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Huineng: The Sixth Patriarch of Zen Buddhism

The Potala Palace: The Pearl of Tibet

Xu Zhimo: A Romantic Chinese Poet

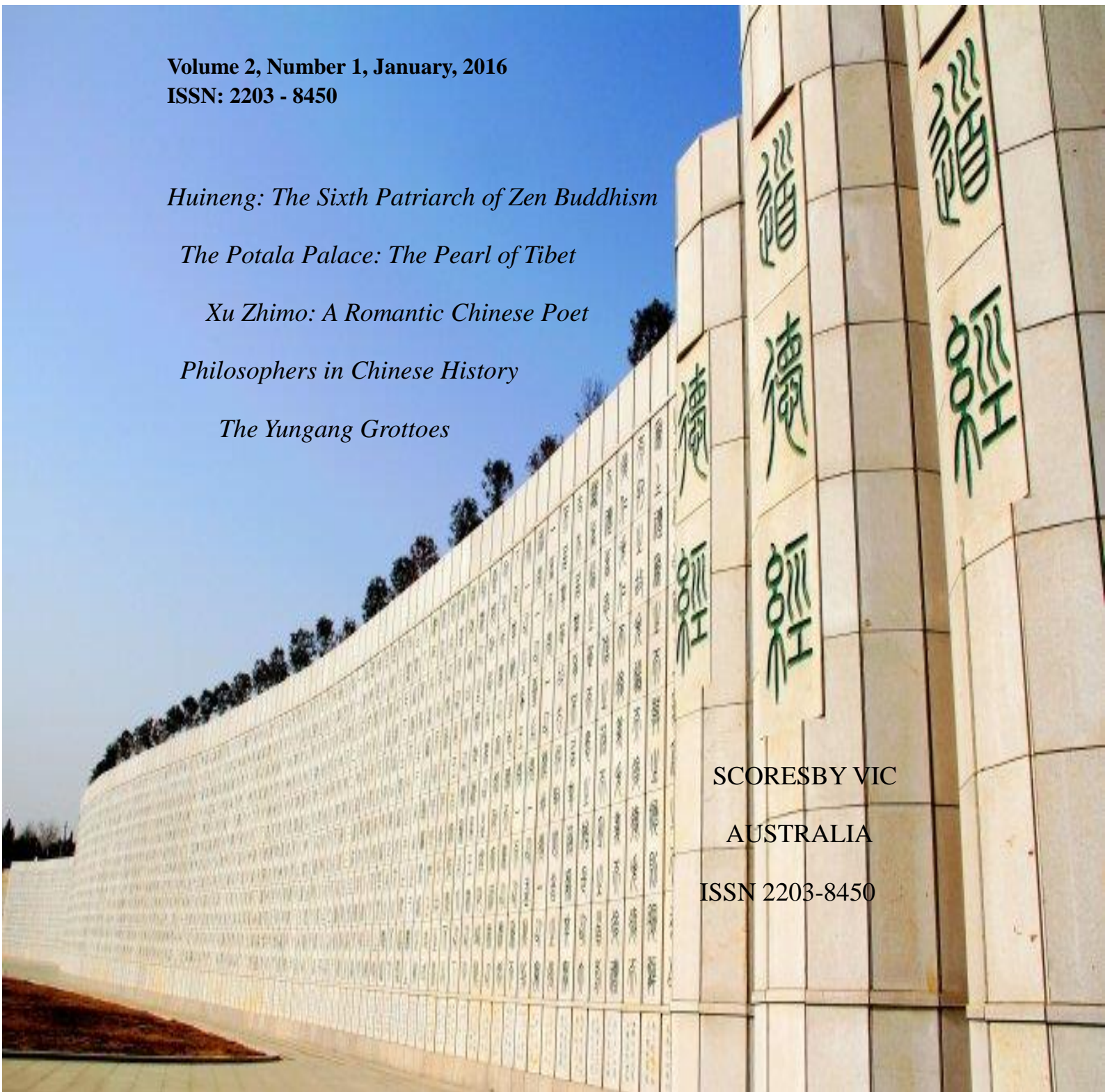
Philosophers in Chinese History

The Yungang Grottoes

SCORESBY VIC

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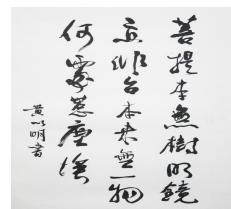
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The Potala Palace: The Pearl of Tibet

As the roof of the world, the Potala Palace commonly known as “the second Mountain Putuo (one of China’s four famous Buddhist Mountains)”, is built on the Red Mountain in the center of Lhasa Valley, at an altitude of 3700 meters, about 1000 meters lower than Mont Blanc.

In the 7th century, Songtsen Gampo, ruler of the Tubo Kingdom built the Potala Palace for Princess Wen Cheng of the Tang Dynasty, whom he would marry. However, the original palace was destroyed by a lightning stroke and the turmoil at the end of the 9th century and was rebuilt in the 17th century under the reign of the 15th Dalai Lama. After its reconstruction, it serves as the winter palace of Dalai Lamas and symbolizes Tibetan Buddhism. It plays a central role in the traditional administration of Tibet as well. Nestling under the mountain and housing about 999 rooms, the palace now covers 0.41 million square meters and the floor area is 0.13 million square meters, with a 13-storey main building (117 meters in height and 360 meters in width). The building materials mainly consist of stone and wood.

The roofs of five palaces, decorated with gold and copper tiles, are the essence of Tibet art. Its layout, civil engineering, metal smelting, painting and sculpture are all world-renowned, reflecting the master hand of skillful craftsmen, the majority of whom are Tibetans, while the rest are from the Han, Mongolian and Manchu Ethnic Groups. Besides, it is said to be a palace of art as it collects abundant cultural relics and crafts as well as tangkas (a unique art form of painting). Therefore, it was inscribed on the list of Key Cultural Relics Protection Sites and World Cultural Heritage respectively in 1961 and 1994. The colors of the outer palace contain white, yellow and red, which are closely related with Buddhist tradition. As to the Tibetans, white symbolizes tranquility and peace, yellow satisfactoriness and completeness, while red majesty and strength.

The Potala Palace is composed of White Palace and Red Palace. The White Palace is known for its white outer wall and mainly serves as a political headquarter and Dalai Lamas’ living quarters.

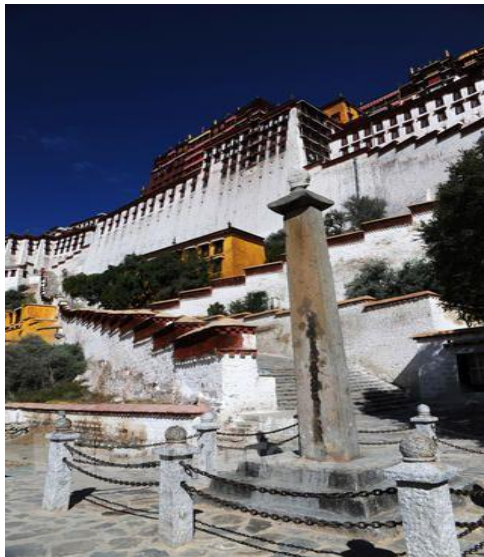


Potala Palace

The West and the East Chambers of Sunsh-hine are on the top floor of the White Palace. The former was erected in the early days as the living room for Dalai Lamas, while the latter was built by the 13th Dalai Lama as his sitting room.

As the famous holy land of Tibetan Buddhism, Potala has drawn countless pilgrims and tourists who generally start their visit from the wordless tablet at the foot of the mountain, walking towards the east entrance of the palace painted with images of four Heavenly Kings along a sloping road covered with stones. Then after passing through a 4-meter-thickness tunnel, they enter the main

hall. Further, a broad corridor upwards leads to Deyangshar (a courtyard on the halfway up the mountain), where Dalai Lama watched operas and held outdoor activities. Along the ladder, Eastern Hall, the largest hall in the White Palace which is beneath the East Chamber of Sunshine and where Dalai Lamas ascended throne and ruled Tibet, will jump into your sight. This palace also contains 698 murals, almost 10,000 painted scrolls, numerous sculptures, carpets, canopies, curtains, porcelain, jade, and fine objects of gold and silver, as well as a large collection of sutras and important historical documents.



Wordless tablet



Four Heavenly Kings



Deyangshar



Eastern Hall

To the west and higher up the mountain is the Red Palace. It is in the center of the Potala Palace, with red appearance and mandala-like shape. In this palace, many scripture halls and Buddha halls were built enclosing the Burial Stupa Halls of deceased Dalai Lamas, which connect the Red Palace and the White Palace. This palace was constructed after the death of the 5th Dalai Lama. It is said that the wordless tablet was set up to celebrate the completion of the Red Palace. 5 Burial Stupa Halls of deceased Dalai Lamas' are the main architectures in this palace, including those of the 5th, 7th, 8th, 9th and 13th Dalai Lama. They are identical in shape but different in size. Among them, Burial Stupa Hall of the 5th Dalai Lama, 14.86 meters in height, is the largest, with that of the 12th Dalai Lama on its left and that of the 10th on its right. Besides, made of sandalwood, his burial stupa is plated with gold foil and decorated with thousands of diamonds, pearls, agates and others gems, costing more than 3,700 kilograms of gold. What's more, the finger bones of Shakyamuni

Buddha, bowl used by Je Tsongkhapa (the founding master of Gelugpa) and a big in-born gem from an elephant are also displayed in this hall. It's fair to say that its value can be on a par with half of the world. In the center of the Red Palace lies the Great West Hall (Ancestral Hall of the Burial Stupa Hall of the 5th Dalai Lama), which records the life of this Dalai Lama by its fine murals. It is the largest hall in the Red Palace. In the west of this palace lies Burial Stupa Hall of the 13th Dalai Lama which is the last architecture to have been built in the Potala Palace. However, its scale can rival the Burial Stupa Hall of the 5th Dalai Lama, for it houses the burial stupa and silver statue of the 13th Dalai Lama as well as Manza (a common instrument used in Buddhist or Taoist mass, symbolizing the whole universe) made by 20 thousands of pearls and coral beads. Generally speaking, the size of their own burial stupa is related to their own life span and the amount of gold spent on it is concerned with their attainments.



Burial Stupa Hall of the 5th Dalai Lama



Manza



Burial Stupa Hall of the 13th Dalai Lama



Great West Hall

Besides these main architectures, its murals and tangkas are also must-knows. Massive murals constitute a great art gallery. It took almost 200 people more than ten years to draw these murals, which involved the

history of Tibet Buddhism, the life stories of the 5th Dalai Lama, the story of Princess Wen Cheng reaching Tibet, and lots of Tibetan ancient architectures and Buddhas.



Mural

The Potala Palace is considered a model of Tibetan architecture with highly artistic values. With its fabulous design, exquisite decoration and harmonious setting, the palace is an outstanding work of human imagination and creativity. The scale and artistic wealth of the Potala Palace, which represents the apogee of Tibetan architecture, makes it a magnificent

example of theocratic architecture, a living relic. The Potala Palace forms a potent and exceptional symbol of the integration of secular and religious authority.

The Potala Palace, a classical architecture and an unprecedented miracle with a glorious history, deserves to be visited.



Thangka

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Harbin: An Ice and Snow World

Harbin, the capital city of Heilongjiang Province, is located in the northeast of China. Due to the high altitude and arctic climate, it enjoys abundant natural ice and snow resources. Therefore, the city is also known as the “Ice City”.

Every winter, Harbin becomes a fairy-tale world. It creates its own Disneyland on ice and snow, where snow dances with the tempo of wind and ice is the condensation of the secrets of winter. Sleeping soundly like a baby in the arms of motherland, Harbin is recognized as the cradle of ice and snow in China, and gradually becomes China’s ice and snow tourism center. In 1999, Harbin Municipal Government built the Festival of Harbin Ice and Snow World, which has grown as the largest ice and snow art exhibition in the world. Besides, it is admired by tourists with its four “mosts” in the world: the most artful attractions, the most beautiful night views, the most recreational activities and the most varied forms of entertainment. Fascinated by the descriptions, you would certainly want to know more and visit the place sometime.

To attract more tourists, Harbin has been holding the grand Harbin Ice and Snow

Festival since 1985. Since then, it has been held annually from January 5 to February 5, which is highly acclaimed around the world. Every year, hundreds and thousands of tourists come to Harbin to appreciate its vast collection of elaborately carved ice structures, many of which are illuminated with colorful LEDs. Speaking of ice in Harbin, I firstly have ice lanterns in my mind. The ice lantern making has a long tradition in the northeast of China. When I was a child, my parents made some ice lanterns, either to hang outside in wish for good luck or hand to me to play during traditional festivals. It is said that in the old days, farmers and fisherman used to make a lantern in a way like this: they partially froze a block of water and dig a hole on the top of the ice block. Then they tip out the unfrozen water at the center of the ice block and placed inside a lamp instead. The ice block keeps the lamp from the wind.

These were the initial form of ice lanterns. Now the ice lanterns have been changed to a great extent. It is not only of practical use, but also more like a form of art. The modern ice lanterns reflect the development of the craftsmanship and of people’s aesthetic values.



A picture of Harbin Ice and Snow Festival

If you go to the Ice and Snow World, there is something that you can't miss, i.e., the ice carvings. You will be amazed by the exquisite and artistic ice carvings if it's your first time to see them. The ice will be carved into different shapes, but usually the ice carvings will be designed in accordance with the festival theme in some way. For example, in its first year, the festival's layout was designed around the idea of "Prosperous

China and High-flying Longjiang", with the ice carvings depicting the rapid development of the country. In 2005, the theme was "Friendship between China and Russia", with all the sculptures fashioned in a typical Russian style. Among them were some replicas of Russia's most famous architectures, such as the East Palace and Moscow's Red Square.



More pictures of Harbin Ice and Snow Festival

In addition, Harbin Ice and Snow World is credited with various forms of recreation and entertainment, sightseeing and sports. It covers an area of 400,000 square meters and provides more than 30 entertainment activities, which include skiing, driving motor on the snow ground, playing on the slide, playing football on the snow ground, icy rock

climbing, ice hockey shooting, playing color golf on the snow ground (practice item), experiencing in space and so on. Sometimes you may also encounter some special performances based on a specific festival theme, which may help you feel more festival atmosphere. All the fascinating and interesting events in Harbin will bring you enormous

happiness that you may seldom experience on regular days.

This year marks the 17th China Harbin Ice and Snow World, with ice and snow recording eternal moments. It centers on the themes of the “Belt and Road Initiative” and “Longjiang Silk road” to achieve the integration and coexistence of Western and Eastern cultures. At forty-five degrees north latitude, the beautiful city of Harbin shows a unique northern landscape. You may be impressed by the silver bead curtain made by ice and snow, and amazed by the wonder of nature and people’s wisdom and handicraft. It is not only an ice and snow exhibition, but an active impetus encouraging people to know about science and technology, which guide people into a palace of arts and dream.

When you are ready for a trip to the Harbin Ice and Snow World, the best season for you is from December to February the next year, covering 3 months. Before you go, however, you have to prepare enough clothes to protect you from the cold. Besides, although you may have a lot fun indulging in different interesting activities and even don’t

want to leave, you’re advised not to stay there for too long. The recommended period is three to four hours. Don’t forget that the open hours run 9:00 am to 21:00 pm. The next thing you care may be the ticket price. Generally speaking, the ticket price differs in terms of time periods, holidays and visitor’s identity. For this year, the price of standard day ticket is 280 RMB, holiday ticket 308 RMB and Sun Island Snow Sculpture Art Expo ticket 480 RMB. The e-ticket can be purchased from the Internet with your identity card, and one identity card is only for one ticket. Foreign tourists need to show their passports and relevant official documents to the staff members in buying the tickets.

With this ticket, you’re expected to have a wonderful trip there.

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The Best, the Blest

By His Majesty Qian Long

Tr. Zhao Yanchun

O Confucius, so grand,
The first to understand.
A teacher of all time
Between the sky and land.
A unicorn in prime
Skilled at the strings and rhyme.
There glow the sun and moon,
All China, a great boon.



Saint Confucious

The Naadam Festival: A Cultural Feast of the Brave

Founded on July 13, 1954, Bortala is the only Mongolian autonomous prefecture in Xinjiang Autonomous Region. “Bortala” is a Mongolian word meaning “the green prairie”. This place, with a history of over 2000 years, has long been reputed as “the unique place in the west and the rich soil in the western regions”. Nowadays, the Mongolians living in Bortala are the descendants of two groups of Mongolian immigrants in the history. One group was formed from 1762 to 1764. In the four years, the Mongolians who were from the eight banners (the military divisions under the Qing Dynasty) of the Chahar marched from Zhangjiakou area to the Xinjiang province in order to guard the borders; and the other is the Mongolians of Turhute tribe who came from the Volga river basin and reached Xinjiang province in 1771.

Talking about the Mongol Ethnic group, we cannot ignore the Naadam festival, which is a traditional festival of sports for the Mongolian people celebrated in July or August each year. In 2006, it was recorded into the first list of national intangible cultural heritages by the State Council.

With growing reputation, this festival in Bortala will attract a large number of tourists to participate in this event every year. The festive activities are very rich and colorful, including not only the special ethnic song and dance performances, but also various special events, such as horse racing, camel racing, national wrestling competition, archery competition, cock fighting contests, and penetrating crossbow competition. Among all these activities, horse racing and archery competition are the most popular ones for local people and foreign guests.



*A man is drawing a bow during
the archery competition*

The History of Naadam Festival

Naadam which means in Mongolian “game” or “entertainment”, is a traditional annual festival of Mongolian sports competition in Inner Mongolia, Gansu, Qinghai and Xinjiang. It originates from the traditional ritual “aobao worship” activity which was created during the Mongolian’s nomadic life. Nowadays, Naadam Festival, the celebration of nomadic athleticism will normally be held between July and August every several years in Xinjiang Bortala. As a result, many unique athletic and recreational projects of the festival have been reserved.

