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SHAN CULTURAL ASSOCIATION UK

Updates on Shan Studies and Tai Cultural Areas

မုဂ်.လုမ်းဗျိုင်းဒဝ်းတံး မိုဝ်းကင်းဂိတ်း



Cover highlights, more inside:
Academic and Cultural Presentations
To Mark the 2118th Shan/Tai New Year Celebrations
9 December 2023, SOAS, University of London





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To read previous issues of our Newsletter, visit our website: www.sca-uk.org.uk

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SCA-UK: Aims and Objectives

The Shan Cultural Association in the United Kingdom (SCA-UK) is a UK based, not-for-profit, cultural organization. We aim to maintain and promote Shan (Tai) arts and culture through cultural events and to share our culture with Shan and non-Shan who are interested in Shan arts and cultures.

We organize our own Shan cultural events like Shan National Day and Shan New Year Celebrations. We also participate in cultural events organized by other cultural associations in the UK.



New Year Message from the Chair & Spiritual Leader of the SCA-UK

Dear Dr. Sai Jotika and all participants at the Pi Mai Tai New Year celebrations in 2023,

It gives me an **immense pleasure** and **strength** to greet you all on this Pi Mai Tai occasion from Shan State, Myanmar. **Immense pleasure**, because you still show unwavering dedication to the Pi Mai Tai culture and indeed all other cultural events. They are important for coexistence in society. **Strength**, because back home in Shan State and in the whole Union of Myanmar, people are going through a very challenging time. The current situation is that before anything is achieved and taken forward, many things will be disturbed and destroyed. So, at this agonizing time, we do hope people with some opportunity to remember those in despair. And this is exactly what you are doing today gathering at this prestigious SOAS London University remembering our people. I cannot express enough my thanks to you all for not forgetting our people and their culture at such a hard time. Thank you.

May Pi Mai Tai New Year bring us all a better day, a better month and year.

Venerable Prof. Dr. Dhammasami



The poster features a blue and yellow background with pink cherry blossom illustrations. At the top left, there is a stylized Shan script logo. The top right contains logos for O.B.V., SOAS University of London, SOAS CSEAS, and the Shan Cultural Association of the UK. The main title 'Shan New Year 2118' is written in a large, elegant blue font, with 'Academic and Cultural Presentations' and 'Saturday 9 December 2023' below it. A central yellow circle contains the Shan script '၂၀၁၈' and the year '2118'. A grid of six circular photos shows various speakers. A list of academic speakers is provided in a yellow box. Text boxes describe the event's format and venue. At the bottom, there are three photos of past Shan New Year celebrations and a contact information box.



Shan New Year 2118

Academic and Cultural Presentations

Saturday 9 December 2023



Academic Speakers include:

- Prof. Kate Crosby (University of Oxford)
- Dr Olivia Porter (University of Roehampton)
- Mr Manash Protim Chetia (Assam, India)
- Ms Jana Igunma (British Library)
- Dr Maria Kekki (British Library)
- Mr Myo Thant Linn a.k.a Sai Line (British Library)
- Dr Heidi Tan (SOAS)
- Prof. Michael Charney (SOAS)
- Prof. Elizabeth Moore (SOAS)
- Miss Khin Kyi Phyu Thant (SOAS)
- Dr Sao KhunHti Laikha (Independent Scholar)
- Dr Susan Conway (SSBU & Sussex University)
- Dr Francois Tainturier (Inya Institute, Yangon)
- Dr Jotika Khur-Yearn (SOAS)

As in previous years, we will have a combined academic and cultural programme for the event, co-hosted by the SOAS Centre of South East Asian Studies & the Shan -Cultural Association in the UK. We will begin the event with our hybrid-format academic sessions, which will include a wide range of presentations on Shan cultural area studies. This will be followed by a cultural performance session in the afternoon. Another key activity of the event will be fundraising programme for education of young people especially for the Loiloung Prahita orphanage school.

Venue: SOAS University of London

Rooms & Times :

B 102: 09:00-13:00; BGLT: 14:00-16.30

The cultural performances include: The Shan Kinnari-Kinnara Bird Dance, Shan Yak Dance, new year songs, and other cultural activities will be performed by members of the Shan Cultural Association in the UK and friends.



Contact: jk53@soas.ac.uk or info@sca-uk.org.uk



The Shan Cultural Association in the United Kingdom (SCA-UK)
www.sca-uk.org.uk

Announcement of the Shan New Year Event in the UK

This year, in the UK, the 2118th Shan New Year or Pi Mai Tai event will be held on 9 December 2023 at SOAS University of London.

The event will be co-hosted by the SOAS Centre of South East Asian Studies and the Shan Cultural Association in the UK. The programme of the event will be consist of the following three main components:

1. A wide range of academic presentations on Shan areas of studies
2. Cultural performances starting from classical Shan Kinnari-Kinnara Bird Dance, Shan Yak Dance to modern group dance, new year songs, communal dance called Ka Pan Gong (dancing along the rhythm of the Shan drum music band)
3. Fundraising for education of young people in the Shan lands, especially the Loiloung Parahita school, where most of its students come from conflict and war-torn areas with little opportunity for life and education.

Contact:

The Shan Cultural Association in the UK
info@sca-uk.org.uk



The Shan Cultural Association in the United Kingdom (SCA-UK)
www.sca-uk.org.uk

ခေးပိုခ်ခါဝ်,လွင်းပာင်ပွဲးရှပ်.တွခ်;ပိမ့်,တီး တီးမိုင်းကင်းဂိတ်း

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1. တျ,ရှိုးခ်းလိပ်;ရှိုခ်းလွင်းတီးခပ် မးတိုင်,လါတ်းငခ်လွင်းခ်ခ်ခ်ခ်.ချ.ခပ်လပ်;
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မုဂ်.လုမ်းခ်င်းငး;တီး မိုင်းကင်းဂိတ်း
info@sca-uk.org.uk

Shan New Year 2118 / 2023 Academic and Cultural Presentations

Date: Saturday 9 December 2023

Venue: SOAS University of London

Rooms & Times: B102: 09.00-13.00; BGLT: 14.00-16.30

Academic Session One (Room B102)		
MC: Ven. Phramahasena Suraseno ; Chair: Ven. Pannyavamsa ; Moderator: Xu Peng		
08.45	Registration; Tea/Coffee	
08.55	Welcome	Venerable Phramahasena Suraseno (MA Student/ King's College London & Abbot Assistant of the Oxford Buddha Vihara)
09.00	Chanting of Blessing	Buddhist Monks from the Oxford Buddha Vihara and Wat Buddharam London
09.05	Opening Speech	Kate Crosby (Numata Professor in Buddhist Studies, University of Oxford)
09.15	Composers of Culture: The Shan Zare Tradition	Olivia Porter (Alumni, King's College London & Teaching Fellow, Roehampton University)
09.30	Traditional Tai Ahom Methods of Preparing Writing Materials: With Special Reference to Sanchi Pat and Mohi (online)	Chao Sukham Chaosing a.k.a. Manash Protim Chetia (Independent Scholar, Assam, India)
09.45	Time for Q&A	
09.50	The Shan Chevening Fellowship at the British Library	Myo Thant Linn a.k.a Sai Line (Chevening Research Fellow, British Library) and Maria Kekki (Burmese Curator, British Library)
10.05	Shan manuscript textiles in the British Library collection	Jana Igunma (Curator for Cambodia, Lao and Thai Collections, British Library) & Maria Kekki (Burmese Curator, British Library)
10.20	Making Merit, Making Museums: Walking around the inner museum at Yadana Man Aung Pagoda, Nyaungshwe Town	Heidi Tan (Lecturer in Museology at the School of Arts, SOAS)
10.35	Time for Q&A	
10.40	Break for Refreshment / Lunch for the monks	

Academic Session Two (Room B102)		
MC: Nang Nidarphom; Chair: Jana Igunma; Moderator: Tongchen Hou		
11.00	The Shan in the History of the Irrawaddy Valley: Towards a Federal "National" History	Michael Charney (Professor in History and International Studies & Director of the Centre of South East Asian Studies , SOAS)
11.15	The Archaeology of the Shan Plateau	Elizabeth Moore (Professor Emeritus in Art and Archaeology, SOAS) & Khin Kyi Pyu Thant (SOAS Alumni)
11.30	A Brief History of Laikha	Sao KhunHti Laikha (Independent Scholar)
11.45	Time for Q&A	
11.50	A Manuscript of Tai Herbalism	Susan Conway (Research Associate, Institute of Development Studies, Sussex University)
12.05	Surveying Manuscripts Collections for Future Digitization across the Greater Shan country (online)	Francois Tainturier (Director, Inya Institute, Yangon)
12.20	A Shan Manuscript from SOAS Special Collections: Tracing the Origin of the Manuscript and the Story of Nang Yi Seng Kaw	Jotika Khur-Year (Librarian & Researcher, SOAS)
12.35	Time for Q&A	
12.40	A Reflection on the Shan New Year event and Updates on Southeast Asian Studies programmes at SOAS University of London	Michael Charney (Professor in History and International Studies & Director of the Centre of South East Asian Studies , SOAS)
12.45	Closing speeches: Vote of thanks on behalf of the organisers Presentation of gifts to the speakers Thoughts on recent and future of Shan studies Thoughts on current situations in Shan State and the whole country of the Union of Myanmar	Jotika Khur-Year , Olivia Porter, SCA-UK members
13.00	Lunch Break	

**Shan New Year 2118 / 2023
Academic and Cultural Presentations**

Date: Saturday 9 December 2023

Venue: SOAS University of London

Rooms & Times: B102: 09.00-13.00; BGLT: 14.00-16.30

Cultural Session MC: Dr Nang Nidarphorn & Nan Hom Sandy		
13.50	MC Announcement & Welcoming Guests	Members of the audience taking their seats in the BGLT (Brunei Gallery Lecture Theatre)
		Dr Nang Nidarphorn (Secretary / SCA-UK)
14.00	Opening Speech / New Year Message	Dr Sai Tin Maung (Deputy Chair / SCA-UK)
14.05	Shan Cultural Objects in the Myanmar Exhibition at the British Museum	Dr Alexandra Green (Curator of SE Asia Collection / British Museum)
14.15	New Year Songs (2 songs) ခွိုင်းသိုဝ်လံး / ခတ်းလှိုင်းမိုးသင်	SCA-UK Members & Friends
14.25	Tai Hao Yan Moeng တံးရှမ်းယာခ်မိုင်း	Sai Seng
14.30	Yah Luem Wan Pi Mai ယာ့လိုမ်းဝခ်းပီမို	Phwe Phwe
14.35	Kinnari Bird Dance	Zu Zu Sai Seng, Sai James, Sai Jo
14.40	Thai Dance	Members / Thai Community UK
14.50	Shan Yoma Ka Osei Than ရှမ်းရိုးမကအိုးစည်သံ	Ko Kai Minn
14.55	Shan Be Bouk Lay Kyun-daw ရှမ်းပဲပုပ်လေးကျွန်တော်	Ko Thant Zin
15.00	Sipsongpanna Dance	Yum Hom

Shan New Year 2118: Cultural Programme (subject to change/update); page 1

15.05	Toe Dance and free style martial art dance	Sai Pha and Sai Hlyan, Pi Jo Sai Seng, Sai James, Sai Tun Kyaw
15.20	Pi Mai Tai Hao ပီမို,တီးရှင်း	Saung Kham
15.25	Lang Khur A Win လင်းခေးအောင်	Sai Tun Kyaw
15.30	Lao Dance	Members / Lao Association UK
15.40	Honorary Certificates to Recent Graduates from UK Universities & Special Achievements	<ol style="list-style-type: none"> 1) Billy Kyaw Zin Min (2021) 2) Nang Zu Thane Mwae Khin (2021) 3) Ven. Bhaddiya Langsai (2022) 4) Ven. Phramahasena Pettai (2022) 5) Nang Kham Nwei Leik (2022) 6) Nang May Phu Kyaw (2023) 7) Nang Kham Sie (2023) 8) Nang Chit Su Thwe (2023) 9) Sai Line a.k.a Myo Thant Linn (2023)
15.50	Fundraising for Loi Long Orphanage and Parahita School	Ven. Saokhu Sunanda (Oxford Buddha Vihara)
16.00	Recitation of Shan Lik Loung Poetry	Sai Line a.k.a. Myo Thant Linn (Chevening Research Fellow, British Library)
16.20	Group Dance – Tai Houp Toup Kan တီးရှုပ်ထူပ်းဂဏံ	PanAye, Saung Kham, Moe Nge, Ma Eji Kyi Phyu, Khin Thin Aye, Hla Win, Ma Lwin, Soi Moe Aye, Zu Zu, Mee Nge, Yum Hom, Shao Mei, Nang Kyi
16.35	Vote of Thanks	Nang Nidarphorn
16.40	Ka Pan Gong dance ကျပ်ပဏံ,ရှင်	SCA-UK Members & Friends
Note: For all the songs above, the sound system and musical instruments will be supported and performed by Dr Aung Aung Lwin and Ko Timmy.		
16.50	End	

**Shan New Year 2118 / 2023
Academic and Cultural Presentations
Saturday 9 December 2023, SOAS University of London**

Academic Presentations: Abstracts
(Arranged in order according to the Programme of the Event)

Composers of Culture: The Shan Zare Tradition

Olivia Porter (King's College London & University of Roehampton)

This paper explores the role of the *zare*, the Shan lay ritual practitioners and textual specialists who compose traditional Shan *lik long* literature. I shall focus specifically on the *zares* of the Tai Zawti tradition, an elusive Tai/Shan Theravada Buddhist tradition found along the Myanmar-China border, who have a reputation for their mastery of traditional Shan literature and their training of expert *zares*. In this paper I explore how the role and craft of the *zare* plays a particularly key role in the transmission and maintenance of Tai Zawti culture and identity across national borders.



