies.

His songs will live forever.

He's a dignified part of our history.

(Sai Khun Kyaw)



Audience at the 2102/2007 Shan New Year, UCL, University of London

GOODEBYE, FREE SOUL!

If he has gone somewhere quite near,
Or to a place so far,
Who really knows for sure!

All he set out to achieve,
He may not have accomplished everything in one life here.
Well, now!
He can no longer hear your criticism, nor appreciation.
He can no longer accept to be your guest.
From ash to ash... soil to soil...
The body returns to earth and rock, though not at his behest.
But his soul is now free and intent on flying high,
This free soul may carry no feet but it has all the worthy aims and quests.

He was much loved overseas, his fans are scattered all over in those countries.
They include...

Those who once sheltered him with parental love, or were doing so lately;
Friends and relatives, both old and new;
Great cities, great nationals and great clans;
Great kings, great rulers and great governments;
Great dogs, great cats and great elephants;
Great cows and bulls, great buffaloes and great irrigations;
Great cooking and delicious foods;
Great medicines, great cures and effective remedies;
Great gems, great diamonds and great gold;
Great dresses, fashionable clothes and great garments;
Great makeup, great cosmetics and great blushers;
Great colour, great dye and great lipsticks;
Great bumps, great pair of trousers and great seats;
Great fortune and great sale;
Great eyes, great look and great visions;
Great ears, great attention and great whispers;
Great fragrances, great aromas and great kisses;
Great cat-outs, great chews and great drinks;
Great earnings, great purses and great jobs;

Great philosophers, great explorers and great thoughts;
Great farms, great fields and great yields;
Great forests, great meadows and great beaches;
Great flows, great rivers and great falls;
Great birds, great mammals and great insects;
Great produces, great outputs and great chubby;
Great fish, great crabs and great shrimps;
Great dances, great jumps and great Tai martial arts;
Great dignified and charming souls and great beauties;
Great smiles, great laughs and great jollies;
Great honest, great handsome and great neat;
Great look-alikes, great reflections and great replicas;
Great dramas, great shows and great films;
Great couples, great twosome and great families;
Great places, great venues and great standing spots;
Great houses, great skyscrapers and great storages;
Great betting, great lotteries and great share markets;
Great intakes, great captures and great handles;
Great embraces, great cuddles and great hugs;
Great ties, great matted and great bonds;
Great love, great affection and great admiration;
Great songs, great lyrics and great voice;
Great gentle, great tender and great humble;
Great strength, great pulls and great tugs;
Great choosing, great sharpening and great swords;
Great weaving, great matting and great sewing;
Great walls, great fences and great moats;
Great interlaces, great sweaters and great hot-short.

Hay! Htee Seng, my friend,

In fact, you have already realised a lot.

Don't you ever consider giving up, when face to face with the usual odds!

Keep going until you found *The Wild Ones* trod!

(Dr. Sai Kham Leik

Co-Founder of *The Wild Ones* band and composer for Sai Htee Seng)

စိုင်းပြန်ရဦးမယ် [Bye Bye]

စိုင်းထီးဆိုင် [Sai Htee Seng]

Key - G

| G - - - | D - - - | C - D - | G - - - |

G D C D

ပျော်ရွှင်ကြည်နူးရတာ ဒီတစ်ခါနောက်ဆုံးဖြစ်မှာ စိုးရိမ်တယ်

အချစ်ရယ် ကြင်နာချစ်စကားပြောတာ ဒီတစ်ခါ နောက်ဆုံး

ဖြစ်မှာ စိုးရိမ်တယ် အချစ်ရယ် မပြန်နဲ့ဦး မပြန်နဲ့ဦးကွယ်

နေပါဦးလို့ မပြောတောင်မှနားလည်တယ် ကိုယ်လည်း

ဘယ်ခွဲရက်မှာလဲ တွေ့မြင်ချစ်စအချိန်မှာ ပြန်ကာသွားရင်

ခုလိုနောက်ထပ်တခါ မတွေ့မှာကိုစိုးတယ်

နေချင်ပေမယ့်လည်းကွယ် မနေနိုင်တော့ဘူး အချစ်ရယ် စိုင်းပြန်ရဦးမယ်
ခေါ်ချင်ပေမယ့်လည်းကွယ် မခေါ်ပိုင် မခေါ်ဝံ့ဘူးကွယ် စိုင်းပြန်ရဦးမယ်
မပြန်ချင်ဘူး မပြန်ချင်ဘူးကွယ် နေချင်သေးတယ် ချစ်သူရဲ့အနားမှာကွယ်
ရင်ထဲခံစားရတာတွေ ပြောမကုန်သေးတဲ့အချိန်မှာ
ပြန်ကာသွားရင် ခုလို နောက်ထပ်တခါ မတွေ့မှာကို စိုးတယ်

ပြန်လည်ဆုံစည်းဖို့ရယ် ရင်မှာ မတင်မကျနဲ့ကွယ် စိုင်းပြန်ရဦးမယ်
မကြာခင် ပြန်တွေ့ကြမယ် ယုံကြည် မျှော်လင့်ရင်းနဲ့ စိုင်းပြန်ရဦးမယ်
ကိုယ်ကအဝေး ဘယ်လောက်ဝေးနေ ဘယ်လောက်ဝေးလဲ စိတ်မှာတော့ ချစ်သူထံ
အမြဲကျန်နေရစ်မယ် (လာ... လာ... လာ...)

ယျာဇူမ်းမှိုင်း ယျာဇူမ်းမှိုင်းခွခင်၊ ယျာဇူမ်းမှိုင်းခေ၊ ဂွခင်ဂခင်ယင်းပံ၊ကိမ်၊
ခေးဂွမ်းကခင်မီးခင်းလုံဂွမ်း လာတီးဂခင်ယင်းပံ၊ကိမ်၊
ယျာဇူမ်းဝင်းပိတ်၊ ဝံးသေသေတီးဂွ၊ ဂွင်ကမ်၊လင်းခိုခင်းဂခင်
ဂခင်ဂခင်လင်မှိုင်းလိုင်ခေ ဂွင်ပိခင်ပွန်းလိုခင်းသုတ်းကွိုင်း လံးယျာဇူမ်းမှိုင်းဝေး
တုမ်ဂခင်ကိုင်ကွန်းလိုင်ခေ ဂွင်ပိခင်ပွန်းလိုခင်းသုတ်းကွိုင်း လံးယျာဇူမ်းမှိုင်းဝေး

(လူးလူး၊ လူးလူးလူး၊ လူးလူး၊ လူးလူး၊ လူးလူးလူး၊ လူးလူး၊ လူးလူးလူး၊
လူးလူး)

ခေးမွင်လုံကပ်ပာခင်းမွခင်း

(ကပ်မေးခင်းပပ်သံပိခင်း၊ No.16, March 2008)

ပုခင်းတု၊ဂွမ်းခေးတေ၊ ပီခင်ကခင်လံးသုမ်းယု၊သုမ်းလူင်တေ၊ယပ်၊ခေး။
လွင်းလုံကမ်၊လီတေ၊ ဖွဲဂေးလုံကမ်၊လီယမ်းလီဝံ။ ခင်းပီးခင်းတေ၊ ဂမ်းဂမ်းထုပ်း
ဂခင်ယု၊ တင်းလင်းထီး။ ပွန်းလိုခင်းသုတ်းတေ၊ မိုင်းပီးဂံ၊လံးဂွ၊ဂွင်၊ဂွမ်းလွမ်းဂခင်
တီးဂွင်းဂိုခင်းလခင်းသုင် မံ(1) တူခင်းတီးကေး။ မိုင်းဝခင်းခိုင်းတီးခခင်းတေ၊
သမ်၊ဂွ၊မိခင်း တင်းပွဲပခင် Academy ခေးကမ်၊တခင်းလံးမေးခင်း။

လံ၊လံးခင်းလိုင်

မိုင်းဝေးတီးဂိုခင်းမခင်းခခင်းဂေး၊ ဂွမ်းတိမ်းပံ၊ယု၊သေး။
သံ၊သီခင်းတင်းပံးမွခင်းခခေ၊ ဂွမ်းခခင်းဂွ၊လီဝေ၊ ခိုခင်းဂွင်းလွမ်းဂခင်မေးခခေ၊
ဂွမ်းမိုင်းဂခင်လီမိုင်းလီဝံ။ ဂိပ်၊လူလုးပံးမွခင်းခခေ၊
ဂွမ်းဂေးဂွင်၊လွမ်းဂခင်မေးဂေး၊ ဂွ၊သုင်၊ဂမ်၊ခေး၊ ပေးခေးဂွမ်းမိုင်း
ပခင်ဂွင်းသေ ဂွမ်းသွင်ဂေး၊ ထိုင်မေးခခိုင်သံ၊သီခင်းတင်းပံးမွခင်းခခေ၊
ထိုင်မေးထိုင်ခခေ ကွခင်ဂခင်ကပ်ပုခင်းဖွခင်းဂေး ဂွင်၊ဂွမ်းတီးဂွမ်းမေးခေးဂေး၊
ထိုင်ခင်းမိုင်းလီဝံခခေ၊မေး မခင်းသမ်၊ပွဲ၊ပိတ်းဂွမ်းဂေး ပံးဂွ၊ကွခင်တင်းခခေလေး၊
ပီခင်ကခင်မွင်လုံ လီခေးခွမ်းတေ၊တေ၊ခခေ၊ဂပ်၊။
ကမ်၊လုးခေးဝေး၊ ဂွမ်းကမ်၊မိုင်းဂိုင်းဂခင်ဂေး မခင်းသီင်းဂွ၊သေ
လင်း၊လာတီးဂွမ်းကခင်ခခေ။ မိုင်းခခင်းဂေး၊ လီမိုင်းပံ၊သီင်းဂေး၊
ဂွမ်းဂေးလာတီးဂခင်ယု၊ ကပ်၊ဂခင်ယု၊။
ဂွမ်းသွင်ဂေးခခေ၊ ဂွမ်းပိုင်းဂွမ်းဂိုင်း၊ပီခင် လုန်းခေးတီး လာတီးဂွမ်းတီး
တု၊ထိုင်၊လာတီးပေးခေးဂွမ်းမိုင်း ပေးတေပွင်၊လီင်းခခေ၊
သူတင်းဂွမ်းမီးပုခင်းဖွခင်း လီမိုင်းမခင်းတင်းဂွမ်းယု၊လွမ်းဂခင်မေး
တေး၊ထိုင်မိုင်းလီဝံမေးခခေ၊ မခင်းကမ်၊မီးယပ်၊ဂေးလေး၊ ကွပ်၊ပံးဂွ၊
ကွခင်တင်းသေတု၊ဂေး၊ ဂွမ်းကခင်သင်၊ဝံ၊ခခေ၊ဂေး၊ မခင်းဂေးပီခင်ခေးလီဝံ
ဂွလုးခခေ၊ဂပ်၊။ ဂပ်၊တံ၊ဂေးလီ မွဲးတံ၊ဂေးလီ တွခင်းတု၊သခင်လုံမှိုင်းတီး
ဂွေးတေလံးကပ်ပုခင်းဖွခင်း သိုပ်၊တိမ်းသိုပ်၊ဂွင်၊ဂွမ်းတီးထိုင်ခခေ။
ဂပ်၊မိုင်းဂေး၊ ဂပ်၊တေပွဲ၊မွဲးတီးတူခင်းမွပ်၊ကွခင်ခေး၊ မွဲးမိုင်းဂေး၊
မွဲးဂွ၊ပွဲ၊ဂပ်၊တီးတူခင်းမွပ်၊ကွခင်လေး၊ ဂပ်၊တေမေးခခေ။

မွက်ပံးမွခ်းကွင်းကပ်။ သင်ပီခင်လံးကတ။ ဂုဏ်းပံးပုးခွဲးကွင်းကွခ်း၊
မွက်ကွခ်းလူင်ခင်။ မခ်းကွင်းပိုခ်းလေး ဂုဏ်းခွဲးကွင်းမီးဝံးတု၊သေ၊
မိခ်းလီခေရ။ ဂုဏ်းခေရ၊ မခ်းကမ်၊ပုခ်းလံး ကချင်းတြး သင်၊ခ၊ရ
ကခ်းဝုးခေခ်း။ မခ်းမီးတီးကွခ်းတု၊ပေဂုခ်းကွခ်းဂေ။
တြးပီခင်ကပ်ပခ်းမုးကွင်းဂေ။ မခ်းကေလံးယု၊ဂုးခေခ်း။
ဂုဏ်းခေခ်းဂပ်။ သီခင်းတင်း ကခ်းခေ။ကတ။ ဗွဲကမ်၊ဝုးဗွဲ
ကေလံးမိုင်းကွမ်းမခ်းယု။ ကခ်းခေ၊ခွမ်ကတ။ ဗွဲကမ်၊ခေ၊ခွမ်
ကေကွင်းမီးခေရ။ လံးပီခင်ကွပ်မခ်းလိုခ်းသုတ်ခေ။ ပီခင်မိုင်းဂုဏ်း
ဂုးကွင်းကွမ်းကွမ်းကပ်တီး Sedona ခေခ်းခေ။ မိုင်းဝခ်းတီးခေခ်း။
ဂုဏ်းသမ်၊ကွင်းကွမ်းတီးမိုင်းခေလေး ကမ်၊လံးကွပ်မခ်း။ မိုင်းပီခ
ဗွဲ၊တီးသမ်။ မခ်းကမ်၊ယု။ ပီခင်ကွပ်မိုင်းကွေ။ သီသီခင်းကွမ်းမခ်းကတ။
ကေမိုခ်းခေ၊ခေရ။မေ၊ကွမ်းမခ်းယု၊ခေရ။ခေ။ တိုက်တိုက်ယပ်၊သေ။
မခ်းပေ၊လံးမီး ပေ၊မုးကွခ်းမိုင်းကပ်ခိုင်းပေ၊လံးဂုဏ်း၊ခမ်၊
ကေလေး လံးယု၊ကွင်းပီခင် ကွမ်းမေ၊ကွမ်းလူင်မုးယပ်၊လူးခေရ။

လံးသီမခ်း

သီဝါခင်ကွ ဝိုင်ကွမ်းကွင်း ...
သီဝါခင်ကွ ဝိုင်ကွမ်းကွင်း ...
သီဝါခင်ကွ တွင်းသေပခ်းတင်းကွ။ ...။
“လံးထီးသီ”ခေ။ တိုခ်းကမ်၊တံ၊
သီခင်းဝါခင်မခ်းကေ၊ကမ်၊ဂံ၊
ကမုခ်းကွင်းပိုခ်း ခိုင်းမိုက်၊မံ၊ ...