The festival can be traced back to the year 1206 when Genghis Khan unified Mongolia area. Originally, it was a kind of Mongolian-style wrestling, archery or horse racing. The earliest written record of this festival was on the “Epigraph of Genghis Khan” etched on the cliff. According to the record, in order to commemorate a conquest in 1206, Genghis Khan held a Naadam festival, during which an archery competition was organized. Other Mongolian history books, like *The Secret History of Mongolia*, written in the 13th century also mentioned the archery game during several Naadam festivals. Later,

the three sports—wrestling, archery and horse racing were combined together as “men’s three basic techniques” and every Mongolian man was required to take part in the competitions.

In the Yuan and Qing Dynasties, the tribes would only choose one kind of competition from the three basic sports—wrestling, archery, and horse racing during this festival. The whole process would also be accompanied by some large-scale ritual activities. For instance, the monks would burn incense lamps and pray for good fortune. Later, in the Qing Dynasty, Naadam festival gradually turned to be an official festival, which was convened regularly by the government. Its size, form and content have developed a lot compared with the past.



Dancing performance at the opening ceremony of Naadam Festival

Today’s Naadam Festival

Nowadays, Naadam festival still enjoys its good reputation and has become a cultural feast for people.

During the two days of Naadam festival, visitors from all over the world can enjoy the original Janggar singing, Arkin, Maxirap, stimulating and fun games of camel racing and horse racing, archery etc.

Horse racing is one of the most important activities in the festival. This game enjoys popularity among Mongolian males for providing an opportunity for them to display

their excellent racing skills and their machismo through it. Even today, Mongolians are enthusiastic about horse racing.

Before the game starts, the riders wearing color belt and different kinds of color towels would stand in rows. Both sides of the runway are decorated with colorful flags. The man who reaches the finish line first is the winner. Besides, archery which demands a very high skill of the competitors also attracts many nomads.

Wrestling, one of the Mongolian’s favorite sports, is also an inseparable game during the Naadam festival. Mongolian wrestling is also called “boke”. In accordance with the name, they called the wrestlers “boker” (the man to win boke). Mongolian wrestling has its unique clothes, rules and methods; therefore it is also called the Mongolian style wrestling. The wrestlers are dressed in their special wrestling clothes. They would wear a pair of loose white trousers inside, and also another different pair of trousers outside. The outside trousers are very beautifully embroidered with motifs of flowers and animals. Besides, they also wear Mongolian boots or the riding boots and have the red-blue-yellow colored girdle tied around the waist.



Horse racing

Naadam festival has a very long history of more than eight hundred years, and it is a traditional folk activity with a broad range of entertaining activities. At the same time, it is a reflection of unique Mongolian culture. Nowadays, it has more important roles than

before. It is not only a recreational festival, but also an activity which creates business for people from different places.

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Wrestling

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### **A Night Tryst**

By Zhou Bangyan

Tr. Zhao Yanchun

The knife's like water flow,  
The Wu salt's white as snow.  
Her fingers strip the orange new.

The room's warm with His grace,  
It's such a balmy place.  
They attune the lute face to face.

Her voice is low:  
To sleep, where will you go?  
For the dawn cocks start now to crow.

Frosty, slide a horse may,  
You'd better with me stay,  
You see there're few souls on the way.



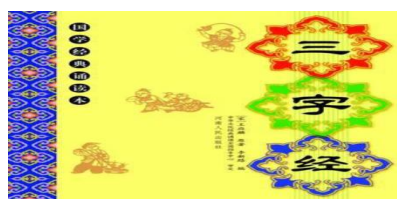
## San Zi Jing

*San Zi Jing*, also known as *Three Character Classic* or the *Three Word Primer*, is one of the traditional books of enlightenment and the easiest classics for young children in Chinese history. It was possibly written in the 13<sup>th</sup> century by Wang Yinglin (1223-1296) during the Song Dynasty and adapted into a famous opera by some renowned dramatists in modern times.



*One of the old editions of San Zi Jing*

The whole text of *San Zi Jing* is written in three-character lines for easy memorization. Generally, there are four lines in each stanza and 120 stanzas in the whole book. As illiteracy was common for most Chinese people at that time, the oral tradition of reciting the classic ensured its popularity and survival through the centuries. Through learning and reciting this short and simple text, children learned many common characters, grammar, elements of Chinese history and the basics of Confucian morality, especially filial piety, respect for elders and duty to the country, which are part of the Five Relationships in Chinese society.



*Another cover of San Zi Jing*

In feudal China, *San Zi Jing* served as children's first formal text book. Later in the Ming and Qing Dynasties, it was recognized

as the basis of elementary education, together with *Bai Jia Xing* (*Hundred Family Surnames*) and *Qian Zi Wen* (*Thousand Character Classic*). These three books came to be known as *San Bai Qian*, literally Three, Hundred, Thousand. It was named after the first characters of the names of the three books. They were the most common primary literary material for students. If a pupil could memorize all these three, he would be able to recognize and pronounce characters. This was an effective, though time-consuming way, of character recognition before understanding texts and writing characters.



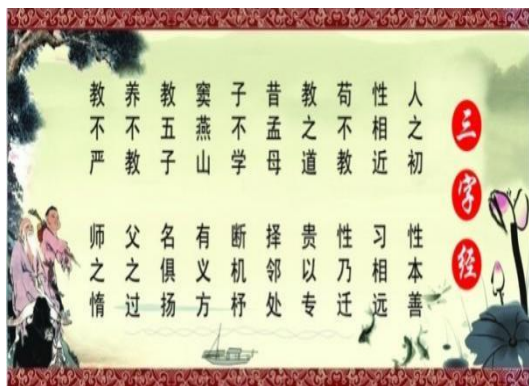
*A picture from San Zi Jing, children were learning the book in class*

*San Zi Jing* covers a wide range of traditional Chinese culture, including literature, history, philosophy, astronomy, geography, ethics, morality, relations and so on. Most of the materials were adapted from classical allusions and stories of historical role models. It is not one of the five Confucian classics, but embodies Confucianism's prime tenet, namely "Ren (benevolence), Yi (justice), Cheng (honesty), Jing (respect) and Xiao (filial piety)."

*San Zi Jing* mainly emphasizes the children's learning attitude and methods. It includes six parts in general: the first part (one to seventh stanza) tells the importance of children's education and nurture, and suggests that timely education and proper teaching methods can shape a child into a useful man;



the second (stanza 8 to the first two lines of the stanza 11) teaches young children the social morals and basic etiquette, and asks them to show filial respect for their parents and elders; the third (the latter two lines of the stanza 11 to the first two lines of the stanza 41) introduces some common objects and basic knowledge in human life; the fourth (the latter two lines of the stanza 41 to the stanza 63) presents many traditional classics such as the Four Books (*The Great Learning, the Doctrine of the Mean, the Analects of Confucius and the Mencius*), the Five Classics (*The Book of Songs, the Book of History, The Book of Changes, the Book of Rites, the Spring and Autumn Annals*) and a great number of books by some noted philosophers in pre-Qin Dynasty; the fifth (the stanza 63 to the stanza 97) gives an overall introduction to Chinese history, recording the vicissitudes from earliest Three Emperors to the Qing Dynasty; the last (the stanza 97 to the stanza 120) takes many industrious ancients as examples to encourage people to study hard with the aim of ensuring a bright future.



A page from one of the editions of *San Zi Jing*

Here we introduce the first four lines which are the most popular among the Chinese people.

Man on earth,  
Good at birth.  
The same nature,  
Varies on nurture.

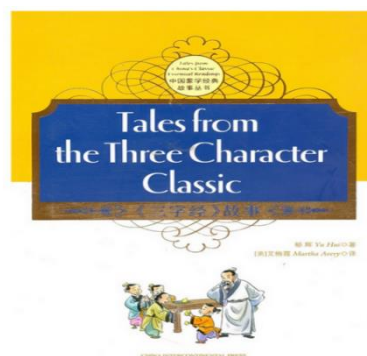


Kong Rong gives the bigger pear to his brother

The first stanza states the core credo of Confucianism that human nature is inherently good. Later developed by Mencius, this notion became one of the most influential traditional Chinese philosophies.

Though the work is no longer taught in public schools, some parents still use it to teach their young children to learn Chinese characters. Sometimes, elementary school children play the game to see who can recite the most sentences from this classic.

*San Zi Jing* also has a great influence on other peoples in the world. Since Ming Dynasty, it has been widely spread overseas and been popular among some scholars and experts. It is recorded that *San Zi Jing* was first translated into Latin by the first sinologist in Europe in 1581.



Cover of an English version *San Zi Jing*

In the year 1727, the Russian government sent a group of people to China to learn Chinese. They began their course from reading and reciting *San Zi Jing*. A student in this delegation later translated it into Russian, making the book known by many Russians. Pushkin, a remarkable poet, was especially interested in *San Zi Jing* and its philosophy.

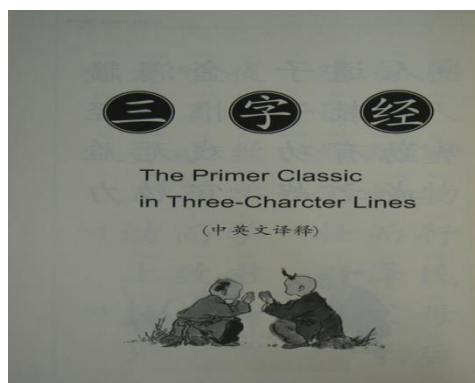
Some Russian universities even use the book as their primary teaching material.



Cover of another English version San Zi Jing

*San Zi Jing* also gains popularity in Korea and Japan. They have different versions of *San Zi Jing* for people to read.

In modern times, people from Britain, America, France, Singapore and other countries all have translated *San Zi Jing* and other Chinese classics into their native languages and published them. In the year 1990, *San Zi Jing* was chosen and included into the *Children's Moral Series* by UNESCO, making it a world-famous elementary read. More and more people can have access to the book now.



Different editions of San Zi Jing

The most well-known English translation of the text was completed by Herbert Giles in 1900 and revised in 1910. It was based on the Song Dynasty version. Giles completed his earliest translation in the late 19<sup>th</sup> century. He thought that other early translations were inaccurate. Recently in China, Professor Zhao

Yanchun from Tianjin Foreign Studies University has completed his translation of *San Zi Jing*. His English version *The Three Word Primer* soon rose to fame and many people consider it demonstrates the true meaning while keeps the original beauty in form.

There are many translation versions of *The Three Word Primer* available to readers. They vary in style, wording, form, rhythm and rhyme due to different comprehension of the source language text and distinct translation methods. This review is selected from professor Zhao's version to analyze it so as to paint with a broad brush for Chinese culture enthusiasts. *The Three Word Primer* justified its prominence in Chinese literature and education by weathering the passage of time and retaining the ability to discipline children and enlighten adults. It teaches potential readers moral rules to live by, and historical stories to learn, and traditional culture to understand. The following ten stanzas serve as a peek into this masterpiece.

Man on earth,  
Good at birth.  
The same nature,  
Varies on nurture.

The first stanza traces back to the beginning of life. The writer made a philosophical assumption that all men are created good, that is to say, they are good at birth. You may counter it by referring to most murderous crimes committed by people. Don't hurry. The writer explains "the same nature varies on nurture". Human nature deviates due to different natures. To cultivate the goodness in a child's nature, parents and teachers should pay close attention to nurture. This paragraph sets the basic tone and indicates that the purpose of this book is to nurture children with words of decency and integrity.

With no education,



There'd be aberration.  
To teach well,  
You deeply dwell.

Following the same thread to the previous stanza, the first two lines warn that without proper education from the external environment after birth, kids will go further and further away from the path of goodness. However, what kind of education can be counted as proper? What kind of thoughts should be infused into their premature minds? Ideally, the last two lines answer these questions very timely: "to teach well, you deeply dwell". Education should be focused on key points, which can also be seen in the English idiom: grasp all, lose all.

Then Mencius' mother  
Chose her neighbor.  
At Mencius' sloth,  
She cut th' cloth.



One of the spices of *The Three Word Primer* tells stories that appear surprisingly among the didactic speech. Here is the very first example. Mencius was an outstanding thinker and educator in the Warring States Period and he was worshiped as the second sage in ancient China. His mother spared no pains to move three times in order to find a place where he could learn and grow up properly. Mencius's mom excelled at family education. The young Mencius might be a naughty boy who got weary of school easily. One day, instead of finishing a whole class, he went back home at his own will. As Mencius walked into the house, his mom was weaving cloth near a loom. When she knew the reason why her son came back early, she didn't let go

of her disappointment and anger but conceived an idea of teaching him right from wrong. She cut the cloth still being made and said: "Your quitting the class is like me quitting the cloth which could be a whole piece otherwise. If you couldn't practice learning day by day, you are wasting the efforts you paid as well as the potential you may realize." After this incident, Mencius learned the significance of perseverance and became a great figure in the history of Chinese Philosophy.

Dough by name  
Fulfilled his aim,  
His five sons  
Became famous ones.



This stanza offers another template for youngsters. Dough was a person living in Yanshan Mountain. Born into a rich family, he grew to be cruel and hostile towards poor people. He sponged on have-nots by taking back more than what was lent. He ended up with no son at all at 30. One night, he dreamed of his father telling him to make up for his mistakes, do good deeds and be a good person so that the bad luck would turn to good luck. By bringing conveniences to his neighborhood, he transformed himself. Later, he had five sons and gradually became famous for benevolence.

He imparted knowledge and wisdom to his sons who also made a name for themselves because of integrity.

What's a father?  
A good teacher.

What's a teacher?

A strict preacher.

Who has a stake in pupils' education? Fathers and teachers are their educational investors. A good father must be a good teacher. Otherwise, the son grows up with no sense of discipline. A good teacher should be a strict preacher. Otherwise, the student can't set his mind on study as he is supposed to.



An unschooled child

Will grow wild

A young loafer

An old loser.

Without conscientious education from fathers or teachers, kids would find themselves vulnerable to the temptation of indolence and the puff of worldly pleasure. The writer displays horrible consequence of failed education to alarm guardians: An unschooled child will grow wild. A young loafer will be an old loser. Ancient Chinese scholars treasured time very much and made an undeniable rule that people should learn assiduously in youth to enjoy the achievement and fulfillment in old age. Good spring time is not to be wasted.

No jade crude,

Shows craft good.

Unless you learn,

Brute you'll turn.

Jade is also a Chinese symbol. The use of jade as decoration originated as early as the feudal system was initiated. Jade objects are extremely popular in the eyes of scholars, officials and poets. Literati look at jade as the representative of noble characters of

gentlemen: pure and soft. However, the beauty of jades lies in the hands of craftsmen. Compared with crude jades, crafted jades are more valuable. Just like jades, humans also need to be shaped and carved to become a jewel. The process of carving is parallel to that of learning.

Son of man,

Mature you can.

Teacher or peer,

Hold them dear.

From this stanza, the writer begins to teach pupils specific formality and etiquette. Sons should mature by showing respect for teachers and friends as well as practicing the widely accepted moral standards in their community.

Hisang, at nine,

Warmed bedding fine.

Follow this one,

This filial son.



This is another quintessential story about the filial piety. Losing his mother at 9, Huangxiang tried to tend his sick father and do all the housework. He was such a good son that he fanned his father in summer and warmed his bed in winter. All sons should follow his suit.

Aged four years,

Rong proffered pears

Bear in mind,

Fraternally be kind.





As a representative of Confucianism, this book stresses family order. Parents and elder sisters or brothers should be very much revered by younger ones. Kongrong's story is an illustrative case. Kongrong, a four-year-old kid, was told to choose his pear first from a tray of pears. Surprisingly, he singled out the biggest pear only to give it to his elder brother. The younger ones are not supposed to take for

granted what is given by the elder ones forever. As long as you are conscious about it, you may be grateful to people around you.

*San Zi Jing* is a book of wisdom since the ancient time. It has contributed to enrich both the heart and the mind. Most importantly, it has enlightened generation after generation to clear away ignorance in the way of life.

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## Dreaming of the South

By Bai Juyi

Tr. Zhao Yanchun

The South's dear to me;  
The scenes stay in my memory.  
Over the waves the sun glows, redder than fire,  
And the spring water flows, as blue as sapphire.  
How can I not the South desire?



## A Glance of the Cross-stitch

Cross-stitch is a way of embroidery which uses embroidery threads and gingham to embroider on the material with special embroidery pattern. Anyone can do it without much difficulty.



*Peony flowers indicating wealth and good luck*



*Smooth sailing*

As an ancient manual embroidery, cross-stitch has a long history. The earliest cross-stitch embroideries were those embroidered on the fabrics which were made of animal fur, and the embroidery threads of which was velvet that was taken from the cocoons. This kind of cross-stitch was used to decorate clothes and furniture in many countries. As the culture varied in different nations, each country gradually formed its own and unique cross-stitch style. The embroidery, fabric color, texture, and pattern of the cross-stitch in each nation are different from one another. It is said that the popular cross-stitch in the Chinese market now originated from the Tang and Song Dynasties, which was originally named as Hubei

Huangmei cross-stitch. In the 15<sup>th</sup> century, cross-stitch began to be known by the common people, and was gradually accepted by the majority of ordinary consumers. It had also been widely spread among the foreign countries, the earliest spread of which could be dated back to the 14<sup>th</sup> century, a period when the European Renaissance had a rapid development. During that time, cross-stitch was introduced to Europe via Turkey. Huangmei cross-stitch was with strong expression and was very simple and easy to learn. Because of all these, it quickly swept the palace in Europe and became a fashionable trend among the noble class. For the same reason, it enjoyed great popularity among the common folk within a short time and was welcomed by people of all ages. Chinese embroidery expert Mr. Chen Shaoping has repeatedly pointed out that the word “cross-stitch” originally came from the European countries, which was the translation of the word Huangmei cross-stitch. The continuing blend of Chinese and Western cultures made the pattern, color of Huangmei is cross-stitch further developed in Europe. Nowadays, cross-stitch witnessed a vigorous development. A few decades ago, cross-stitch went into the Asian market, and soon caught on in Philippines, Malaysia, Singapore, Thailand, Indonesia, South Korea and Japan and other countries as well as Taiwan, Hong Kong, Macao and other regions. For instance, South Korea began to introduce cross-stitch about a few years ago, and since 2,000 there have been about 3,000 Korean cross-stitch manufacturers and the number of them has been increasing in recent years.