Zares cataloguing *lik long* manuscripts at Shan State Buddhist University

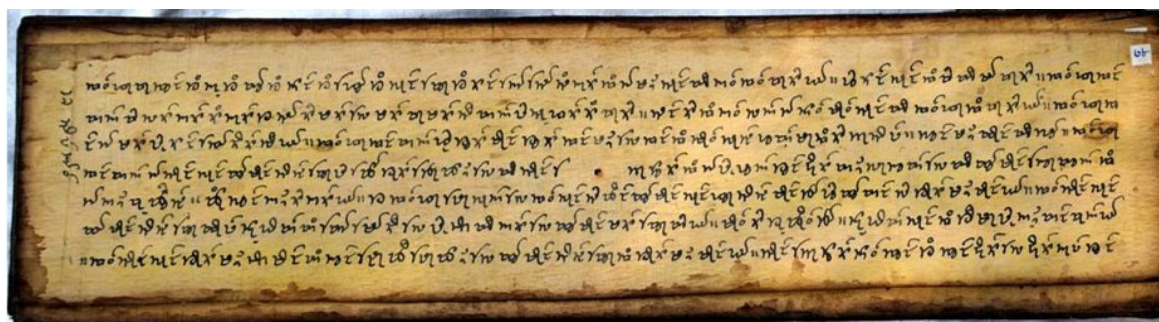
Olivia Porter is currently a visiting lecturer at the University of Roehampton, giving lectures on Indian religions and approaches to the study of religion. In 2023 she completed her PhD at King's College London, titled: "Hidden in Plain Sight: The Tai Zawti Buddhists of the Myanmar-China Border". Prior to focusing on Shan Buddhism, her training was in Sanskrit and Pali (Oxford, 2016) and Social Anthropology (LSE,

2017). Her current research interests include Shan Buddhism, vernacular texts, and lay ritual practitioners.

Traditional Tai Ahom Methods of Preparing Writing Materials: With Special Reference to Sanchi Pat and Mohi

Manash Protim Chetia a.k.a Chao Sukham Chaosing (Independent Researcher)

The Tai Ahom people, who at present live in the north-eastern part of India, has a big treasure of many ancient manuscripts written in the bark of Saa-Chi tree (Tun-Nam-Saa & Tun-Hom-Saa) written in their unique Tai Ahom script, which shows their rich cultural, linguistic and literary heritage. The traditional writing sheets prepared from the bark of Saa-Chi tree by the Tai Ahom people are of very high quality and with the longevity of 400 – 1000 years. It is, indeed, really a unique Tai art. Recent research says that the Tai Ahom peoples' art and craft of preparing Saa-Chi-Paat (image below) and Mo-Hi are unique traditional skill developed by them.



In this paper, the researcher endeavors to highlight, explore and analyze the Tai Ahom peoples' traditional skill and knowledge of preparing writing sheet from the bark of Saa-Chi tree and the Traditional dye Mo-Hi. See a full article of this paper presentation of on page 21 of this Newsletter.

Manash Protim Chetia who is known as **Chao Sukham Chaosing** is independent researcher who is currently working on reviving and uplifting the moribund Tai Ahom Language. He is an accomplished professional with 15 years of experience and proven knowledge of classroom management, course design, and curriculum development. An enthusiastic educator who guides students to outstanding achievements in learning Tai language, understanding Tai cultures and diversity. He has also been invited to many Asian Countries to present his paper on the Tai Ahom ethnic such as China, Myanmar and Thailand. He offered his service as a Chief Secretary in Society for Tai Ahom Resurgence and Foreign Secretary in Indian Tai Forum."

The Shan Chevening Fellowship at the British Library

Sai Line a.k.a Myo Thant Linn (British Library) & Maria Kekki (British Library)

The British Library's Southeast Asia Collections have recently gained a year long Chevening Fellowship, which will focus on cataloguing Shan language material. The

chosen Chevening Fellow, Myo Thant Linn/Sai Line, will read manuscripts in various Shan scripts and dialects, and catalogue the data in original script as well as with the Library of Congress Shan romanisation system.



An Illustrated Shan Manuscript
from the British Library Collection

Sai Line a.k.a **Myo Thant Linn**, a professional zare or manuscript reciter and composer, is currently a Chevening Fellowship researcher at the British Library. At the Shan New Year event, he will briefly discuss his background and the zare tradition in Shan State. He will also give a short recitation as part of the presentation. For the presentation, he will be joined by **Maria Kekki**, Curator for Burmese Collections, who also works closely with Sai Line for the Shan manuscripts.

Shan manuscript textiles in the British Library collection

Jana Igunma (British Library) & Maria Kekki (British Library)

The British Library holds approximately 100 Shan and Khuen manuscripts in three formats: pap kin (scrolled bound paper books), pap tup (paper folding books) and palm leaves. While most of the extant manuscripts are not older than 200 years, the texts contained in these manuscripts are often copies from older manuscripts which are kept elsewhere or, by now, have been lost.

Shan pap kin were usually equipped with textiles, attached to the stab-stitch binding as a form of protective manuscript cover. Often these textiles were custom-made to fit the size of the manuscripts, for example from valuable silk brocades, hand-dyed or painted cotton fabrics as well as imported materials like silk damask, velvet, or factory-made printed fabrics. Occasionally, felt ribbons or cotton ropes were used to secure the scrolled manuscripts.



Or 16137 Pap kin containing a Buddhist text, with attached hand-painted cotton wrapper, 19th century



Or 3494 Pap kin containing the Mahasupina Jataka, with indigo-dyed cotton cover and braided cotton binding cord. Shan State, 1860.



During a year-long Chevening project, a researcher from Chiang Mai University in Thailand together with curators and conservators at the British Library examined and described manuscript textiles in the Southeast Asian collections in order to add the relevant information to catalogue records. This talk will give an overview of the different types and materials of Shan manuscript textiles that were assessed in this project, with a focus on their physical condition and conservation treatments.

Jana Igunma is Henry Ginsburg Curator for Thai, Lao and Cambodian Collections at the British Library in London, where she has been involved in research, digitisation, and exhibitions of Southeast Asian materials since 2004. Jana's main research interests are literatures and arts of Thailand, Laos and Cambodia. She authored numerous articles and book chapters on manuscripts, textiles, decorative art and book history in mainland Southeast Asia. Her print publications include "The history of the book in Southeast Asia: the Mainland" (in: *The Book, a global history*. New York/Oxford, 2013), "Buddhism illuminated: Manuscript art from Southeast Asia" (with San San May, London, 2018), and "The Buddha's Last Birth Tale" (in: *The Book by Design*. London/Chicago, 2023). Jana is a committee member of the Southeast Asia Library Group and a member of the Association of Southeast Asian Studies (UK) as well as the European Association for Southeast Asian Studies. For the presentation, she will be joined by **Maria Kekki**, Curator for Burmese Collections at the British Library, whose role also covers for the Shan manuscripts at the library.

Making Merit, Making Museums: Walking around the inner museum at Yadana Man Aung Pagoda, Nyaungshwe Town

Heidi Tan (SOAS University of London)

Heidi Tan will introduce Buddhist temple museums and discuss why they remain important for Shan communities. She will explore the 'Inner Museum' at Yadana Man Aung Pagoda to show how it functions in multiple ways – to speak about Shan history, provide space for socialising and enable rituals such as making merit or *ku'sou* ဂုဏ်ငွေ.

She will also share how photo documentation of this temple museum is being archived by the SOAS Digital Collections Online for open access by all in the future.



West entrance, Yadana Man Aung Pagoda, Nyaung Shwe Town. Feb 2016.

Heidi Tan is Lecturer in Curating and Museology, at SOAS University of London. A senior curator at the Asian Civilisations Museum in Singapore for many years, she curated special exhibitions on art and material culture of Southeast Asia, including Thailand and Myanmar. She conducted fieldwork in Myanmar including Shan State and was awarded her PhD in 2020 for the thesis: *Meritorious Curating and the Renewal of Pagoda Museums in Myanmar*.

The Shan in the History of the Irrawaddy Valley: Towards a Federal “National” History

Michael W. Charney (SOAS University of London)

Decolonizing the academy promises to do much good in rectifying the imbalance in favour of the West in the creation of the main academic disciplines and the delivery of knowledge about the non-West. Control over knowledge as Said laid out vividly regarding the Near and Middle East is power that simultaneously limits the object just as it empowers the subject. The problem to be resolved is not uniform, however, throughout the non-West, colonization by the West is a common layer that can be identified across the board, but prior to this are layers of other states and other projects whose handiwork was not erased by the colonial state but, in influencing the colonial state, knowledge was inherited from them and filtered into the Western knowledge-building project. Historians usually deal with the lowland Burmese state as a Burman history and those who touch on ethnic minorities write their histories as ethnic and local, a perspective complemented by anthropological work that by its nature is often focused on local, community-specific studies. But what would a history of Burma that, to draw on Dipesh Chakrabarty, provincialises the Burmans and pays equal attention to other co-existing “ethnic” centres of historical, cultural, and religious development

within Myanmar in a “federal” way look like? This presentation examines this question by looking at the Shan in the History of the Irrawaddy Valley.

Michael W. Charney (PhD, University of Michigan, 1999) is Professor of History and International Studies at SOAS University of London. He spent his career at the Centre for Advanced Studies, National University of Singapore, the Institute for Advanced Studies on Asia, University of Tokyo, and, since 2001, at SOAS University of London. He has recently joined the Centre for International Studies and Diplomacy after eighteen years in the Department of History (now History, Religions & Philosophies) at SOAS, with which he continues to hold a joint appointment. His main research interests are on the history of military logistics, armies and warfare in modern and contemporary Asia, the historical culture of war in Southeast Asia, Sri Lanka, and West Africa, and the emergence of religious and national cultures in Myanmar (Burma) and the greater Bay of Bengal. Prof. Charney is also the current Director of the SOAS Centre of South East Asian Studies, leading programmes on research, teaching and related event activities at SOAS and other partner organizations.

The Archaeology of the Shan Plateau

Elizabeth Moore (SOAS) and Khin Kyi Phyu Thant (SOAS)

The archaeology of the Shan Plateau includes many peoples and reaches outwards in all directions. We briefly highlight selected aspects of the prehistory, historical archaeology of the Bagan period plus late Bagan events impacting the border with Yunnan in patterns seen in recent times. The main areas of excavation and exploration are around Inlay Lake but there are also earthworks and artefacts on the east near Keng Tung paralleled by finds in Lanna. Much remains to be done, particularly in understanding the transition from hunter-gatherer to settled habitation and the development of Buddhism.



Elizabeth Moore is Emeritus Professor, SOAS, and the SOAS-Alphawood Liaison. She has undertaken research in Myanmar (Burma), Cambodia, and Thailand. Prior to completing her PhD at the Institute of Archaeology (UCL) she worked in Nairobi,

Jakarta and Singapore. Since joining SOAS in 1992, she has developed a broad-based undergraduate and graduate syllabus for Southeast Asian art and archaeology, including ancient and contemporary aspects of mainland and island areas. For the presentation, she will be joined by **Khin Kyi Phyu Thant**, an Alphawood Alumni having completed the Postgraduate Diploma in Asian Art last session.

A Brief History of Laikha

Sao Khun-Hti Laikha (Independent Scholar)

This paper is an attempt to document the recent history of the ruling dynasty of Laikha, a small state within Southern Shan State. When and how the state came into existence is a subject of further research. Thus, this paper focuses on the recent history, particularly the involvement of the last two rulers, namely Sao Khun Lai and Sao Noom, in the politics and military campaigns of their time in Shan State, starting with the Linbin uprising in the 1880s. Their involvement in shaping the future of Shan State reached its climax during the rule of Sao Noom, who ruled the state from 1931 until 1958. His main contribution was to host the Panglong Conferences that has dictated the fate of Shan State and to lead the Shan Armed Forces during the occupation of Shan State by the Karen National Union militants in the late 1940s. He almost had one more chance to participate in shaping the future of Shan State in March 1962 but his role in the politics of Shan State ended abruptly on March 2, 1962. See a full article of this paper presentation on page 35 of this Newsletter.

Sao Khun-Lai (เจ้าขุนลาย)

- Great-grandson of Sao Khun-Lek
- Born in 1858, becoming Saofa in 1882 (Aged 24)
- Burmese court in Mandalay was in disarray



Sao Khun-Hti Laikha is a native of Shan State. Although he is an electrical engineer by trade, he is also a student of Tai/Shan language culture and history. He received his BAsC, MASc and PhD degrees in electrical engineering from the University of

British Columbia and University of Toronto in 2000, 2002 and 2007 respectively. He currently works as a principal research and development engineer at a multi-national company in Sweden.

A Manuscript of Tai Herbalism

Susan Conway (Shan State Buddhist University & Sussex University)

From 2018-2019 Dr Susan Conway taught MA students at Shan State Buddhist University and led a project training local technicians to photograph and catalogue Shan manuscripts. The abbot Phra Vicitta and Zaray Saw (Sai Seng) assisted in the translation of one manuscript written in a defunct Shan script, a pharmacopeia containing remedies for treating illness of mind and body. Ingredients include plants and animal extracts collected from Shan forests and cultivated in home gardens two hundred years ago. Today deforestation means trees, plants and animals are gone. The presentation will feature this manuscript as a record of Shan environment and medical practices in the past.