လံးခွခ်းကေ၊

ခေခေခေ



Dr. Sai Kham Leik, (3rd from L) flanked by Nang Kham Nwei Leik & Nang Ei Ei Sar at Shan New Year, SOAS, London (Dec 2007)

ခွခ်းကွတ်းလီခ်းကွပ်း မိုင်းလွဲးလွဲး

လံးခင်းလီခ်းတိုင်း

တု၊ “လံးထီးသီ” ကခ်းလိုခ်းမိုင်းကွ၊
မိုင်းဝခ်း 10.03.2008 ခေခ်း။

မခ်းကေကွ၊တီးကမ်ကမ်ကွ၊

မခ်းကေကွ၊တီးကမ်ကမ်ကွ၊

ဗွဲကမ်၊လံးလံးလူးမိုင်းဝုး၊

ဂုးမခ်းခွပ်းပီခင်ကွပ်းခေခ်းကေ။

ကမ်၊ကင်းပီခင်လံးပခ်းကွခ်းကေ။ ခွခ်းသေ၊ခွခ်းယွင်းကမ်၊ခင်းယပ်း

ဂုးဝေ၊ဂုးယု၊ကမ်၊လူးယပ်း၊ တပ်းထိုင်တပ်းယပ်း၊ လီခင်ထိုင်လီခင်

ကွပ်းကမ်၊ကပ်းသမ်၊ လွက်းခင်းဂိုခ်း၊ ခွခ်းကမ်၊လွတ်းလီခ်း ကေကမ်၊ခင်းမခ်း

တိုခ်းကမ်၊မီးကေ၊ ယိုင်းမံမခ်း၊

တခင်းခေ၊မိုင်းခွတ်းဂုဏ်းကွမ်၊ခေ၊

ဂေ၊မိုက်ကွပ်းကပ်၊တင်းကမ်၊ဗေ၊

ကွ၊တီးလွဲးကေ၊ ဗွဲကမ်၊ခေ၊

ခေ၊ကပ်၊ကွပ်းကပ်၊ ပီခင်းကပ်၊ခပ်၊

ခေ၊မိုက်ကွပ်း၊ ပီခင်းမိုက်၊ခပ်၊

ဂေ၊လီခင်းလီ ပီခင်းလီခပ်၊

မိုင်းလီခင်းလီ သီကပ်၊လီခပ်၊

ခွခ်းလီ ကပ်းလီ ကပ်းပိုင်းလီခပ်၊

မုလီ မိုင်းလီ ကပ်းလီခပ်၊

ဂုးလီ ခင်းခေ၊လီခပ်၊

ခပ်းလီ နင်းလီ တင်းခင်းလီခပ်၊

ယုလီ ယုတ်းလီ ပေ၊ခေ၊လီခပ်၊

သီလီ နီခ်းလီ ခိုင်းခင်းလီခပ်၊

ခင်းလီခင်းလီ သီခင်းသီခင်းလီခပ်၊

မုခ်းလီ နွင်းလီ တုးခေ၊လီခပ်၊

သီလီ ငင်းလီ ယွမ်းယုတ်းလီခပ်၊

ဂုမ်၊လီ ဂုခ်းလီ တီးခင်းလီခပ်၊

သုခ်းလီ မခ်းလီ ခံ၊ခတ်၊လီခပ်၊

တုလီ တုတ်းလီ လီခင်းလီခပ်၊

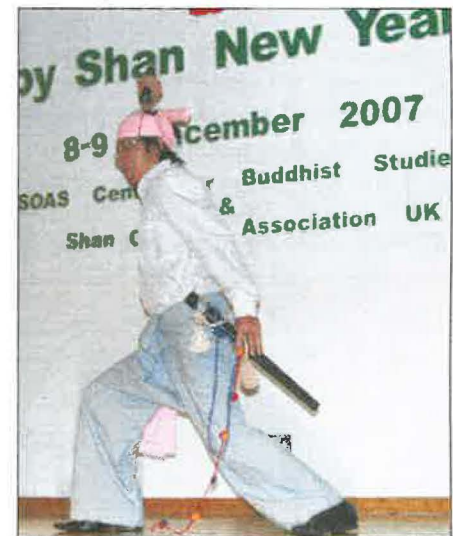
ဂုလီ ဝိုင်လီ သွပ်၊သီပ်၊လီခပ်၊

ကံ၊လီ သုတ်းလီ ခွခ်းခင်းလီခပ်၊

ဂိုခ်းလီ နီခ်းလီ ကိုခ်းကွပ်းလီခပ်၊



Shan Kinnara bird dance



Shan sword dance

ရှုလီ နှိတ်းလီ ဂါခ်ငါခ်းလီခ်
 ဝုခ်လီ ဝိတ်လီ ခံးလွဲလီခ်သူခ်လီ
 ဂွိုခ်လီ ဖုခ်သွမ်းလီခ်
 ထိုခ်လီ လွဲလီ ပါင်သံးလီခ်
 လီလီ ခွင်းလီ တူခ်တတ်လီခ်
 ခုခ်လီ ခုလီ မူင်းမီးလီခ်
 မာခ်လီ မာခ်လီ မခ်းမူလီခ်
 ပုလီ ပုလီ ဂုင်းငးလီခ်
 ဂုခ်လီ ဝိခ်လီ လီခ်လံးလီခ်
 ယိခ်လီ ယုတ်လီ ဂုင်းခ်လီခ်
 ယုခ်လီ ခုလီ မူခ်သိုင်းလီခ်
 သိုင်းလီ လင်းလီ နီမ်လီခ်လီခ်
 တုလ်လီ မိုခ်လီ ယုခ်လီခ်
 တတ်လီ သိင်းလီ ဂုင်းတူင်းလီခ်
 ဂုခ်လီ ဂုလ်လီ ချေဂွိုခ်လီခ်
 ကွင်းလီ ကုမ်လီ တီးလုဂ်လီခ်
 တိုင်းလီ တုလီ တီးသိမ်းလီခ်
 တေ့လီ ခေလီ ကီခ်ခိုခ်လီခ်
 ကပ်လီ တပ်လီ ငမ်လွမ်းလီခ်
 ဂွတ်လီ ဂုတ်လီ တိတ်းကုဂ်လီခ်
 မခ်းလီ ဂိုမ်းလီ ဂုတ်ဂိုင်းလီခ်
 ဂုတ်လီ ဝိင်းလီ လတ်းလွင်းလီခ်
 ခေ့လီ နီင်းလီ သိင်္ဂုမ်းလီခ်
 ကွခ်လီ ကုခ်လီ ယုမ်းလွင်လီခ်
 လဂ်လီ လပ်လီ လခ်လီခ်
 လိုဂ်လီ လပ်လီ ခုမ်းနီလီခ်
 နေခ်လီ သါခ်လီ နေခ်လီခ်
 နေ့လီ ဂုလ်လီ တမ်တိုင်းလီခ်
 တခ်လီ တိတ်းလီ ခွတ်တပ်လီခ်
 ယုးယုးယုး တေ့သုတ်တင်းခေ့
 ကံးဂေ့ဂပ်။



SCA_UK performed Toh dance at 2102 Shan New Year, London (Dec 2007)



SCA_UK demonstrating a Shan dance at Live Thailand Festival, London (Aug 2008)



SCA_UK participated in the Live Thailand Festival (Aug 2008)

REPORT OF THE 2102 SHAN NEW YEAR CELEBRATIONS

by Sai Merng



Prof. Lehman, Dr. Dhammasami & Dr. Sao Khun-Hti Laikha on Sociology Panel at the conference

It is believed that Tai people, to which the Shan belong, began using their own calendar some twenty-one centuries ago. Historical studies about Nan Chao Tai Kingdom, dated back to early Common Era, clearly indicate the existence of a Tai civilization with its own administrative, agricultural, literary and belief system as well as the use of its own calendar. However, the accurate date and the origin of Shan calendar invention still await a more scholarly inquiry. Based on their Tai Lunar Calendar System the Tai people usually celebrate their New Year in late November or early December.

Since its inception in 2005, the Shan Cultural Association-UK, a cultural association solely dedicated to promoting Shan literature and cultural in the multicultural United Kingdom, has been organising Shan New Year celebrations. On the 8th and 9th December 2007, the SCA-UK and the Centre for Buddhist Studies at the School of Oriental and African Studies (SOAS), University of London came together to hold the 2102 Shan New Year Celebrations. One of the main features of the celebrations was the very first Conference on Shan Buddhism and Culture ever took place in Europe or America and it was staged at two of the most prestigious educational institutions in the world, SOAS and University College London (UCL). There were more than 100 scholars from Britain, USA, Canada, Belgium, Germany, Sweden, Burma, Thailand, India, Sri Lanka, and 26 research papers were presented. One of the best known Shan artists, the late Sai Htce Seng and a leading Shan composer Dr. Sai Kham Leik from Shan State, the Union of Myanmar made this two-day event a more Participants at the Shan Buddhism and Culture Conference, SOAS, University of London (Dec 2007)



In the morning of the 8th December 2007 at 9:00am, the New Year Celebrations started with the blessing invoked through the chanting by members of the Sangha. This conference on Shan Buddhism and Culture was organised, administrated and supervised by Dr. Kate Crosby of SOAS Centre for Buddhist Studies, Venerable Dr. Khammai Dhammasami of Oxford Buddha Vihara, the Chairman of SCA-UK, and Sai Jotika Khur-Yearn,



SCA UK Souvenir shop at the Shan conference (Dec 2007)

SCA-UK's History & Culture officer and PhD candidate on Shan Buddhism at SOAS. Six panels: Sociology and Anthropology, Language, Music and Culture, History, Literature, and Material Culture were presented by the Scholars. The conference went on till 6:00pm only with lunch and tea break. Lunch menu included traditional Shan dishes donated and served by the SCA-UK. One could say that, based on several feedbacks, conference participants immensely enjoyed Shan food and were virtually blown away by the hospitality and personality of the SCA-UK members. And during conference scholars as well as participants were honoured with Shan traditional hand-woven bag by folks back home.

While the conference was in full swing, the 2102 Shan New Year Celebrations started at 5:00pm on 8th December with the SCA-UK members volunteered wholeheartedly to make the event a success. Guests started arriving at 4:30pm and later joined by conference participants and scholars. Approximately, there were over 240 audiences participated. On arrival guests were greeted by the SCA-UK members, fully dressed up in Shan traditional attires and ushered them towards

refreshment court where Shan traditional food-Tofu salad and yellow rice, and light food and drinks were served free of charge before the opening of the evening part of the celebrations.



Moderator Prof. S. Colins of Chicago speaking at the Shan conference (Dec 2007)

Celebrations looked more alive and perky with participants from different parts of the world, chatting and socialising with each other while enjoying Shan foods.

Also a special edition of the SCA-UK newsletter for the Shan New Year 2102 was distributed to guests on arrival with the event programme information. There were also a souvenir shop displaying Shan cultural materials and produces, such as Shan fabric, Shan bag, books and music CDs in Shan language as well as Sao Sanda Simms's book "*The Moon Princess: memories of the Shan States*".

The presence of special guests from Shan State, the Union of Myanmar, the late Sai Htee Seng and Dr. Sai Kham Leik, made the celebrations a unique occasion. Live narration about famous Shan composer Dr. Sai Kham Leik was



Some participants at the conference

presented by Nang Kham Nwei Leik, the composer's loving daughter who herself trying to establish a name in music industry, and Nang Sen Hom Saihkay from King's College London, during the celebrations. The trio honoured the celebrations with their new song solely composed for this auspicious occasion. During the celebrations, participants were constantly entertained with unique Shan traditional performances. Audience were awestruck by gracious Shan lady dance, majestic yak (Toh) dance, sword dance, traditional Shan costume show and Kinnara mythical bird dance. Every swing to the gong, every beat of famous Shan long drum and every clap of cymbal rhythmically accompanied every wonderful move and dance step by wonderfully dressed performers. Interaction between presenters, Nang Sen Hom Saihkay and Nang Nidarphorn, both of King's College London students, and audience made the event much more alive. This successful event was concluded with guests participating in the Ka-pan-gong, a dance around the Shan long drum which is a Shan traditional communal dance for all Shan celebrations.

The second day event was held at both SOAS and UCL from 9:30am to 5:00pm and from 6:00pm to 9:00pm respectively. While scholars presented their research papers on Shan, during the day, the SCA-UK was busy preparing for the

evening event - 2102 Shan New Year Celebrations, Sai Htee Seng live concert and multicultural evening. Sai Htee Seng, the pride of Shan State and Union of Myanmar gave one of his best performances. The venue became overcrowded and filled up to the full capacity. Tickets were sold out and no seat left for late comers. Some even agreed to pay for the ticket only to listen to Sai Htee Seng performance from the door way without any seat. There were more than 400 people participated. Food stalls selling traditional Shan dishes were lined up the corridor of the premises. A variety of traditional Shan and Burmese foods were on sale.

The second day of the celebrations saw the audience mesmerised by the huge success of live show performed by Sai Htee Seng, Nang Kham Nwei Leik, Mali Thai pop band and Shan traditional performance by the SCA-UK. Sai Htee Seng swept the whole Burma with his songs composed by lifelong friend Dr. Sai Kham



Anthropology Session panelists on 8th Dec 2007

Leik since late 1970s. Every album of his was listed as a hit record. We were shocked when we heard his passed away news in March 2008 not long after his return from UK. In our heart and soul he is always honoured as a Shan cultural Ambassador.