Not only a way of amusement, cross-stitch also opens a new as well as promising economic market which keeps expanding in



recent years. According to the statistical data, there were no more than 10 manufacturers which produced cross-stitch before 2005, while that figure increased to 481 by November, 2009. The increasing number of cross-stitch manufacture factories has close relation with the rise of the cross-stitch industry.

The categories of cross-stitches vary from clock, bolster, card bag, pendant and household articles. The themes of them are also of different kinds: scenery, calligraphy and painting, personage, plants, flowers, animals, wedding couples, religion, and cartoon characters, etc. Those welcomed most include “Riverside Scene at Qingming Festival”, “Twelve Cheeky Girls”, “Four Arts”, “Mountain Stream Landscape” and “Grand Plans”. It is said that a complete embroider of “River Scene at Qingming Festival” with high quality sold for 3.85 billion yuan at an auction in America.



*Twelve Cheeky Girls*



*River scene at Qingming festival*



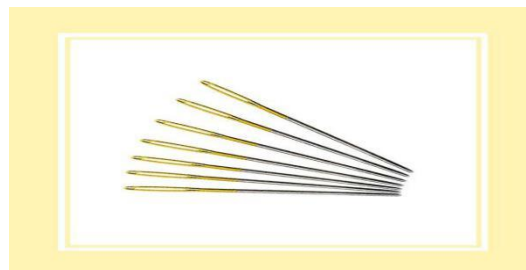
*Mountain stream landscape*

There are four main applications of cross-stitch. In the first place, it can be embroidered on people's clothes as a decoration. Back in the seventies and eighties, cross-stitch was all the rage in Europe. While in China, the characters in Dunhuang Frescoes were wearing “cloud shoulder” (a kind of silk garment) in the Tang Dynasty. The kind of clothes as “cloud shoulder” was specially made for those noble classes and they are the only persons that have the privilege to wear them in Sui, Tang and Yuan Dynasties. The images on these clothes are always symbols of good luck and prosperity. In addition, there are those kits and bibs that were specially made for children. Secondly, it can be used as an ornament. Accessories in ancient times varied from purse, tobacco pouch, incense purse, waist purse, miscellaneous treasure hold belly pouch, fan cover, fan bag, handkerchief bag, glasses boxes to jewelry boxes, most of which were mainly used by high officials and men of letters. The images created are generally an expression of affection, peace, good fortune and best wishes. Besides, people can use cross-stitch as their home decoration and daily necessity. In ancient times, daily necessities such as mosquito net, pillow, bolster and scroll painting were mostly decorated with cross-stitch. Today, the most common daily necessities are cross-stitch bolsters. Embroider a cross-stitch bolster for your sweetheart, every stitch stands for your love and care for

him or her. There is also a kind of cross-stitch called ribbon embroidery, and the most famous of which are “Three Ramps Bring Bliss”, “the Third Party Benefits from the Tussle”, “Fairy Pot Set Anniversary”, “Immediate Fortune”, “Door Curtain ribbon”, etc. The ribbon cross-stitch is mostly appreciated as luxuries. And finally, it is a good way to make friends by cross-stitching. Cross-stitch is exquisite and of great collection value and high ornamental effect. Those who are interested in cross-stitch can gather together and embroider together. In the process of cross-stitching, they can communicate with each other, talking about the embroidery skills as well as giving opinions on other issues. Cross-stitch is an excellent way to spend time leisurely and is suitable for people of all ages: Children can develop their practical ability while adults can use it to enrich their amateur life. It is a good way to mold one’s temperament, practice one’s self-cultivation and relieve one’s pressure.

Just like any other manual activity, cross-stitch also needs appropriate tools: embroidery needle and a water-soluble pen. Under most circumstances, embroidery needle is a special needle which is different from that people use in general sewing. The point of a needle is often round to prevent people’s hands from being pricked. What’s more, the size of the needle eye of this special kind is usually larger than the common needle, for the purpose of making the thread easy to go through. The role of water-soluble pen is to draw the corresponding coordinates on the embroidered cloth, which makes cross-stitch much easier to learn and less troublesome. Once you begin the work, you can embroider according to the corresponding coordinates and specific patterns on the cloth. And the cloth can be washed when your work is done so as to make the cloth clean. However,

nowadays, with the development of cross-stitch, the embroidered cloth most customers get is usually with completed lines and coordinate patterns (a way to make the embroider work easier), they rarely need to use the water-soluble pen.



*Cross-stitch Needle*

For those who tend to learn embroidery, choosing and discerning a good cross-stitch is the first and foremost important procedure. The quality of embroidered cloth varies according to its producing areas: the most qualified fabric is produced in Germany, which is followed by French fabric, the Olympus cloth in Japan, South Korean fabric, Thailand fabric and Chinese fabric. Without doubt, the quality of the fabric is in direct proportion to their price. The first choice of most people goes to German fabric so long as they can afford it. Nevertheless, for most beginners, they are suggested to use South Korean fabric or Chinese fabric, both are very cheap and at the same time of good quality. Once people have finished choosing the cloth, the following thing they need to consider is the size and background color of the cross-stitch. According to the division of the grid, cross-stitch can be divided into: 32ct (count), 28ct, 18ct, 16ct, 14ct, 11ct and 9ct, 8CT, etc. The larger the count number, the smaller the lattice. White, red, black, dark blue, light blue, linen (beige), pink are the most common background color of cross-stitch. Generally speaking, cross-stitch with white as its background color is much easier to embroider as people can see more clearly, however, for those cross-stitches with special



themes, different and appropriate background color are necessary. Embroidered cloth with larger size and more elaborate patterns is of higher collective value and the auction price of the finished product is correspondingly higher. However, the larger the embroidery fabric is, the more controlling effort does it require from the embroidery. Besides, cross-stitch with larger size embroidery cloth and more complicated patterns usually take longer to be finished. Therefore, new learners are often recommended to start with those cross-stitch with smaller embroidery cloth and less complicated patterns, for fear that these new starters may lose confidence because of the difficulty and other problems they might come across.

Then there comes the matter of choosing the proper embroider threads. Those most popular embroider threads that can be seen most often in the market are mainly of two kinds: cotton and silk. Cross-stitches using cotton feel soft and comfortable while those using silk look more bright and life-like. In addition, the color and quality of the embroider threads are also different. In the majority situation, the color of high-qualified embroidery thread is more bright and natural and they are not easily broken during the process of embroidery. Those cross-stitches sold in the market are of various sizes, patterns and complexity, and accordingly, the embroidered threads equipped with them are of different kinds. It is common that those cross-stitches which are with larger embroidered cloth, more elaborate patterns are usually equipped with larger number of embroidered threads. It is no doubt that people may come across the situation that their cross-stitch threads are running out while their work has not been completed. People absolutely do not need to worry at this time, since they can always buy more threads in the shops. This is because each kind of thread is

marked with a particular number, all the customers have to do is to find the corresponding number of the thread they need to buy and just purchase them at the cross-stitch store. Again, for green hands, they are advised to use cotton with high quality as silk is too smooth to control.



*Silk*



*Cotton*

After all these have been completed, what people have to do is to embroider it quietly. The original cross-stitch is simply a piece of cloth with a background color without the special patterns imprinted on it, and there is a special cross-stitch book or drawing for people to follow. During the process of stitching, people first have to look at the specific drawing and find the corresponding location on the embroidered cloth and then choose the right color of cross-stitch threads and then they can start the whole work. This process is very complicated, and every mistake in the middle of the process will have an impact on the overall effect of the finished work. Nonetheless, now with the newly developed cross-stitch fabric, all things have been easier and less troublesome. The newly improved cross-stitch fabric is no longer a piece of cloth with a background color but a

piece of cloth with some special patterns imprinted on it. The special patterns are of different colors, each of which corresponds with the color of the thread people need to use when they begin the work. Therefore, the only thing people have to do now is to match the color on the patterns and the color of the relative thread and then begin to stitch. The newly improved cross-stitch not only improves people's work efficiency but also makes the stitching process less troublesome and more interesting. For this reason, an increasing number of people start to be fond of cross-stitch. Of course, the final step can never be forgotten that people have to get their embroidered work framed in the cross-stitch market. In most cases, the frame is made of wood, the quality of which will affect the length of time it can be stored. Apart from this, the color, shape and pattern of the frame have to match the theme of the embroidered work. For those people who don't know how to frame their cross-stitch, they can always refer to the picture on the material they bought or consult specialists in this field.



*Cross-stitch Before Framed*



*Cross-stitch After Framed*

The popularity of cross-stitch is not without reasons. Actually there are several of them. 1) It is simple and convenient to learn. 2) The material is accessible and easy to get. 3) It can relieve stress from work and life. 4) It is a good way to train one's patience and concentration. 5) It can express emotions to others. 6) It can help people make friends. 7) Painting would fade as time goes by. In contrast, embroidery endures time and can be washed and refreshed. 8) It meets the needs of people of all ages: children can develop their practical ability, and older people can use it to kill time and enrich their life.



*Black swans*

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## The Hangu Pass: An Ancient Fortress of Charm

Hangu Pass, located in Lingbao County, Sanmenxia City, Henan Province, was a strategic pass in ancient China. As one of the earliest fortresses built during the Spring and Autumn Period and the Warring States Period, Hangu Pass stands between Luoyang to the east and Xi'an to the west. It's said to have been the place "where one man guarded the pass and ten thousand were prevented". This saying points out its steep terrain and also its vital military position. This pass witnessed many famous ancient battles, among which was "the Battle of Hangu Pass between the State of Qin and the Other Five States". Apart from being a military fortress in history, it's also a holy land which has attracted many sages to stay there in quest of internal peace, such as great ancient philosopher Lao Tzu, Emperor Xuanzong and so on. Hangu Pass, with a history of over two thousand years, has formed its special cultures. Nowadays, it's no longer an old battlefield filled with the chariots' rattling and horses' neighing but a famous scenic spot. Now, standing on Hangu Pass, you will see its long history and unique culture are spreading before your eyes. In general, they can be categorized to three parts, i.e. (1) Hangu Pass as a military fortress in history; (2) Hangu Pass as a holy land which has attracted many sages to visit; (3) Hangu Pass as a place full of legends.

### The Hangu Pass as a Military Fortress in History

The pass was built in 361 B.C. by the state of Qin as its eastern gate. During the Warring States period, Hangu Pass was heavily guarded by the State of Qin, since the pass was the only route accessible to the State of Qin from China's central plains. At that time, the only path was narrow and uneven, surrounded by steep cliffs on both sides. People seemed to be besieged when they stepped into it. Therefore, it's not exaggerating to say that it had been the place "where one man guarded the pass and ten thousand were prevented". Such unique natural conditions determine its vital military position in history. Many famous ancient battles were fought at Hangu Pass. The well-known "battle of Hangu pass between the state of Qin and the other five states" for instance, just happened here. According to *Historical Records* written by Sima Qian, this battle was supposed to happen in 241 B.C. The Five-State Allied Army, with the state of Chu as the leader, attempted to fight through Hangu Pass to invade Qin. However, Hangu Pass is easy to hold but hard to get through. In the end, the state of Qin defeated this army completely by wisely taking the advantage of such superior geographical condition.



*Hangu Pass*



### The Hangu Pass as a Holy Land which Attracted Many Sages to Visit

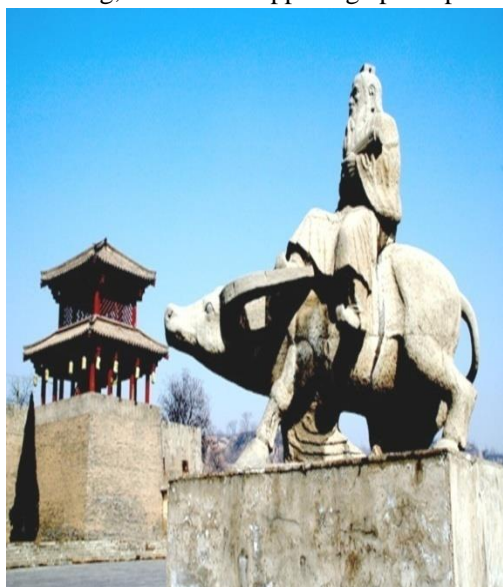
Many sages, such as the great ancient philosopher Lao Tzu and Emperor Xuanzong, came to visit this holy land. They all wrote masterpieces about it which have become great cultural legacies.

The great ancient saint Lao Tzu wrote a masterpiece with 5000 characters at Hangu Pass. It was *Dao Te Ching*, which later became famous all over the world. Hangu Pass thus was considered the origin of Taoism. This great work contains extensive knowledge and dialectical materialist point of views, covering politics, military affairs, arts etc. Many sentences have profound meanings. For instance, “The Word begets one, one begets two, two beget three, and three beget everything. Everything carries Shade on its back and Shine in its arms, the opposites tending to harmony” (this sentence is translated by professor Zhao Yanchun) means that everything can be reduced to one thing “Logos” and contradiction exists universally. A deep ontology meaning is expressed in rather simple words. Lao Tzu used the number “one” to refer to “Dao” (Logos), which means unique whilst the number “two” to represent Yin-Yang, the two opposing principles in

nature, contained in “Dao” and also the number “three” to mean the entity directly created by Yin-Yang, which in turn created all the material things in the universe. Till today, some thoughts always come into my mind: would Lao Tzu expect that he would have such an encounter with this ancient pass? If he failed to come by, would there be the great work *Tao Te Ching*? It is such a difficult question that no one can answer. Neither can a fortune teller.

In the Tang Dynasty, the emperor Xuanzong made a pilgrimage to this holy land. He came with great respect for Tao Tzu. In his poem *Passing by Tao Tzu Temple*, he, as an emperor, mused on the old days in Hangu Pass: “people once came to give worship to the saint. They felt the solemnity of the Temple. Nowadays, things have changed with paths vanishing in lush grass, fleeting birds hiding in dense dust, drift sand submerged blast furnace. O so sad am I, a thousand years later, what will be left? Nothing but pines and cypresses (literal translation of the poem *Passing by Tao Tzu Temple*).”

The ancient pass remembered this sentimental emperor as long as it may be.



A statue of Lao Tzu riding a buffalo



Tao Te Ching engraved on a stone wall

### The Hangu Pass as a Place Full of Legends

As a military fortress and holy land, Hangu Pass is like a magic stone full of legends. The legends of “Zi Qi Dong Lai” and “Ji Ming Gou Dao” just originated here. The legend of “Zi Qi Dong Lai”(紫气东来) is related to the saint Lao Tzu. The guarding chief of Hangu Pass, named Yinxi, was skilled in observing the astronomical phenomena. One day, he climbed onto an earth platform and found purple air appearing in the east. Seeing this, he knew that a saint was about to come by. It was just Lao Tzu. Yinxi warmly welcomed him and invited the saint to write a book. Lao Tzu agreed to stay here. Later, he composed the masterpiece *Dao Te Ching*. It was also the origin of the idiom “Zi Qi Dong Lai” (Purple mirage comes from the east), which means something wonderful will appear in the near future. Since then, each household near Hangu Pass posts the Chinese characters “紫气东来” on their entrance doors to pray for good fortune. The legend of “Ji Ming Gou Dao” is about Meng Ch’ang-chun, a royal of the Qi State. One day, he, with his dependents, went on a diplomatic mission to the state of Qin. The emperor of Qin invited him to be the prime minister of Qin. He had no choice but to agree to stay. However, some days later, the emperor changed his mind and decided to kill Meng Ch’ang-chun, since he believed that Meng Ch’ang-chun, a royal of the state of Qi, might not be willing to work for Qin. Thus, Meng Ch’ang-chun had to escape from Qin

soon. He asked one of the emperor’s concubines for help. The concubine agreed to help him provided that he could give the white fox fur overcoat as a gift which he had paid tribute to the emperor when he reached Qin. What should he do? One of his dependents said, “I can get this overcoat back.” It turned out that this man was good at squeezing through tiny dog holes to steal things. In the end, this man successfully stole this overcoat and gave it to that concubine. The concubine kept her promise and successfully persuaded the emperor not to kill Meng Ch’ang-chun. With no further delay, he with his dependents, escaped from the palace of Qin overnight. When they reached Hangu Pass, they found the gate of the pass has closed. How could they leave without the opening of the gate? Another dependent of his climbed up a high platform and imitated cock’s crowing. The guards had to open the gate after hearing the cock’s crowing, since the rule then was that the gate of the pass could not open until cocks began to crow. With the help of his dependents, Meng Ch’ang-chun successfully escaped from the state of Qin. The idiom “Ji Ming Gou Dao” (crow like a cock and snatch like a dog) originated from this legend. Today, in Hangu Pass, a platform of Cock’s Crowing can be seen in memory of this legend.

It can be said that stories and legends about Hangu Pass made this place more and more charming.



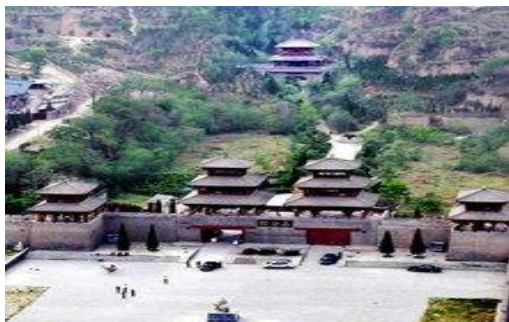
*The entrance of Hangu Pass*



*An ancient path of Hangu Pass*

Nowadays, Hangu Pass has become a famous scenic spot. As an ancient military fortress and a holy land, it is not only a pass, but a cultural symbol. Many guests from home and abroad come here to experience its unique historical and cultural charm. Standing on the old path here, people may feel as if they were just standing on an ancient battlefield, with the chariots rattling and horses neighing all around. A fierce war was about to begin. The

legends of “The Qin and Five States”, “Lao Tzu’s arrival at Hangu Pass and the Advent of the Masterpiece *Tao Te Ching*”, “Meng Ch’ang-chun’s panic escape from Hangu Pass” have embedded in tourists’ mind. A two-thousand-year-old pass calmly awaits guests’ all around the world. It’s possible that another saint will come to Hangu Pass and compose a masterpiece here in the future.