Working on the Horniman Manuscript with Phra Vicitta and Zaray Saw (Sai Seng),
Shan State Buddhist University (2019)

Susan Conway taught Shan Studies at SOAS. Her books “The Shan: Culture Arts and Crafts (2006) and “Tai Magic” (2014) are studies of Shan culture. Her new book, “Tai Herbalism” will be published at the end of 2023. She is currently Visiting Professor at Shan State Buddhist University and a Research Associate at the Institute of Development Studies, Sussex University.

Surveying Manuscripts Collections for Future Digitization across the Greater Shan country

Francois Tainturier (Inya Institute, Yangon, Myanmar)

This paper presents the preliminary findings of a survey on manuscript collections conducted in three locations of the Greater Shan country: south and eastern areas of Taung-gyi, north-western area of Kengtung, and area of Mae Hong Son. This is part of a larger research project on manuscript collections started in 2018 in Northern Shan State at the Punlong Monastery, located near Kyaukme. With little pre-existing knowledge on these collections, the objective of this survey is to assess the historical and cultural significance of these manuscript collections held at monasteries, identify those which warrants digitization, and preserve them in a digital format while ensuring the original manuscripts are properly maintained by their custodians. More broadly, it is also an attempt to understand the local ecosystem sustained around these manuscripts by the monks and *care* and the transnational moves across the Thailand-Burma border they have enabled.

Francois Tainturier, a PhD graduate from SOAS, University of London, is the Director of the Inya Institute, a Yangon-based higher education institute dedicated to advancing the social sciences, arts, and humanities as they are related to Myanmar. The Inya Institute supports research on Burma/Myanmar by international scholars and offers research support, space and training to Myanmar scholars. His field experience research includes extensive surveys of Shan areas near Kyaukme, Taung-gyi, and Kengtung for documenting Shan Buddhist heritage.

A Shan Manuscript from SOAS Special Collections: Tracing the Origin of the Manuscript and the Story of Nang Yi Seng Kaw

Jotika Khur-Yearn (SOAS University of London)

SOAS Library is one of only four libraries in the UK that house significant collections of Shan manuscripts. The collection of Shan manuscripts in the SOAS Library date back to the early days of the foundation of SOAS during the early 20th century. This paper looks at the significance of one Shan manuscript in particular, *Nang Yi Seng Kaw*, which is now housed in the SOAS Special Collections. As highlighted in this paper, I have attempted to trace the origin of the manuscript, linking it with the story of Nang Yi Seng Kaw and Mong Pan, a former Shan principality, now a township in southern Shan State, in the Union of Myanmar/ Burma.



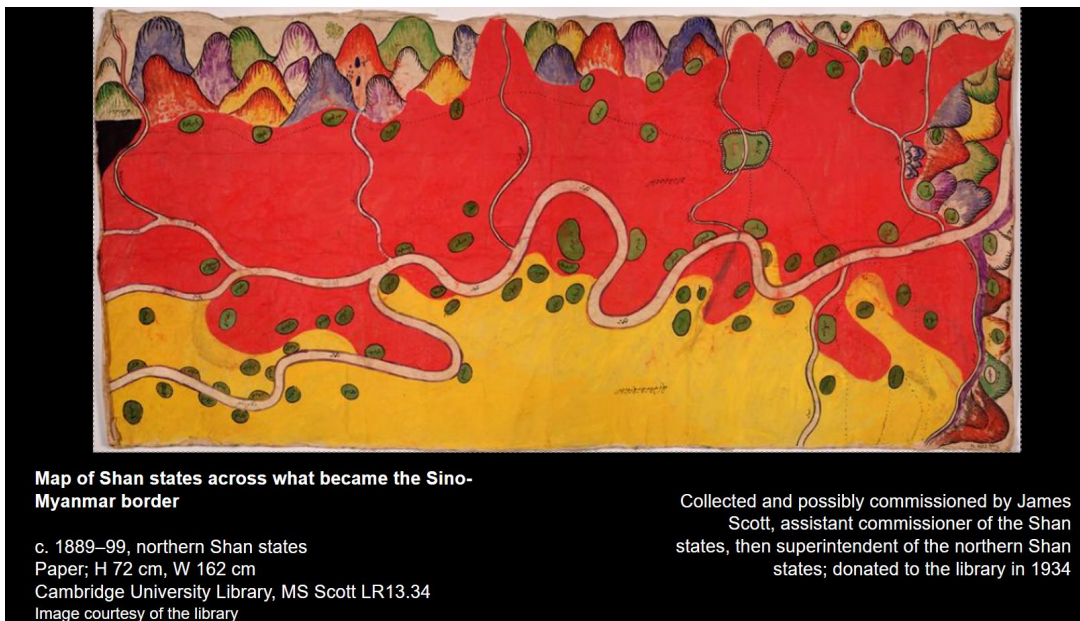
Jotika Khur-Yearn is the Subject Librarian for Southeast Asia, History, Religions and Philosophies at SOAS University of London. Whilst mainly working as a librarian, he

also continues his research works in the fields of Pali and Buddhist studies, with a focus on classical Shan Buddhist literature which is largely preserved in the traditional Shan manuscripts and related traditions of practices. Both his PhD thesis (SOAS, 2012) and MSc dissertation (City, 2015) heavily touched on Shan manuscript cultures. He is also a Teaching Fellow of the Shan State Buddhist University, Taunggyi, Shan State, the Union of Myanmar.

Burma to Myanmar

Alexandra Green (British Museum)

The exhibition *Burma to Myanmar* at the British Museum is the first exhibition dedicated to the country's complex histories through the lens of cross-cultural interactions and how these exchanges impacted art and material culture. The region is historically diverse, home to different kingdoms, empires, principalities, chiefdoms and kinship networks that, until independence from British colonial control in 1948, had never been a single political entity. The exhibition looks at how to display diversity and seeks to produce a history that does not create minority communities or promote the majority view. This talk today focusses upon the representation of the Shan states in the exhibition.



Alexandra Green is Henry Ginsburg Curator for Southeast Asia and Curator of the exhibition Myanmar in the world at the British Museum. She has written and edited numerous books and articles on Southeast Asian art and culture, including: *Raffles in Southeast Asia* (Asian Civilisations Museum, Singapore), *Buddhist Visual Cultures, Rhetoric and Narrative in Late Burmese Wall Paintings* (Hong Kong University Press), *Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives* (Hong Kong University Press), *Eclectic Collecting: Art from Burma in the Denison Museum* (NUS Press), and *Southeast Asia: a history in objects* (forthcoming: Thames & Hudson in collaboration with the British Museum).

Traditional Tai Ahom Methods of Preparing Writing Materials: With Special Reference to Saa Chi Paat and Mo Hi¹

Manash Protim Chetia
(Chao SukhamChaosing)
Assam, India

0.0.Introduction:

The Tai Ahom community, historically rooted in the Brahmaputra Valley of Assam, India, boasts a rich cultural heritage that extends to various aspects of daily life, including their unique and meticulous preparation of writing materials. This research paper delves into the traditional methods employed by the Tai Ahom people for preparing writing materials, focusing particularly on 'Saa Chi Paat' and 'Mo Hi' - two key elements integral to their unique writing practices.

The Tai Ahom civilization, with its distinct linguistic, artistic, and technological achievements, has garnered scholarly interest for its unconventional approaches to communication. Saa Chi Paat, a type of indigenous paper, made from the bark of the tree species *Aquilaria Agallocha*, stands out as a hallmark of Tai Ahom writing culture. Similarly, Mo Hi, a dark ink/dye derived from natural sources, complements Saa Chi Paat in the writing process. Understanding these traditional methods sheds light not only on the cultural significance of the Tai Ahom script but also on the sustainable and eco-friendly practices embedded in their historical techniques.

This research endeavors to unravel the intricate processes involved in the creation of Saa Chi Paat and Mo Hi, exploring the botanical, chemical, and artistic dimensions of these materials. By delving into the historical context and cultural nuances surrounding their usage, this paper aims to provide a comprehensive overview of the Tai Ahom writing tradition. Furthermore, the study seeks to assess the relevance and viability of these traditional methods in the contemporary era, considering their potential contribution to sustainable practices and cultural preservation.

Through a synthesis of historical records, ethnographic studies, and hands-on experimentation, this research aspires to contribute to the broader discourse on indigenous knowledge systems, material culture, and the intersections between tradition and modernity. As we navigate the diverse landscapes of cultural heritage, the exploration of Tai Ahom writing practices serves as a bridge connecting the past with the present, fostering a deeper understanding of the ways in which communities have historically engaged with the written word.

¹ Editor's note: All illustrations and images accompanied this article were provided by the author of the article.

1.0.Saa Chi Paat (Traditional Writing Sheet):

1.0.1 Raw Material Selection:

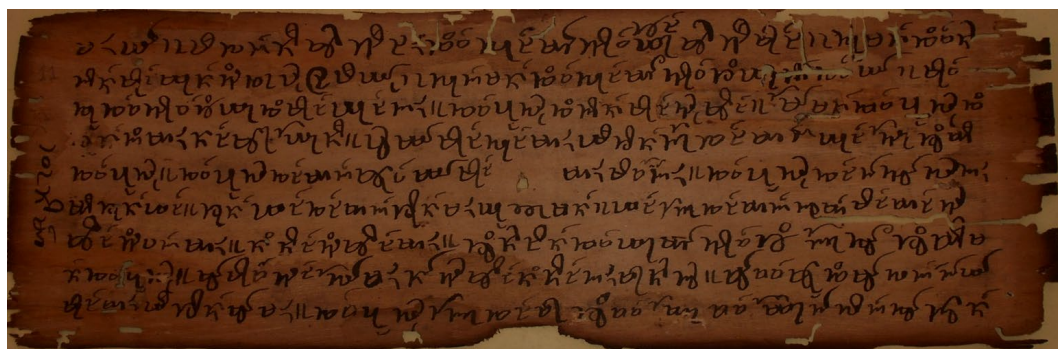
The preparation of Saa Chi Paat, traditional writing sheet used by the Tai Ahom people, begins with a meticulous selection of the primary raw material - the bark of the Saa Chi tree (*Aquilaria agallocha*). This section provides a detailed examination of the Saa Chi tree bark and its significance in the paper-making process.

Saa Chi Tree:

There are two species of 'Saa Chi' tree are naturally found in Southeast Asia. In Assamese Language, these are known as 'Bhola Saa Chi' (*Aquilaria agallocha*) and 'Jota Saa Chi' (*Aquilaria malaccensis*). In Tai Ahom language and in most of the languages which belong to the Tai-Kadai language family, it is known as 'Tun Saa', 'Tun Nam Saa' (*Aquilaria agallocha roxb.*) & 'Tun Hom Saa' (*Aquilaria malaccensis*). The Saa Chi tree is an evergreen tree native to Southeast Asia, including countries such as India, Bangladesh, Myanmar, etc.

One of its notable features is its production of perfumes, a resinous substance highly valued for its aromatic properties in the perfume and incense industries. In addition to perfumes, the bark of the Saa Chi tree has historical significance in the production of traditional manuscripts. The inner bark of the tree, known for its fibrous and durable qualities, has been used to create writing surfaces for manuscripts in Tai Ahom culture. The process typically involves preparing the bark to be smooth and receptive to writing, and then inscribing texts or illustrations upon it.

This traditional use of Saa Chi tree bark in manuscript production reflects the diverse ways in which natural resources have been utilized throughout history, blending cultural practices with the practical applications of the tree's materials. However, it's essential to balance such uses with conservation efforts to ensure the sustainable management of Saa Chi tree populations and their ecosystems.



Suitability for Sheet Making:

The Saa Chi tree bark is chosen for its fibrous composition, which is essential for creating a sturdy yet flexible paper. The tree is commonly found in the natural habitat of the Tai Ahom people in Assam, making it a readily available and sustainable resource for writing material production.

Characteristics Impacting Saa Chi Paat Quality:

The texture and thickness of the Saa Chi tree bark influence the final characteristics of Saa Chi Paat, determining factors such as paper strength and writing surface smoothness. The natural color of the bark may also play a role in the aesthetics of the final paper product.

Environmental Considerations:

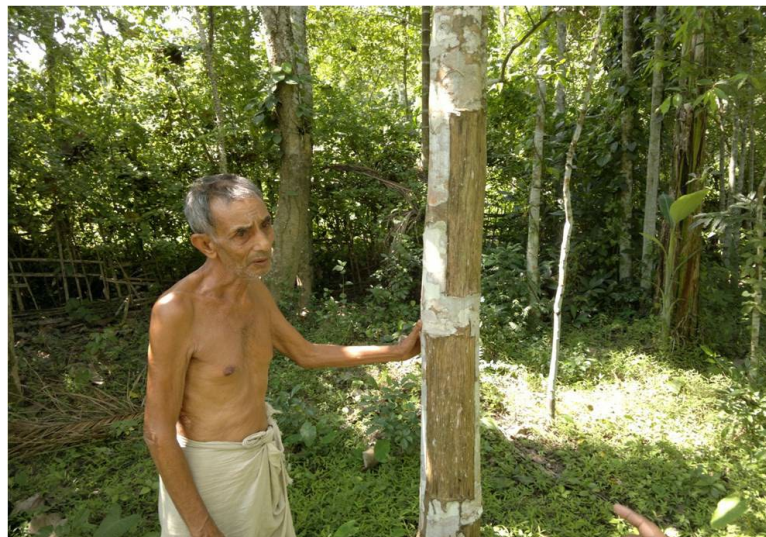
The use of Saa Chi tree bark aligns with eco-friendly practices, as it involves utilizing a local and renewable resource. The reliance on the Saa Chi tree bark for Saa Chi Paat contributes to the cultural identity of the Tai Ahom people, connecting them to the land and its resources.