Sai Htee Seng will always be in our memory. He won the audience's heart with his songs sang from the heart. From the beginning, the audience sung along every song he performed. That was the undeniable evidence of how huge his popularity and influence are on Burmese social life. Event programme had to extend to 10:00pm due to requests from the audience.

Audience received surprises one after another, at one point when Sai Htee Seng and Nang Kham Nwei Leik performed duet, the SCA-UK member suddenly came forward and danced rhythmically to the song which received loud applaud from the audience.

Also we were honoured to have a special guest, Dr. Sai Sang Aik, performed traditional folk song. Again, gracious lady dance by the SCA-UK stole audience's heart with every move they made and every angle they swung. Gracious lady dance did add more spice to this special evening! Credit due to Nang Zune Pann Aye, the SCA-UK's Culture officer and dance instructor and she has been taking

role all along since 2005. The evening came to an end at 10:00 pm with audience's participation in communal dance, dancing around Shan long drum band. One could see that the audience rejoiced seeing and sharing with the success of the event.

The SCA-UK would like to take this opportunity to thank the Shan elders, members and friends of the SCA-UK for their support and in particular, to Dr. Sirilaksana Kunjara Na Ayutthaya, a senior scientist from UCL, and Dr. Kate Crosby from the Centre for Buddhist Studies at SOAS, University of London who made it possible for the event to be celebrated at the world prestigious educational institutions.



Shan Studies at the Thammasat Conference

There were a panel on Shan Studies at the 10th International Conference on Thai Studies organised by The Thai Khadi Research Institute, Thammasat University, Bangkok, Thailand in January 9-11, 2008. The panel was named as "Shan (Tai) and Thai Studies in Myanmar". Five scholars: Ba Maung, Prof. Sai Aung Tun, Prof. Sai Kham Mong, Dr. Sai Sang Aik and U La Thein presented their research papers.



Sai Htee Seng, (2nd R) Nang Kham Nwei Leik (1st R) performing at the 2102/2007 Shan New Year celebrations at University of London

การประชุมวิชาการนานาชาติ ณ มหาวิทยาลัยลอนดอน อังกฤษ

ใหม่สูงข้า: การประชุมวิชาการนานาชาติ พุทธศาสนาและวัฒนธรรมไทใหญ่ ครั้งที่ 1 และงานฉลอง ปีใหม่ไทใหญ่ 8-9 ธันวาคม 2550 ณ มหาวิทยาลัยลอนดอน (University of London) อังกฤษ

ภาษาไทใหญ่ “ใหม่สูงข้า” แปลว่า “สวัสดิ์”

เมื่อกล่าวถึง “ไทใหญ่” หลายคนอาจจะมีความคิด ความทรงจำที่หลากหลาย บางอาจจะนึกถึงความรักอมตะ ระหว่างเจ้าหญิง แสนหวิกับเจ้าชายเขมรจุจกกละคร “เจ้าหญิงแสนหวี” ผลงานประพันธ์ของหลวง วิจิตรวาทการ หรือคิดถึงขุนนางนิยาย “เวียงแก้วฟ้า” หนึ่งในฟ้าดินเดียว ขุนหอคำ” ของ กฤษณา อโศกสิน นึกถึงประเพณี “ปอยสา่งลอง” ของชาวไทใหญ่ที่ จ. แม่ฮ่องสอน ซึ่งอยู่ในปฏิทินท่องเที่ยว หรือมีละเล่นนั้นก็ถึงการต่อสู้ทางการเมือง ของชาวไทใหญ่ ฯลฯ

จะมีสักกี่คนที่จรรู้จักและพยายามทำความเข้าใจ “ตัวตน” ที่แท้จริงของคนไทใหญ่ ที่วันนี้ แม้จะไม่ได้ครอบครอง อาณาจักรอันยิ่งใหญ่และรุ่งเรืองในอดีต ต้องแตกฉานซ่านเซ็นไปตั้งถิ่นฐานในที่ต่างๆ รวมทั้งกลายเป็นเพียง “ชนกลุ่มน้อย” ในแผ่นดินของป่ญ่อาศัย แต่ยังคงเพียรพยายามที่จะรักษาประเพณีวัฒนธรรมของตนด้วยความ ภาคภูมิใจท่ามกลางกระแสความเปลี่ยนแปลงของโลก

วันที่ 30 พฤศจิกายน 2551 นี้ เป็น “วันปีใหม่ไค” ตามปฏิทินของชาวไทใหญ่ ซึ่งถือเอาวันขึ้น 1 ค่ำ เดือนอ้าย หรือ “เดือนเจียง” เป็นวันขึ้นปีใหม่ ตรงกับราวๆ กลางเดือนพฤศจิกายนหรือต้นเดือนธันวาคม ตามปฏิทินสุริยคติ โดยปีใหม่ พ.ศ. 2552 นี้ เป็น ศักราช 2013 จากคำอธิบายของ คุณหม่ม (เมืองแซ) ชาวไทเทมทุกกลุ่มจะมีระบบการนับปี 12 ปี ตามนักษัตรเหมือนๆ กัน ศักราช 2013 นี้ คนไทใหญ่เริ่มนับมาจากปีที่ เจ้าขุนยี่ บุตรชายคนรองของขุนอู่ตีฟ้า เจ้าเมืองหนองแสน นำไพร่พล คนไทจำนวนหนึ่ง ล่องลงตามลำแม่น้ำสาละวิน (แม่น้ำคง) และมาตั้งบ้านแปงเมืองอยู่ที่ฝั่งน้ำมาว ในปี 93 ก่อนคริสต์ศักราช หรือ พ.ศ. 450



Nang Zun Pann Aye & Sai Merng
presenting Shan costumes

ย้อนไปเมื่อ “ปีใหม่ไค” ปีก่อน เมื่อวันที่ 8-9 ธันวาคม 2550 สำนักบูรพคดีและอัฟริกันศึกษา (SOAS) มหาวิทยาลัยลอนดอน (University of London) และสมาคมวัฒนธรรมไทใหญ่ในสหราชอาณาจักร (SCA-UK) ได้ร่วมกันจัดการประชุมวิชาการนานาชาติ “พุทธศาสนาและวัฒนธรรมไทใหญ่” ขึ้นเป็นครั้งแรก เพื่อเป็นเวทีสนทนาวิจัย เกี่ยวกับพุทธศาสนาและวัฒนธรรมไทใหญ่ และเป็นโอกาสให้ผู้เชี่ยวชาญเรื่องไทใหญ่ได้มาพบปะแลกเปลี่ยนความรู้ ซึ่งนอกจากจะเปิดมิติการศึกษาวัฒนธรรมไทใหญ่ให้กว้างขวางและเป็นที่รู้จักมากขึ้นแล้ว ยังเป็นการสร้างเครือข่าย และ มิตรภาพอันดีในวงวิชาการด้วย เพราะในการประชุมครั้งนี้มีนักวิชาการทั้งจากประเทศไทย ศรีลังกา อังกฤษ สหรัฐอเมริกา แคนาดา สวีเดน ฯลฯ รวมทั้งนักศึกษา พระสงฆ์ และผู้สนใจทั่วไป ทั้งชาวไทย ชาวไทย ชาวดะวันตก มาร่วมงานกว่าร้อยคน

นอกจากการประชุมวิชาการเพื่อนำเสนอผลงานวิจัยแล้ว สมาคมวัฒนธรรมไทใหญ่ในสหราชอาณาจักร ซึ่งได้ตั้งขึ้นมาในปี 2548 เพื่ออนุรักษ์วัฒนธรรมไทใหญ่และสร้างความสัมพันธ์อันดีระหว่างชาวไทใหญ่ในอังกฤษ มีสมาชิกประกอบด้วยลูกหลานชาวไทใหญ่ที่เดินทางมาเรียนต่อในประเทส อังกฤษ ยังได้จัดการแสดงทางวัฒนธรรมเพื่อเฉลิมฉลอง ในโอกาสวันขึ้นปีใหม่หรือ “ปอยปีใหม่ไค” คือวันที่ 9 ธันวาคม 2550 มีการ “เล่นเจียง” อันไคแก่ การฟ้อนกิ่งกะหล่ำ (กินรา) และฟ้อนโด ซึ่งมืสัศตว์ที่ประสมระหว่างสิงโตกับกวาง การแสดงชุดแต่งกายสตรีของไทกลุ่มต่างๆและที่ขาดไม่ได้คือ การร้องเพลงปีใหม่ไทใหญ่ “คัใจไคใหม่สูง” “พยายามให้เจริญก้าวหน้า” ชื่อเพลงนี้รวบรวม ความหวังของชาวไทใหญ่ ไม่ว่าที่อยู่ในรัฐฉานหรือที่กระจัดกระจายอยู่ในต่างแดน โดยปีนี้ได้เชิญ นักแต่งเพลงชื่อดัง ดร.จ ขคำเล็ก และราชาทองป้อมไทใหญ่ จายธิแสง มาแสดงด้วยเพลงที่ ขับร้อง ล้วนเป็นเพลงอมตะ สื่อถึงความรัก ธรรมชาติอันสวยงาม และความรักชาติ

การประชุมวิชาการ ทั้งสองวันแบ่งออกเป็นหลายหัวข้อ ครอบคลุมหลากหลายสาขาวิชา เพื่อให้เกิดมิติและมุมมองที่หลากหลาย หลายรอบด้าน ได้แก่ มานุษยวิทยา สังคมวิทยา ภาษาศาสตร์ ประวัติศาสตร์ โบราณคดี วรรณคดี ดนตรี รวมทั้งศิลปวัตถุ

เนื่องจากชาวไทใหญ่ตั้งถิ่นฐานอยู่ในหลายๆที่ หลายๆแห่ง เช่น รัฐฉานในประเทศพม่า จังหวัดแม่ฮ่องสอน ภาคเหนือของประเทศไทย เมืองไคลงทางตอนไคของจีน อรุณจัลประเทศในอินเดีย รวมทั้งชาวไทใหญ่ที่อพยพไปอาศัยในประเทศทางตะวันตก มีนักวิชาการหลายท่านได้เข้าไปศึกษาชีวิตความเป็นอยู่ ความสัมพันธ์ที่มีต่อรัฐหรือทางการ การรักษาเอกลักษณ์ หรือการผสมผสานทางวัฒนธรรมของชาวไทใหญ่ที่อาศัยอยู่ในดินแดนต่างๆ เช่น Nicola Tannenbaum, Nancy Eberhard และ Jane Ferguson จากสหรัฐอเมริกา ซึ่งศึกษาชาวไทใหญ่ในประเทศไทย หรือ ดร.ศิริพร ณ ถลาง จากจุฬาลงกรณ์มหาวิทยาลัย ซึ่งเดินทางไปศึกษาไทใหญ่หรือไทดำ ในรัฐอรุณจัลประเทศอินเดีย จึงมีจะอพยพไปจากเมืองปุดา รัฐกะฉิ่น ประเทศพม่าตั้งแต่ในคริสต์ศตวรรษที่ 19 แต่ก็ยังพรักษา “ความเป็นไท” ไว้ได้ดี

การรักษา "ตัวคน" หรือเอกลักษณ์ทางวัฒนธรรมของชาวไทใหญ่จะเป็นเรื่องสำคัญไม่น้อย คุณเจ้าขุนที ลายลา วิศวกรชาวไทใหญ่ที่อาศัยอยู่ในประเทศแคนาดา ได้กล่าวถึงปัญหาที่คนไทใหญ่มักจะลืมเลือนเอกลักษณ์ทางวัฒนธรรมของตน เมื่อต้องอยู่กับคนหมู่มากที่ไม่ได้เป็นไทใหญ่ เช่น ที่เมืองย่างกุ้ง ประเทศพม่า หรือเมื่อคนไทใหญ่ได้รับการศึกษาแล้วไปต่างแดนก็มักจะสูญเสียความเป็นไทใหญ่ไป เพราะไม่กล้าแสดงออกว่าตนเป็นไทใหญ่ เพื่อแก้ปัญหานี้ ท่านจึงเสนอให้พยายามค้นคว้า หาข้อมูล ทางด้านวัฒนธรรมและใช้เทคโนโลยีสมัยใหม่ช่วยในการสืบสานวัฒนธรรมแก่ลูกหลาน ซึ่งอยู่ห่างไกลจากบ้านเกิด เมืองนอน

นอกจากงานวิจัยทางมานุษยวิทยาแล้ว ก็ยังมีการศึกษาเกี่ยวกับภาษา วรรณคดี เพลง และศิลปะไทใหญ่ด้วยในด้านภาษา พระ Aggasena Lengtai จากมหาวิทยาลัยมหิดล บรรยายเรื่องลักษณะนามในภาษาไทใหญ่ อาจารย์ สิทธิชัย สาเอี่ยม เปรียบเทียบ คำศัพท์เกี่ยวกับระบบเครือญาติของภาษาไทใหญ่กับภาษาไทยล้านนา ซึ่งทำให้เห็นความสัมพันธ์ระหว่างภาษาไทใหญ่กับ ภาษาไทย ซึ่งล้วน เป็นภาษาตระกูลไตด้วยกัน รวมทั้งงานของอาจารย์นันทริยา สาเอี่ยม ซึ่งศึกษาล้านวนสุภาษิต ที่สะท้อน ภูมิปัญญาและวิถีชีวิตของคนไทใหญ่