*Bird's eye view of Hangu Pass*

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**Juno Belle • Reminiscing Red Wall**

By Su Shi

Tr. Zhao Yanchun

The Long pours east, washing off all talents of all time. The fortress west, as is said, is Red Wall, where Zhou warred. Stripped stones thrown high, waves sweep the bank, furl miles of snow. The vast vistas show heroes come and go.

Tracing back to that time, when Zhou married Qiao, he was in prime. A fan in hand, with all smiles, he wiped his hard foes out. I roam here now; God of Time should beam to my grey hair. Life is a dream. Toast to the moon downstream.



## ***The Ordinary World: A Masterpiece of Lu Yao***

*The Ordinary World*, written by Lu Yao (1949—1992) in May 1988, is a million-word masterpiece in contemporary China. The novel, including three parts, is a panoramic view of urban and rural social life from the 1970s to the 1980s. It was adapted into a popular television series in 2015, gaining great reputation among the audience.



*One of the covers of the book the Ordinary world*

Set in the period from 1975 to 1985, the novel depicts the images of many ordinary people, the Sun brothers in particular. Labor and love, frustration and pursuit, pain and joy, life and enormous social conflicts, are interwoven in a complicated way. The book shows how ordinary people got over difficulties and setbacks in that special era. What impacts people most is that the Sun brothers had the strong will and perseverance to face the hard work and various difficulties. As ordinary people, they dared to struggle against fate and meet great challenges.



*Stage photo of the famous teleplay*

The first part of the novel is set on a school campus in a poor and small village in Northern China's Shaanxi province. Born in a needy family with four siblings, Sun Shaoping became a high school student in 1975. Suffering abject poverty, Shaoping fell in deep self-abasement. At that time, he could only afford two steamed buns made of sorghum flour. Later, he developed a feeling of sympathy for Hao Hongmei, a classmate who was under the same condition as Shaoping. However, their relationship cooled down for the girl fell in love with a wealthy classmate. In the end, Shaoping graduated and came back home, working as a teacher in his village and continued to learn by himself. At that time, he got acquainted with Tian Xiaoxia, the daughter of Tian Fujun, the deputy director of the County Revolution Committee, and developed a close relationship with her. It was Xiaoxia who helped Shaoping to get to know the outside world. The two young people later turned into lovers.



*Three China's famous actresses act Xiaoxia, Runye and Xiulian respectively in the teleplay*

Another protagonist in this book is Shaoping's brother, Sun Shao'an. He is a hard-working man and farmed at home all the time to support the big family. Shao'an fell in love with his childhood sweetheart Tian Runye, the daughter of the Village Secretary Tian Futang. They loved each other but couldn't get married since the girl's father didn't accept their relationship and prevented them from being together. They contended many times and tried a lot of ways but failed. At last, with much pain and torment in heart, Shao'an dated a kind woman He Xiulian from Shanxi province and soon married her. While Runye, though with great mental suffering and unwillingness, accepted her family's arrangement and became the wife of her wooer, Li Xianqing. Meanwhile, the village was in disorder due to a serious drought. In order to strengthen the authority, Tian Futang led the villagers to wreck the dam stealthily to get water from the upper reaches. However, a villager was drowned in the roaring water. In order to carry out "Emulating Da-Zhai on Agriculture" Campaign, Tian Futang, with a strong desire for repute and success, organized to dynamite mountains for farming which forced villagers to move away. His nature of being impulsive and reckless is thus clearly manifested. This part depicts people's exploration for a bright future and a happy, rich life.



*Shao'an is talking with his dear Runye*

The second part starts in the spring of 1979. The historical background is that a devastated country, full of numerous contradictions in many aspects after the Third Plenary Session of the 11th Central Committee of the CPC held in 1978, needed to be rebuilt. Tian Futang gathered villagers for a meeting to boycott the farm production responsibility system, while Shao'an, took the initiative to lead the production team to set up the responsibility system and then spread the system throughout the village. Later, Shao'an, in order to earn money, came to the city to work as a bricks porter. He built a brickkiln with the money earned (most of money was loaned). With his wisdom and diligence, Shao'an finally succeeded and became well-known as "an outstanding farm household" in neighboring villages.

Shaoping, with his dream and passion in heart, decided to go out to make a living. In the first period, he lingered on the street with many poor people, waiting for some bosses to ask for laborers. Fortunately, he then became a formal worker in a construction company. At last, Shaoping seized a rare chance of working as a coal miner. His girlfriend Xiaoxia became a reporter in the Provincial Newspaper after graduating from the Normal School. She and Shaoping made an appointment of meeting each other two years later. During this period, Runye left her husband whom she didn't love

and chose to work in the Prefectural Party Committee, which made her husband feel more miserable and even get crippled in a drunk driving. At that time, Runye started to realize how much the man loved her, so she came back to take care of him with guilt. Since then, their happy life began. Runye's brother, Runsheng had also grown up. He met the unfortunate girl Hao Hongmei in a village. They fell in love with each other and later got married. And Tian Futang, the former ruler of the villagers, now was upset about his children's marriage and the new reform.



*Shaoping and Xiaoxia in the television series*

The third part is about what happened in the 1980s. Shaoping worked hard in the mine and was awarded as the excellent worker. He never stopped contacting Xiaoxia even though he was very busy. However, unfortunately, Xiaoxia was drowned for saving a little girl in an interview about flood. After that, Xiaoxia's father sent a message to Shaoping, telling him the bad news. Shaoping grieved over her death. At that time, Shao'an's brickkiln had brought

him and his family some income, so he decided to expand his industry and bring in machines to make more bricks. However, things were not always going smoothly. The newly recruited workers did not know how to make bricks, which led to a great failure. Shao'an felt anxious. Finally, with the help of County Magistrate and some friends, Shao'an succeeded. He became rich by selling bricks and was honored as the local leader of the socialism construction. Everything grew better. But Shao'an's wife was diagnosed with lung cancer. At the end of the story, Runye had a baby boy and lived a happy life with her husband. The marriage between Runsheng and Hao Hongmei was finally accepted by his parents. Later, the couple got a lovely daughter. Shaoping had an accident in the mine and his handsome face was disfigured in this event. However, he didn't lose his courage and passion for life. After leaving the hospital, he returned to the mine, to continue his work.



*Shaoping is reading in his working site*

The whole book tells about ordinary people's ordinary life, their lifestyles, their culture, customs, happiness and sorrow. The author wants to show us that the average people can have a great spirit, and they can make a better life on their own.

*The Ordinary World* tells us the true meaning of life. That is, no matter where a person is, no matter how poor he is, as long as he loves life with passion, God will treat him as equally as any other men. Enjoying life as



an ordinary person instead of complaining of the heavy burdens of life, he can be the master of his own life.

The author of *The Ordinary world* is Lu Yao, a contemporary writer. The themes of his novels are mostly about rural life, including descriptions of urban people and their life, especially young people's in that period. By vividly depicting the ups and downs of protagonists' love stories, his book reflects the values of the young generations.



*The author Lu Yao*

The story of *The Ordinary World* took place in the Shuangshui (dual-water) village of the vast Loess Plateau. Basically, the novel writes about the people in Shuangshui Village and the historical changes of the village. During the decade, earth-shaking changes took place in China. The Cultural Revolution has ended and China's great leader, Deng Xiaoping put forward the great policy of the Reform and Opening-up. This policy had brought great changes to most of the villages in China. And Shuangshui Village is one of them.

The author uses the realistic skill to draw the outline of a grand social picture in details. Inside the book, faces and characteristics of all walks of life are lifelike characters. Because of Lu Yao's prominent writing ability and the serious attitude towards writing, the novel is the best materials for readers to learn the

history of that period.



*The Sun brothers*

It may be difficult for people in today's modern cities to really understand farmers. They may not care about the farmers' ideas, their emotions, their past, present and future life. However, this book brings us inspiration and affection. It is *the ordinary world*. The novel gives a profound reflection on the farmers' life and their emotions. We are experiencing their life when reading these stories in a certain sense as if we were working hard in the field. The practical significance of this book lies in its reflection on current situation of China, the continuation of history, the expectation of future and the improvement of our young people. It also lies in the understanding of human nature, of China and of the people.



*Shao'an is herding in the Loess Plateau*

Another aspect that I like is the starting point of Lu Yao — ordinary world. His world is ordinary. The village in this book is only one representative of tens of thousands of people in the Loess Plateau. However, Lu Yao discovered the people's uniqueness in their ordinary life. Sun Shaoping, for example, only received a high school education. However, through self-study, he could discuss

with college students about many profound issues. The author gives the characters a variety of excellent qualities, including ambition. They are ordinary people in the world created by Lu Yao. It is through these figures that he described the good and evil of the humanity. The best merit of the people in his book is that they are aware of their ordinariness. This can be manifested mainly from Shaoping. When he got a chance of



*Shaoping and Xiaoxia in the television series*

going to the city, he chose to stay in the mine. This is not because he had strong conscience, but he had the enthusiasm and passion for his working place. He chose to be ordinary.

However, as a statement says, “Although the torch drops, flame has been burning up”. It shows us that everyone should struggle for the world in which he lives. So should the ordinary people.

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## **An Introduction to the Back Cover Painting**

Zhang Daqian is one of the most renowned Chinese artists of the 20<sup>th</sup> century. As a versatile painter, he had painted almost everything, including landscapes, flowers, figures and so on. Ancient beauties are one of the subjects of his figure paintings. The beauties are mostly painted in the style of Dunhuang Buddhist art.

The *Lady Red Whisk*, painted in 1944 by Zhang Daqian, is one of the representatives of his figure paintings. The paint depicts a fair lady coming from *The Legend of the Three*. *The Legend of the Three*, also known as *the Romance of Red Dust*, is a folk story about the legendary figure “Lady Red Whisk”, who got her name because of holding a red whisk in her hand. The fair

lady in this paint is standing elegantly, with her head rising, her eyes gazing forward, her body slightly leaning forward, her hands spreading the colorful cloak and her knees gently lifting upward. All her movements are elegant, which will definitely attract audiences’ attention at first sight. By intentionally depicting such graceful movements of the lady, Zhang Daqian well expressed her chipper, brave and determined characters. With a good mastery of the skills of Dunhuang Buddhist art, Zhang Daqian perfectly depicted a confident and elegant woman image, with a typical Dunhuang Buddhist art character. It’s believed that audiences may be impressed at the first sight of the fair lady.

## The Tradition of Wanghuo in Shanxi Province

Shanxi is well known for its rich coal resource and many folk customs are getting their lives in the culture of coal. Wanghuo (literally a flaming fire) is a kind of bonfire made by burning a large amount of coals or firewood together for festivals held in Shanxi Province. As the most famous one, making a Wanghuo is one of the most important activities during the Lunar New Year in the northern part of Shanxi.

On the last day of every lunar year, every family will make a Wanghuo in the middle of their courtyard to welcome the arrival of the New Year, which also means the good luck for all their family members in the next year. When the clock hits twelve, the token of good luck — Wanghuo will be lighted by the oldest in the family and all the family members will throng around the Wanghuo talking and laughing. Family members are always baking steamed bread on the fire and eating them happily. In some areas, people can bring their new clothes close to the Wanghuo to keep the bad luck away.

Here are some historical reasons why Wanghuo is so popular among the citizens. One of the stories goes like this. In ancient times, Wanghuo was also called the Firing Tower because of its shape. From the picture, we can see that the Wanghuo has a shape similar to as a tower. It is said that a beast named Year always appeared in the village to hurt people and their poultry during the lunar New Year. The villagers couldn't do anything to stop the beast from coming to the village. But one year when the beast turned up in the village, one woman lighted up a fire in her yard and the beast was frightened and fled away upon seeing this. The good news traveled far and wide throughout the village. Everyone in the village knew that fire could

frighten the beast away and year after that year, fire was made in the yard and lanterns were also lighted up to celebrate the Lunar New Year. From then on, the beast never came again. Another legend is a story about a vicious bird with nine heads. It was ferocious to the villagers who were frightened when the New Year came. The bravest man in the village tried to kill the bird, but the bird was very sly. After setting up many traps, he finally caught the bird. The brave man lighted the bamboo to show his victory to the villagers. Today, setting bamboos on fire on New Year's Eve has become a custom. The sounds of lighting bamboos at the night of New Year remind people that it is time to light up Wanghuo. Even though the origin of the Wanghuo was not actually like what the legend had said, the tradition was still kept today. People light up the Wanghuo to embrace the New Year and harvest good luck.



*Wanghuo during Chinese Lunar New Year*



Many years ago, people could only make use of firewood to keep warm in winter. But in the northern part of Shanxi, people in the Song Dynasty began to burn coal in order to keep their house warm. Since then, the coal resource became the major fuel in Chinese citizens' home. The rich coal resource was also used as the material of Wanghuo. Since coal cannot burn easily, many clever people would put some firewood into Wanghuo so that it can be lighted up easily.



Wanghuo can be big or small, but in the northern part of Shanxi, like in Datong and Shuozhou, people always make some larger ones. Some tricks are also needed in building up Wanghuo. Firstly, you should choose some high quality coal and cut them into square ones. Secondly, the frame of Wanghuo would remain the same even though the firewood has burned out. If the Wanghuo topples down before the firewood burns out, you will have bad luck in the next year. Thirdly, the Wanghuo should be higher than that of last year to symbolize their better life year after year. Many families will invite old people who have nimble hands to build up the Wanghuo and many of them often voluntarily lend their hands without any rewards, with the only aim of gathering fortune. But the family will give him a red packet to show gratitude.



*Wanghuo made of coal*

Wanghuo is favored in many northern parts of Shanxi. Huaiaren is famous for its skills of building up large-scale Wanghuo. The biggest Wanghuo on the street in Huaiaren, higher than ten meters, is made up of eighty tons of coal. After collecting high quality coal, the artisans will pile up the Wanghuo in sequential horizontal layers, with each layer being precisely squared and leveled to the top of it. In 2011, the Wanghuo in Huaiaren has been listed as national intangible cultural heritage. Now in order to promote the concept of environmental protection, Datong government has introduced the Wanghuo made of plastic cover with lights in it. When the New Year arrives, the workers turn on the lights and the Wanghuo is lighted up. The good luck from Wanghuo can still be passed down generation from generation to generation.

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## Xu Zhimo: A Romantic Chinese Poet

“Very quietly I take my leave, as quietly as I came here; Quietly I wave good-bye, to the rosy clouds in the western sky.” Every time we read this poem, one Chinese romantic poet pops into our mind. That is Xu Zhimo, who was full of wit, but unfortunately died young.

Xu Zhimo is one of the most famed romantic poets and essayists in the 20<sup>th</sup> century of Chinese literature. He is also a representative poet of the Crescent Moon School and he is known for his contribution to the promoting of modern Chinese poetry, and modern Chinese literature. As a romantic poet, Xu is praised as “Chinese Keats”.

Throughout Xu’s life, his talent accompanied fame. He always took learning tour abroad, while concerned a lot about his motherland. With all these, Xu really impressed the contemporaries and futurities deeply.



*A picture of Xu Zhimo*

### **Talents with both the West and East Knowledge**

It’s fair to say his family is the key to open his legendary life. Xu was born in Haining, Zhejiang province in 1897. Engaged in business generation by generation, his family was very rich and had high status at that time. Except wealth, learning was also one of important markers of status. A person coming from a scholarly family received more respect

and reverence. However, in Xu’s family, until the generation of his father, no one had ever been related to the traditional “official ranks” or “scholars”. Xu Zhimo’s father, Xu Shenru, was not reconciled to this and tried to transform the family ethos. On one hand, he made friends with celebrities. On the other hand, he pinned his hopes on his son Xu Zhimo to be a good scholar or an official. He wanted to change the “uneducated merchant family” label. Under this circumstance, although there was no foundation or inheritance from his ancestors, Xu got the intentional cultivation and support from his family.

When Xu was only four years old, he started to learn in the family school from the tutor Sun Yinxuan. Although Xu had not so much interest in the typical traditional teaching style, he was more addicted to the new textbooks his father brought back from Shanghai. One year later, his father invited Cha Tongzhen<sup>1</sup> to be Xu’s tutor. Mr. Cha was much stricter than Mr. Sun. As the old saying goes, a strict teacher produces outstanding students. In six years of learning, Xu grew up with the nurture of traditional Chinese culture, which laid the foundation for his future writing and achievements.



*Xu Zhimo’s father*

<sup>1</sup> A scholar from an aristocratic family, who has profound knowledge in Archaic Chinese.

When Xu was eleven years old, he began to study in a new-style school. The typical modern education with totally different courses, such as English, math, PE, really brought a breath of freshness to Xu. Xu was intelligent and had wide interests and good grades. He performed especially well in Chinese. His essays always became the models of writing in class.

In 1910, when Xu was about fourteen years old, he left his hometown and studied in the Hangzhou High School<sup>2</sup>. In 1915, as always, he graduated with excellent grades and went to the Shanghai Baptist College. In 1917, he left Shanghai for Peiyang University to study law and later transferred to the Peking University as the law department of Peiyang University was merged into Peking University.

Before 1917, Xu studied in China. It was also the time for him to respect western culture and new things. Many Chinese young men were encouraged to study abroad to broaden the horizon. In 1918, Xu Zhimo traveled to America to study history at Clark University in Massachusetts. Shortly afterwards, in 1919, he transferred to Columbia University in New York to study economics and politics and got his master's degree there. Then after the study in America, he left in 1921 for Europe. The King's College, and Cambridge in Britain became the best place for him to experience the western education and culture, and it was also the place where he fell in love with English romantic poetry. Under the influence of English romantic poets like Keats and Shelley, he started to write new styled poems.