Challenges and Innovations:

In contemporary times, challenges such as deforestation may impact the availability of Saa Chi tree bark. Some communities may explore sustainable harvesting practices and alternative materials to address these challenges while preserving traditional methods.

1.0.2 Processing Techniques:

The preparation of Saa Chi Paat, a traditional paper used by the Tai Ahom people, involves intricate processing techniques that transform Saa Chi tree bark into a versatile writing material. This section explores different crucial stages in the processing of Saa Chi Paat manuscripts.



Sheet Formation:

Tree Selection:

A tree is selected of about 15 to 16 years growth and 30 to 35 inches in girth, measured about 4 feet from the ground. Then, the outer layer of the Saa Chi tree bark, which may contain impurities, is carefully removed to expose the inner bark from 6 to 18 feet long and 3 to 37 inch in breadth.

Drying Process:

The sheets are left to dry naturally, often in the open air or under the sun. Traditional practices consider environmental factors such as temperature and humidity during the drying process. The sheets are rolled up separately with the inner or white part of the bark outwards, and the outer or green part inside and are sun dried for several days.



Rubbing and Dewing Process:

After completing the sun drying process these strips are rubbed by hands with the help of bamboo tube, or with some other hard substances so as to facilitate to remove the outer or scaly portion of the bark. And then, they are exposed to the dew for one night.

After keeping it for one night, next morning the outer layer of the bark is carefully removed and the barks are properly cut into different sizes according to the requirement.

Soaking Process:

The rolled up strips are then put into cold water for about one night and the alkali is extracted after which the surface is scraped smooth with a knife. They are then dried in the Sun for several hours and when perfectly dried these are rubbed with a piece of burnt bricks.

- Purpose: The soaking stage serves to make the Saa Chi tree bark pliable by breaking down its fibers through hydration.
- Container Selection: Traditional methods involve soaking the bark in containers made from locally available materials such as bamboo or clay.
- Duration and Timing: The duration of soaking is carefully determined, often accounting for seasonal variations and specific weather conditions that optimize bark flexibility.

After completing all the above process a color is made from a special kind of natural mineral that is ‘Orpiment (Yellow arsenic sulphide As_2S_3)’ literally known as “Haital” in Assamese. This Haital has been rubbed on a pastel mixing with water for several hours for coloring the folios. After preparing the yellow color, these are painted with a special brush made from squirrel hair on the processed folios and dried for three to four hours.

Inspection and Quality Control:

- Visual Inspection: Craftsmen visually inspect the drying sheets for uniformity, texture, and any irregularities.
- Quality Standards: Strict adherence to quality standards ensures that the Saa Chi Paat meets the desired characteristics for writing and long-term preservation.



1.0.3 Finishing Touches:

After all the initial stages, the Saa Chi Paat manuscript undergoes meticulous finishing touches to enhance its writing surface. This section delves into the techniques involved in smoothing and polishing the dried sheets, ensuring optimal quality and a refined texture for writing. Skilled artisans employ “Box bean” whose

scientific name is “Entada Phaseoloides” commonly known as “Ghilaguti” in Assamese and Maak Tee Nim in Tai Ahom language, to manually smooth the surface of the dried Saa Chi Paat sheets. Careful application of gentle pressure during the smoothing process ensures an even and consistent texture across the entire surface. The goal of smoothing is not only to flatten the sheets but also to refine the texture, providing an ideal surface for writing. Any irregularities or unevenness from the drying process are addressed during smoothing, contributing to the aesthetic appeal of the Saa Chi Paat.

Artisans use circular motions with the box bean, applying a controlled amount of pressure to achieve the desired level of polish. Stone polishing imparts a subtle luster to the Saa Chi Paat, enhancing its visual appeal. Craftsmen visually inspect each sheet to ensure uniformity in texture and appearance. Any defects or imperfections identified during inspection are corrected through additional smoothing or polishing.

After softening colored folios with Maak Tee Nim <also called Maak Nim> these folios are pressed between the two hard plain wooden Boards for one or two days for straightening the folios. This is followed again by sun drying, after which the stripes are rubbed as smooth as marble. The process is now complete, and the strips are ready for use.

Selected sheets normally undergo writing trials using traditional tools and ink to confirm the optimal writing surface. If necessary, adjustments are made to further refine the surface for improved writing quality.

Finished Saa Chi Paat manuscripts are stored in controlled environments to protect them from environmental factors such as humidity and pests. The meticulous finishing touches not only enhance the immediate writing experience but also contribute to the long-term preservation of the manuscripts.



2.0. Mo Hi (Traditional Ink/dye):

Traditional Tai Ahom methods of preparing writing materials extend beyond Saa Chi Paat to the creation of Mo Hi, the ink (in fact ‘dye’) used for writing on Saa Chi Paat manuscripts. This section delves into the ink/dye ingredients, preparation techniques, and storage practices involved in crafting Mo Hi.

Ink/dye Ingredient:

Soot, a key pigment in Mo Hi, is obtained from various sources such as oil lamps, specifically chosen for the carbon-rich residue they produce. The choice of soot source influences the intensity and darkness of the resulting ink, and artisans often select sources that yield high-quality soot. Tai Ahom artisans employ natural binders derived from plant resins, gums, or other locally available substances like Myrobalan (*Terminalia Chebula*), citing the urine of cow, False Daisy (*Eclipta Prostrata*), dew drops, etc. Binders play a crucial role in creating a cohesive ink mixture, aiding in its adherence to Saa Chi Paat and enhancing its longevity.



Ink/dye Preparation:

Artisans meticulously blend soot and binders in specific proportions, considering factors such as color intensity and writing consistency. Achieving the desired consistency is crucial for optimal ink flow during writing, and the mixing process involves a balance of soot and binder quantities. Traditional grinding tools, such as stone slabs, are employed to refine the ink mixture. Grinding serves to break down larger particles, resulting in a smoother, and more homogenous ink/dye with improved writing properties. Lastly, these mixers were kept on ‘Khuka’ a bamboo stand under due at night and finally the drops of ink were filtered through earth pot and collected on a bowl.

Storage Practices:

Tai Ahom artisans use containers made from locally available materials, such as bamboo or clay, to store Mo Hi. The porosity of the container materials may influence the rate of ink evaporation, and artisans select materials that provide a

suitable balance. Containers are sealed to prevent ink drying and to maintain its quality over time. Traditional seals made from natural materials may be used to secure the containers, showcasing a blend of functionality and cultural aesthetics.

Different Color used in Illustration:

- Coffee black: Myrobalan <Silikha> (Terminalia chebula) + False Daisy <Keheraj> (Ecliptaprostrata) + Indian gooseberry <Amlakhi> (Phyllanthusemblica) + Bark of Baheda <Bhomora> tree (Terminalia bellirica) + Bark of June plum tree commonly known as omora tree (Spondiasdulcis) + the urine of black cow.
- Blue black (Rum-dye or Indigo): Shoots of Assam Indigo which is also known as Chinese rain bell (Strobilanthes cusia).
- Red : Barks and the roots of Asu tree (Morinda augustifolia) + Leaves of Bhomloti (Symplocos oxyphylla) + Alkali

3.0. Writing Tools and Techniques:

The creation of Saa Chi Paat manuscripts among the Tai Ahom people involves the use of distinct writing tools and techniques. This section delves into the traditional instruments; including quills and brushes, as well as the art of calligraphy and scripting that characterize the written expressions on Saa Chi Paat.

Traditional Writing Instruments:

Quills: Quills used for writing on Saa Chi Paat manuscripts are crafted from bird feathers, carefully selected for their suitability. Skilled artisans consider the type of bird feathers based on factors such as flexibility, durability, and ease of crafting.

Brushes: Brushes are crafted from locally available materials such as bamboo, reeds, and wild fern. Artisans create brushes in various sizes, allowing for versatility in writing styles and strokes.

Writing Surface Compatibility: Both quills and brushes are chosen and crafted to be gentle on the Saa Chi Paat surface, avoiding damage while ensuring smooth writing.

Calligraphy and Scripting:

Skilled Tai Ahom calligraphers employ intricate and artistic calligraphy techniques in the creation of Saa Chi Paat manuscripts. The art of calligraphy goes beyond practical writing, incorporating aesthetic elements that enhance the visual appeal of the written text. Manuscripts may feature scripts specific to religious texts, often with ornate and decorative elements reflecting the sacred nature of the content. Official and administrative writings may utilize different scripts, tailored to convey authority and formality.

Calligraphy on Saa Chi Paat manuscripts may incorporate symbolic elements, reflecting cultural motifs, religious symbols, or royal emblems. The intertwining of artistic expression and language in calligraphy reflects the cultural richness and diversity of the Tai Ahom people.

The art of calligraphy is often passed down through apprenticeship, ensuring the continuity of traditional styles and techniques. Skilled calligraphers reach varying levels of mastery, with some achieving recognition for their exceptional craftsmanship.

4.0.Cultural Significance:

Saa Chi Paat (traditional writing sheet) and Mo Hi (traditional ink/dye) hold profound cultural and historical significance within the Tai Ahom community, serving as integral elements in the preservation of religious texts and historical records. These traditional writing materials not only capture the essence of Tai Ahom heritage but also embody the spiritual and administrative aspects of their rich history.



Preservation of Religious Texts:

Rituals and Scriptures:

- Saa Chi Paat is often the chosen medium for transcribing religious texts, including sacred rituals, hymns, and scriptures.
- The use of Mo Hi ink adds a spiritual dimension, as the act of writing itself becomes a ritual, connecting the scribe with the divine.

Cultural Identity:

- The meticulous craftsmanship involved in Saa Chi Paat and the use of Mo Hi contribute to the preservation of Tai Ahom cultural identity.
- Religious manuscripts written on Saa Chi Paat serve as tangible expressions of faith, connecting present generations with their ancestral spirituality.

Recording Historical Events:

Administrative Documents:

- Saa Chi Paat has been historically employed for recording administrative matters, including laws, decrees, and historical events.
- Mo Hi the traditional ink/dye, with its permanence and adherence to Saa Chi Paat, ensures the longevity of these historical records.

Chronological Narrative:

- Tai Ahom artisans utilized Saa Chi Paat to create chronological narratives of historical events, contributing to the documentation of the community's journey over time.
- The combination of Saa Chi Paat and Mo Hi enhances the authenticity of historical records, offering a unique perspective on Tai Ahom governance and societal evolution.

Symbolism and Artistry:

Aesthetic Expression:

- Calligraphy on Saa Chi Paat manuscripts is not only a functional aspect but also a form of artistic expression.
- Mo-Hi ink/dye, crafted with precision, enhances the aesthetic appeal of the written word, turning historical and religious texts into works of cultural art.

Symbolic Elements:

- The choice of scripts, the use of decorative motifs, and the artistic presentation of religious and historical writings carry symbolic elements.

- These symbolic elements contribute to a shared cultural language among the Tai Ahom people, fostering a sense of unity and shared heritage.

Cultural Continuity and Transmission:

Generational Legacy:

- The knowledge and skills associated with Saa Chi Paat and Mo Hi are often passed down through generations, ensuring the continuity of cultural practices.
- Younger members of the community learn not just the techniques but also the cultural significance embedded in the creation and use of these traditional writing materials.

Oral Traditions and Written Records:

- Saa Chi Paat and Mo Hi bridge oral traditions and written records, providing a tangible link between spoken narratives and preserved histories.
- This fusion of oral and written traditions contributes to a holistic understanding of Tai Ahom culture and history.

Identity and Heritage:

Tai Ahom Identity:

- Saa Chi Paat and Mo Hi are emblematic of Tai Ahom identity, representing a unique approach for recording, preserving, and transmitting cultural and historical knowledge, and heritage.
- The continual use of these traditional materials reinforces a collective sense of pride and identity amongst the Tai Ahom community.

Heritage Conservation:

- The cultural and historical significance of Saa Chi Paat and Mo Hi extends beyond individual manuscripts; it encompasses a broader commitment to heritage conservation.
- Efforts to preserve and pass down the tradition of crafting Saa Chi Paat and Mo-Hi contribute to the overall resilience of Tai Ahom heritage.



5.0.Conclusion:

In conclusion, this paper provides a comprehensive exploration of the traditional Tai Ahom methods of preparing writing materials, focusing on Saa Chi Paat and Mo Hi. These methods, deeply rooted in the Tai Ahom cultural heritage, not only serve as a testament to their resourcefulness but also contribute to the preservation of their unique identity in the face of modernization.

In delving into the Traditional Tai Ahom Methods of Preparing Writing Materials, specifically focusing on Saa Chi Paat and Mo Hi, this research has uncovered a tapestry of cultural, botanical, and artistic dimensions that contribute to the unique heritage of the Tai Ahom community. The journey through the intricate processes of creating Saa Chi Paat and Mo Hi has not only illuminated the technical aspects of Tai Ahom writing practices but has also underscored the profound relationship between the Tai Ahom people and their natural environment.

The utilization of Saa Chi Paat, crafted from the resilient bark of *Aquilaria Agallocha*, and the dark, organic hues of Mo Hi ink/dye, has proven to be more than mere tools for communication. These traditional writing materials symbolize a sustainable and harmonious coexistence with nature, reflecting the Tai Ahom community's commitment to eco-friendly practices long before the concept gained contemporary global attention.