ในเรื่องวรรณคดีและเพลง คุณอำพร จิรติกร นักวิจัยปริญญาเอกจากมหาวิทยาลัยยอฮันนีสเบิร์ก ได้ศึกษาผลงาน ของนักกรองไทใหญ่ในพม่า คือ จายซีแสง และจายสายมาว ซึ่งสะท้อนชีวิตของคนไทใหญ่ รศ. ดร. สุจิตรา จงสถิตยวัฒนา จากจุฬาลงกรณ์มหาวิทยาลัย ได้กล่าวถึงละครเรื่อง "เจ้าหญิงแสนหวี" เรื่องราวของเจ้าหญิงไทใหญ่ กับเจ้าชายเขมรรัฐ ผลงานของหลวงวิจิตร วาทการ แต่งขึ้นสมัยรัฐบาลจอมพล ป.พิบูลสงคราม เพื่อปลุกฝังสำนึกในความยิ่งใหญ่ ของชนชาติไท ไทใหญ่ในมุมมองของคนไทยในปัจจุบัน ได้รับอิทธิพลจากละครเรื่องนี้ไม่มากนัก

ในแง่พุทธศาสนาและความเชื่อ อาจารย์อาทิตย์ ชีรวณิชกุล ศึกษาความเชื่อและการบูชา "ปู่ขวัญข้าว" ของชาวไทโค่ง ไทใหญ่ในมณฑลยูนนาน ประเทศจีน ซึ่งสะท้อนการประสมประสานระหว่างความเชื่อดั้งเดิมของคนไทกับพุทธศาสนา และ คุณโชติ Jotika Khur-Yeam นักศึกษาปริญญาเอกจากมหาวิทยาลัยลอนดอน ได้ศึกษาเรื่องเอกสารกัมภีร์พุทธศาสนาไทใหญ่ซึ่งพบกระจัดกระจายทั้งในประเทศไทย อังกฤษ เขมรณี มณฑลยูนนาน ประเทศจีน และรัฐอัสสัม ประเทศอินเดีย ตามการอพยพย้ายถิ่นฐาน ของชาวไทใหญ่และโดยเฉพาะในสมัยที่พม่าเป็นอาณานิคมของอังกฤษ เนื้อหาสำคัญมีทั้งเรื่องชาดก การนั่งสมาธิ ประวัติศาสตร์ ประเพณี ฯลฯ เอกสารเหล่านี้ ส่วนใหญ่เขียนในระบอบอักษรวิจิตรโบราณ ซึ่งไม่มีเครื่องหมาย วรรณยุกต์ ปัจจุบัน เอกสารจำนวนมากถูกทำลายเพราะสงครามกลางเมือง วัดถูกเผา การศึกษาและอนุรักษ์เอกสารไทใหญ่ จึงประสบปัญหาอย่างมาก

ในการประชุมครั้งนี้ มีพระสงฆ์เข้าร่วมเสนองานวิจัยด้วย ซึ่งทุกรูปเป็นชาวไทใหญ่ พระมหาแสง ปัญญาวังโส นักศึกษาปริญญาเอก จากมหาวิทยาลัยเคลานียา (University of Kelaniya-Sri Lananka) ประเทศศรีลังกา ได้กล่าวถึงประเพณีเทศน์พระเวสสันดรชาดกในเมืองเชียงตุง ซึ่งมีบทบาทสำคัญ ทั้งต่อผู้มีฐานะและชาวบ้านทั่วไป ส่วนพระอาจารย์ ดร.คำหมาย ชัมมะสามี จากวัดพุทธวิหาร ออกซฟอร์ด ได้กล่าวถึงการศึกษาพุทธศาสนาในรัฐฉานว่า ในอดีตพระไทใหญ่จะสอนอ่าน พระสูตรต้นฉบับและชาดกเป็นส่วนใหญ่ บางครั้งมีนิทานพื้นเมืองผสมผสานไปด้วย แต่ปัจจุบัน เพื่อให้ได้รับการรับรองจาก กรมการศาสนาของพม่า พระสงฆ์ไทจึงจำต้องนำเอาระบบการเรียน การสอนแบบพม่ามาใช้ ซึ่งผลก็คือ รัฐบาลพม่า ขอมริบ วุฒิการศึกษาของพระสงฆ์ไทใหญ่ แต่ในขณะเดียวกันก็ทำให้วรรณคดีทางศาสนาของไทใหญ่ถูกลดความสำคัญลง และอาจจะสูญไป ในที่สุดเนื่องจากไม่มีใครศึกษา

"เจ้าอ๋อของ ของอ่าคำ-ประเพณีของคน ถัดคนไม่ฟื้นฟู ไม่อนุรักษ์ จะเป็นสิ่งไร้ค่าในอนาคต"

หลังจากการประชุมสิ้นสุดลง คณะผู้จัดหวังว่าการประชุมครั้งนี้จะเป็นการเปิดประตูมิติใหม่ของการศึกษาเกี่ยวกับไทใหญ่ ยังมีหลายคำถามที่รอคำตอบ ยังมีหลายปัญหาที่รอการใส่ใจและแก้ไข ได้แต่หวังว่าการจัดงานในครั้งนี้จะเป็นจุดเริ่มต้น ที่จะชักชวนให้ผู้คนหันมามองและทำความเข้าใจกับชาวไทใหญ่มากขึ้น เพื่อจะได้รู้ว่า ชาวไทใหญ่ไม่ได้เป็นเพียง "ชนกลุ่มน้อย"



Shan long drum

แต่เป็นชนชาติที่ยิ่งใหญ่ มีประวัติศาสตร์ มีประเพณีวัฒนธรรม มีความเจริญรุ่งเรืองในทางพุทธศาสนา รวมทั้งมีความสัมพันธ์ และบทบาทสำคัญต่อคนไทย สังคมไทยวัฒนธรรมไทยมาตั้งแต่อดีตและจะยิ่งมากขึ้น ในปัจจุบันและอนาคต

ผู้เขียน

หลุยส์ ทินยา ไวลด์เบอรั
มหาเม้ง (เมืองแซ่)

ผู้เรียบเรียง

พระมหาวิญญู คำลือ
อาทิตย์ ชีรวณิชกุล

ภาควิชาภาษาไทย, คณะอักษรศาสตร์

จุฬาลงกรณ์มหาวิทยาลัย

SCA_UK NEWS-ROUND-UP

Activities of the Shan Cultural Association in the UK in 2007-2008
(2102 Shan Lunar Calendar)

Date	Event	Venue
08-09 Dec 2007	First International Shan Buddhism and Culture Conference & 2102 Shan New Year Celebrations Special Features: • Live concert by • Sai Htee Seng • Nang Kham Nwci Leik • Mali Thai Pop Band	School of Oriental and African Studies (SOAS), University of London University College London (UCL), University of London
22 Mar 2008	Commemorative Buddhist Service for Sai Htee Seng	Oxford Buddha Vihara, Oxford
20 Apr 2008	Lunar New Year Blessing Occasion/ Songkran (Water Festival) Volunteering and performing <i>Ka-Pan-Gong</i>	Oxford Buddha Vihara, Oxford
10 May 2008	Fundraising and Donation of £450 to Tai Temple at Mayangone Township, Yangon, Myanmar, struck by Nargis Cyclone	Yangon, Myanmar
08 June 2008	Participation in Welcome to Thailand Festival	Meadow Bank Recreation Ground, Dorking, Surrey
27 July 2008	Participation in The Thai Festival	British Genius Site, Battersea Park, Wandsworth, London
09 Aug 2008	Participation in The Thai Healthy Food Festival (Thai @ Zero Longitude)	Greenwich Royal Park, London
24 Aug 2008	Participation in Live Thailand Festival	Aylings Garden Centre, Trotton, Petersfield, Hampshire
30 Aug 2008	Memorial Service for Saokhu Dr. Khammai Dhammasami's beloved Mum	Oxford Buddha Vihara, Oxford
30 Nov 2008	The 2103 Shan New Year Celebrations	Brunei Gallery Theatre, SOAS, University of London

A Report of 2008 Research Papers on Shan Studies

Last year, the SCA-UK and SOAS Centre for Buddhist Studies successfully organised the Conference on Shan Buddhism and Culture, the first ever academic gathering on Shan in the West at SOAS, University of London conference in conjunction with the 2102 Shan New Year celebrations. There were 26 papers presented and around 100 scholars and artists had taken part in the conference.

This year, despite having no Shan conference, we still have research papers on Shan at the International Burma Studies Conference held on 3-5 October 2008 at Northern Illinois University, Illinois, USA. With the kind support from the conference organisers and private donors, I was able to participate in the conference. (The grant had been awarded to me, as mentioned by Prof. Dr Catherine Raymond, Chair of the conference organisers, because of their impression on Shan Buddhism and Culture Conference at SOAS, last year.) 58 presenters at the conference, 7 of them are researchers on Shan studies. The presenters and their papers are as the following:

1. Dr. Jane Ferguson (Cornel, USA): *Blasting the Past; Or What Happens When the Silver Screen Promotes Burman-centric History Amongst Ethnically Diverse Viewers*
2. Dr. Nancy Eberhardt (Knox College, USA): *What Does It Mean to Be Shan? Shifting Ethnic Markers for Shan in Northern Thailand*
3. Prof. Dr. John Hartmann (NIU, USA): *The Chain of Chiang and Viang: Questions for Linguistics and Archaeology*
4. Prof. Dr. Nicola Tannenbaum (Lehigh University, USA): *Being Shan on the Thai Side of the Border: Continuities and Transformations in Shan Culture and Identity in Maehongson, Thailand*
5. Prof. Dr. Francois Robinne (Marseille, France): *At the Confluence of Ethnic Reification and Ethnic Neutralization: Two Contrast Cases in Northern and Southern Shan State*
6. Prof. Dr. Chit Hlaing (F. K. Lehman) (NIU, USA): *Port Politics in the Hills: Shan States and Trade in the China-Burma (Myanmar) Border Region*
7. Mr Jotika Khur-Yearn (SOAS, UK): *A Book for the Dead: A Shan Buddhist Tradition Being a Means for the Preservation of their Cultural Identity.*

By

Jotika Khur-yearn

Shan Studies at SOAS: Resources and Courses

Compiled by Jotika Khur-yearn
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*SOAS Library interior view
(upload.wikimedia.org)*

SOAS and SOAS Library

The School of Oriental and African Studies (SOAS) is a college of the University of London and the only Higher Education institution in the UK specialising in the study of Asia, Africa and the Near and Middle East. On the one hand, this means that SOAS remains a guardian of specialised knowledge in

languages and periods and regions not available anywhere else in the UK. On the other hand, it means that SOAS scholars grapple with pressing issues - democracy, development, human rights, identity, legal systems, poverty, social change - confronting two-thirds of humankind.

The SOAS Library is one of the finest in the world for the study of Africa, Asia and the Middle East. It is the central research facility of the School comprising more than 1.2 million items together with significant archival holdings, special collections and a growing network of electronic resources. It is used extensively by SOAS staff and students and attracts scholars from across the world. In 2008, the Higher Education Funding Council for England (HEFCE) recognised five libraries as National Research Libraries (NRLs) - Cambridge, LSE, Manchester, Oxford and SOAS. SOAS Library attracts 5,000 external users each year, in addition to serving its own 4,000 students and staff.

Being such a specialised institution SOAS is one of the few places in Europe to offer resources and opportunities for study and research on various aspects of Shan history, culture and language.

Resources for Shan Studies at SOAS

The Shans, a member of the Tai ethnic groups, have interested a number of western scholars since the early 19th century when the British government sent their officers to explore the Shan region. Some of their research works and collections are invaluable for today's study and further research on Shan. The SOAS Library has collected manuscripts, printed and electronic resources on Shan studies. Although the printed materials on Shan are mostly in English, some are in Shan, Burmese, Thai and Chinese.

Courses on Shan Studies at SOAS

While reference to Shan are found in courses on Southeast Asian history and culture, usually grouping the Shan with reference to Thailand or Burma, SOAS Department of the Study of Religions recently approved two courses dedicated to the Shan. These two courses, one at BA and one at MA level, both focus on the distinctive Theravada Buddhism of the Shan. While Dr Kate Crosby, senior lecturer on Buddhist studies, took these courses through the SOAS approval procedure, it requires both specialist teaching and additional funding to be able to run them. Now we have three Shan specialists at SOAS, namely, research associates Ven. Dr. Khammai Dhammasami and Dr. Susan Conway, and myself, librarian Jotika Khur-yearn, who can provide specialist teaching, our next task is to find sufficient funding to run these courses. Ideally, SOAS would like to run these courses every two years. More students study Buddhism at SOAS than anywhere else in Europe and by offering this course every two years, all Buddhist studies students would have the opportunities to include this in their studies. In the long term, that would move Shan Buddhism from being one of the least known forms of Buddhism on the planet, to one well known to most scholars of Buddhism.

To given an example of the proposed contents of the course, here are the details of the BA course:

Shan Buddhism (for BA Religions)

The objective of this course is to introduce students to the history and cultural manifestations of Shan Buddhism, highlighting how it differs from other forms of Theravada Buddhism. By the end of the course students should be able to demonstrate knowledge of the following topics:

- the conjectured histories of Shan Buddhism
- Shan Buddhist authorities, including textual, spatial and personal
- features of Shan religious identity



*SCA_UK at the Welcome to Thailand
Festival, London (June 2008)*



*SCA_UK at the Thailand Festival,
London (Aug 2008)*

- salient features of Shan doctrine
- aspects of Shan Buddhist practices, including ordination patterns, role of temple, media of transmission, festivals, soteriological, transformative, merit-making, communal and apotropaic practices
- the visual forms of Shan Buddhism, especially temple layout and architecture, sacred art and dress, etc.
- the recent and current threats to the practice and preservation of Shan Buddhism

Theravada Buddhism among the Shan will additionally in depth a specific feature of Shan Buddhism or a Shan Buddhist text.