Through the study at home and abroad, Xu approached many kinds of ideological trends and genres, becoming a real scholar in Chinese and Western culture.

### Dramatic Love and Marriage

English romantic poet William Wordsworth once said "poetry is the spontaneous overflow of powerful feelings." Xu's powerful feelings were inevitably connected with his love affairs. In China, even some people even know his love anecdotes better than his works. There were three important women in Xu's life, namely his first wife Zhang Youyi, his lover Lin Huiyin, and his second wife Lu Xiaoman.



*Xu Zhimo and his first wife Zhang Youyi*

Xu's first marriage was an arranged one by his parents. His first wife, Zhang Youyi came from a distinguished family. Xu's father thought marriage alliance with this kind of family would be a good chance to improve their family statue. And Zhang's family also thought highly of Xu's talent. Without any choice, in 1915, Xu got married with Zhang Youyi, a woman who he didn't love. Without the base of love, the marriage was just like an empty shell. Soon after, Xu left home for the north to study and went abroad in 1918.

<sup>2</sup> The best high school in Zhejiang at that time.





*A picture<sup>3</sup> of Lin Huiyin, Tagore and Xu Zhimo*

When Xu studied in Cambridge, he met Lin Huiyin, who followed her father giving lectures in Europe. At that time, Lin was only seventeen years old. Just like Xu, she also had received both Chinese and Western education. When they first met, everything just fitted in easily. Taking a walk in the moonlight, having a heart-to-heart talk, or sometimes dancing in the ball and studying poems together, the two youngsters became close friends and fell in love with each other. However, Xu was a married man with a wife and kids.

In 1920, considering the long-term separation of Xu and his wife, Xu's father agreed to let Zhang Youyi go to Britain. Zhang wanted to give her husband a surprise. Nevertheless, Xu's impatience and indifference bitterly disappointed her. In order to be together with Lin, Xu tried to take the risk of challenging the tradition and getting a divorce. Zhang realized that it was no use keeping the marriage and signed the Divorce Agreement in 1922. However, in the end, being constrained by the conventional

morality, Lin left Xu and got married with Liang Shichen, a son of Liang Qichao, a great politician.



*Xu Zhimo and his second wife Lu Xiaoman*

Lu Xiaoman was an elegant lady in Beijing, who was versatile, beautiful, and smart. However, she was also a married woman. Her husband was Wang Geng, a friend of Xu. Their marriage had also been arranged by the parents and Lu felt trapped in this loveless marriage. When Xu and Lu met, feeling the bitterness of being victimized by arranged marriages, they quickly bonded together. When the news spread that they were in love, both were scorned by their parents and friends. But finally, in 1925, with the insistence of Lu, she divorced Wang and married Xu the next year. However, Xu's father never liked or accepted this daughter-in-law. Their honeymoon also did not last long. Lu gradually became increasingly depressed and always indulged herself in all kinds of social occasions. Lu always spent money like water and Xu's parents refused to lend them money. In order to offer a life Lu desired, Xu had to take several jobs in different cities. In the end, he died in a journey from Nanjing to Beijing.

<sup>3</sup> This picture was taken when Tagore visited China in 1924, Xu Zhimo played the part of oral interpreter.

Xu is a romantic poet, and an idealist. He tried to find his Miss Right to fit his own half and make a complete one. So love becomes the main theme of his poems. In his poems, love is beautiful, romantic, fiery instead of vulgar and pathetic and will never change until death. As a result, many of Xu's love poems have already become an instrument for the modern young men to express their feelings.

### Overseas Study Tour and Bosom Friends

In the lifetime of Xu, he never stopped learning, no matter from his own experiences or from his friends. Overseas study tour was one essential part of his life. He once went to the United States, Europe, Japan, India etc. During his travel, Xu made a lot of friends, who were celebrities from all walks of life, such as, novelist Hardy, master in literature Hu Shi, Indian poet Tagore and so on. Those were really the treasures of Xu's life.

In 1925, with the invitation of Tagore to meet in Italy, Xu left Beijing via Siberia to visit Moscow. In his imagination, Siberia was a bleak, cold and somber place. When he looked outside the window on the train, spectacular images excited him: flocks of sheep and cattle running on the oasis; the dense and immense forest; the beautiful Baikal and range upon range of mountains. All the scenes changed his attitude towards the Soviet Union and the October Revolution in 1917.

Unfortunately, since Tagore went back to India in advance because of a disease, Xu didn't meet him. Later, he wanted to visit his hero D'Annunzio<sup>4</sup>, the author of *the Dead City*. However, the plan also failed. Fortunately, with the help of Goldsworthy Lowes Dickinson<sup>5</sup>, in July 1925, Xu got the

chance to meet Thomas Hardy in his home. Master met master. They talked about poetry, literature and enjoyed the spiritual communication. Afterward Xu went to France. In Paris he missed Romain Rolland<sup>6</sup>. In the end, after visiting India, he went back to China.



*Memorial stone to Xu Zhimo with the first and last two lines of his poem at the Backs of King's College, Cambridge*

Xu's second overseas study tour was in 1928. This time he crossed over the Pacific to America via Japan, where he had a brief visit. He lived in New York for a month and then crossed Atlantic Ocean and arrived in London, England. This time, he was so lucky that he met En Houzhi<sup>7</sup>, Dickinson, and Russell<sup>8</sup>. He cherished this time very much and grasped every minute to communicate with them. Russell was humorous; Dickinson was witty while Fu Laiyi, a friend of Xu Zhimo, was gentle. By talking to them, Xu really benefited and enjoyed a great deal. He gained friendship as well as spiritual pabulum. When he left he wrote the famous poem: "Taking Leave of Cambridge Again". To commemorate Xu Zhimo, in July 2008, white marble monument was erected at the Backs of King's College,

<sup>4</sup> Italian poet, novelist and dramatist.

<sup>5</sup> British political scientist and philosopher.

<sup>6</sup> French writer who received the Nobel Prize for Literature in 1915.

<sup>7</sup> The secretary of Tagore.

<sup>8</sup> British philosopher, logician, historian, writer, social critic and political activist.

Cambridge, on which the first and last two lines of this poem were inscribed.

### Appreciation of Classic Poems of Xu Zhimo

In 1922, after the study in Cambridge, he returned to China and became a leader of the modern poetry movement. In 1923, he founded the Crescent Moon Society<sup>9</sup>. Xu was also renowned for his use of vernacular Chinese. He was one of the first Chinese writers to successfully naturalize Western romantic forms into modern Chinese poetry. In his life, Xu wrote a lot of poems. Here are two of them.

The first one is a love poem written by Xu in 1926. The title is “By Chance”<sup>10</sup>:

I am a cloud in the skies  
That by chance casts a shade to your heart's  
blue sea  
Don't be taken by surprise  
Or overwhelmed with glee  
With a flick, all disappear without a trace

You and me meet on the sea at night  
You go your way, and I go mine  
Remember if you do  
Or forget if you may  
This encounter that gives off a ray

It has only just two stanzas, and ten lines, but it is appreciated for its uniqueness and brilliance. Xu approved that a poem should be an animated whole, and each part should be interconnected. The secret of a poem lies in its syllables, fluxion and whether it is neat or well-spaced. This poem is a good example of his theory. The two stanzas are balanced with a special tension. It contains ambivalent

dialectical relationships, which can coexist together. For example, “skies and sea”, “surprise and glee”, “you and me”, “remember and forget” etc. This use of oxymoron makes the poem more flexible and profound. Except that, different images symbolize different things, depicting two persons' occasional meeting and separation. Meanwhile it implies that life is full of occasional things, sometimes suffering setbacks, sometimes regretting in love as well as pain and helplessness. However, in the end, they all become unforgettable and internal memory.



*Cambridge in Cambridge University*

The second poem is the one mentioned above “Taking Leave of Cambridge Again”, which he wrote in 1928.

Very quietly I take my leave  
As quietly as I came here;  
Quietly I wave good-bye  
To the rosy clouds in the western sky.

The golden willows by the riverside  
Are young brides in the setting sun;  
Their reflections on the shimmering waves  
Always linger in the depth of my heart.

The floating heart growing the sludge  
Sways leisurely under the water;  
In the gentle waves of Cambridge  
I would be a water plant!

<sup>9</sup> At first, it was just a party of making friends, later it became a school of poetry.

<sup>10</sup> Translated by Zhao Yanchun, who is the professor of Tianjin Foreign Studies University and editor of this book, specialized in linguistics and translation.



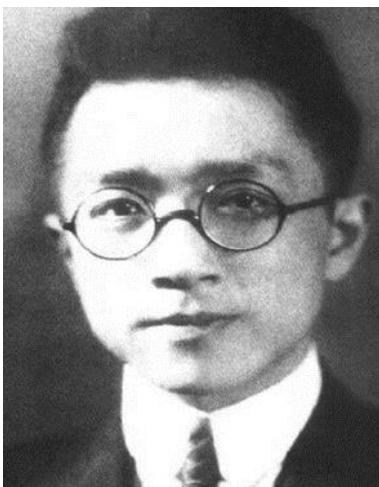
That pool under the shade of elm trees  
Holds not water but the rainbow from the sky;  
Shattered to pieces among the duck weeds  
Is the sediment of a rainbow-like dream?

To seek a dream? Just to pole a boat upstream  
To where the green grass is more verdant  
Or to have the boat fully loaded with starlight  
And sing aloud in the splendor of starlight.

But I can't sing aloud  
Quietness is my farewell music;  
Even summer insects heap silence for me  
Silent is Cambridge tonight!

Very quietly I left  
As quietly as I came here;  
Gently I flick my sleeves  
Not even a wisp of cloud will I bring away

This poem was based on the emotion of leaving Cambridge. He expressed his reluctance to depart. With gentle language, mature form, and vivid images, Xu depicts flowing pictures as well as creates an amazing artistic conception. In brief, this poem shows the love of Cambridge, the visions of the past life, the moment grief of parting, which deserves to be considered as the peak of Xu's poetry.



*Another picture of Xu Zhimo*

Xu's poetry is characterized by romance, artistic conception, fancy style and musical beauty. In his poems, the obsession with love, the frustration and the happiness always arouse your imagination about freedom, purity and beauty. His poem is really a kind of enjoyment and you definitely can get some enlightenment.



*Xu Zhimo's cemetery*

Unfortunately, maybe even the God envies the elite. Xu died in an air crash when he was only 34 years old in 1931 in Jinan, Shandong province. Xu's life is short but dramatic and meaningful. The poems composed by him are pearls in Chinese literature. Xu is remembered as a poet.

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## Peonies in Heze

Heze is the center of peonies' cultivation. The peony is adaptable to the unique natural soil of Heze. In the long history, Heze and the peony have been closely related to each other. Heze people have done a lot to promote the peony industry. This article will firstly give a brief introduction to the Heze Peony, of its history and culture respectively and then it will also mention the Heze Peony spirits.

### A General Introduction to Heze Peonies

The peony, a kind of elegant and honorable flower, is praised as the Queen of the flowers. As Chinese national flower, the peony is regarded as the symbol of honor, happiness and boom. Heze, a sweet tempered city, is the main peony production area in China. Also, it is the center of appreciation and cultivation. The land of peony, Heze, has a long historical standing which will be stated in detail in the next part. The Heze peonies are famous for their large size, bright color, graceful pattern and strong fragrance. Heze is famous for the Heze International Peony Fair. The peony garden is very pretty with all kinds of peonies. Every year it attracts several famous stars to attend the opening ceremony. It is said that Heze's peony is the best in the world.



*Heze Peony*



Peony not only has high ornamental value, but also has high medicinal value. It is known to us all that the roots of peonies can be used to relieve the patients' pain, which are of great value in Chinese traditional medicine. The petals of peony can be used to cook soup and porridge. Also, they can be cooked as a dish. The pollen of peony can be soaked in wine to drink. It is safe to say that peony is full of treasures.

The growing condition of peony is closely related to the natural environment and climate. The peony is fond of basic soil and is drought-enduring. Exactly, in Heze, the soil is alkaline and it seldom rains in spring. The water in Heze is a little saline and the peony is inclined to this kind of water. All of the conditions are suitable for peony's growing.



*The king of the peonies in the Ming Dynasty*

### **The History and Culture of Heze Peony**

The Heze peony has a long history of cultivation. In the Ming Dynasty, several peony gardens were the primitive peony planting bases of Heze. In the Qing Dynasty, peony planting became much more prosperous and the cultivated area reached one thousand acres. Many new species of peonies appeared one after another.

Meanwhile, the skill of making peony bloom in winter came out. Without a moment's intermission, the flower growers controlled the temperature, humidity, and adjusted the light and air to make the peony grow in winter and bloom in spring. As fair as the peony, the growers worked hard day and night to study the advanced cultivation patterns. In order to learn the advanced science and technology, they even lost their lives. Heze people regard the holy and pure peony as a treasure, so to speak. The unique peony culture is one of the important characteristics of Heze.

As Pu Songling has said in his *Strange Tales of Lonely Studio*, "Caozhou peony is the best in Qilu" (In the Qing Dynasty, Heze was called Caozhou; Qilu referred to Shandong Province). Heze is quite famous for its peony. It is the home of peony. However, as stated above, Heze people spared no efforts in cultivating peony.

### **Peony Fair and Peony Garden**

Heze International Peony Fair is a very important tourism project, which is held by Heze government annually. There are many

international business activities in the annual fair. The fair's history dates back to 1992. At that time, each fair may last for about 20 days.

Nowadays, this fair has reached an international level. Just as the aim of the peony fair stated, "making friends through the medium of peony the flower". Every year, in the middle of April, the opening ceremony of the fair will be held, and about 600 state leaders around the world will come to the fair to make an inspection. Through organizing the peony fair, the level of countryside life is improved and the economic development of Heze is driven to a higher degree. There are many colorful activities in this fair, such as large-scale folklore performances and peony image ambassador selection. Through the series of activities about the peony, Chinese Peony City— Heze shows the world at its best. When talking about this international peony fair, we must also mention Caozhou Peony Garden which is the biggest cultivation and output base in Heze. Every year, when the Grain Rain period comes, many visitors would come to admire the beauty of the peonies in this garden. During this peony flower period, millions of flowers are in full bloom. It is really a "flower sea". When strolling in the garden, one will be enchanted by the fragrance. The scent of peonies really assails the nostrils. The colors are so bright that they dazzle the eyes at the first sight.





*Dancing performances at the opening ceremony of Heze Peony International Fair*

### **Heze Peony Spirits**

The peony has deep cultural connotation. Heze people love peonies so much that they endow peony with the title “Flora”. Flora has many legends. Peony Flora is one of them. According to the legend of peony, in the Ming Dynasty, there were several flower growers and they went to Guangzhou to sell peonies together. At that time, the weather was very bad, unfortunately, the peonies became slow movers. The flower growers were all very worried about their unsalable flowers. One night, all of the growers had the same dream that an old man told them not to be anxious anymore and he would help them sell the peonies the next day. When the farmers got awake the next morning, they began to talk about whether the dream would become true or not. As they took the peonies to market the next day, it was so sunny. As a good result, all peonies were sold out. The flower growers had a general consent that there must be an uncommon person who was helping them. Then they went back to Heze and told the story to other people. The people thought that they should do something to show their

gratitude and thankfulness. Therefore, they decided to build a special temple in order to commemorate the uncommon person called “Peony Flora”. The temple was named “Flora Temple”.

As time goes on, the legend of Peony Flora becomes widely known in Heze. The legend expresses Heze people’s best wishes of happier life and brighter future. Many Heze peonies’ names are related to the folk tales more or less. The names are coined by art and literature.

Heze people admire peony very much. The peony is believed to have the spirits of excellence, firmness and a sharp sense of integrity, exemplary conduct and nobility of character. The peony can risk its own life to save people. Heze people devote themselves to expanding the peony culture and developing the peony spirit. The peony culture includes many aspects such as pharmacology, phytology, folklore, literature and art. Also, the peony culture is a part of the Chinese national culture.

The history of cultivating peonies is very long. Heze people have sincere and plain feelings towards peony. Heze people worked hard by trial and error to create the beautiful peony town and developed the peony industry. Heze people have the spirits of perseverance and fortitude like peony. As time goes by, the Heze peony will be more splendid and glorious. The peony enterprise will also be more prosperous and flourishing.

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## The Beauty of China's Stone Forest

For centuries, a great many travelers have been extremely fascinated by the marvelous landscapes and splendid scenery of the mysterious nature. China, long known as one of the oldest and largest nations among the world, with a total number of 56 distinct ethnic groups whose population is over a billion, is also a country full of natural tourist resources. Although different ethnic groups have various traditional lifestyles, they share the same belief that people should have a harmonious relationship with nature.

China is endowed with the world's highest mountain and endless deserts, ranging from extremely hot places to bitterly cold ones. It is obvious that you can notice that there are some rare creatures harbored by dense forest and vast grassy plains. If you are more interested in wandering along beautiful tropical seas, then a happy journey to this site will meet your satisfaction.

Now for the first time, you will have the chance of looking at the famous attraction—Stone Forest, which is situated in the southeast of Kunming. And, as a national scenic 5A spot as well as an international geological park, it was even listed as the world natural heritage by UNESCO (United National Educational Scientific and Cultural Organization) in 2007. With a combination of a large number of strikingly unusual forms of stones, the scenic spot can be seen as a great masterpiece of extraordinary craftsmanship, providing tourists with an exceptional opportunity to enhance their understanding of the relationship between the remarkable landscape and the human beings from a new perspective.

Our exploration of Stone Forest starts with some interesting Chinese literary work. For example, in *Journey to the West* written by Wu Chengen in the Ming Dynasty, the writer gave

a vast and vivid picture about the area, and now the Stone Forest has become even more attractive and beautiful scenery in TV series throughout the world. This major tourist attraction, in short, is the fruit of continuous years of erosion which creates a maze of gullies and sharp edged pinnacles. When you approach the preceding part of the picture at leisure, you will be suddenly amazed by two huge Chinese characters “Stone Forest” engraved on a huge rock in authorized script. In other words, these two characters are in a calligraphic style, a symbol of the Han Dynasty. Astonished and astounded, you will see one place named “Sword Peak Pond”—the water of pond is so clean that even its bottom can be seen. Certainly, there are other fascinating sites such as “Figure of Ashima”, “Lotus Peak” and so on. The figure is related to a familiar fairy tale, about which I will make explanations in details in the next paragraph. The second is more likely to originate from a moving Chinese love-story about Liang Shanbo and Zhu Yingtai.