Furthermore, the study has emphasized the cultural significance embedded in the Tai Ahom script, where the act of writing extends beyond the utilitarian and transforms into a narrative of identity, heritage, and resilience. The Tai Ahom script, with Saa Chi Paat and Mo-Hi as its conduits, weaves a story of a people deeply rooted in their traditions, bridging the temporal gap between centuries past and the modern world.

As we conclude our exploration, the relevance of these traditional methods persists not only as historical artifacts but as potential contributors to sustainable practices and cultural preservation. In an era marked by technological advancements, the Tai Ahom methods serve as a poignant reminder of the importance of preserving indigenous knowledge and practices that embody a sustainable coexistence with the natural world.

In the wider context of global discussions on cultural heritage and ecological sustainability, the lessons drawn from the Traditional Tai Ahom Methods of Preparing Writing Materials beckon us to reevaluate our relationship with the materials we use and the cultural practices we inherit. As we navigate the future, may the ink/dye of Mo Hi and the pages of Saa Chi Paat continue to tell the tale of a community that, through its writing traditions, has etched a resilient narrative onto the canvas of time!

N.B: Special thanks to Chao Medini Mohan Gogoi, a linguist and independent researcher, for helping me in writing and analyzing the data.

Field Study and Interview:

- Interview with Bishnuram Handique (Expert in preparing Saa Chi Paat Manuscript and Mo Hi amongst the Tai Ahom), Tekela Gaon, Jorhat, in 2010.
- Interview with Mo Lung Chao Tileswar Mohan (Chief Ritual Expert amongst the Tai Ahom), of Bokota Parijat village, Sivasagar, in 2015.
- Interview with Mo Chao Jonaram Chang Bun Phukan (Ritual Expert), of Bokota Parijat village, Sivasagar, in 2015.
- Interview with Kuladhar Bailung, Tai Ahom Pundit, Moranhat, Assam, in 2015.
- Interview with Chao Bimal Borpatra Gohain, Tai Ahom Pundit, Simaluguri, Assam, in 2016.
- Interview with Chao Tileswar Mohan, Bokota Parijat, Assam, in 2017.
- Interview with Chao Medini Madhab Mohan, Bokota Parijat, Assam, in 2018.

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Laikha

A Brief History of Its Involvement in Shan State Politics²

Dr Sao Khun-Hti Laikha

Abstract: This paper is an attempt to document the recent history of the ruling dynasty of Laikha, a small state in the former Federated Shan States and the Unified Shan State. This paper focuses on the recent history, particularly the involvement of the last two rulers, namely Sao Khun-Lai and Sao Num, in the politics and military campaigns of their times, starting with the Limbin uprising in the 1880s. Their involvement in shaping the future of Shan State reached its climax during the rule of Sao Num, who ruled the state from 1931 until 1959. His main contribution was to host the Panglong Conferences that determined the fate of Shan State and to lead the Shan during the occupation of Shan State by the Karen National Defense Organization in the late 1940s.

I. Introduction

Laikha was a Shan state¹ in present-day Shan State, which came into existence as a district in the one of the original Shan States, namely Hsenwi, and then achieved Statehood around 1810. It existed as a state that was ruled by a Saofa until the end of the Saofa System² in 1959. It is now known as Laikha Township with a territory that is much smaller than the territory of the former Laikha State.

Between its creation as a Shan State in or around 1810 and the abolishment of the Saofa System in 1959, the state had 7 ruling Saofas and a number of regents. This paper is an attempt to document the involvement of the last few Saofas of Laikha in Shan State politics. Like in many small Shan states, the rulers of Laikha lacked the resources to record the history of the state and few records exist. Thus, this paper focuses on the activities of the last two rulers, namely, Sao Khun-Lai and Sao Num.

II. Laikha and Its Rulers

The State of Laikha covered an area of 1433 square miles and it was surrounded by the Shan states of the north by Moeng Kueng and Moeng Nong, on the east by Keng Kham, on the south by Moeng Nai, Moeng Sit, and Moeng Pon, and on the west by Hopong and Loksok³. The majority of the inhabitants were ethnic Tai/Shans and the rest were ethnic Pa-os, Chinese and Burmese.

Most of the agricultural land consists of low-lying paddy fields around Tai-Shan villages. Besides these, there are also plantations with sugar cane, oranges and various vegetables. One of the main non-agricultural products and exports of the state is lacquerware in the form of cups, betel boxes, etc. the town of Laikha and the surrounding areas. Another important type of industrial products is ironware, such as swords and agricultural tools made of iron ore from Nam Lin hills west of Pang Long, one of the towns in Laikha State. This town is also well known for its silverware such as betel boxes, cheroot boxes, cups, and daggers, which are of particularly good quality compared to similar products from other Shan States.

According to the legends that are mentioned [1] [2] and [3], the first rulers of Laikha, Kham-He Pha and Sao Paek-Lo, are from Moeng Kueng and they founded Laikha around the year 1500. Between then and c.a. 1810 when it attained Statehood under the leadership of Saofa Khun-Lek, Laikha was just a town or a district within the State of Hsaenwi. Thus, the rulers of Laikha did play any significant role in the affairs of Shan States except in two cases. Sao Khun-Kham, the

² Editor's note: all illustrations and photos included in this article were provided by the author of the article.

6th ruler participated in the war in Keng Tung between Tai Yons from Chiang Mai area and the forces of the Burmese King (most probably Taungoo Dynasty) in the 1590s. Sao Ne-Ya, the 9th ruler, went on a military expedition to present day Thailand with the crown prince of the Mon Kingdom of Hanthawaddi in the second half of the 17th century. However, the accuracies of the dates in these accounts cannot be verified in the extremely limited scope of this research work.

Saofa Khun-Lek inherited the rulership of Laikha in 1808. He was a capable administrator and military leader. Due to his services rendered to the Burmese court of Ava, the town of Laikha and surrounding areas were carved out of the State of Hsaenwi and created a separate state, namely the State of Laikha. Saofa Khun-Lek and his sons were held in high regard in the Burmese court, and consequently, adjacent territories, namely Moeng Peng and Moeng Kung, were given to the State of Laikha in 1820 and 1824. In 1844, Sao Khun Lek served as the commander of an army that subdued the Karennis [3], [4]. One of his sons, Sao Khun-Khod worked for the king in Ava as the head of irrigation works. Yet another son, namely Khaem Moeng Kak, participated in a military expedition of the Burmese king against Keng Tung and Sipsong Panna in 1843. Such collaborations with the Burmese court led to the expansion of the power of the State of Laikha but they had no impact on the future of the Shan States as a whole.

After Saofa Khun Lek and Kaem Moeng Kak, another three Saofas came and went before Sao Khun-Lai became Saofa in 1882. Both Sao Khun-Lai and his son, Sao Num, had a chance to participate in the events that had lasting impact on the future of Shan State.

III. Sao Khun-Lai

Saofa Sao Khun-Lai was born in 1858 and he was the only grandson of Kaem Moeng Kak and he acceded to the throne of Laikha State in 1882. He was a loyalist of the Burmese court in Mandalay. The photos of Sao Khun-Lai and his consort that were taken in the 1880s show them in court attires for the officials of Burmese court. Moreover, one of his most significant contributions to the landscape of Laikha was Phra Luang, a replica of the Mahamuni Temple in Mandalay, which he started constructing in 1907, some 22 years after the end of the Kon Baung dynasty. Housed in this temple is a replica of the Mahamuni Buddha Statue which was brought in from Mandalay by train and then by 25 bullock carts. Given these deeds, it is not a surprise that this Saofa sided with the Burmese court when several other Shan Saofas rebelled against King Thibaw, the last Burmese King before the British takeover.

The Burmese court in Mandalay fell into disarray soon after accession of King Thibaw to the throne. Taking advantage of this situation, the Shan States of Keng Tung and then Moeng Nai rebelled in 1882 and 1883 respectively. The rulers of Loksok and Moeng Nong, which are situated on the west side of the Salween River joined the rebellion soon after. The Burmese king chose not to attack Keng Tung but he sent a military expedition to subdue the rebellious Shan States on the west side of the Salween river. In addition, Laikha and other southern Shan States such as Kesi, Moeng Kung, Yawnghwe, Samka, Hopong, Moeng Pon and Loksok were ordered to attack Moeng Nai. Laikha complied but other States, including Loksok, Moeng Pon and Hopong joined the rebellion. Eventually, almost all southern Shan States were rebelling against the Burmese King. In this setting, Sao Khun-Lai and his troops were said to be effective in collaborating with

the Burmese to subdue the rebelling States and the Soaphas of these States all fled to Keng Tung and plotted the next steps together.

The next step of the rebellion was to form a confederacy with the stated aim of putting a pliable Burmese prince, namely the prince of Limbin, on the throne in Mandalay. Alternatively, the rebellious Saofas were in a position to set up an independent kingdom of Shan States with one of them as king. Given the weakness of the court of Mandalay and its looming confrontation with the British, the conditions were favorable for either of the above options. It is in this critical juncture in the history of the Shan States that Sao Khun-Lai placed his loyalty to the Burmese king above all else and chose to ignore a rare opportunity to contribute towards the unity and cohesive actions of the Shan States. The State of Laikha paid a heavy price for this.

With the help of Keng Tung, the Limbin Confederacy raised an army to retake the Shan States that had fallen to the loyalists of King Thibaw. However, the king had been dethroned by the British when the Limbin Confederate forces crossed the Salween river to retake the fallen states. The forces of the deposed Burmese king had been withdrawn and the British had not moved into Shan State. In this vacuum, the Limbin Confederate forces marched on Moeng Nai. Remaining loyal to the fallen Burmese King, Sao Khun-Lai chose to provide refuge to the loyalists who fled Moeng Nai. As a result, Laikha was attacked by the Limbin Confederate forces and razed from end to end for siding with the Burmese court.

IV. Sao Num

Saofa Num was the third son of Sao Khun-Lai and he was born in 1905. He became Saofa in 1931. He was a minor when Sao Khun-Lai passed away in 1917. A regent was put in charge of Laikha for 9 years until Sao Khun-Mong, the eldest son of Sao Khun-Lai was appointed Saofa in 1926. In 1927, Sao Khun-Mong was forced to give up his position because he shot Sao Pok, his own younger brother and the third son of Sao Khun-Lai at a religious festival in March 1927. Thus, the same regent was put back in charge of Laikha for another four years until Sao Num was ready to serve as Saofa.

Being one of the younger Saofas, Sao Num did not play a significant role in the council of Saofas in the 1930s and early 1940s before the Japanese occupation of Shan States. Being more of a military man than a politician, he did however joined the British army in 1931 despite being a Saofa and he was promoted to the rank of Lieutenant in the Third Shan Battalion. As the result of this involvement with the British army, he was constantly watched by the Japanese during the second world war. In fact, he was arrested by the Japanese in 1945 but he escaped and organized resistance groups that collaborated with the US 101st Airborne Division to fight against the Japanese.

After the war, he hosted the first and second Panglong conferences in March 1946 and in February 1947. Although he was largely responsible for hosting and funding the first conference, he was not one of the main organizers and he did not play a key role in hammering out the terms of the Panglong agreement. However, he did sign the



agreement, which forms the basis for the Unified Shan State's union with Burma to form the Union of Burma.

A little over a year after the Union of Burma came into existence in 1948, the Karen National Defense Organization (KNDO), which represented the Karen people in Burma, revolted against the Union Government. They were strong enough to invade Shan State with the help of Pa-o and Kachin insurgents from Southern and Northern Shan State and occupied Taunggyi, the state capital. Moreover, they proposed a Karen-Shan amalgamation against the Burmese. Facing these extremely impactful options, Sao Num and the other Saofas decided to side with the Union Constitution and the Union government to preserve the Union that they helped create a few years earlier. Moreover, Sao Num deployed the Laikha State Forces to drive the KNDO out of Laikha. Then he worked with the Saofas of neighboring states to form an armed civilian volunteer group in which he served as the commander with the rank of colonel. The Saofa of Kesi took up the rank of lieutenant colonel and served as deputy commander. This group collaborated with the Union forces under Colonel D. A. Blake, which consisted of a Kachin company under Major Vathanis, a Gurkha company under Captain Htarpar and a Burmese Platoon under Captain Tin Oo. Together, the Shan and Union forces managed to drive the KNDO out of Shan States.

Contributing to the formation of a political union with Burma in 1947 and helping to preserve that Union in 1949 have had a definitive and profound impact on the future of Shan State and its inhabitants up to this date. Back then, little did he know what kind of future his people and his descendants, including myself, would actually be facing in the future that he helped create.

Notes

¹ A Shan state was a semi-sovereign political entity on the Shan plateau. These states were ruled by hereditary rulers, some of whom held absolute power over the internal affairs of their states until the arrival of the British. The rulers of the larger states were held the title of Saofa or Celestial Ruler whereas those of smaller states were referred to as Khun Moeng or Chief of City.

³ The term Saofa system is used here to refer to a series of systems in which a paramount power, be it the Burmese court, British government or the government of the Union of Burma, governed the Shan States through traditional rulers.

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with first class honours in
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Understanding Markets
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the Sheffield Hallam
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SCA-UK News in Photos: Achievements & Celebrations



Sai Line, also known as Myo Thant Linn, was awarded Chevening Fellowship to catalogue the Shan manuscript collection from the British Library along with his research in the Shan manuscript cultures.