You do not have to be a SOAS student to study these courses. If you are not registered for a SOAS degree, you can study them as an 'occasional student.' If you would like to express your interest in taking one of these courses, you can contact either Kate Crosby kc21@soas.ac.uk or Jotika Khur-yearn jk53@soas.ac.uk

Shan Research at SOAS

In addition to individual research on the Shan, SOAS is also involved in several group projects. Jotika Khur-yearn and Andrew Skilton (research associate, dept South Asia) recently submitted a British Academy grant application to form an international team to produce a descriptive catalogue of the Pali and Southeast Asian manuscripts, including Shan manuscripts, held at the SOAS special collections. Another planned project (with the help of Ven. Dr Khammai Dhammasami and Dr Susan Conway) is to look at changing ritual and literary practices of Shan Buddhism across the national borders of Thailand and Burma. It is hoped that, with the strength in Shan expertise at SOAS, and building on the success of the First International Conference on Shan Buddhism and Culture held at SOAS one year ago, SOAS will offer a supportive home for the increased interest in both individual and collaborative international research on Shan and thereby contribute to the wider appreciation of Shan culture.

At present, Jotika Khur-yearn is conducting research on the 19th century Shan Buddhist literature under the supervision of Dr Kate Crosby, Department of the Study of Religions, SOAS.

Online reference links:

<http://www.soas.ac.uk/about/about-soas.html>
<http://www.soas.ac.uk/library>
<http://www.soas.ac.uk/courseunits/158000174.php>
<http://www.soas.ac.uk/courseunits/15PSRH034.php>
http://www.hefce.ac.uk/pubs/RDreports/2008/rd04_08/

Shan Orthography

Sao Aggasena Lengtai (Mahidol)

Introduction

To a nation, a writing system is as important as the language they speak and the religion they believe in. The Shan who call themselves Tai have their own writing system for hundreds of years. It is believed that Shan had developed their writing system from Devanagari (Sai Kham Mong, 2002). However, some believe that it may have derived from Mon or Burmese which themselves are believed to have come from Pallava scripts. Among the Tai family, the related writing to Shan is Tai Nur, Tai Khamti, Ahom and Phake scripts. The writing here is the new Shan writing system which was developed in 1949.

Shan words consist of at least three components and at most five components, initial consonant, vowel and tone as obligation and secondary consonant and final consonant are optional.

1. Shan Alphabets

Modern Shan writing or new Shan writing consists of 18 consonants¹, 11 vowels and 5 tones. Unlike Thai and Burmese, which have more alphabets symbols than the actual sounds that existed in the languages.

Shan 18 consonants:

၁	ခ	င
က	ဆ	ဇ
တ	ဇ	ဆ
ပ	ဇ	မ
ယ	ရ	လ
ဝ	၍	က

1.1 Initial Consonants

All Shan consonants can appear at the initial position.

Symbol	/ IPA /	Description
၁	/ k /	as <i>k</i> in sky
ခ	/ kh /	as <i>k</i> in king
င	/ ŋ /	as <i>ng</i> in singer
က	/ c /	as <i>z</i> in zero
ဆ	/ s /	as <i>s</i> in sing
ဇ	/ j /	as <i>ny</i> in canyon
တ	/ t /	as <i>t</i> in star
ဇ	/ th /	as <i>t</i> in tear
ဆ	/ n /	as <i>n</i> in nine
ပ	/ p /	as <i>p</i> in speak
ဇ	/ ph /	as <i>p</i> in peak
မ	/ m /	as <i>m</i> in man
ယ	/ j /	as <i>y</i> in yes
ရ	/ r /	as <i>r</i> in red
လ	/ l /	as <i>l</i> in love
ဝ	/ w /	as <i>w</i> in wing
၍	/ h /	as <i>h</i> in him
က	/ ? /	as <i>a</i> in ma

1.1.1 Secondary consonants

Out of 18 initial consonants, 3 of them can be secondary consonant or consonants clusters. Note that the 3 secondary consonants transform their forms when follow the initial consonant given below:

Symbol	Transformed form	/IPA/	Example
ဆ	~	↓	ကျွန်း
ဂ	~	↓	ဂြိုဟ် / ဩဂြိုဟ်
ခ	~	↓	ခွက်

1.1.2 Final Consonants

Out of 18 consonants, 8 of them appear as final consonants. These final consonants can be divided into two main groups: (I) smooth syllable which ends with continuant consonants and (II) checked syllables which ends with checked consonants. The final consonants are not released in Shan. They always mark with devowelizer sign (◌̥).

a) Smooth syllable with continuant consonants

Symbol	/IPA/	Description	Example
မ (မ / ◌̥)	/ -m /	as <i>m</i> in com	လမ် / မံ
န (န / ◌̥)	/ -n /	as <i>n</i> in can	ဝန်း
င (င)	/ -ŋ /	as <i>ng</i> in sing	မိုင်း
ဝ (ဝ)	/ -w (u) /	as <i>w</i> in cow	ရှင်း
ဃ (ဃ / ဃ̥)	/ -j (i) /	as <i>ai</i> in Tai	တီး / ဟုန်း

b) Checked syllable with checked consonants

Symbol	/IPA/	Description	Example
ပ (ပ)	/ -p /	as <i>p</i> in cup	လပ်
တ (တ)	/ -t /	as <i>t</i> in cut	တပ်
က (က)	/ -k /	as <i>k</i> in back	လက်

1.2 Vowels

In Shan, there are 10 single vowels and 1 diphthong. Only /a, aa/ are distinctive in vowel length. The single vowels when followed by final consonant, their forms are changed. The transformed forms are shown in blankets. The diphthong never appears with final consonants. The positions of the Shan vowels when added to an initial consonant appear at all directions, in front / ခ, ဓ, န, /, at the back / ခ, ဓ, န, / on the top / ခ, ဓ, န, / below / ခ, ဓ, န, / in front and back / ခ, ဓ, န, / below and above / ခ, ဓ, န, /.

a) Single vowels

Symbol	Transformed form	/IPA/	Example
က	~	(-) (no form)	/ a / ကန်
ကျ	~	(-)	/ aa / ကျ / ကျင်း
ကိ	~	(ဝ)	/ i / လိ / မိန်း
ကေ	~	(ခ)	/ e / ပေး / ဝိုင်း
ကော	~	(ခ)	/ ε / ခေး / လိုင်း
ကူ	~	(ဝ)	/ u / ပူ / တိုင်း
ကု	~	(ဝ)	/ o / ပု / ခုန်း
ကော့	~	(ဝ)	/ ɔ / ကျော့ / ရှမ်း
ကိုင်	~	(ဝ)	/ u / တိုင် / ပိုင်း
ကိုင်	~	(ဝ)	/ ə / သိုင် / မိုင်း

b) Diphthong

ကွ	(ခ)	/ au /	သွ
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1.3 Tones

Shan is a tonal language and tones play an important role. Linguists use tonal splitting as one of the criteria in Tai dialects classification. There are five tones in the Shan language but only four marks are available.

	Symbol	Description	Example
Tone 1:	- (unmarked)	Rising tone	သွင် / သာမ်
Tone 2:	- ,	Low tone	သိ, / ဝိတ်,
Tone 2:	- ;	Mid tone	ခိုင်း / ရှိ
Tone 2:	- :	High tone	ရှင်း / သိမ်း
Tone 2:	- .	Falling tone	မူး / လှို

1.4 Numeral

Shan count 10 digits number system and has own symbol for the number. The superscript number at phonetic symbol represents a tonal mark.

Symbol	/IPA/	Description
၁	/ nuŋ ¹ /	1
၂	/ soŋ ¹ /	2
၃	/ saam ¹ /	3
၄	/ si ² /	4
၅	/ haa ³ /	5
၆	/ hok ⁴ /	6
၇	/ cet ⁴ /	7

၈	/pet ² /	၈
၉	/kaw ³ /	၉
၁၀	/sip ⁴ /	၁၀

1.5 Punctuation

In Shan writing, there are only two punctuations.

- ၊ (one stroke) equivalent to comma (,) in English.
- ။ (two strokes) equivalent to full stop (.) in English.

1.6 Transcribed Consonants

When many foreign words are introduced to Shan, another 4 extra consonants are created for foreign loanword sound transcription. These sounds do not exist in Shan.

Symbol	/IPA/	Description
ဂ	/g/	as <i>g</i> in game
ဃ	/b/	as <i>b</i> in boy
င	/d/	as <i>d</i> in do
စ	/θ/	as <i>th</i> in thin

Conclusion

As a conclusion, I like to present the table of the combination of consonant, vowels and tones in Shan. Each box contains a Shan writing and its pronunciation transcribed in international phonetic alphabets. The first Shan alphabet *g / k /* and tone one (unmarked tone) are used as an example, thought tone one with final checked consonants are meaningless in Shan words. All the tones below are tone one therefore the superscript tone number marker will not be marked in phonetic description. Try to master this and you will read all Shan.



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V	-	-	-	-	-	-	-	-	-	-	-
F C	/a/	/aa/	/i/	/e/	/ε/	/u/	/o/	/ɔ/	/u/	/ə/	/au/
	က	က	ကိ	ကေ	ကေ	ကု	ကု	ကု	ကု	ကု	ကု
	/ka/	/kaa/	/ki/	/ke/	/kε/	/ku/	/ko/	/kɔ/	/ku/	/kə/	/kau/
မ	မ	မ	မိ	မေ	မေ	မု	မု	မု	မု	မု	မု
/-m/	/kam/	/kaam/	/kim/	/kem/	/kεm/	/kum/	/kom/	/kɔm/	/kum/	/kəm/	
န	န	န	နိ	နေ	နေ	နု	နု	နု	နု	နု	နု
/-n/	/kan/	/kaan/	/kin/	/ken/	/kεn/	/kun/	/kon/	/kɔn/	/kun/	/kən/	
င	င	င	ငိ	ငေ	ငေ	ငု	ငု	ငု	ငု	ငု	ငု
/-ŋ/	/kaŋ/	/kaaŋ/	/kiŋ/	/keŋ/	/kεŋ/	/kuŋ/	/koŋ/	/kɔŋ/	/kuŋ/	/kəŋ/	
ဝ	ဝ	ဝ	ဝိ	ဝေ	ဝေ						
/-w/	/kaw/	/kaaw/	/kiw/	/kew/	/kεw/						
ဃ	ဃ	ဃ				ဃု	ဃု	ဃု	ဃု	ဃု	ဃု
/-j/	/kaj/	/kaaj/				/kuj/	/koj/	/kɔj/	/kuj/	/kəj/	
ပ	ပ	ပ	ပိ	ပေ	ပေ	ပု	ပု	ပု	ပု	ပု	ပု
/-p/	/kap/	/kaap/	/kip/	/kep/	/kεp/	/kup/	/kop/	/kɔp/	/kup/	/kəp/	
တ	တ	တ	တိ	တေ	တေ	တု	တု	တု	တု	တု	တု
/-t/	/kat/	/kaat/	/kit/	/ket/	/kεt/	/kut/	/kot/	/kɔt/	/kut/	/kət/	
က	က	က	ကိ	ကေ	ကေ	ကု	ကု	ကု	ကု	ကု	ကု
/-k/	/kak/	/kaak/	/kik/	/kek/	/kεk/	/kuk/	/kok/	/kɔk/	/kuk/	/kək/	

V = Vowels

F C = Final Consonants

Reference:

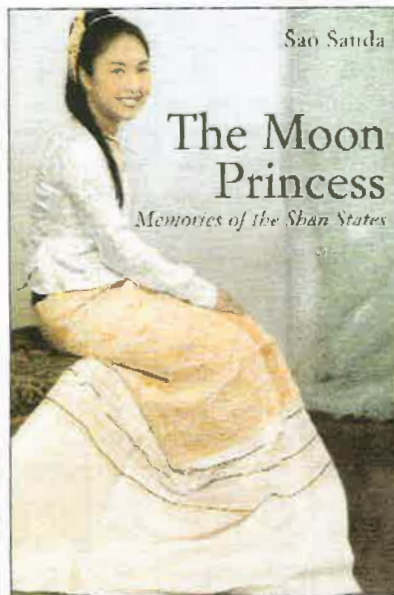
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Book Review

The Moon Princess! This is not to be mistaken with the famous Japanese Children's classical folktale that was made a bilingual cartoon by Ralph F. McCarthy and Kancho Oda and published in 2000; this folktale was indeed made a movie earlier in 1987, directed by veteran Kon Ichikawa, also maker of the rightly famous Tokyo Olympiad (1965).



"The Moon Princess"
by Sao Sanda Simms

Nor is it about the black and white movie *The Moon over Burma* directed by Luois King in 1940 and played by Dorothy Lamour, Chuck Lane (Robert Preston) and Bill Gordon (Preston Foster).

However, if the theme of the Japanese classical folktale is the fall of imperial Japan and the core message of *The Moon over Burma* is about an adventure in the teak-rich jungles of the hills of the Union of Burma, then this latest book, *The Moon Princess* may just have some thing important in common with them and is just significant a work.

The Moon Princess: Memories of the Shan States is written by Sao Sanda Simms, now 80, who is the daughter of the ruling prince, *Saofa/chaofa*, of Ywaghwe. The book gets its name from the name of the author herself: Sanda, written commonly

over there for Canda in Pali or Candra (spelled also as Chandra) in Sanskrit, means the moon. The Thai would spell it Chandra but pronounce it as Jan.

The book, 310 pages long, was published in Bangkok and London by River Books (www.riverbooksbk.com) in 2007. The long-awaited memoir came out just in time for the Shan New Year. Indeed, the author gave away some signed copies on 8th December at SOAS, University of London at the Shan New Year celebrations.

This is the third account of the Shan States in the Union of Burma retold by members of the Ywaghwe ruling family. The first is *The Shan in Exile* (Institute of Southeast Asian Studies, Singapore: 1987) by Dr. Chao Tzang Ywaghwe, a brother of Sao Sanda; the second is Mahadevi Sao Hearn Kham's biography, *The White Umbrella* written by Patricia Elliott (Post Books, Bangkok: 1999).

Sao Sanda "recounts both the story of her early life and at the same time provides a fascinating memoir of her father who, in 1948, became the first President of the Union of Burma after the country gained independence. She describes growing up in the Shan States and records the changes that occurred during the periods of British colonial rule, war and Japanese occupation, the return of the British administration, the troubled years after Burma's independence, and finally the military takeover in 1962."