*The image of Ashima*

With regard to the first legend, it is the embodiment of the character in a Sani (one of Chinese minority nationalities) long poem—“Ashima”. In the Yi's (one of Chinese minority nationalities) culture, the statue is associated with one nice attractive girl who is eager and brave enough to fight against the landlord for her own marriage. Unfortunately, she failed, died and turned into an old stone

statue. However, the courageous girl will be highly praised by local people forever, because they all believe the girl will bring the best wishes and happiness to every friend. They sing a song to express their feelings: “马铃儿响来玉鸟唱...” The sorrowful ending of the story reminds people of the story of Romeo and Juliet in western culture. At present, this masterpiece of nature has become a symbol of tourism of Yunnan Province.



*Dancing and singing performances*

The Chinese are likely to give every stone a funny name. While Stone Forest takes on a great many mysterious forms so that we can illustrate them one by one. More importantly, the colorful and typical ancient culture of the minority group is quite worthwhile to be explained and elucidated. The local people's lifestyles are entwined with the customs of the native Sani (which is part of the Yi minority nationality). Considering that it is difficult for the foreigners to understand the complexity of the Yi minority, I prefer to just provide a brief introduction. In China, there are 56 minority nationalities. As for Sani people, their characters are always viewed as industrious and hospitable. Compared with Han nationality, they are more willing to make friends with people from outside.



*Ashimas are enjoying the beautiful flowers*

Sani women are not only fond of wearing rainbow-colored headgears and bright-colored dresses, but also fond of spinning. For me, spinning is such a hard job that it always gets out of my control, however, Sani women enjoy it very much. What's more, the young girls and women are exceptionally expert at singing and dancing. After finishing their daily work, they often sing happily and loudly. Every day at sunset or under the moonlight, local people ask boys and men to invite their lovers, from all directions, to perform at certain settled place like a village platform. When these boys play the three-stringed instrument, their lovers will clap their hands, singing or dancing their traditional performance called “A’Xi” (Ah-shi). Until now, once you come near to Stone Forest, you may take several photos with these gorgeous girls if you are lucky enough. And, if you happen to witness the event, you will be invited to join in the festivity.



*Two Chinese characters “石林” are inscribed on the stones.*





*Grotesque rocks*

Many parts of the hidden world have never been touched on by people up to now and, to some extent, some are only just now being explored. For an increasing group of intrepid young students or retired workers, the Stone Forest is a desirable place where they look for happiness and easiness. What's more, other unusual and undiscovered places still remain to be discovered. Finding a new place is like taking a journey through time. And this journey will bring you a unique experience about the world.

No matter who you are, where you live, you are welcome to Stone Forest. A remarkable start will refresh your tiredness and eliminate your sadness, and you are guaranteed to be impressed by the beauty of Stone Forest.

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### **Fairy on the Magpie Bridge**

By Wanyan Liang

Tr. Zhao Yanchun

The cup not raised be;  
The song not sing loud!  
I wait for the moon to shine the sea.  
I don't know from where there comes up a cloud  
That grows fast, a bar between sky and me.

My beard I break now;  
My eyes I burst out.  
I hate my sword is not sharp enow  
To cut off the cloud with an attack stout  
So that I can see Luna's gait and brow.

## Sun Tzu's *The Art of War*

Which work is considered as the world's earliest record of military tactics? Which book has gained popularity among various social classes, ranging from military strategists, government leaders to historians and businessmen? Which work is ranked as one of the required readings for new recruits in military academies, salesmen in the departments of marketing, white collar workers learning office politics and managers handling corporate strategies? Which book, written in the period of the 5<sup>th</sup> century BC, ancient China, has still been shining light of wisdom in the world nowadays? Have you ever heard of an English modern proverb "All warfare is based on deception"? Yes, you may have, but do you know where does it come from? All these questions have an answer this time: *Art of War* by Sun Wu.

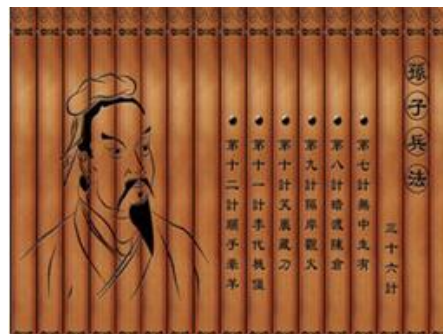


Sun Wu

Sun Wu, also well known as Sun Tzu (Master Sun) was a strategist and politician who lived in China's Spring and Autumn Period. He was born in the State of Qi but later tried his luck in the State of Wu after finishing his 13-chapter treatise on the military. His friend Wu Zixu who was a high official in Wu recommended him to the king Wu Guang. The king was very surprised after reading Sun's unusual works and inquired whether he would like to practice it in training his imperial concubines. He agreed to take this

test. The king didn't take it seriously until Sun killed two of his most favorite concubines to reinforce military disciplines. Afterwards, the king appointed Sun as a general who later posed a threat and gave deadly blows to Chu, Wu's rival state on the battle field. His masterpiece and stories about him proved his great skills in maneuvering the army.

As to the work itself, it is composed of 13 chapters with the following titles: "Laying plans, waging war, attacking by stratagems, tactical dispositions, use of energy, weak points and strong, maneuvering an army, variation of tactics, the army on the march, classification of terrain, the nine situations, attack by fire, use of spies (*Sun Tzu on the Art of War*, Lionel Giles, trans. London: Luzac and Company. 1910)".



*The Art of War*

In Chapter One of *The Art of War*, it says "All warfare is based on deception. Hence, when able to attack, we must seem unable; when using our forces, we must appear inactive; when we are near, we must make the enemy believe we are far away; when far away, we must make them believe we are near (*Sun Tzu on the Art of War*: Lionel Giles, trans. London: Luzac and Company. 1910)." If you think this book is no more than a bunch of lessons teaching you how to trick your enemy, you are totally wrong. On the contrary, this book is extensive in content, profound in meaning, and precise in logic. The core of this

book lies in the first paragraph “The art of war is of vital importance to the State. It is a matter of life and death, a road either to safety or to ruin. Hence it is a subject of inquiry which can on no account be neglected (*Sun Tzu on the Art of War*. Lionel Giles, trans. London: Luzac and Company. 1910).” Sun calls for king’s prudence in war. He suggests that a king should be able to declare a war only when he has to. Once a war has to be begun, deliberation and preparation have to be done well beforehand. Compared with hostility and conflicts in war, Sun prefers to subdue the enemy without fighting. As it is put in the book, “The Commander stands for the virtues of wisdom, sincerely, benevolence, courage and strictness (*Sun Tzu on the Art of War*, Lionel Giles, trans. London: Luzac and Company. 1910).” For a commander with wisdom, he can subdue the enemy without fighting or with little sacrifice; with sincerity, he can win the respect of soldiers by truly walking the walk; with benevolence, he can show that he does not risk soldiers’ lives; with courage, he can deliver what is required of him despite fear; with strictness, he can forge a formidable troop. The philosophical thought in this book is reflected in Sun’s explanation that each side of a coin takes turns in being the dominant factor: strength to weakness, offense to defense, victory to defeat, advantage to disadvantage. This teaches a commander not to be too proud or disheartened by a temporary result.

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*Sun Tzu's Art of War (thread-bound)*

Nowadays, Sun Tzu's *The Art of War* has been applied to many fields well besides the military. It's mainly concerned with how to win the war without fight on the battlefield actually. It gives tips on how to outsmart one's opponent so that a real battle is not necessary. That's the reason why the definitive book in military field can maintain its popularity among all walks of life throughout history and to the future.



*The Statue of Sun Tzu*



## Handan: Home to Idioms

As one of the five most renowned cities in ancient China, Handan not only plays an important role in history but also is credited with abundant heritage in the cultural sphere. Handan has a history of more than 2,500 years, so it is conventionally considered one of China's historical and cultural cities. It was the capital of Zhao in the Warring States Period as well as a commercial centre during the Western and Eastern Han Dynasties. Thus, there are many renowned historical figures such as the First Emperor of China, Qinshihuang, Emperor Wuling and so on.

When Handan was the capital of Zhao, a state during the Warring States Period, a lot of idioms spread over the city. In the Chinese idiom library, over 1,500 articles are derived from Handan. Those articles rank first on the list regarding the quantity, history, occurrence and extent of the idioms. Therefore, the fame of being the home of idioms is well deserved. On October 26, 2005, Handan was awarded the title of "China idiom city" by China Chinese Literature and Folk Literature and Art Association. In 2013 Chinese idiom Culture Park was officially settled in Handan. As a national historical and cultural city, the idioms and allusions are widely known across China, including the following typical ones: Riding and shooting in Hu's garbs, carrying brambles to ask for punishment. Imitating another without success and losing what used to be one's own ability.



*Learning to walk in Handan*

Shouling people lost step, and Handan people laughed. This is where the idiom "Learn to walk in Handan" comes from. There is a famous saying that a journey without a visit to Learning Bridge in Handan is not a real one. During the Warring States Period, a young boy in Shouling of Yan went to Handan, where he found the walking manner of people in Handan was more beautiful than his own, and thus he blindly followed up and learned to walk just like the Handan people. Finally not only didn't he succeed, but also forgot his original manner of walking. And he had to crawl back home. This story later evolved into an idiom "Learn to walk in Handan". It is said that in the West part of Handan City lies a Learning Bridge where the Yan juvenile used to learn to walk. It tells us that man shouldn't painstakingly imitate other people; otherwise his original abilities will be lost. This story is widely spread, which is conducive to everyone who learns from others. We can't ignore the story's educational enlightenment. It is a must to develop ourselves according to our own characteristics, rather than making a copy of others without a rational mind.

During the Warring States Period, there was an emperor of Qi called Wei, who had the habit of drinking and playing all night. The emperor didn't pay any attention to the state affairs, so the country was in danger of being conquered. One of his ministers called Chun Yukun, was a humorous person. He once visited the emperor and said that there was a really big bird which had never flown or sung for almost three years in their palace. The emperor was very smart and could tell the minister was trying to make a crack.

The emperor answered: “Once the bird begins to fly and sing, it will amaze the whole world.” After that, the emperor started to undertake state affairs and carry on tremendous reforms. And the country became a powerful one during the Warring States Period later. This idiom was later called “Amazing the World with a Single Feat”, which is used to indicate that a person may rise from obscurity to achieve greatness.



*It never rains but it pours*

Once there was a man who wanted to go to the south. However, the carriage he sat in was running up to the north. A person passing by began to ask: “Since you want to go to south, why did you choose the opposite direction?” The man replied: “I have a good horse and my driver is good at driving a carriage. Besides I have plenty of money.” The passer-by then said: “But it will not help you to reach the destination.” This is the idiom called Going South by Driving the Chariot North, which tells us no matter what we do, we have to consider the direction first, or we will be farther and farther away from the original goal. It is still frequently used nowadays.

Wandering through the streets of Handan, you can see idioms everywhere, bringing you all the charm of this historical and cultural city. Each phrase has its provenance, every story tells some philosophy, and every idiom records historical vicissitudes. Idiom culture of Handan has become a postcard. In Handan, the four-character lines can spontaneously affect your feelings. This is the idiom city—Handan, Township of the Chinese proverb.

The idioms originating from Handan have profound cultural connotations.



*Going South by Driving the Chariot North*



*Handan*

Nowadays, with the development of Handan, it enjoys a good reputation for tourism. It is regarded as an “Excellent Tourism City”, a “National Double-supported Model City”, “the Hometown of Idioms and Allusions”, “the City of Prose” and “the Cradle of Tai Chi”, and so on. The place is also approved by the State Council with local legislative power. If you want to have a better understanding of these idioms, you are welcome to visit Handan and enjoy its beautiful landscapes and culture.

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## **China in the Eyes of an American: An Introduction to *How Was China***

In America, retirement sometimes leaves older people with feelings of reduced status or lost identity. To avoid this, psychologist Dodie Johnston decided to invent a whole new life for herself in her 6<sup>th</sup> decade by teaching spoken English at Hwa Nan College for Women which her recently published book *How Was China?* is a lively account of that time spent in Fuzhou during the first decade of the 21<sup>st</sup> century. The author returned again and again to watch her students mature into adulthood and to marvel at the economic and cultural changes present in everyday life.

The book weaves together brief but vivid chapters of historical information (to orient readers who might not be familiar with Chinese history), travel tales, observations about urban and village life, and social commentary. It traces the lives of the “Old Ladies” who resurrected Hwa Nan College in the 1980’s to help prepare women for a role in the new economy. But the real story is about Hwa Nan students and colleagues, open-hearted and idealistic people, full of dreams for their families and optimistic about their futures. The author tells their stories with intelligence, humor and honesty (although names are changed to protect their privacy).

The book begins with an essential prologue that tells the story of how Ms. Johnston originally became interested in China in the 1960s when it was a fledgling People’s Republic. The prologue also provides an overview of how she came to teach at Hwa Nan College off and on during a ten-year-period and what inspired her to write about the things she saw and the intriguing people she met during her tenure there. Since this is a work of “creative non-fiction”, all of

the stories are true but may be composites of characters or enlivened with imagined dialogue.

Since the author’s own perspectives have informed what she included and what she left out, she describes each chapter as her “view”: looking around, looking behind, looking closer, and looking at the future. Each chapter is headed by a quote from Confucius, Lao Tzu or the Buddha.

Using these “views”, Ms. Johnston describes the unique history of Hwa Nan College against the background of rapid social and political changes during the 1900s, as well as street life in the neighborhood and the lush mountainous countryside of Fujian Province (circa 2000). She focuses in on the classroom and takes a closer look at some of her students and friends. In her first few years of teaching, the girls were sweet, shy, curious and eager to learn from their foreign teachers. As exposure to media influences and the Internet increased, the students became more sophisticated and fashionable but also more preoccupied with their cell phones and their make-ups. This saddened Dodie Lao Shi, but she wondered if it pointed to a new generation of Chinese women: more independent, affluent and cosmopolitan.

The students are not the only ones learning new ways of thinking. When not in class, Dodie wanders around the streets of Nan Ti Island, delighting in the street life and puzzling over the cultural differences inherent in every encounter. As the decade passes, she watches in dismay as old buildings are torn down and replaced by tall concrete towers. She knows these signify improvements in people’s lives, but grieves the loss of outdoor



markets and colorful street life.

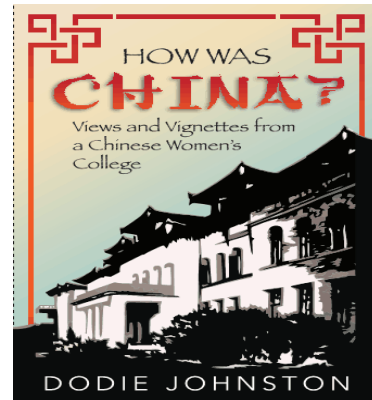
Just as this time brings changes to her students, Dodie changes too, while China's magic and modernizations swirl around her. She has made a more graceful transition into her golden years with the help of the friendships and hospitality she received in China. Such interesting foods! Such (sometimes amusing) cultural differences! The revered matriarchs of the school gradually relinquish the leadership of the college to the young faculty.

When the college moves to its new home in the university village outside Fuzhou, Dodie feels like she needs to return one more time to see the remains of the old school and experience the new one as well. The new campus is sprawling, the buildings are grand (compared to the old one on Nan Ti Island) but with only young adults in the neighborhood of multiple campuses, there is little to delight the eyes as she strolls around the area. Therefore, she makes frequent bus trips back into the old neighborhoods in Fuzhou trying to capture the excitement and mystery of her early days there.

In the final chapter called "Looking Ahead", the author takes a last look at the lives of her students and friends, and concludes it is time to explore other interests as she enters her 7<sup>th</sup> decade. The affluence and modernizations in China have extinguished some of the qualities she cherished in the neighborhood and social environment. She recognizes that these have been good things for the people who lived there but feels some precious old ways may have been lost. The changes Dodie experienced in her own life as a result of teaching and living in China have given her the conviction and courage to move on... and so she does.

Readers in California (the author's home) who have enjoyed this book recommend it highly. They said they have been informed, delighted and amused. Here are some samples of their comments:

- ❖ *This is a book for people who enjoy getting out of their world and exploring new ones and hope to learn a little bit about themselves along the way.*
- ❖ *I admired the accessible way the author wove together the powerful story of Women's College founding and rebirth, her personal story of the discovery of adventure after retirement and her perceptions of the massive social changes unfolding in China.*
- ❖ *With her keen observations and animated writing skills, the author plunges us directly into a fascinating cultural journey.*



Cover Page of *How was China*

What will Chinese readers say about this new and provocative book? The author can be reached for comments or questions at [howwaschina@gmail.com](mailto:howwaschina@gmail.com).

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## The Yungang Grottoes

### I. Introduction

Yungang Grottoes is situated in Datong, Shanxi Province, which is located in the north of China. It is built along the south of the Beizhou Mountain and its length from east to west is 1 km. The construction of Yungang Grottoes began from 453 A.D. when the Northern Wei Dynasty still existed. The main part of it was finished before 494 A.D. when the Northern Wei Dynasty moved its capital to Luoyang, Henan Province. Until now, there still remain 45 main caves, 252 grottoes and 51,000 stone sculptures. The biggest sculpture is 17 meters tall while the smallest one is only a few centimeters. Yungang Grottoes is one of the biggest ancient grottoes in China. Along with Mogao Grottoes of Dunhuang, Longmen Grottoes of Luoyang and Maiji Mountain

Grottoes of Tianshui, they are named as the four art treasures of grottoes in China.