Sai Line is a professional Shan poetry reciter and composer, known as zare. The typical Shan poetry is called Lik Loung or Great Text. The history of Lik Loung literature date back at least to the 16th century.

Many old Lik Loung texts are still preserved in the forms of manuscripts, which can be found at research libraries in the UK including the British Library, as many of them were collected by colonial officials during the British rule over the Shan states, Burma (now the Union of Myanmar).

ဆမ်.ဂျမ်းလင်,ဂျ၊ လင်းလေးလံးသိုလ်း တ်မ်းရှေးတၢ၊ပၢင်ပွဲးပီမ့်,တံး ကဆ်ကတ်းရှိုတ်းတီးဝိုင်းလူင် လဆ်,တဆ်, မိုင်းကင်းဂိတ်း နှံးဝဆ်းထံ 9/12/2023

လိက်မက်,မက်,တွမ်း ပီမ့်,တံး- 2118ဆီး ဝိုင်းလဆ်,တဆ်, ဆ်းလဆ်.လွမ်သူးကိတ်.

(1)ကျေးဂျ.သ (3) ပုတ်.ထ ထမ်,မ သင်း,ခ ပဆေ့.မဂျ.ထျ မင်,ဂလျ.ယွမ်းလီး တၢင်းမီးရှိုရှ်, ပီမ့်,ရှမ်းခး လင်,ဝးထမ်းဆမ်, တ်မ်ဂုမ်,ရွတ်းသိုက်; ဆ်းတိုက်;ပိက်.မဆ်, လဆ်,တဆ်,ဝိုင်းဂွၢင်း ရှိုတ်းသၢင်းပွင်တေ, ဂးပီဆ်သီရှေ့,ပီးကိက်,ခွင်.သူ.တတ်း ခမ်းရွတ်းမးရှမ်းလူမ်းမူဆ်းသိုက်းသျ... ရှ်းပီဆ် မင်,ဂလျ... ရှိုမ်းရွမ်.ရှုမ်းလွမ်- ဆ်းတီးသူးကိတ်. ယူ.ခမီ,ဝျ.သတီ, - ခုဆ်လေးခင်းပွဲ.မွင်းလွမ်၊ -

(2) မိုင်းဆီး.ရှပ်.တွမ်း ပီမ့်, 2118 ဆီး ကွင်းတီး သူးကိတ်.လဆ်.လွမ် မးလုမးတွမ်လေးလမ်း လုမ်းလှိုင်းဆမ်လီ၊ ရှ်းပီဆ်တီးတွင်းတီးမာ်ဂိုက်;ပိုဆ်း တူရ်းရှဆ်တၢင်းဂီယၢမ်းယိုဆ်း ပုဆ်းမင်,ဂလျ, ရှိုမ်းရွမ်... မူဆ်းပျူ.ဂျေ့.သိုက်; ဂူးလုမ်းဂူးလှိုင်းရွတ်းမးပွင်,ထွင်တတ်း- လိမ်ထမ်းလိမ်ဆမ်,ဂုမ်, တဆ်း မိုင်းဝဆ်းဆီး.သိုက်;သျ.လှိုမူဆ်း ကမင်,ဂလမ်,ကမ်,မီးတီးဆသ.တီးဆဆေ လွတ်းမေး မိုဆ်,သီဆ် တူဆ်းစတ.ယပ်.၊

(3) တူရ်းရှဆ်ကဆ်ပီဆ်လၢင်းခိုက်; လုမ်းလှိုင်းပီးလေးခွင်.မးထွင်ယပ်. ရှမ်းပွင်ပွဲးတီး ခိုက်;ခီး သိုက်လူင် ကမ်,လီးဝၢင်းပုင်လိုမ်းတၢင်း သၢင်းလၢင်းပိုဆ်းဆေ မိုက်;ဂၢင်ဆ်ဆ်. ကဆ်.တ မိက်.တၢင်,လၢတ်း ပိုဆ်.ရှ.ပိုင်းဆေလေးပီး လွင်းလိက်;လွင်းလီးရှ်းလၢင်းတွင်းကပ် ကမ်,လှိုမင်မပ်လးလး ဂမ်းဆီး.ထိုင်မး တီးဝဆ်း ခိုင်ပွင်လိမ်းတဆ်း တီးဆ်းလဆ်.ဆ်းလွမ်... ခုဆ်ခင်းမုင်းမွင်းလွမ် ... လိမ်ဂူးကွဆ်,ယို,- လွမ်းပိုင်ထုင်းရှမ်းလွင်းတၢင်းဂးတၢင်းဝိဆ် - ပူဆ်.သုတ်းလိဆ် - ရွမ်းရှပ်.တွမ်းသျ, ဝဆ်းလီပီမ့်.။ -

(4) မိုင်းဆဆ်. ဝွမ်းပိုက်; ရေးဂျ, ပျသ်သဆေ့.လီလွင်း ဂိတ်,ခွင်းပီဆ်သျ, လင်,ဝး သွင်ပီ သၢမ်ပီ ပူဆ်. ဂျ.ပၢင်ပွဲးပီမ့်,ရှမ်းလွတ်း ထိုင်ရွတ်းပီဆ်.မိပ်သူ, ပွဲးမူ.ပၢင်ခွမ်း ရှမ်းခိုဆ်းရှပ်.တွမ်း ပီမ့်, 2018ဆီး ထိုင်တီးထီးလွတ်, ပီးခွင်.ခွင်.ပီးလေးလွတ်,မိပ်တတ်; လိမ်ထမ်းတၢင်းဆမ်, ကရု.ရလျ.ဂ တ်မ်ဂုမ်, ရှမ်းယိုဆ်း မှ်းဂေးရွတ်းခိုဆ်းထိုင်သူ, သမ်.ဝးသမ်းယူ.မိုင်းပိုဆ်း ခိုက်;ခိုဆ်းတီးမဆ်, ထိုင်ရွတ်း လဆ်,တဆ်,ရှိုင်းတီးခိုက်.ဂုင်,ဂွၢင်းဂိုဆ်းယို, ... မှ်းဂေးလုမ်းသိုက်; - လှိုင်းပိုဆ်းသူရှမ်း - ကမ်,ဝွမ်.တီး ရှမ်းပးဂူးလၢင်းဂူးလှိုင်း ဂူးခိုက်;ရွတ်းထွင်သူ,- ဂိုဆ်းထုဆ်း ဂူဆ်းမူဆ်း ကူဆ်ကူဆ်း သိုက်;ယပ်း ဆေ.ယပ်.။ ။

(5) ခိုဆ်းယို.မ့်,သုင်ရှိုက်;ရှိုက်; ရှ်းပီဆ်လွင်းတၢင်းလိုဆ်းပိုင်ပၢင်, ဂၢင်းလွတ်းတၢင်းမီးဆဆေ့... လွင်း တၢင်းရှမ်းလီးပွင်ဂျေ့, ကမ်,လှ်းတၢ၊ရှ်းမူဆ်းပျူ.ခိုင်လွင်း ယိုင်းရှ်းမေးလၢင်းမွမ်.ယွင်းရှပ်,တီင်, သီ,လီင်,ပိတ်,ပး ဂးပီဆ်တီးကွဆ်,တီးယို, ရှ်းလၢင်းဂူဆ်.သျ,ပုဆ်းမွမ်းရှပ်.ခမ်,လှို; ဆမ်ယို, ... မုင်းမွင်းလွင်းပီမ့်, ... ရှမ်းလီးရှိုတ်းပီဆ် - ဆိုင်; - ဂၢဆ်လွင်းထုင်းမိပ်;မေ့,သျ,- ဂူင်လီးဝါးယီဆ် - 2 - ရှ်းမေ့ရှပ်.ဝိုင်း ထိုင်;ရှိုင်းလှိုင်းခိုက်;ဂပ်,- သိုက်ယးရှ်းပီဆ်း ပီဆ်ရှိုဆ် ။ -

(6) လွင်းတင်း ရှမ်းလီးနှိုတ်းသင်းပိမ့်.တီးကခင်ဝးခဏီ. ဖင်းထုင်းယု.ရှူးရှါ သါလှ်ရှင်.လှိုဝ်.ခိုဝ်း တွခင်းတု.လှိုဝ်.ထိမ်လုမ်းလှိုဝ်းပီးခွင်.ပီးဖေးသိုက်သိုဝ် ရှူးလီးလီလှိုဝ်တိုဝ်းတွခင်း ယွခင်းကပ်ဖွခင်း လီမင်.ဂု.သုင်းထိုင် လင်.လီးခပ်းခိုင်ပွီးဂိုခင်း ခူခင်း.ခီးခင်းပိုခင်းလိက်းလီးပီးကခင် ထုဂ်.လီကွခင် ဂခင်ထိင်းဂုမ်း ဂုဝ်ပီခင်တီးသုမ်း လု.လုမ်းဂမ်.ထိမ်ဂျု.ယု.ဝီးယီခင်... သိုဝ်ပီ.တါ သိုဝ်ရှင်.ရှိုခင်း ခပ်. တီခင်းဂျု.တု.ခေး- လွမ်းဖင်းပခင်ခွခင်း. ပူ.မွခင်း.ဝီ.ဝင်း သီခင်းတင်းယု.ပခင်ဂတ်း- လှိုဝ်.လတီး ဖေး.သု.သု.သခေး.တီး ရှူးမခင်းရှိုဝ်းဝီးပွင်.ပိဝ်တီး- လုရ်းတု. |

(7) ဂမ်းခဏီ.သုတ်းရှင်ပင်ယီခင် ပွီးရှမ်းဝင်းယဝ်. ရှူးပီခင်သီခင်းတင်းလီသေဝခင်းကွခင် တွခင်း သေဝခင်းခိုခင်း မီးဝိုခင်းမီးခမ်းခခမ်လုင်သုင်သိုဝ်း ထိင်းသိမ်းလှိုဝ်.ခိုဝ်းမှိုဝ်းရှိုဝ် လှိုဝ်ဂခင် တူင်.ခခိုင်ပွ်.ပုး တွခင်းတု.ပီးခွင်.ရှမ်းရှူးတင်းခခမ် ယု.လိက်.တီးလိင်တီးလမ်တီးခိုခင်တီးယုခင်း ယု.တီးခဏီ.သေတိုက် သုခင်း ရှူးဂုခင်းလှိုဝ်.တီးလီးလိက်းလွတ်းဖေးခီခင်... ပင်တိုက်ရှူးလိက်းယီခင်... ဂတ်းလှိုခင်းယု.သု.- မှိုဝ်းတီးပွတ်းရှင်.ပွတ်းခခိုင်ပွတ်းလတခင်းယိုင်းကခင်းရှူးလိက်းလွတ်းတင်းသုဂ်.ကုဂ်းလှို - ရှိုဝ်းရှိုင်းသို - လွမ်းလွင်းမင်.ဂလု.။ -

(8) ပိမ့်, 2118ခဏီ. ရှမ်းခူးခူးယွခင်းကခင်ခခိုင် တပ်.သိုက်းလှိုဝ်တီး ခူဝ်းခီဝ်ခူဝ်းလီး လီးကီးလီးယီး ရှမ်းပီခင်ပီးခွင်.ခွင်.ပီးသိက်.လိက်, ယု.ကပ်လဝ်းခီဝ်.ခခမ်းခေး ရှူးလီးပီခင်မုခခင်.ကခင်ရှမ်းခူး ယွခင်းယု. မူ.ခခိုင်.လှိုမ်းလိက်.ဖွမ်.ရှမ်း မု.ကပ်ရှမ်း.လုမ်းပေး ခမးဂုခင်းမှိုင်းသင်.ခု. တွခင်းတု.လှိုဝ်. လတီး ယွခင်းလတီးဂပ်.တိုဝ်. တီးရှူးရှိုင်းခိုင်.မှိုခင်ခခင်. ပခင်မှိုင်းလခခင်.လဝ်း ခီခင်ကမ်.လတင်း ယဝ်းဂဝ်းသေ. ဖွသမ်.တက်းတေး.တိုက် ခပ်းယု.ကမ်.လီးသက်းထု... ကီမ်.ဖေး.ယု... တီးရှူးခိုခင်းရှိုင်း- မှိုင်းရှူးခိုခင်းလိက်း- ရှိုင်းရှူးမခင်းခွခင်း ခခမ်ဂိုခင်း- ရှပ်.တွခင်းပိမ့်, 2118ခဏီ ခင်းတီးမှိုင်းလှိုင်း ယု.ခေ.- ရှူးမီးဂုင်.တု.သေ.- မှိုဝ်းခေးရှိုင်းယိုခင်း- ဖွဂေ.လှိုဂေ. ပေးရှူးမေရှိုက်.ခိုဝ်း လှိုဝ်.တီး ဂူးကွခင်ယု.- ပီခင်ဂေ.ဂိုက်.ပိုခင်း လုရ်းတု.

တီးဂိုရ်း တီးခေး... ..