As the president's daughter Sao Sanda attended the wedding of Her Majesty the Queen, then known as Princess Elizabeth, in 1947, and she would stay on and enroll at Cambridge. She didn't go home for another six years, but when she returned again a second time in 1956 she did so in adventurous style - overland by Range Rover - with her British husband Peter Simms, a Buddhist scholar.

"In 1953 Simms had been recruited from Cambridge to teach at Prasarnmitr College in Bangkok, and Sanda, after some trepidation, decided to join him. She too began teaching in Bangkok, at Trium Udon School for Girls. Simms launched a magazine called *Thought and Word* for his students' benefit and Former Prime Minister Moon Ratchawong Kukrit Pramoj made him a Thai-culture columnist on his *Siam Rath* newspaper. The couple were friends with Prince Svasti as well, so they were feeling quite welcome." (The Nation)

The Nation newspaper in Thailand offers some deserved complements to "this... marvelous memoir whose reach extends far from the Shan mountains to touch on matters of great historical and social importance...", but also laments that the wonderful "story would have benefited from a good-shepherd editor". Some Thai scholars, however, found that due to the spellings adopted here, the names and places in the book are difficult to identify because they are written differently from what the Thai readers usually know. Indeed, the author herself mentions this difficulty of "the transliteration of Shan names".

The Moon Princess is one of the very few books ever written seriously by Shan authors. The one other good work on the history of Shan States may be *The Shan States and the British Annexation* by Sao Saimong Mangrai (Cornell University Press: 1965), who like Sao Sanda, was a Cambridge graduate. Sao Sanda received her BA (Hons) in 1953 and MA (Hons) in 1956 in anthropology from the University of Cambridge. Her other work is *The Kingdom of Laos* (Routledge: 1999), which she co-authors with her husband, Peter.

A Chat with the author of "The Shan"

Our SCA_UK member Dr. Nang Sen Hom Saihkay, (King's College London) met Dr. Susan Conway, the author of "The Shan Culture, Arts & Crafts" (2006) and Research Associate, SOAS, University of London. Dr. Conway gave the 2101 Shan New Year lecture at UCL in 2006.

Hom: You are now known as a researcher on Southeast Asian Studies, author of many books and articles, and also as an artist. Can you tell us more about how did it all begin?

Conway: I studied for a BA in Fine Art (painting) before I took my MA and PhD so I have a background in the arts. My first job was working on a survey of Buddhist mural paintings in the monasteries of north and north-east Thailand. They were wonderful paintings in a very distinctive style and they have inspired my work ever since. I still return to them for inspiration.

Hom: You lived in Thailand. What did you do there?

Conway: I was in Southeast Asia working at Chiang Mai and Khon Kaen Universities. I did a lot of field work with Thai colleagues and still work with Thai anthropologists and art historians on a regular basis. Incidentally, I had an exhibition of my paintings at Chiang Mai University and the theme was rice fields. The tropical light on the water is fantastic. The University brought local rice farmers to the gallery. I was fascinated by their reactions. Six of the big paintings were bought at a later exhibition in Oxford and they now hang in the dining room of the Russell Sage Foundation in New York. Just imagine rice fields in a New York down-town setting!

Hom: Some of your articles, journal papers and books include materials on Shan textiles. Your work started with Thai Studies. But recently you have written an acclaimed book on Shan textiles. How did you come to be interested in Shan who call themselves Tai? And, how did you manage to collect amazing materials in "the Shan"?

Conway: When I was writing my book on the culture of north Thailand I did a lot of travelling to take photographs and do interviews with local people. I realised that in the north some of the art was described as 'Shan' and there were Shan settlements. I started looking at the records of migration and realised that for hundreds of years there was a lot of movement of people between the Shan States and north Thailand. I also discovered that there was very little written recently about the Shan in English, except by anthropologists who of course are more theoretical. I wanted to show how skilled the arts and crafts were, to write

about the long interesting history and the culture of the people. The book took three years to research and write. I did lots of interviews in the villages and with the monks and then with Shan people living in Thailand and in the USA and UK. I am very grateful for all their help and I could not have done the book without them. There is an acknowledgement page in the book.

Hom: What about the wonderful illustration of pictures and rare old photos in "the Shan"? Where did you find all the resources for this book?

Conway: The old photographs in the Shan book were from the British Library, Brighton Museum, Shan Palace Museum in Yawngwhe and from private collections owned by the Shan community in UK. There is a list of sources in the book.

Hom: I know you speak Thai. Do you speak Shan? And what do you think of the Shan textile, arts and crafts you came across?

Conway: When I was in the Shan states I had people to help me interpret and translate information. Dealing with the arts and crafts was more visual and I watched the techniques and made my own notes, only asking questions when I needed to. As to the current state of arts and crafts, many craft workers told me they could not afford high quality raw materials and had to use inferior products. However, some were doing rather well. The lacquer makers in Keng Tung were producing historical replicas for the Thai film industry. My great sadness was the lack of hand woven textiles available in the markets, as they are in Thailand. What has happened to the weavers? The textiles on sale were mostly ugly synthetics from China with no association with the Shan at all.

Hom: You have written on Southeast Asian Textiles including "Silken Threads Lacquer Thrones", "Power Dressing: Lanna Shan Siam" and "Tai Textiles in the Mekong region - Continuity and change" all of which contain textile and clothing by the Shan (Tai in Myanmar). Where does your work "The Shan" come in all these?

Conway: I am not sure what the difference is in my books. All I know is that I try to represent the Shan among all the Tai groups I write about. When my publisher agreed to publish a book exclusively on the Shan, I was thrilled.

Hom: You presented a paper at the Shan Buddhism and Culture Conference at University of London in December 2007, you mentioned that independent development of Shan Language and culture over at least a thousand years is rarely acknowledged. Do many people, particularly the scholars, know much about Shan Studies?

Conway: There has been increasing interest in Shan history and culture since the Shan book was published. It has sold in many countries. I expect you saw the article in the Wall Street Journal recently. I think all we can do is to keep writing and publicising our work and hope it gets picked up by the public and the media. Of course, you have to be careful in dealing with the media because many have a very narrow agenda. I have given lectures on Shan culture in USA, UK, Hong Kong, Thailand and in February 2009 I will be at the ASEAN meeting in Manila to give a paper there. In September 2009 there will be a Shan panel at the Conference of the Association of Southeast Asian Scholars (UK) to be held at Swansea University. I work with Venerable Khammai Dhammasami, Dr Kate Crosby and Mr. Jotika Khur-Yearn in promoting Shan Buddhism and culture.

Hom: How do you find the existing relationship between the Tai family e.g. Thai, Lao, Dai and Shan? How are the Dai of Sipsongbanna and the Shan of the Shan State treated by their kiths and kins in Thailand and Lao?

Conway: I am not a politician and do not have the knowledge to answer this question. There are other Shan who could give you a good answer I am sure.

Hom: Can you describe about your experience of organising the Shan Buddhism and Culture Conference in December 2007?

Conway: The main organisers of the Shan Buddhism and Culture conference were Dr. Kate Crosby and Mr. Jotika Khur-Yearn. I really only assisted them.

Hom: Have you got any message for the 3-year old the SCA_UK?

Conway: I think the most important thing is the enthusiasm of the Shan Cultural Association and the talented young people who are involved. It is a privilege to be associated with the SCA.



SCA_UK performed at the 2102 Shan New Year Celebrations, London

Lacquer objects by Shan, Intha and Pa-O makers

2008/2103 Shan New Year Lecture

Ralph Isaacs, OBE **A Synopsis**



Ralph Isaacs & wife, Ruth

Different techniques of lacquer manufacture produce an amazing variety of finishes. Lacquer objects range from splendid pieces for the palaces of Sawbwas, to domestic containers used daily by ordinary people. These objects are illustrated, and wherever possible set in their social and religious context. In Theravada Buddhist homes, domestic and devotional spheres overlap, so some lacquer objects are kept in the home but used only on religious occasions.

The lacquer wares of the Intha people in the Inle Lake region are easily recognised and quite well known, whereas the wares of other Shan manufacturing centres are imperfectly understood. Lacquer manufacture survives today in Ywama, and in Kentung, but has died out in many other centres in the Shan State. Shan pieces in museums are mostly without provenance, or were acquired far away from their place of manufacture. Shan pieces in German Museums were bought in 1845 in Moulmein. Laihka is best known for the use of gold and silver powder in yun (engraved and coloured) wares, but Laihka makers used many other techniques. Travel restrictions limit research in Burma, and few people remember the styles practiced by lacquer industries now long extinct. Recently it has been confirmed that a distinctive betel-box is made in the Pa-O village of Pinlaung near Taungtho, south of the Inle Lake. Kentung makers, descended from several generations of lacquer masters, still make the Ko Kau Tee, a bowl in black lacquer with very distinctive gilt relief decoration.

A member of the SCA_UK met Dr. Kate Crosby recently to briefly record certain aspects of the 2007 Shan Buddhism and Culture Conference from the organizer herself at SOAS, University of London.

Q: First we want to thank you for organising the first ever conference on Shan Buddhism and Culture in the West. Can you tell us how it all began?

A: It began some six years ago with the arrival of Jotika Khur-yearn at SOAS to study for a Ph.D. on the Shan poet Sao Amat Long under my supervision. There is no teacher like a student. At that time I had already been specialising in the study of Theravada Buddhism for over fifteen years, and yet knew almost nothing about the Shan, which meant that my teachers in the subject had also known nothing. When I looked into the matter, I could see it wasn't just my problem: the Shan were consistently under-represented in academia. So when Jotika told me of the Shan New Year celebration to be held at UCL in 2006, I suggested a conference too. But it took the presence of Ven. Dr. Khammai Dhammasami, the Oxford Buddha Vihara and Susan Conway as well as the support of the SCA-UK to create the critical mass needed.

Q: There was a decent number of scholars working on Shan. Have you been working with them even before the 2007 conference?

A: To be honest, I had no idea that so many people were working on Shan. Before we put out a call for papers, I only knew of about nine established scholars, and was very familiar only with the work of Nancy Eberhardt and Nicola Tannenbaum. The huge response, particularly from younger scholars I had not heard of before, meant that we had to extend the conference to two days, and even then it was a crush fitting them all in. This shows that there is in fact a new generation of younger scholars showing a interest in the Shan, that we have a duty to support.



SCA_UK at Buddhapadipa Temple, Wimbledon, London

Q: Can you tell us what are the main areas covered in the conference?

A: I was amazed by the range—social anthropology, archaeology, literature, codicology, ritual, linguistics, music, education, kinship, history, even tourism. The over-riding themes were Shan distinctiveness and variety and Shan identity, especially in the light of 20th century changes and the threat to many aspects of Shan culture.



The SCA_UK performing Kinnara dance at Welcome to Thailand Festival, London (Jun 2008)

Q: Personally, what did you learn about the Shan from the conference?

A: Now you are asking me to confess how ignorant I was before the conference: I learnt something from every single paper! I had the honour of witnessing the poetic and musical genius of Sai Htee Seng and Sai Kham Leik. Time and again I appreciated the skill and sensitivity of Ven. Dhammasami's leadership of the Shan community, alongside all his other roles. I had to learn how tough and constant is the task of defending Shan culture from the intrusions of politics. But I was most moved and impressed by two things: the harmonious and welcoming atmosphere, and the skill, hard work and creativity of the members of the Shan Cultural Association – all of these young people are very talented and busy in their own right in other arenas, yet found the time and commitment to provide us, the hundreds of people in their audience, with such an education and entertainment. And they made it appear so effortless.

Q: How was the conference funded? Obviously, a huge cost must be involved in this kind of international gathering.

A: One of the most impressive aspects of the conference was how many people contributed, so that, without a large sum from any single quarter, we had sufficient funds thanks to the all-round generosity. We received funding from the SOAS Centre for Buddhist Studies, the SOAS Research Committee, the British Academy and the Shan Cultural Association. Then we had gifts from senior members of the Shan community, for example, Dr. Sai Tin Maung and Sao Sanda Siims. and other well-wishers, such as Drs. Ralph and Ruth Isaacs.

While we contributed to some peoples' travel expenses other international guests found their own, or managed to make other duties (such as Ph.D. examining) coincide so that they could attend without extra cost to us. The University Women's Club in Mayfair, of which I am a member, gave us a special discounted rate on rooms. Several people provided



Live Thailand Festival, London (Aug 2008)

hospitality for free: the residents of Cecil Rhodes house; Chris Mazcika and his partner Willi Richards – who even threw a party for us all at their Master Shipwright's House on the Thames; the Thai Embassy guest house (thanks to Betty Kunjara); Maya Shobrok and Dr. Kyaw & Sao Phong Keau Thinn, Tun Win & Khin Phyu Phyu Soe and Sai Paing. And of course Sai Seng saved the day preparing the delicious food, even though he was also performing, while Prof. Brian Bocking defended us from the draconian SOAS catering regulations, and found funding for the teas and coffees, for which flagging conference participants were particularly grateful. The musicians, dancers and conference officers all offered their services for free. It was a huge honour to be part of such a constructive collaborative effort.

Q: You have many high profile researchers with many publications between them presenting papers at the Shan Buddhism and Culture conference. Is there any possibility of those research papers being published?

A: Several publishers expressed an interest in publication. In the end, the conference committee decided to publish those papers which focused or touched on Buddhism (which the majority do) in the Routledge journal *Contemporary Buddhism*. We are just waiting to hear from the series editors which issue it will be – probably the first issue of 2009. We chose this journal because it will particularly help raise awareness of Shan Buddhism in academic circles. In general I am very keen to promote high quality publications on Shan Buddhism and culture in order to help redress their under-representation in print media. Speaking as an academic scholar, I know that without accessible and reliable books and articles to draw on, the knowledge and teaching of Shan will remain poorly served. Worse still, teachers will continue to treat the Shan as if no different from some generalised notion of Burmese or perhaps Thai culture and religion.



The Moon Princess signing autograph on the 2102/2007 Shan New Year Day at SOAS

Q: A successful conference often leads to another one. Is there another conference on Shan Buddhism and Culture in the pipeline?