In 1961, Yungang Grottoes was listed as the first batch of key cultural heritage unit under government protection by the State Council of China. On 14 December, 2001, it was numbered in the World Heritage List by the United Nations Educational Scientific and Cultural Organization (UNESCO). On 8 May 2007, it was marked as the first batch of national 5A class tourist attractions. As time goes by, the position of Yungang Grottoes becomes more and more important in China and around the world. The art it unfolds to human beings is exquisite and the value it possesses is invaluable.



*Maitreya Buddha*

### II. The History of Yungang Grottoes

The excavation of Yungang Grottoes began from the Emperor Wencheng of the Northern Wei Dynasty in 460 A.D. The construction of its main part didn't stop until 524 A.D., when the Emperor Xiaoming was on the throne. It had been lasted for 60 years and it was held by a famous monk named Tanyao. This part constructed under Tanyao's supervision was called the Five Tanyao Caves.

In the Tang Dynasty, the creation of Yungang Grottoes was not emphasized and lasted because the capital had been moved to other places rather than Datong and the economy of Datong at that time was stagnant. Therefore, there were not adequate humans and financial resources.

Then, the emperors of the Liao Dynasty and Jin Dynasty re-emphasized the

construction of Yungang Grottoes. They ordered to continue to repair and re-build it so that its scale was enlarged to some extent in these two dynasties.

In the Ming Dynasty, Yungang Grottoes was obsolescent again. Worst of all, Datong was attacked and conquered by the army of the Qing Dynasty. Yungang Grottoes was burnt to the ground. Therefore, there didn't remain too many caves, grottoes and sculptures when the Ming Dynasty was destroyed by the Qing Dynasty.

When the Qing Dynasty came on the

historical stage, Yungang Grottoes were reconstructed by the Emperors Shunzhi, Kangxi and Qianlong. When they were in position, it revived for a period. The 5<sup>th</sup> and 6<sup>th</sup> caves were rebuilt in the Qing Dynasty.

In modern times, the main caves of Yungang Grottoes were preserved completely after the foundation of the People's Republic of China (PRC). China set up some specialized agencies in order to protect Yungang Grottoes. Therefore, although it is weathered to some extent, it still can be visited by tourists now.



*Shakya Mani*

### III. The Sketch of Yungang Grottoes

#### A. Three Periods of the Development of Yungang Grottoes

In terms of construction, image and style, the Buddhist art of Yungang Grottoes can be divided into three periods.

The caves of the early stage are the 16<sup>th</sup> to the 20<sup>th</sup> caves. These five caves are called the Five Tanyao Caves, which are the symbol of the crown of the Northern Wei Dynasty. Generally speaking, the facets of this period are horseshoe-shaped and the roofs are archy. The outer walls are completely graved as

Buddhas. The main statue is the grand Trikalea Buddha, whose face is round, the eyes are intense and the nose is straight. What's more, his figure is tall and upstanding so it gives tourists a steady and plain feeling. The skill of the sculpture at this period inherits and develops the outstanding traditions of the Han Dynasty while it also absorbs and makes use of essence of the ancient India.





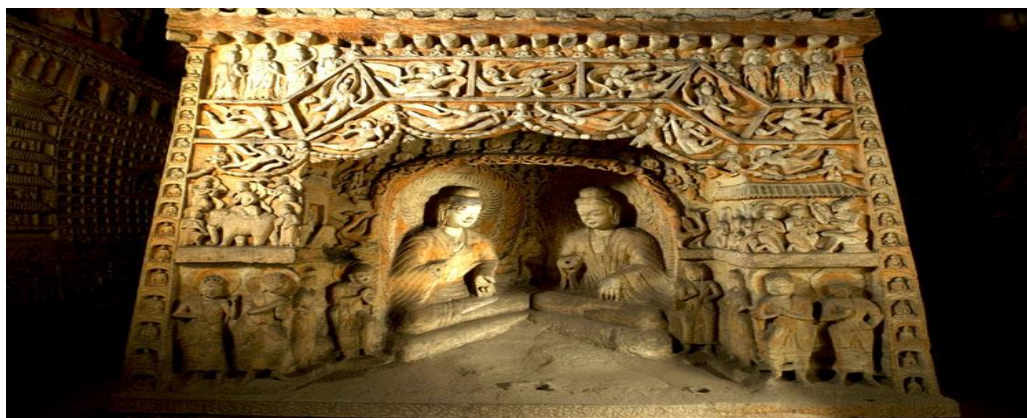
*The newly built entrance door of Yungang Grottoes*



*Flying Bodhisattva in Yungang Grottoes*

The caves of the middle stage are the zenith of the development of Yungang Grottoes. The construction of this period includes the 1<sup>st</sup>, the 2<sup>nd</sup> and the 5<sup>th</sup> to the 13<sup>th</sup> caves. This period is the most stable and prosperous period of the Northern Wei Dynasty when Emperor Xiaowen is on the throne before the capital was moved to Luoyang, Henan Province. Under this circumstance, the talents all around the country carved many bigger and more exquisite caves, grottoes and sculptures. Most of these bigger caves, grottoes and sculptures, held by the royal of the Northern Wei Dynasty, were completed before Emperor Xiaowen

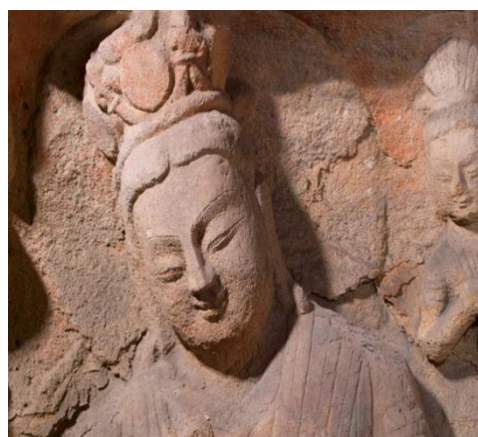
moved the capital to Luoyang, Henan Province. Generally speaking, the facets of this period are cube-shaped or oblong-shaped and the roofs are flat. Some caves have central towers and more than one room. Most of the layouts of the walls are layered from the top to the bottom and sectioned from the right to the left. The main statues are the Sakyamuni Buddha and the Maitreya Buddha. What's more, there are many other new materials and images. The skill of the sculpture at this period indicates the Chinesization Buddhism. The art of graving grottoes has more Chinese characteristics.



*Two statues of Buddha sitting side by side*



*One of giant Buddhas outdoors*



*Bodhisattva Manjusri*

Most of the caves at the later stage are some middle and small caves in the west of the 20<sup>th</sup> cave. It also includes the small grottoes of the 4<sup>th</sup>, the 11<sup>th</sup>, the 14<sup>th</sup> and the 15<sup>th</sup> caves. Although Emperor Xiaowen moved the capital of the Northern Wei Dynasty to Luoyang, Datong was still the most significant place to preach Buddhism, so many officials still continued to build smaller caves. The main statues of this period are still the Sakyamuni Buddha and the Maitreya Buddha. These statues are not as round as those in the former two periods. They are tall and thin. The skill of the sculpture at this period shows the effect of Chinesization of Buddhism.

## **B. General Sketch of Every Cave in Yungang Grottoes**

The 1<sup>st</sup> and 2<sup>nd</sup> caves are a pair which locates in the east of Yungang Grottoes. The wall at the rear of the 1<sup>st</sup> cave is carved as the Maitreya Buddha, which is weathered gravely. The main building of the 2<sup>nd</sup> cave is a three-layered square tower. This pair of caves provides the excellent materials to study the building of the Northern Wei Dynasty.

The 3<sup>rd</sup> cave, the largest cave of Yungang Grottoes was constructed under the supervision of Monk Tanyao. The height of the frontal wall is 25 meters. This cave is divided into two rooms. In the frontal room, the main statue is the Maitreya Buddha while in the rear room, the main statues are three other kinds of Buddhas. It can be inferred that the 3<sup>rd</sup> cave might be finished in the early years of the Tang Dynasty.

The 4<sup>th</sup> cave is not as big as the 3<sup>rd</sup> one, but its content is very abundant too. The south and the north walls of it have six Buddhas respectively while the east and the west walls have three Buddhas respectively. An oblong-shaped pillar erects in the center of the 4<sup>th</sup> cave. The inscription in the 4<sup>th</sup> cave has been the latest one among the caves which has been excavated in Yungang Grottoes.

The 5<sup>th</sup> and the 6<sup>th</sup> caves are a pair which is situated in the very middle of Yungang Grottoes. The main statue of the 5<sup>th</sup> cave is the Trikalea Buddha, whose height is 17 meters. It is the biggest Buddha in Yungang Grottoes. The main building of the 6<sup>th</sup> cave is a two-layered square tower which connects the roof of this cave to it. The sculpture on this tower tells the story of the Sakyamuni Buddha's whole life from his birth to his death. It can be seen as the most representational cave of Yungang Grottoes.

The 7<sup>th</sup> cave is divided into two rooms. There are three-layered wood eaves in the front of the room of this cave.

The 8<sup>th</sup> cave has some different kinds of arhats which are rare in Yungang Grottoes.

The 9<sup>th</sup> the 10<sup>th</sup> caves are graved at the same period. Both of them can be divided into two rooms. There are many small Buddhas in these two rooms while it lacks big statues.

In the 11<sup>th</sup> cave, there is a square tower whose top reaches the roof of the cave in the center. Many well-preserved Buddhas were engraved in the four facets of the tower.

In the 12<sup>th</sup> cave, many musicians, who hold many kinds of classical instruments, were carved on the walls. The syrinx, konghou and other kinds of classical instruments these Buddhas played are very valuable because they are the important materials to study the classical music of the ancient China.

In the 13<sup>th</sup> cave, its main statue is a Maitreya Buddha, whose height is more than

12 meters.

The 14<sup>th</sup> and the 15<sup>th</sup> caves don't have big Buddhas. The main statues of these two caves are small Buddhas. The 15<sup>th</sup> cave has more than 10,000 small sculptures whose gestures are sitting.

The 16<sup>th</sup> to the 20<sup>th</sup> caves, which were constructed under the supervision of Monk Tanyao, are the earliest caves of Yungang Grottoes. These five caves are called the Five Tanyao Caves. The main statue of the 16<sup>th</sup> cave is the Sakyamuni Buddha. The main statues of the 17<sup>th</sup> cave are the Maitreya Buddha and the Trikalea Buddha. The main statue of the 19<sup>th</sup> cave, which is a 16.8-meter-tall Trikalea Buddha, is the second largest sculpture of Yungang Grottoes. The most part of the 20<sup>th</sup> cave was constructed outdoors because this cave collapsed before the Liao Dynasty. The main statue of the 20<sup>th</sup> cave is a Sakyamuni Buddha, who is one of the representatives of Yungang Grottoes.

#### IV. The Value of Yungang Grottoes

The sculptures of Yungang Grottoes are grand and the materials are various so they can be regarded as the crown of the art of grottoes in China. It graphically records the process of the Buddhism of Central Asia to be transformed into Chinese Buddhism. Many different kinds of Buddhist art integrate with others in Yungang Grottoes. The construction of Yungang Grottoes indicates the beginning of the Chinesization of grottoes art. Its style has a great influence on the later style of building in China. It is not only the treasure of China, but also the treasure of the whole world.



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Chinese Characters “云冈石窟” engraved on a stone

## A Cut of Plum

By Li Qingzhao

Tr. Zhao Yanchun

From lotus to bed, aroma does blow.

My silk robe's lightly doffed.

The lone canoe I row.

Who would send me a letter from the clouds?

When the wild geese come back,

The rail's moonlit to glow.

Blooms wither, water does on its own flow.

One kind of mutual love,

Two persons' fretting woe.

Who can get rid of the annoying care?

Now upon my eye brows,

Then in my heart below.



## Huineng: The Sixth Patriarch of Zen Buddhism

The Bodhi tree is not a tree,  
The mirror does no one reflect;  
Void it has been or is to be,  
No dust, o nothing to collect.

Every time we read this Buddhist verse<sup>1</sup>,  
Huineng, the sixth patriarch in Zen Buddhism,  
will come to our mind.

Huineng was born in a small village in Xinzhou County, Guangdong Province in 638 A.D., when the Tang Dynasty was in its prime. In contrast to the prosperity which marked this period of the dynasty, Huineng's family was trapped in abject poverty. When he was three years old, his father died, which rendered the livelihood of him and his widowed mother all the more miserable. In order to survive the vicissitudes, instead of attending school, Huineng entered the real world much earlier than his contemporaries, beginning with very menial jobs to support the family. When he grew up, he made a living by chopping firewood from the hill and taking it for sale on the local fair.

One day, when selling his firewood, he was deeply attracted by a monk's chanting of diamond sutra and immediately determined to devote himself to Buddhism. Bidding farewell to his mother, Huineng embarked on a pilgrimage to Huangmei County, Hubei Province in central China, which is more than six hundred miles away from his hometown. Halfway through the journey, he made an acquaintance with Liu Zhilve, whose aunt was a Buddhist nun. Despite his illiteracy, Huineng could answer all the questions that the nun raised about Buddhist scriptures without any difficulties.



a statue of Huineng

In Huangmei, his first conversation with the fifth patriarch Daman Hongren fully demonstrated his potentiality as a grand master in his argument that Buddha nature knows no race or region. As a test of his resolve, he was assigned to the hard labor of husking rice with mortar and pestle. After eight months of hard work, he got a chance to reveal his insight once again. Daman Hongren decided to choose a disciple as his successor to carry on the Buddhist teachings. As an examination, every disciple was asked to compose a Buddhist verse to show the profundity of their comprehension of Buddhism. Among the numerous disciples, only Shenxiu, the oldest disciple, and Huineng submitted their verses. Shenxiu's verse<sup>2</sup> is as follows:

Like a Bodhi is the body of mine,  
Like a mirror does my heart shine.  
It'd be cleaned from time to time,  
So nowhere on it dust could climb.

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<sup>1</sup> Translated by Zhao Yanchun

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<sup>2</sup> Translated by Li Li

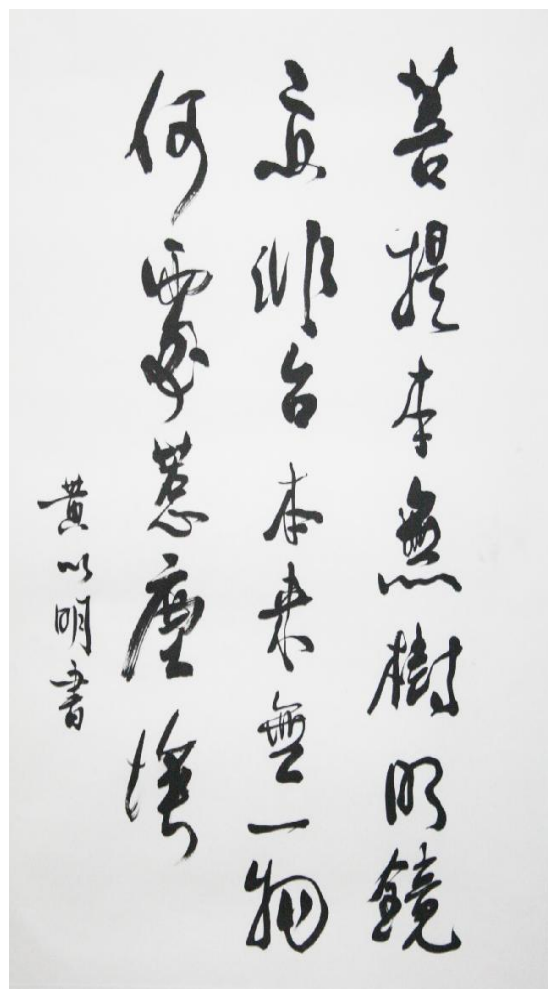
Since he was illiterate, Huineng dictated his verse to a fellow disciple, who then wrote it on the wall (as shown at the beginning of this article). In such a verse, he intended to highlight the fact that the world in which we are living can be taken neither at face value nor for granted and as a result, one should not be trapped by appearances if he or she seeks to reveal the underlying truth.

Huineng's verse is different from Shenxiu's in that Shenxiu's understanding of Buddhism is still entangled with the ego while Huineng's is free of the ego. For this reason, Huineng was endorsed by Daman Hongren as his successor and the sixth patriarch of Zen Buddhism as well. Later, he presided at Nanhua Temple in Shaoguan, Guangdong Province, imparting Zen Buddhism to a large numbers of disciples and spreading it not only inside China but also outside China to Vietnam, Korea and Japan. Huineng passed away in 713 A.D.

One may wonder why Huineng, an illiterate novice who had just received eight months of teachings in Zen Buddhism, could win a victory over Shenxiu, a seasoned practitioner who had been exposed to many years of teachings and trainings in it, in the contest for the position of Hongren's successor. The answer is that Huineng attached great importance to the insight, which grabs the essence of Zen Buddhism. As can be seen in his verse, Huineng emphasized the void or emptiness of the reality. Of course, this does not mean that nothing exists in this world. What he means is that one should not be restrained by what he has experienced, acquired or suffered in the past when he or she addresses a new issue, pursues a new life, or sets out on a new voyage.

The profundity in Huineng's thinking can be attributed to the extreme scarcity that he

experienced during his childhood. Conventional wisdom in China says that childhood poverty is an invaluable asset because it makes one mature before his or her time. With little or no material possession to attach to, he was able to contemplate the eternal significance of life and then come up with thought-provoking insights which are often elusive to the people who are crazy about material possessions.



*A work of calligraphy based on Huineng's Buddhist verse*



It has to be pointed out that Huineng's teaching about insights can be corroborated by Lao Tzu, Bruce Lee and many others. In his explanation of the relationship between existence and void, Lao Tzu stresses that what has a positive existence serves for profitable adaptation, and what has not that for actual usefulness<sup>3</sup>.

When establishing Jeet Kune Do, a brand new school of martial art, Bruce Lee broke away from the shackles of Wing Chun, the style of martial art which he learned from Master Ip Man, and reached the pinnacle of martial arts. The significance of gaining insights from void can also be illustrated by a famous saying about the British higher education, which goes that "Oxford teaches you nothing about everything and Cambridge teaches you everything about nothing".