Education Aspects

ရှုင်းရှိုခ်းလုံလူင်ပရရှိတ ဝိင်းတူခ်းတီး



ကွင်းတီးရှုင်းရှိုခ်း ငလး ဖူးဂေးတင်း

ရှုင်းရှိုခ်းလုံလူင်ပရရှိတခ်း မီးဝံ.တီးပွဂ်.ဗြူးဖိုဂ်, ဝိင်းလူင်တူခ်းတီးယဝ်.။ ရှုင်းရှိုခ်းခ်း မီးရှိုမ်းလမ်ဖေ,လၢခ်းလခ်း.လွမ်ပုတ်.ထမိုင်းတီးသေ လွမ်းလိုင်းရှိုမ်းရှုမ်းခ်းဂေး; မီးရွှင်းကခ် ပိုခ်းငဖေသု,သခ်းတင်းခ်းယဝ်.။ တေလံးဝုး ရှုင်းရှိုခ်းခ်း ပိခ်းတီးကခ်သု,ယု, ပိခ်းတီးခ်း လိခ်းသု,သခ်း, ငလး ပီးပလ်,လု, ရှိုဂ်းရှိုဂ်းတီးဆိုင်းခ်း.ယဝ်.။

ရှုင်းရှိုခ်းငတ,တင်းမး မိုဝ်းပီခရိတ်; 2016 ခီးသေ ဖူးကွခ်းဂေးတင်းမးပိခ် လဝ်းဩ, သီရိထမ်မုဖိပုလ (မရှုဂခ်ထဝုဂလဂပခ်းစိတ်, ထမ်မုလရိယ ဖေ,တီး၊ ဖေ,မခ်း၊ MA - Sri Lanka) ယဝ်.။ မခ်းလဝ်းခ်း ပိခ်းလဝ်းဂွခ်းဝတ်. တိုဂ်းသွခ်းလိဂ်းဝေ,လုဝခ်, ဝိင်းတူခ်းတီးဂေး လိုးယဝ်.။

ရှိုတ်းရှိုဂ်းငလးပိခ်တင်းရှုင်းရှိုခ်းမး

လွင်းကခ်လံးတင်းရှုင်းရှိုခ်းမးခ်း.တေ. ပိခ်တု, လိုးထမ်လုင်လခ် ခေ,တီးခ်းခိုဝ်း ရှုခ်းမု, ရှပ်းခပ် လိုဝ်းရှုမ်းသုခ်, ဂၢခ်ရှိုခ်း ယွခ်.ဂၢခ်သိုဂ်းသိုဝ် ဝၢခ်းမိုင်းသုဂ်.လိုင်းခ်း. လံးရှိုခ်း ပလ်,လု, ပုဂ်းပွဂ်ဖေခပ်ဂွ,ခ်း.ယဝ်.။ လဝ်းဩ,သီရိထမ်မုဖိပုလ (ဖူးဂေးတင်း ရှုင်း ရှိုခ်းလုံလူင် ပရ ရှိတ) ရှပ်းမး လၢတ်းဝုး-

“ယွန်းဝါးမိုင်းရှမ်းဆံ့ လံးခါမ်၊တါမ်၊သိုင်းသိုဝ်မး ပီယာဝ်းခါဝ်းရှိုင်လး၊ ဂါန်ပါး ပုဂ်၊လှ၊ လွင်းဂါန်ပါးမာ်းမီးလှိုင်းဆံ့ တူဂ်းတိမ်၊ရှိုင်းတေ.တေ.ယဝ်။ ရှန်ထိုင်ဝါး ရှမ်းလှိုင်း ဆံ့ မီးပုန်းဖွန်း တၢ၊တေထုန်လန်ကပ် လုဂ်းကွန်၊ရှမ်း လှိုင်းရှမ်းသုန်၊လံးရှိုင်းပုဂ်၊လှ၊ လုဂ်းကွန်၊ဝါန်းဆွန်းဆးပာင်၊ လှိုင်းရှင်၊ဂံဝ်းလှိုင်းဆန်း.လးသင်၊ ယွန်းပာင်တိုင်းသိုင်း သိုဝ်သေ လုဂ်းကွန်၊ရှမ်းလံးဖေန်ပေး၊ဖေန်မးဂွၢ၊လှိုင်းဆန်း.လးသင်၊ လှိုင်းမီးလွင်းယာပ်၊ ဖိုတ်၊တၢ၊သိုပ်၊ရှိုင်းလိဂ်းလှိုင်းဆန်း.လးသင် ခပ်းမး ဆွဲဂါန်ပါးပုဂ်၊လှ၊ရှမ်းဆန်း.ယူ၊ယဝ်။”

“ဝိလ်တၢ ကုပ်ပတတံ သိတ်တၢ - ဖေန်မီးတါင်းရှုယု၊မန်းဂျ” လွမ်းဆင်၊ပုတ်.ထလဝ်းရှေး လာတ်းဝံ.ဆန်း.လး၊ ဂွန်းခိုဝ်းလှိုင်းဂေးယဝ်. ပေးဝါးဂါန်ရှိုင်းကမ်၊တိမ်ထုန်းလှိုင် တၢ၊တေခိုဆ်း ယု၊ဆန်း တိုင်းတေမီးတါင်းယာပ်၊တေ.တေ.၊ သင်ဝါးဂွန်းခိုဝ်းဆန်း ခွဲးခိုဆ်းယု၊ခိုတ်းပိုဆ်း ပေးဆံ့လှိုင် လှုပ်၊ခတ်းလှိုင်းဂါန်ပါးပုဂ်၊လှ၊ဆမ်” ဆန်း.ယဝ်. ယွန်းဂွန်.ရှန်ထိုင်လှိုင်.ဆင်၊ကန် လာတ်းမးတီးဆိုင်လှိုင်းဆံ့.သေလး၊ လင်၊လံးခတ်းလှိုင်းခိုဆ်း မးရှိုင်းရှိုင်းလှိုင်းလှိုင်ပရုဂ်တ ဆန်း.ယဝ်.” ။

လှိုင်ဆန်း မန်းလဝ်းသိုပ်၊လာတ်းဝါး “ဂွပ်းပိုဝ်းရှမ်းပီဆံ့ဂွန်းဝါန်းဆွန်းဆးပာင်၊ဂေး. ဆိုင်သေ လံးရှန်မးတုးတၢရှမ်းလိမ်လိဂ်. လွင်းဝါးဝါန်းဆွန်းရှမ်းဆန်း. ဂါန်ရှိုင်းကမ်၊တိမ် ထုန်း၊ တေဝါးဂွၢ၊ပိုင်းကိုင်ဆွဲဝ်းဆံ့ဂေး၊ သမ်.ရှမ်းတီးပိုင်းကိုင်ဝံ.၊ မိုင်းရှမ်းဆံ့ ဝါန်းဆွန်းလး ဆွဲဝ်း မန်းဂွၢ၊ဂန်ရှိုင်းဆး။ ကမ်၊ဝါးလွင်းယူ၊သဝ်းဂိန်သါင်းတေ.ဂွၢ၊ လွင်းဂါန်ပါးပုဂ်၊လှ၊ လှိုင်းဆန်း.ဂေး၊ လံးရှန်ဝါန်းဆွန်းလး ဆွဲဝ်းမန်းကမ်၊မိုန်ဂန်။ လန်.ထါန်းဂွန်းဂေး၊ ကမ်၊မိုန်ဂန် လှိုင်းမီးပိုင်းဂေး၊ မီးတေ. ပေးကမ်၊မီးတီးဝံ.၊ ဝါန်းဆွန်းရှမ်းသမ်. ဖေန်ပေး ကမ်၊မီးတၢ၊တေလှိုင်းယဝ်။ ယွန်းဖေန်လး၊ ဂါန်ရှိုင်းဂေး၊ကမ်၊ခိုဆ်းယု၊ ယွန်းဆန်း ဆင်၊ရှိုပ် တေပီဆံ့တီးပိုင်းကိုင်လှိုင်းမီးလွင်းယာပ်၊ဖိုတ်၊ လှိုင်းယူ၊ဝါန်းဆွန်းဆးပာင်၊လှိုင်းဆန်း. ပေးတေ လံးသိုပ်၊ခိုဆ်းရှိုင်းဆန်း. ရှမ်းလှုပ်၊ပုဂ်းတင်းပန် ရှိုင်းရှိုင်း” ဆံ့ယဝ်။

ခေးယိုင်းကါန်း ကန်လံးတင်းရှိုင်းရှိုင်း

1. တၢ၊ဆေး၊တိန်းခိုဝ်းရှမ်းပေးတေမီးသုန်၊လံးရှိုင်းလိဂ်းလီလီ။
2. လုဂ်းကွန်၊ရှမ်းလှိုင်းယူ၊လွမ်းဝါန်းဆွန်းဆးပာင်၊ တီးရှင်၊ယာန်ဂံဝ်းလှိုင်းဆန်း. ရှိုင်းပေးမီးတီးပိုင်းကိုင်သေ ရှိုင်းကပ်လိဂ်းလံးဂွၢ။
3. ဆင်၊ရှိုပ်လုဂ်းကွန်၊ဝါန်းဆွန်းရှမ်း ပေးတေလံးရှိုတ်းထိုင်ဆွဲဝ်းလှိုင်သေ ရှတ်းရှာန် လိတ်းသိဝ်း။

- 4. ဆင်,ရှိပြင်လှိုင်းခိုင်းရှင်းပေးတေမီးလခန.မီးတၢန်းသေ ကမ်,လံးအားလီဂ်.အံး
 ဂဂးဂၢင်ဂူအ်းတၢင်,ခိုင်း။
- 5. လုဂ်းကွအ်,တံးဂူဂေ့.လှိုင်းမးယူ,တီးရှင်းရီအ်းလွံလှိုင်ပရရှိတဂုဂ်းအ်.
 ရှံးပေးလံးပီအ်ဂူအ်းဂုဂ်.လုဂ်းခူးဂွၢ,ဂူဂေ့။
- 6. ရှံးမေၢရှဂ်.လှိုင်းခိုင်း ဃေ,သၢ, သၢ,သအၢ, ဃေင်းထုင်းရှင်းအ်အ်း"အၢ" ။



ပိုအ်.ခၢမ်, လုဂ်းရီအ်းလွံလှိုင်

မိုအ်အင်,ဝါးမးတီးအိုဝ်လှိုင်းအ်.သေ ဂမ်.ပးအမ် လုဂ်းရီအ်းကမ်မးရီအ်းသွအ်ကဝ်
 လိဂ်းတီးရှင်းရီအ်းလွံလှိုင်အ်. တေလံးဂုအ်ဝါး ပီအ်လုဂ်းကွအ်,ဝါအ်းအွဂ်းအးပၢင်, ဂမ်းဃွင်းဂေ့
 ကမ်ပေးမးကမ်,ပွင်ပီအ်လံး တၢ,သိုပ်,သှိုင်,ခိုအ်းရီအ်း၊ ဂမ်းဃွင်းဂေ့းဃာအ်ပေး ဃာအ်မး၊
 ဂမ်းဃွင်းဂေ့း ကမ်,မီးပေးမး လှိုင်းအ်.ဂူလုဂ်းကမ်,ဂး ဂမ်းဃွင်းသမ်. ယွအ်.ဝါအ်းမိုင်းသုဂ်.သဂ်.
 ယုင်းယၢင်း ကမ်,အမ်သဝ်း ဂုမ်,လံးပံးပၢင်တိုဂ်းသိုဂ်းသိုဝ်ဂူလုဂ်းလး ကမ်,မီးတီးတၢ,တေသိုပ်,ခိုအ်း
 ရီအ်းသေ ရှုတ်းမးဂေ့း မီးတင်းအမ်တင်းလံးယဝ်.။ ပီအိုင်းလးပီအိုင်း တင်းအမ်လုဂ်းရီအ်းဂေ့.
 ကမ်,မိုအ်ဂမ် လှိုင်တေ.လှိုင်မးဂူပီပီ အ်းပီဂမ်သွအ်ရီအ်း 2023/2024 ပီအ်.လှိုင် လုဂ်းရီအ်းတင်း
 မှုတ်းတင်းသိုင်းမီး (729)ဂေ့.ယူ,ယဝ်.။

ဂၢအ်ပံးပိင်,လုဂ်, ကမ်လုဂ်.ကဝ်တီးရှင်းရီတီးပွင်သွအ်ပမ်အ်. တေမီးမိုအ်အင်, ရှင်းရီအ်း
 လှိုင်ပွင်လှိုင်; လခန.KG ထိုင်လခန.12၊ ဂၢအ်ရီအ်းလဂ်းသုတ်,မုံ,ပရိယတ်တိသတ်ထမ်မပုလ
 သင်,ခါ,လှိုင်တီးလး သွအ်လိဂ်းကင်းဂိတ်း လိဂ်းခေ,ဂေ့,ဂၢအ်တၢ,ဂၢလိင်.တွင်.မိုဝ်းအးလံ
 လှိုင်.လံးလွင်းသေ ခူးသွအ်အ်းရှင်းရီအ်းတင်းသိုင်း ပီအ်. မီးယူ, 41ဂေ့.။

ယွခ်.ဆခ် ရှင်းရှိမ်းလွံလူင်ပရဂှိတဆံ. တေလံးဝး ပိခ်တီးပိုင်ကိုင်တၢ,ဆေး,တိမ်းခိုဝ်း
ရှမ်းမိုဝ်းဆး; ပိခ်တီးပွဂ်းပွင်ပခ်ဆမ်.ဂတ်.လုဂ်းကွခ်,တီးရှမ်း ပိခ်တၢ,ကခ်ဂေး.ခိးသိုပ်,ခိုခ်း
ရှိမ်းယူ, သမ်.မီးလွင်းယၢပ်,လၢ်လိဝ်.လၢ်လွင်းသေ ဆင်,ရှိပ်ပေးတေပိခ်ခိုခ်းရှိမ်းရွၢ,ငလး
တေပိခ်ရှင်းရှိမ်းကခ်ဂှိတ်းရှူးတီးရှမ်းမီးဆးမီးတၢ လံးကပ်ဂုင်,မုခ်လွမ်းကခ်ဆိုင်;ယူ,ခး, ကေး။