A: Yes! The date has just been fixed: 6-7 November 2010. This again coincides with Shan New Year, so we will be relying on the Shan Cultural Association for another fantastic show and celebration. We would like to host this conference at SOAS every three years, allowing time

for ideas, questions and working relations that arise in the context of each conference to generate research projects, the results of which can then inform papers at the next. This way, the conference becomes the focus not just for hearing about work on Shan, but also for encouraging and enhancing much-needed research.

Q: Finally, can you share with us your thoughts on how we should go on promoting Shan studies in general and Shan Buddhism and culture studies in particular?

A: Firstly, we should recognise how far we have come: the SCA-UK now performs several times a year at different events. The New Year and SOAS conference are now a fixed feature of the calendar. Ven. Dr. Dhammasami's crucial involvement in international activities such as the establishment of the Shan meditation centre at Bodhi Gaya last February, the international Vesak celebration and the establishment this September of the International Association of Buddhist Universities, means that Shan Buddhism is at the centre of some of the most exciting recent developments in the Buddhist world.

As a Buddhist studies scholar there are two goals that I see as my personal responsibility. Firstly, I want to ensure that Shan Buddhism (which is still confused with Chinese Chan Buddhism!) receives its fair share of attention on the teaching curricula of centres for Buddhist studies, such as the SOAS Centre, and in books on Theravada (such as my forthcoming book on Theravada Buddhism for Blackwells). At the moment I am acutely aware of the need for funding to enable the Shan course at SOAS to run.

Secondly, I want to use my academic position as Senior Lecturer in Theravada

and Pali at SOAS to create as many opportunities as possible for interested scholars to conduct research into and preserve Shan cultural heritage. I want to promote projects both in the Shan cultural region of Southeast Asia and on the vast wealth of Shan materials housed in western collections.

These objectives involve mobilising resources: from enabling interested scholars to contribute to such goals, to submitting high-quality research funding bids that will produce genuinely worthwhile results; from welcoming students of Shan from around the world to a supportive environment at SOAS, to seeking funding for scholarships that can support them; from helping develop and realise long-term research and teaching objectives on Shan, maintaining the momentum of people's interest, to getting my own personal research done! This must all be done while recognising that the academic study of a tradition is subordinate to the living tradition itself. The willingness of each Shan to appreciate, represent and communicate their own culture is the most important contribution of all.



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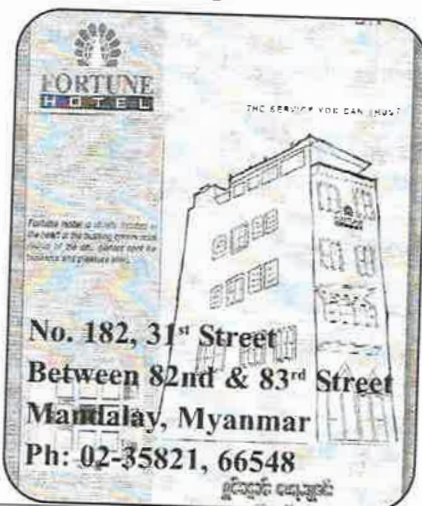
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Loong Htee, Take Care!

About ten weeks after he returned from one of his best performances at the University of London, the Shan legendary singer, Sai Htee Seng (pronounced as Zai Tea Seang), died at Rangoon General Hospital on March 10 2008. It was a great shock to the SCA_UK and to all his fans all over the world.

In his late fifties, Sai Htee Seng was known to all the SCA members as Loong Htee/Uncle Htee. Loong Htee was invited to Britain _ the third time he came here _ by the SCA_UK and the Centre for Buddhist Studies, SOAS, who jointly organised the international conference on Shan Buddhism and Culture as well as the 2102 Shan New Year celebrations. To be frank, many of our members thought Loong Htee's best days were already behind him; he was the age of our fathers. Although he is still considered a pop king, we are now embracing the Hip-Hop culture which Loong Htee chose not to become part of. Some explicitly expressed concerns if Loong Htee would attract the audience as he used to do.

He proved us all wrong. He could even win over the new audience still. More than half of the audience who came to see Loong Htee's first performance at the Brunei Gallery Theatre, SOAS, University of London on 8th December 2007 were from non-Tai and non-Burmese background and did not know him before. But earlier on the day, many of them have heard a wonderful paper by a Thai scholar from Cornell University, Amporn, who researches on the influence of two Shan singers, Sai Htee Seng and Sai Hsai Mao and the undisputed pop composer king, Dr. Sai Kham Leik, on the thinking and culture of the Shan people. All those people _ a few of them are professors from top Universities from Britain, USA and Thailand _ were in awe with his performance.

The next evening, his new fans followed him to University College London (UCL) at Edward Lewis Lecture Theatre to join the old fans who were mostly middle-age professionals and are originally from the Union of Burma. The 300-seats theatre was overflowed; people stood on their feet to pay respect to their heroes; they sang with him throughout. They also showed similar, if not greater, respect to his mentor and composer, Dr. Sai Kham Leik, who wrote two special songs for the occasion.

Just before the commencement of the second night performance, it became very obvious that the SCA had under-estimated the demand for and the power of their legendary singer. More than anything, people were surprised to witness with their own eyes how Loong Htee has lived in the hearts of so many people and for so long. Well, most of us, the SCA_UK members, were not even born yet, when

Loong Htee set up with Sai Kham Leik their famous band *The Wild Ones*. Loong Htee became famous when his song "The story of a Shan in Mandalay", composed by Sai Kham Leik, gained widespread popularity in the early 70s. Well, we are just the same age with Loong Htee's son, Sai Khwe Kham, who is now member of his Dad's band.

To our ignorance, we have just discovered that he sang in Shan first before the same songs were translated into Burmese and became known as some of his hits. He usually added one or two Shan songs into most of his Burmese albums; this was how he introduced the non-Shan into the Shan culture. Some of the best known Burmese singers, for example, the Academy-award winning actress Cho Pyone, May Sweet and Hay Mar Newin, have all learnt and sung Shan songs.

Some of his hits describe the life of Shan people, their generosity, honesty and their beautiful Shan Hills. He made the Shan proud. At the same time he also entertained each and everyone. A Burmese fan of his from overseas wrote of Sai Htee Seng's death:

Happy, we have sung your songs, Sad, we have sung your songs,
Failing exams, we have sung your songs,
Successful in the exams, we have sung your songs,
Left by girlfriends, we have sung your songs,
On getting a nod from our sweethearts, we have sung your songs,
Now we seldom sing as all of us are not in a mood to sing any song,
However ... whenever we miss our homeland, we are still singing your songs,
And from now on ... people will continue singing your songs,
As you have left your legacy, your songs are Modern Classics of Burma.

Khin Maung Toe, a prominent Burmese singer, said that Loong Htee's music would always be remembered. "This is a huge loss for the Burmese cultural scene," Toe said. "He was a pioneer who introduced the Burmese audience to a new trend; he and his band showed the way – you have to create your own music. That's the artist's way". "Sai Htee Saing stood out strongly in his genre, his songs always sound fresh and they will never disappear from people's memories."

Actress Honey Tun praised Loong Htee's "unique talent". "There will be no one else to replace him", she said. "He started singing so many years ago and has managed to keep his credibility to this day".

One of Sai Htee Seng's fans also expressed his sadness at Sai Htee Seng's death. "He is about the same age as me and I have liked him since I was young," he said. "I am very sad to hear about the death of my favourite singer."

Loong Htee, your mentor, Dr. Sai Kham Leik, has now described you as "a free soul" that is above praise and criticism; knowing you, Loong Leik says that you will "keep going until you found *The Wild Ones* trod!" That is what we all in the SCA_UK wish for you as well.

Among the many of the SCA_UK's New Year celebrations, the most successful one was the one organised with your help. Loong Htee, you have given us a belief in ourselves and made us proud in this multicultural United Kingdom. We now know we can contribute just as much through our rich cultural heritage. For this, we are very grateful to you.

We are so shocked and immeasurably saddened by your unexpected departure. We have organised a commemorative Buddhist service for you and we hope that has helped you with your onward journey to the next life.

A big thank you from all of us, Loong Htee. *Mur yao mur yao, mur loi loi* (Please, take care)!

The SCA_UK

London

28 November 2008



SCA_UK members performed a welcome song to the 2102 Shan New Year, SOAS, London, Dec 2007

The Conference on Shan Buddhism and Culture 8-9 December 2007, SOAS, University of London

A brief report

by Jotika Khur-yearn

(Secretary of the conference organising committee)

The SOAS Centre of Buddhist Studies and the SCA_UK successfully organised the first ever gathering in the West of academics working on Shan Buddhism and Culture. Held in conjunction with the celebration of the Shan New Year, it was aimed at bringing about future collaboration. The SCA-UK hosted a cultural show in the evening from 6 to 9pm at the Brunei Gallery Lecture Theatre, SOAS. Prominent Shan composers and singers led by the renowned musicians, Dr. Sai Kham Leik and Sai Htee Seng, entertained.

The conference organising committee, chaired by Dr Kate Crosby, a senior lecturer on Buddhist studies at SOAS and with the leadership of Ven. Dr Khammai Dhammasami (Oxford), received some funding from the SOAS Centre for Buddhist Studies, the SOAS Research Committee, the British Academy and the Shan Cultural Association. Support came also from the Shan community, for example, Dr. Sai Tin Maung and Sao Sanda Simms and other well-wishers, such as Drs Ralph and Ruth Isaacs.

Panels were arranged into sociology & anthropology, language, literature, music & culture, history, literature and material culture. The following is an overview of the papers.

Prof. Nicola Tannenbaum (Lehigh University, USA) in her paper *Being Shan on the Thai Side of the Border: Continuities and Transformations in Shan Culture and Identity in Maehongson, Thailand* discusses on Shan in Thongmakhsan, Maehongson, long term residents in Thailand and are Thai citizens; and explores the ways in which being Shan have changed in the last thirty years: from being a relatively isolated community to one entangled in the larger political and cultural that entails being both Shan and Thai. Their political rituals have shifted in a parallel with the shifts in the larger political and economic context.

Dr Nancy Eberhardt (Knox College, USA) in *Negotiating Shan Identity in Northern Thailand* questions how Buddhism as it is actually lived relates to Shan constructions of self. She explores the significance of various aspects of everyday life for the construction of village Buddhism and a culturally mediated sense of self and personhood. Arguing for a view of Shan Buddhism that is highly

contextualized and sensitive to local and historical factors, she considers possible implications of the emergence of a more urban and cosmopolitan Shan identity in northern Thailand.

Dr. Klemens Karlsson in his *Tai Khun Buddhism and Ethnic-Religious Identity* argues that the ethnic-religious identity among the Tai Khun is illustrated by the way Buddhist visual culture acts as an emblem of identity.

Ven. Dr Sengpan Pannavamsa (Kelaniya University, Sri Lanka) recounts in the *Recital of the Tham Vessantara-jataka: a social-cultural phenomenon in Kengtung, Eastern Shan State, Myanmar* that the ceremonial recitation brings together the monastic and lay community, provides an outlet for generosity that is graduated and accommodates both the wealthy and the poor, sustains the practice of sons joining the Sangha for sometimes. The ritual still plays a vital part in Kengtung communal life.

Dr. Siraporn Nathalang (Chulalongkorn University, Bangkok) in the *Khamti Buddhism and Culture: An Observation from a Visit to Khamti Land in Arunchalpradesh in 2006* mentions that wherever Shan live, they maintain "Shanness" in regard to their pattern of life, e.g. rice growing, practice Theravada Buddhism.

Dr. Sao Khun-Hti Laikha in *Being an Urban Tai/Shan in the 21st Century: Challenges and Solutions* studies the recent worldwide trend of emigrants from rural areas to big cities as well as economic and security issues that brought thousands of Tai/Shans out of their villages and small towns in Shan State to urban centres in Thailand and Myanmar where they are exposed to more modernized languages and cultures. The children of many of these emigrants have very little opportunity to practice their culture and risk losing their Tai/Shan ethnic identity. He employs a social identity theory to synthesize a conceptual framework that may help sustain the Tai/Shan identity and culture in urban Tai/Shan communities.

Ven. Dr. Khammai Dhammasami (Oxford) in *Growing but as a sideline: An overview of modern Shan monastic education* argues that the Shan knowledge of Theravada Buddhism seems to have primarily come from their traditional *lik-laungs*, "great texts", varied in topics and composed locally using *Jataka* and folklore. While the introduction of a complete *Tipitaka* into Shan Buddhism over a century ago, has given birth to numerous formal Buddhist examinations based on expertise in the *Tipitaka*, he argues, the uptake of it through the medium of the mainstream educational system has unfortunately not accommodated the Shans' unique traditional versions of the *Dhamma*.

Dr F. K. L. Chit Hlaing (University of Illinois at Urbana-Champaign, USA) in his *Central Position of the Shan/Tai as 'Knowledge Brokers' in the Inter-ethnic Network of the China-Burma (Myanmar) Borderlands* talks firstly of the nature of Wa (Pirok) Theravada Buddhism and the history of the Wa 'kingdom' of Ban Hong; and of how the Shan have played a central role as source of knowledge about Buddhism and of kingship; secondly how in the cross-border, inter-ethnic trade system chiefly in gemstones and jade, the Shan have played and continue to play a central role as what anthropologists have called 'cultural brokers'. For, the Shan uniquely have been in a position to mediate between conflicting Burmese, Chinese and Thai conceptions about precious stones, enabling this trade network to work smoothly.

Sao Aggasena Lengtai (Mahidol University, Thailand) in his *Kon to nung le ma song kaw (one man-animal and two dog-persons): a Study of the importance of a noun classifier in the Shan language* discusses the three basic classifiers in the Shan language. Dr Sittichai Sah-iam (Chiangmai Ratchaphat University, Thailand) in his paper *Basic Kinship Terms in Tai Yai and in Kham Muang: Comparative Study in Ethnolinguistics* studies the Tai Yai and Kham Muang, a northern Thai language, both of which are in Tai family. Dr Sittichai points out in his paper that these two languages are certainly similar in phonology, morphology and syntax. Dr Nanthariya Sah-iam (Chiang Mia University, Thailand) in her wonderful *Study of Thai Yai Proverbs* examines the structure of Tai Yai proverbs, arguing that the contents of the proverbs reflect that the Tai Yai people are competent merchants and farmers.