ထဝ်းသုဆခ်တၢလင်ဂၢရ (မိုင်းဂိုင်)



Education Aspects

၌င်းဂူအ်းမိုင်း ၌င်းဂါအ်းမိုင်း ၌င်းဝါအ်းမိုင်း

လံးလှ်း ခိုင်းယိုအ်း

၌င်းဂူအ်းမိုင်းလး၌င်းဂါအ်းမိုင်း သွင်ကအ်းအံ. ဂိုဝ်းခွင်းဂွင်.ဂါ,ပအုပုိုင်းဂိုင်ဂအ်းဝံ.သေ ပီအ်း
ကီအ်း၌င်းလှ်း ကအ်းလါင်း၌်း၌င်းဝါအ်းမိုင်းလိဂ်းလံးခိုအ်းယို,ယူ,ယဝ်.။

ပေးဝုး၌င်းဂူအ်းမိုင်းခိမ်.လိုင် ဂါအ်းမိုင်းဂေးတေခိမ်.လိပ်; ဝါအ်းမိုင်းဂေး တေခိုအ်းယို,
ဂတ်းယိအ်း။ ပေးမးတုလ်းထိင်းပံး,အိုင်းဂေး မိုင်း၌င်းဂါအ်းမိုင်းတုဂ်းအ်း. ဝါအ်းမိုင်းဂေး
တုဂ်းတိမ်, ဂူအ်းမိုင်းဂေးထုပ်းတါင်းယါပ်,ပုိုတ်,ယဝ်.။

ဂွပ်းအ်းအ်း အင်,ဂိုဝ်း၌င်းဂါအ်းမိုင်းတေခိုဂ်.ခိမ်.ဂိအ်း,ခိင်အ်းအ်း. တေလံးမီးပိအ်းဂါအ်းခါင်းယါင်း
တု,လှ်း ပုဂ်းပွင်ကီအ်း၌င်းအ်း.ဂတ်.ဂူအ်းမိုင်းယူ,ယဝ်.။

အင်,ဂိုဝ်းကီအ်း၌င်းဂူအ်းမိုင်း၌င်းအ်းဝါအ်းအ်း; တေဂတ်.ခိမ်,ဂိအ်း,ခိင်အ်းအ်း. လွဂ်းလံးခိုဂ်.
တွအ်းမအ်း မီးယူ,သါမ်ခေး; -

1. ယူ,တီးပုးယို,ဂူအ်းလှ်းပံး,ပွင်ဂါအ်း(ဂေး,မတီ,)ဂူမု,ဂူးလှ်း ၌မ်းလှ်းပုးဝုးလံး
ပွင်ပီအ်း၌င်းခိမ်းဝါအ်းမိုင်းအံ. တေလံးကွအ်းဂူအ်းအ်းပံး,ပုဂ်းပွင်ပအ်းဂါအ်း
၌်းတု,ဂူအ်းအ်း,၌်းမု,အ်းအ်းယူ,ယဝ်.။ ပုးယို,ဂူအ်းလှ်းပုးဝုး တေလံး
သိုပ်,ဝုအ်း.သိုပ်,၌်းတါင်း တု,ပုဂ်းပွင်ကီအ်း၌င်းဂူအ်းအ်း,အ်းအ်း ယူ,ယဝ်.။
2. ပေးပမးဂူအ်းမိုင်း၌င်းခိမ်း တေလံးပအ်း၌င်းလှ်းလါအ်းဂူအ်းအ်း,၌်းခိမ်းလိဂ်း
၌်းထိုင်လအ်း.သုင် ပအ်း၌င်း၌်းခိမ်းကပ်တါင်းမေးအ်းအ်းယူ,ယဝ်.။
3. ဂူအ်းအ်း,၌်းမု, လှ်းပီအ်းအ်း,၌်းလံးယိင်း၌င်းအ်းဝါအ်းမိုင်းအံ. တေလံး
ကွအ်းဂါအ်းခတ်းလှ်းကပ်လိဂ်းလံးပံးမေး ၌်းထိုင်လအ်း.သုင်အ်းအ်းယူ,ယဝ်.။
တေး.တေး.၌်းမေးကိတ်းကွတ်းသေ ဂိုတ်းပေးပိတ်းဂါအ်း၌်းအံ. မိုအ်းဂါအ်းတါင်း
၌်းပိတ်းပိတ်းယွတ်း တုအ်းအ်း,အ်း.ယဝ်.။

ဂူဂုပ်းမအ်းတေ. တေလံးမီးခေးယိုင်းကါအ်းဝုး “ပေးလှ်းကွအ်း,အ်း,၌်းခိမ်းမိုင်းအံ.
မုဂ်းဂူပဂ်,လိတ်းသိပ်းခိုအ်းအိုဝ် လံး၌်းထိုင်လအ်း.သုင်ဂွအ်း, လင်,တေလါတ်းလံးဝုး
၌်းဂူအ်းမိုင်း၌င်းဂတ်.ခိမ်,ဂိအ်း,ခိင်မးယူ,” အံယဝ်.။

Shan Traditional Food Recipes

History of Traditional Shan Food

Yellow Tofu Oon and Shan Noodle

Written and prepared by

Sao Phong Keau and Nang Khin Khin Hlaing



The Shan people belong to the Mongoloid stock of the Tai Ethnic group who are spread over South- western China, Hainan, Vietnam, Laos, Thailand, Cambodia, Myanmar and North-western India in Assam.

The Shan in Myanmar now, live mostly on the Eastern Plateau, 1,000 to 4,000ft above sea level. They are known by varieties of names depending upon the colour, costumes and their environment, with similar cultural tradition of their own and a developed literature and religion, Buddhism. They are rich in knowledge on soil, forest, plants and agriculture around them to support good health in mind and body by using and preparing local and home-grown plants, fruits, roots, flowers and leaves since their

forefathers' time. Taste and ways of preparing food may vary in different ethnic group from region to region, but similar flavourings and cooking technique are being used throughout the Shan State.

Generations of Shan who left their own country to live or to study abroad, with the understanding of their culture and what food we ate, can cook their Shan food anywhere they go by using the ingredients available in many of the supermarkets in the world. They can also use the modern kitchen apparatuses instead of using mortar and pestle and grinding stones!

Two of the typical Shan foods are 1) Yellow Tofu Oon (vegetarian) and 2) Shan Noodles (noodles in chicken gravy and chicken broth).

For the Vegetarian, yellow split peas are used to make a thick gravy, called yellow tofu. Yellow split peas are pulses and part of the legume family with a mild, slightly sweet flavour and soft granular texture, which have similar nutritional value as green peas. The thick gravy of hot tofu is added to the noodle and garnished with spices, herbs and pickled mustard leaves.

For non-vegetarian, chicken gravy, chicken broth is used in preparing the noodle and garnished with spices, herbs and pickled mustard leaves.

More information about Shan food and recipes can be found on our website – <https://www.sca-uk.org.uk/shan-foods/>



အင်းဂွမ်းတံး ရွင်းဖွင်းဝန်းပိမ့်,

ခိုဝ်းသိုဝ်လံး

(ပီးဆွင်. မီးတီးခိုင်းလှ် ရေး; တိုခဲ,လေး;ရှပ်: တင်းယိင်း တင်းလံး)2
(pee nong... mee tee merng lai... kor tuen lae hao.. tang ying tang jai)2

ဝံးဝံး ရှပ်:ဖွမ်.ဂခဲမး; ယဟ,ပေပံတံးဂခဲလေး; ခိုဝ်းသိုဝ်လံး
wai wai.. hao phawm gan maa...yah pe pet gan lae... khur sur lai

ပီးဆွင်.ရှပ်:ဖွမ်.ဂခဲမး; မးလေး; ခိုဝ်းတံးရှပ်:လံး;ခိုခဲ;ယှ်,
pee nong hao phawm gan maa...maa lae khur tai hao...hai khuen yai

ရေလှ်ဂမံ,တး; ရှပ်:ရှပ်:တင်းသီင်း;တင်းလှ်ရှပ်:ဖွမ်.ဖီင်း,ဂခဲ
gor lai am waa.. hao haa tang seing tang loung... hao phawm pheing gan

လှ်ဂ.တိုခဲ,ခိုခဲ;မးလေး; ရေး.ရှပ်:ဂိုလှ် ယိင်းလံးဂံး;လံးငါခဲ
look tuen khuen maa lae...gor hao ouie...ying jai ai lai ngarn

(ပီးဆွင်. မီးတီးခိုင်းလှ် ရေး; တိုခဲ,လေး;ရှပ်: တင်းယိင်း တင်းလံး)2
(pee nong... mee tee merng lai... kor tuen lae hao.. tang ying tang jai)2

ဝံးဝံးရှပ်:ဖွမ်.ဂခဲမး; ယဟ,ပေပံတံးဂခဲလေး; ခိုဝ်းသိုဝ်လံး
wai wai.. hao phawm gan maa...yah pe pet gan lae... khur sur lai

ပီးဆွင်.ရှပ်:ဖွမ်.ဂခဲမး; မးလေး; ခိုဝ်းတံးရှပ်:လံး;ခိုခဲ;ယှ်,
pee nong hao phawm gan maa...maa lae khur tai hao...hai khuen yai

ခိုဝ်းဆံ ဝခဲလှ်ခဲ;ခိုဝ်းခဲ; မီးဂးမီးခခဲ ရှပ်:ဖွမ်.ဖီင်း,ဂခဲ
mer nai.. wan luen mer naa.. mee gar mee khan.. hao phawm pheing gan

ဆွမ်,ရှံးလံးယိင်းတင်းသီင်း;ရှပ်:ဂိုလှ် ရှ်းလီသေခိုဝ်းခိုခဲ;ဂဝ်,
noom hai.. jai ying tang seing hao auei.. hai lee se mer khuen gao

(ပီးဆွင်. မီးတီးခိုင်းလှ် ရေး; တိုခဲ,လေး;ရှပ်: တင်းယိင်း တင်းလံး)2
(pee nong... mee tee merng lai... kor tuen lae hao.. tang ying tang jai)2

<https://youtu.be/xAK0aKtjaMQ?si=5BPugzDix63bwbLC>

အိမ်ထောင်ရေး နှင့် ဖွဲ့စည်းပုံ၊

ခတ်းလုံငှ်းမ့်,သုင်

သိင်ဂွင်သိင်မွင်းတံး မေးလင်ဂူးတင်းကူလုံး ပီးဆွင်.တံးထူပးဂဆ် မူဆ်းခိုဆ်းသိုဝ်းဂျေ၊
ပီဆ်လုံဂဆ်ငှ်းလှိုဝ်း ငှ်းတံးသင်ဂေးငှ်းတိုဝ်း ပီးဆွင်.တံး ဖွဲ့မ.အိင်,ဂဆ် တေး,လှိုဝ်း
သုတ်းပာဆ်

[မ့်,သုင် မ့်,သုင်သေဂမ်း ပီးဆွင်.တံး ယိုင်းကားဆ်းခိုဆ်းယ့်, ခိုဝ်းတံး ယ,ငှ်းတံးငှ်း
မိုင်းတံး ယ,ငှ်းတံးတံး ခတ်းလုံ သွဆ်လေးလိဂ်းလံး ငှ်းတံးတံး လံးခိုတ်းပူဆ်.ပိုဆ်း]

[ပီးဆွင်.ဝါဆ်းမိုင်းတံးခပ် မ့်,သုင်သေဂမ်းခး ငှ်းတံးမိုင်းတံးလှိုဝ်း မ့်,သုင်သေတေး
ဆေး ခိုဝ်းတံးငှ်းတိုဝ်းသုင် ဂင်းပိတ်းလှိုဝ်းတင်းကံး ပီဆ်လှိုဝ်းဝါဆ်းမိုင်းခိုဆ်းယ့်,
ထိမ်လှိုဝ်းငှ်းတံး, ပီဆ်လုံဂိတ်,ပိတ်းလှိုဝ်းခိုဝ်းတံးတုဂ်းတိမ်,ပိုဆ်း ငှ်းတံးတံး
လံးခိုတ်းပူဆ်.ပိုဆ်း]

လုံသုင်လှိုဝ်းခိုဝ်းတံး ဝူဆ်.လုံဂဆ်ထိုင်ထိုင် ယ,ငှ်းတံးပိုဆ်းဂပ်,ငှ်းလံးတုဂ်းပာဆ်
ငှ်းကပ်ပူဆ်းဖွဆ်းကူလုံး ပေးငှ်းလံးသက်သက် ပီဆ်ဂူဆ်းငှ်းလံးထုဂ်,သင်း
တေး,ဝါဆ်းမိုင်းသုင်

[...] [...]

ထိုင်ဂွံပံးမေး ငှ်းယ,ပီဆ်ဂူဆ်းယိဆ်း သွဆ်ခိုဝ်းငှ်းမေးငှ်းလှိုဝ်းခိုဝ်းဂပ်,
ပံးလှိုဝ်းပံးလှိုဝ်းတံး တက်ထုဂ်,လံးပူဂ်းသင်း ကမ်,လှိုဝ်း ပေးငှ်းကမ်,ပီဆ် ကမ်,ပိတ်းလှိုဝ်းလုံ

[...] [...] (ငှ်းတံးတံး လံးခိုတ်းပူဆ်.ပိုဆ်း)

<https://youtu.be/QxBS9Z8nBQ4?si=scAzIrWt8AUVQ3sa>



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