There were two papers on music. The *Shan Noise, Burmese Sound: Crafting Selves through Pop Music* by Dr Amporn Jirattikorn (University of Texas at Austin) discusses that, although most of Shan pop songs are recorded in Shan language to cater to the Shan ethnic audience; Shan ethnic artists have gained nation-wide popularity by singing in Burmese language. Two Shan singers, Sai Htee Saing and Sai Sai Mao have challenged the dominant social group, the Burmans, who traditionally have had more access to and control over the means of cultural production and dissemination. She examines how ethnic Shan singers utilize the Burmese language to re-define their own ethnic identity, in the process helping to construct the Shans' place in the Burmese national imaginary.

Another paper *Rock your religion: Shan merit-making ritual and stage-show revelry at the Thai-Burma border* by Dr Jane M Ferguson (Cornell University, USA) argues that the Shan's increased participation in popular culture production and consumption demands further analysis. Popular culture practice, especially carried out alongside traditional religious rituals produces a particularly rich

subject for the ethnographic approach, as she argues that a text-based religious studies approach might not adequately address the larger meaning-making processes which are at work during "ritual time". The focus is the "Poi Sang Long" festival in a Shan borderland community.

Mr Monthip Sirithaikhongchuen (Mahamoong, Muang Zae) in his paper *Tai Name of the Year and Tai New Year* explains the astrological calculation related to the New Year Day. He discussed a particular calendar earlier used by all branches of the Tai ethno family groups.

Dr Susan Conway (SOAS, UK) in her paper on the *Politics of Inland Southeast Asia: Shan tribute Relations in the Nineteenth Century*, analyses Shan domestic politics and relations with the surrounding Super Powers, China, Burma (Myanmar) and Siam (Thailand). Dr Pimmada Wichasin (Dusit University, Thailand) in *Stupa Worship: the Early Form of Tai Religious Tourism* describes the historical perspective of the early form of traveling of Tai, namely the pilgrimage.

Prof. Suchitra Chongstitvatana (Chulalongkorn University, Bangkok) in the *Princess of Saenwi: Tragic Romance of a Shan Princess*, presents a Thai popular play 'The Princess of Saenwi' by Luang Wichitwathakarn in BE 2481. The play portrays a tragic romance between a Shan princess and a Thai prince of two ancient states: *Saenwi* and *Khemarat* whose love is destroyed by the political conflict of the states. The Shan princess refuses to give up her country for her beloved prince and is willing to die proudly protecting her country.

Mr Arthid Sheravanichkul (Chulalongkorn University, Bangkok) in *Pu Khwan Khao Worship of Tai Yai in Yunnan: Fertility and Buddhist Felicity* studies *Lik Lu Pu Khwan Khao*, a chant used in the worship ceremony to the god of rice *Pu Khwan Khao* of Tai Yai in Yunnan. Akin to other groups of Tai peoples, the ceremony is performed after the harvest to express gratitude to *Pu Khwan Khao*. It is said that *Pu Khwan Khao* claimed that his merit was comparable to the Buddha since nobody could be alive without him, including the Buddha who could attain awakening after consuming rice. That led to the Buddha telling the people not forget to worship *Pu Khwan Khao*. The myth shows the 'attempt' to compromise between Tai ancient belief and Buddhism. In addition, when offering to *Pu Khwan Khao* people make a wish for a rebirth in the time of *Maitreya*, the next Buddha.

Dr. Elizabeth Moore in Buddhist archaeology on the *Shan Plateau: the first millennium AD* highlights the diversity of geographical regions and prehistoric

artefacts from which Shan Buddhism in Myanmar emerged. These present a profile very different from the commonly depicted turbulent relationship of the Shan and Bamar. The archaeological data by contrast underlines a complex exchange network that made the most of resource and location differences with records being oriented to place rather than ethnicity. Moore argues that the roots of Shan Buddhism in Myanmar (Burma) lie in the rich but little documented Bronze and Iron Age cultures of the present Shan States.

Dr Catherine Raymond (Northern Illinois University, USA) in *Shan Buddhist art on the market: what, where and why?* states that, due in part to arguably chauvinistic aspects of Myanmar's admirable commitment to cultural conservation, Shan art and Shan religion are clearly de-prioritized now in defining and protecting the "national patrimony". Thus, Shan artefacts appear to figure disproportionately large within the international trade in *prima facie* stolen religious artwork: as evidenced from the antiquary markets in Bangkok, Chiang Mai, Hong Kong and Singapore; and from the advertisements in the Asian art collectors' magazines.

Mr Jotika Khur-yearn (SOAS, University of London) discusses in *Richness of Buddhist Texts in Shan Manuscripts: a Report of work in progress on Seven Shan Versions of Satipatthaana-sutta* the tradition of producing manuscripts and major collections of Shan manuscripts outside the Shan State. Written in the old system of Shan scripts the manuscripts are hardly understood by Shan generations of today. The tradition is in decline, while the extent manuscripts in Shan State are in the great danger of being lost.

The 2nd Conference on Shan Buddhism and Culture will be held again at SOAS in November 2010.



SCA_UK Celebrated the 2102 Shan New Year at UCL, University of London

A Tai song

မိုင်းလွီးလွီး

တိမ်း။ ။ လီးခမ်းလိမ်း
ဂွင်း။ ။ လီးထီးသိင်

Key - C

Intro : ။ : C --- I C --- I F --- I C --- ။

C Am Am
တူလုံးဝိုက်မိ, ကိမ်, ခလေး, ခရီးပီးလီး
F G G
မိုင်းလွီးလွီးတေ့ ကမ်, ဂုခမ်ယဝ်
Am Em
ယိုင်းခွင့်ကိုလုံ ယိုင်းခွင့်ကိုလုံ
Am G
ခမ်းယမ်းဂျူးလီးမူး ဂုခမ်ခမ်ခမ်
C
မခမ်းဂေ, ခရေ,
C C F C
(မိုင်းယဝ် မိုင်းယဝ် မိုင်းလွီးလွီး) 2

Intro:

ယမ်, ခရေ, ဂုခမ်သေ ကမ်, လောင်းလောင်းဂျမ်း
လောင်းဂျမ်းဂုခမ် မခမ်းကွမ်, သိင်ဂျီး
ဂိုတ်းဂိုတ်းယွမ်ခမ် ဂိုတ်းဂိုတ်းယွမ်ခမ်
ဂခမ်းယိုခင်းခိုင်း ခခမ်တူလုံ ပေးယိုင်း
ဂုလုံယူ,
(မိုင်းယဝ် မိုင်းယဝ် မိုင်းလွီးလွီး) 2

Solo: I C--- I Am--- I F--- I G--- I Am--- I

Em--- I Am--- I G--- I C--- I Intro

ပေးတူးသင်, တေ့, ခမ် တေ့ခွီးခိုခင်း
ဂုခမ်မိုင်းလွီး ဂျေးယူ, ပေးလို့ခမ်း
လီးတင်းယိုင်းသေ ယိုင်းတင်းလီးသေ
တင်းဂုဂျူးခမ်ဂိုတ်း ဂျီးမခမ်းဂိုမ်းဝို
တူးသေ,
(မိုင်းယဝ် မိုင်းယဝ် မိုင်းလွီးလွီး) 2

Intro FINE



Sai Htee Seng



[Reproduced here in memory of the late
Sai Htee Seng]

မိုးသုင် ပီမိုးတီး 2103 (2008)

မိုးသုင်ထိုင်ပီးခွင့်ထောင်းနိုင်းတီးဂူးဂေ့!

ယာမ်းခန့် ပီးခွင့်တီး ယူတုင်းလုင်း၊ ဂူးတီး၊ ဂူးတင်း ကွန်ဂန်ဂိုင်းပီးပီမိုးတီး ပေးလွတ်တုင်းဂူး။ ကန်ခန့် ပီခင်လင်းခေ၊ ဖောင်ဂုင်းကန်လီ၊ တေလံးတူးနီင်းငေးတီးဂုင်းယင်းယူကပ်တုင်းလွတ်ဂူးလံး၊ ခန့်ဂမ်၊ ဖောင်ခန့်ခေယူ။

တီးခန့်ခန့် ပီးခွင့်တီးဂူးဂေ့၊ တေလံးမေ့ကပ်ဂုခင်းမုခင်ထိုင်နိုင်းလင်းဂပ်၊ နိုခင်းယဝ့်။ ပိုင်ပီခင်မူးပီမိုးတီးခန့် ပေးမေ့ကပ်တုင်းလီလီခန့် တေလံးဂုခင်းတု၊ မခင်းပီခင် လင်းထာခင် သင်းသီ၊ (evidence) လွင်းကန်တီးဂုင်းတီးခင်းပီခင်နိုင်းယူ၊ မူး လိမ်နိုင်းပုခင်းမူး သွင်ဂိုင်းခန့်ငးပာဂ်၊ ပီပံ၊ ခေခန့်ယဝ့်။ ပေးကပ်၊ မီးဝခင်းနိုင်းဂုင်းဂုလ်း ပေးကပ်၊ မီးဂခင်းဂူးခါ (trading system) ဂခင်းကပ်ပိုင်၊ ပုင်းခွင်း (administrative system) ငေးလိင်းလံး (literature) ဂုလ်းခခိုင်ထိုင် ထိုင်နိုင်းလွှဲဂေ့၊ တေ ကပ်၊ တာပီးမီး ပင်းယိမ်းဝခင်း၊ ကပ်၊ တာပီးမီး ပိုင်ခေပိုင် ပီ လိုခင်း ဝခင်း ယာမ်း (calendar) ခေခင်းခေ။ ထိုင်နိုင်း ခေ၊ ထိုင်နိုင်းဂေး၊ ထိုင်နိုင်းခရိုတ်ယာခင်၊ ငေး၊ ထိုင်နိုင်းမူးသလိမ်၊ ခပ်ဂေ့၊ မီးပိုင် ကန်ခန့် မိုးခင်းဂုင်းခေခင်း၊ ယွခင်းတု၊ ခပ်ဂေ့ပီခင်းနိုင်းကန်မီးပိုင် ဝခင်းနိုင်း၊ ဂူးခါ၊ လိင်းလံး မိုးခင်းဂုင်း ခေခင်းယဝ့်။

သမ္မတိင်း တု၊ တေသိုဝ်၊ နိုင်းခေ၊ နိုင်းယွဂူးတိုင်းတိုင်း ခန့်လုင်းခန့် ပီးခွင့်တီးဂုင်းဂူး တီး လိမ်တီး မိုင်းလိင်းဂူးပုင်း၊ လိမ်တီး မိုင်းကင်းဂိုတ်၊ လိမ်တီးမိုင်းကေးမီးဂိုတ်၊ လိမ်တီး မိုင်းထီး၊ လိမ်တီးမိုင်း မေးသူး၊ လိမ်တီး မိုင်းကျသမ်၊ လိမ်တီး မိုင်းကျလေးလိင်းယိုင်း၊ လိမ်တီး မိုင်းယူကေး၊ ကီး၊ လိမ်တီး မိုင်းခေခေတု၊ လိမ်တီး မိုင်းတီး၊ လိမ်တီး မိုင်းခေ၊ လိမ်တီး မိုင်းခါ၊ လိမ်တီး မိုင်းယာင်း၊ ငေး၊ လိမ်တီး မိုင်းမခင်း၊ တင်းလံးခေခင်း ဂုင်းတေလံး၊ မေ့ပခင်းဂိုင်းတုဂပ်၊ နိုခင်း။ မိုင်းမီးတင်းယာပ်၊ နိုတ်၊ ခေခင်း ဂုင်းယိုင်းခခင်းတေလံး၊ မေ့ကပ် ပခင်းဂိုင်းတုဂပ်၊ ကိုင်း။ နေ၊ ကင်းဂိုတ်တေတေလံးတု၊ to inspire oneself to move forward in difficult times ခေယဝ့်။

ယူတီးလွှဲဂေ့၊ တီးဂုင်းတေလံးမေ့ကပ် မေ့လုတ်၊ မေ့ကပ်ခခိုင် ဂိုင်းသင်း၊ ဂုင်းပီခင်ဂခင်း ပခင်းဂိုင်း တုဂပ်၊ ခေခင်းယဝ့်။ ပီးပီးမိုးတီးခန့် တေလံးတု၊ ပီခင်ဂခင်းပခင်းဂိုင်းတုဂပ်၊ နိုခင်းဂေ့၊ လွှဲယဝ့်။ ပေးဂုင်းမေ့ပခင်းဂိုင်းတုဂပ်၊ ခခင်း ခန့်လုင်းဂမ်၊ ဖောင်ခန့် ကန်တီးဂုင်း ကပ်၊ ဂိုင်းလံး၊ ခခင်း တိုခင်း တေကပ်၊ မီး။

ယွခင်းဂပ်၊ ဂုင်းကုမုခင် ပုတ်ထလင်း ဂုမုခင်းပခင်းပီးခွင့်တီး ဂူးဂေ့၊ ဂူးတီး၊ ဂူးမိုင်း၊ ဂူးဝခင်း၊ သေဂမ်း။ တေကပ် လိုခင်းလိင်းခခင်းဝခင်း၊ ဝခင်းပီမိုး 2103 (2008) ခန့်သေ ဂုင်းလီလွှဲ၊ ခန့်မပ်၊ ထပ်၊ ဂူးလင်းယိုင်းလံး၊ မီးလွင်းဂူးခန့်မိုင်းမီး လီခင်းမိုင်းဂူးခင်း သေဂမ်းလုလ်း။

ထပ်းစူး Dr. ထမ်မ

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