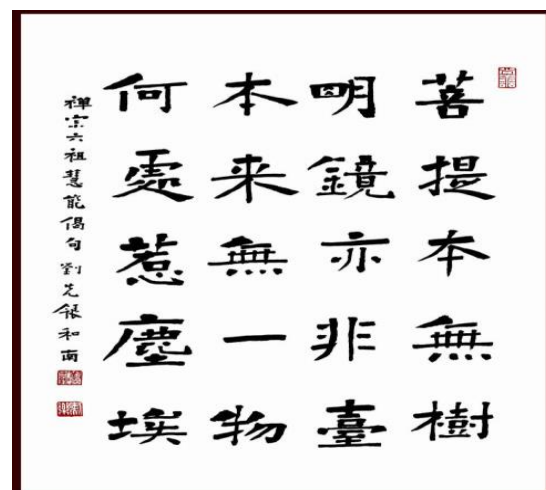
In the age of information explosion, what we are short of is not knowledge but the capability of extracting insights through throwing off the fetters imposed from the madding crowd. Only when we are totally devoid of pointless distractions can we actualize what we intend to achieve and pinpoint our goals with precision.



*The monks are reading Buddhist Scriptures under "Bodhi trees".*



*The mummified body of Huineng*



*Another work of calligraphy based on Huineng's Buddhist verse*

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<sup>3</sup> Lao Tzu, Chapter Eleven, Translated by James Legge

## Philosophers in Chinese History

In the Chinese culture, philosophy is to the society what religion is to other civilizations. Quotes like “To work on learning is to increase day by day, to work in Tao is to increase day by day” and “He who learns but does not think is lost. He who thinks but does not learn is in great danger” are just simple examples of what can we find when we talk about Chinese philosophy. These concepts has ruled Chinese society since ancient times. Therefore, they have an important impact on the society. He who knows Confucius and his thoughts, and he who knows Taoism and his principles, knows and understands better Chinese cultures.

### Confucius

Confucius, one of the most important philosophers of Chinese history in the Spring and Autumn Period (770-476 B.C.), was born in the state of Lu, in the southern part of the present Shandong Province in eastern China. His father died when he was 3 years old and Confucius was raised by his mother in poverty. He was keen on politics when he was young. He worked in various government sectors during his early 20s and served in some minor posts in Lu. At fifty-six, finding his social and political reform couldn't be accepted, he set out to travel for almost thirteen years in various states in a desperate attempt at his goal. Eventually disappointed, he returned, at sixty-eight, to his own state to teach.

Confucius' teaching had been regarded as an ethic-political system in ancient China, for more than thousand years it has molded and shaped the civilization of China and exerted a profound influence upon almost one fourth of the human race.



*A Picture of Saint Confucius*

### What is Confucianism? Why is Confucius so Important in Chinese Culture?

Confucianism, a philosophy rather than a religion, was a series of codes for China's population to abide by. It was hoped that by following such conduct of benevolence the population would harmoniously live together under the traditional Chinese system. Confucius suggested that the governors should rule the people with love and train people to learn good manners.

Before Confucianism, traditional values didn't work any longer. Princes were fighting for the power and people lived in social unrest. In the Zhou Dynasty, China was divided into a number of small states competing for power.

Confucius's major concern was to build a good society under the guidance of a good government. Therefore, his teaching was based on “Humanism”, which is defined as “perfectibility of all men” (Junzi). Another meaning of Junzi is following righteousness. Confucius said, “A superior man in dealing with the world is not for anything or against anything.” He followed righteousness as the

standard.

In most cases a man of righteousness must be a man of humanity. A man of humanity is a man of the golden rule, for “wishing to establish his own character, he also establishes the character of others, and wishing to be prominent himself, he also helps others to be prominent.” Confucius believed that a man is primarily a social being in a set of relationships and that men must educate and cultivate themselves so that their behaviour will be consonant with the moral order and they will be able to serve the state as moral leaders.

Law and virtue have different functions, but virtue is more fundamental than law. Confucius teaches that “lead the people with governmental measures and regulate them by law and punishment, and they will avoid wrongdoing but will have no sense of honour and shame. Lead them with virtue and regulate them by the rules of propriety, and they will have a sense of shame, and moreover, set themselves right.”

So Confucius teachings are about the importance of the virtue and moral to rule the country; rule of virtue, benevolence.

Besides, Confucius brings education from the nobility to common people. Before him, education was limited to the ruling class who were not only rulers in politics and economy, but also the only people who had a chance to receive education. On the contrary, Confucius said: “In education there should be not class distinction.” Other of his famous thought was about the learning method. He said: “He who learns but does not think is lost. He who thinks but does not learn is in great danger.”

### **Taoism**

Taoism (modernly: Daoism) is a philosophical and religious tradition that emphasizes living in harmony with the Tao.

The term Tao means “way”, “path” or “principle”, and can also be found in Chinese philosophies and religions other than Taoism. In Taoism, however, Tao denotes something that is both the source and the driving force behind everything that exists. It is ultimately ineffable: “The Tao that can be told is not the eternal Tao.”

Taoist priests were divided into two categories: Taoist priests in the Taoist temple and those practicing Taoism at home or by traveling, and making a living by beginning alms and explaining *The book of the Change*. When rich men fell ill or held funerals, they used to send for Taoist priests to set up an altar and held a ritual called Dazhan to pray for blessing.

Taoism recognizes Laozi as its founder and Zhuangzi as one of its most brilliant representatives.



*A picture of Saint Lao Tzu*



*A picture of Saint Zhuangzi*



From the point of view of Tao, everything is just what it is. Zhuangzi said: “The possible is possible. The impossible is impossible. Tao makes things and they are what they are. What are they? They are what they are. What are they not? They are what they are not. Everything is something and is good for something. There is nothing which is not something or is not good for something. Thus it is that there are roof-slates and pillars, ugliness and beauty, the peculiar and the extraordinary. All these by means of the Tao are united and become one”.

Taoism emphasizes spiritual harmony within the individual, complementing Confucianism’s focus on social duty. The two great Chinese belief systems were founded at about the same time and continue to exist side-by-side in today’s China. There are 20 million Taoists worldwide, most of whom live in China, Taiwan or Southeast Asia. Taoism is also increasingly influential in the West, especially in the fields of alternative medicine and martial arts like Tai Chi.



*Taoist temple, Jiangxi*

### **Confucianism and Taoism?**

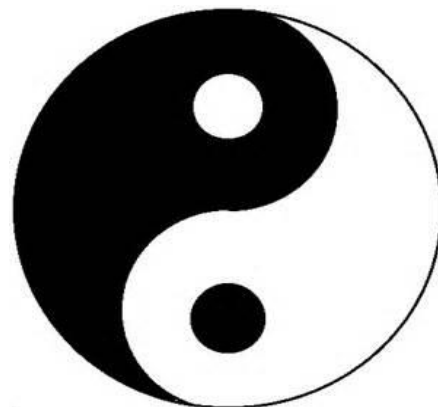
Laozi despised Confucian virtues because they did not go so far as to reach Tao. He said: “Only when Tao is lost does the doctrine of virtue arise. When virtue is lost, only then does the doctrine of humanity arise. When humanity is lost, only then does the doctrine

of righteousness arise. When righteousness is lost, only then does the doctrine of propriety arise. Now, propriety is a superficial expression of loyalty and faithfulness, and the beginning of disorder.”

In politics, Laozi argued that a ruler is bad not because he does too little, but because he does too much. A sage ruler will undo all these unnecessary things.

On the other hand, according to Zhuangzi, the purpose of all laws, morals, institutions and governments is to establish uniformity and suppress difference.

Therefore, Confucianism introduced the rule of virtue into the society and governments. Taoism, is more about spirituality, emotions and feelings.



*Taoist cosmology: Yin yang symbol, also known as Taiji Symbol. Represents Tao, the undifferentiated unity out of which all of existences arises.*

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## The Brilliant and Profound Chinese Characters:

### A Walk into the National Museum of Chinese Characters

Chinese Character is a brilliant and profound symbol in China, through which we can have a good understanding of the interesting Chinese history and culture. By introducing the National Museum of Chinese Characters, I hope the traditional and historical treasure can be cherished and spread in the whole world. Only in this way, can Chinese civilization have a continuous development as well as a greater impact on human civilization. The National Museum of Chinese characters is well-known not only for the protection and the display of cultural relics but also for scientific research. Nowadays the museum attracts millions of visitors home and abroad every year.



*The entrance to the National Museum of Chinese Characters*

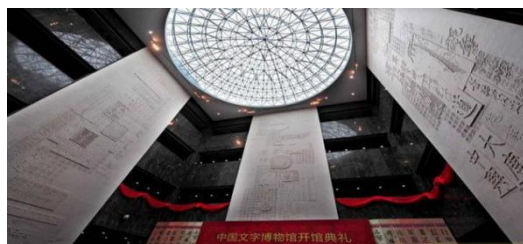
Chinese character has a long history of more than three thousand years. The earliest character is called “oracle bone script”. Almost all Chinese people know that the hometown of the oracle bone script is Anyang, Henan Province, an ancient and attractive city which is also my hometown. And due to this identity as the origin of the Chinese characters, the museum was built here.

When you walk into the lobby of the museum, you will be shocked by the four huge reliefs around you. In the north, the development of Chinese character carriers is displayed. The east relief shows you the

outline of the Chinese character font’s evolution, which is also seen as the miniature of Chinese calligraphy. The representative oracle bone script is on the south side. The west relief is the manifestation of the ethnic characters. The four reliefs all together enriches the overview of the Chinese character culture. Beside the reliefs, there is a natural stone with vertical grooves which look like the bamboo slipping in a distance. The combination of black, white and grey colors represents the ink painting and calligraphy of the Chinese ancient culture.



*The National Museum of Chinese Characters*



*The lobby of the museum*

In the long history of human being, many valuable characters have disappeared; only the Chinese oracle bone character spread widely and it is still full of vitality until now.

The thematic exhibition hall is titled “An Oracle Surprised the World”. Anyang Yin Ruins is recognized as the capital city of the Shang Dynasty and this identity is confirmed by the official archaeological discovery. So far, more than 130, 000 pieces of oracle have been

excavated to record all aspects of the social life of the Shang Dynasty. The information and the knowledge about the astronomy, geography, military and politics are all involved. The oracle is the carrier of Chinese characters, which is in turn the carrier of Chinese culture.



*The indoor scene of an exhibition room*

Due to the development of Chinese characters, Chinese civilization is recorded faithfully and thus become more flourishing. Both the oracle bone and the bronze are the carriers of characters record. According to the Chinese history, the emperor Qin Shi Huang extinguished the six eastern countries and unified the whole country in 221B.C. He set up the first unified dynasty in Chinese history — the Qin Dynasty. At that time, to standardize the characters is the primary measure of his reform. The Qin character “seal script” is simplified as a standard font circulating in the unified country. In addition, the Analytical Dictionary of Characters is also displayed in the exhibition hall, which is a systematic work of studying and interpreting the ancient Chinese characters.

After thousands of years’ evolution, the quantity, the fonts and the pronunciation of Chinese characters have changed a lot and become difficult to use and control. Gradually, the inconvenience is brought in many aspects, especially for the implementation of the modern Chinese education, the publication of the state policies, and the enactment of the

laws. Thus the Chinese characters need to be standardized immediately. Another purpose of the character reform is to let Chinese characters be learned and used by more and more people in the whole country. Thus since the founding of the People’s Republic of China, the Communist Party and the government has attached great importance to the reform of Chinese characters. “The Simplified Chinese Character Table” was released in April, 1962, which was the greatest reform in the history of Chinese character after the Qin Shi Huang’s unifying of Chinese character. Now you can find the table in the museum to know the reform in details. It should be pointed out that a kind of misunderstanding exists in our society. Large numbers of Chinese people believe that simplified Chinese characters were created by the Chinese Characters Reform Committee. In fact, the vast majority of the simplified characters have been used by people since ancient times. The Committee just conducted the specification of Chinese characters. Actually, there is only one word created by the Committee.

In this museum, the minority characters which belong to the ethnic minorities are also displayed. China is a multi-ethnic country and it has the most abundant character types in the world. From the ancient time to the end of the 19<sup>th</sup> century, there appeared nearly 40 kinds of minority languages in China. According to the origins and the functions of the minority characters, they can be roughly divided into three types. They are the ancient ethnic characters, the traditional ethnic characters and the newly created and improved characters. Now the informatization of minority languages develops greatly and we can input them into the computer programs. We are now in an information age. With the rapid development of the computer technology,



many web terms and popular symbols arise at the historic moment. They are the main force and the fresh blood that perfect and invigorate the ancient Chinese characters. Looking forward to the future, the spring of the Chinese character is coming and it will become more splendid and colorful.



*From the printing press to informatization*



*The exterior of the National Museum of Chinese Characters*

Through the brief introduction to the National Museum of Chinese Character, we can have a general knowledge about the Chinese character, which occupies an indispensable position in the history and culture of China. Now you must want to see the museum in person. What I want to emphasize is that one should not only visit the museum but do something to show his or her pride in being a Chinese citizen. In other words, as one of the users of Chinese characters, we should revere and cherish our own unique character and popularize it in the whole world to spread Chinese culture and inherit our precious treasure.

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## A Long Drone

By Li Qingzhao

Tr. Zhao Yanchun

Where, how? Where, how? So chill, so cold. Sad, I bow; sad I bow.  
The lash of early spring, hard, hard enow.  
Just a few cups of wine, I can't bear the harsh eve sough.  
Wild geese fly while I sigh, which I saw last year as now.  
Daisies all fall aground, withered now.  
Which does picking allow? Beside the sill, in darkness I feel ill.  
Th' parasol tree and rain,  
At dusk drip, and drip again.  
Here and now, how can I bear the grief, how?

## ***Shiji*: The Enduring Legacy of Ancient Chinese Dynasties**

*Shiji*, also known as *Records of the Grand Historians*, is the first comprehensive and systematic record of Chinese history by Sima Qian (135B.C.-86B.C.), a great Chinese historian, writer and philosopher in the Han Dynasty. *Shiji* covers over two thousand years from the Yellow Emperor to Emperor Wu in the Han Dynasty, not only providing an objective and honest account of ancient Chinese dynasties from a historical perspective, but also carrying significant literary value in terms of history writing for China as well as other countries around the world.

Sima Qian was born in 145 B.C. to a family of royal astrologers in Longmen near the present-day Hancheng in Shanxi Province. As the prefect of the Grand Scribe, his father Sima Tian was far-sighted, intelligent and knowledgeable, instilling his young son with a strong passion for his country and nurturing a budding ambition for him to become a great scribe in China. After extensive traveling, Sima Qian entered the royal court and served as a Palace Attendant, responsible for inspecting different parts of the country with the emperor. At the age of 35, Sima Qian was sent to accompany a military expedition and later returned to attend the Feng sacrificial ceremony which symbolized the emperor's supremacy. However, when he travelled to Luoyang, he found his father terribly ill and dying. At the last moment of his father's life, with tears in his eyes, the father extracted from the son a promise to accomplish the grand historical work that he could not possibly finish himself.

With his father's inspiration in mind, Sima Qian began to compile *Shiji* in 109 B.C. The compilation proceeded well until 99 B.C., the

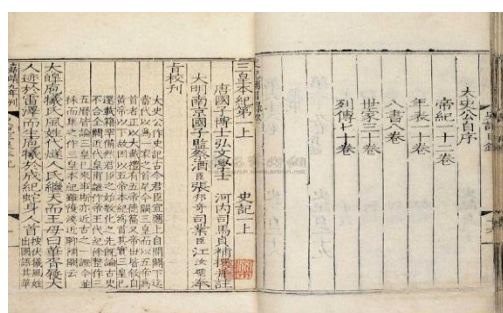
year when Sima Qian was embroiled in the Li Ling affair. The troop headed by Li Ling was defeated by and surrendered to the barbarian tribe Xiongnu. While Emperor Wu and almost all officials condemned the defeated general, Sima Qian was the only one to defend him, which angered the emperor as he regarded Sima's defense of Li Ling as a satire on Li Guangli, the emperor's brother-in-law who also fought without success. Sima Qian was sentenced to castration, a punishment that brought so much humiliation that most of its victims resorted to suicide. It was his promise to his deceased father to finish the unaccomplished mission that kept him alive. Sima Qian endured immense disgrace and humiliation to finish *Shiji*. We are all indebted to him not just for his record of the early Chinese history, but also for his demonstration that there is something that far outweighs personal honor and reputation.



*Sima Qian*

The entire book contains 130 chapters or volumes which can be divided into five sections: *Benji* (basic annal), *Shu* (treatise), *Biao* (table), *Shijia* (hereditary house) and *Liezhuan* (ranked biography). *Benji*, which includes twelve volumes, providing an overview for the entire book and recounting major historical events and the achievements of individual emperors. *Biao* contains ten chapters on key events, reigns and royal

lineages presented in the form of tables. *Shu* mainly records the historical evolution of society, economy, astronomy, music, waterways and ritual. *Shijia* provides the biographies of important political or military leaders in major dynasties and *Liezhuan* records the biographical profiles of approximately 130 Chinese people from various social classes and groups, ranging from Confucius scholars, government officials, moral paragons to assassins.



An early printed edition of *Shiji*

One of the most alluring aspects of *Shiji* is the author's writing craft. As the first Chinese historical record presented in biographical style, *Shiji* organizes the miscellaneous and sporadic historical events into a logical and coherent entity, opening a new horizon of historical narratives for the later generations of Chinese historians. Besides, *Shiji* also achieves effective characterization by focusing on the details that make the characters alive and well-rounded and describing the characters by situating them in specific historical backgrounds, which provides the readers with a strong sense of realism. For example, in *The Basic Annals of Xiang Yu*, the author characterizes Xiang Yu, a prominent warlord in the Qin Dynasty by setting him in a series of events, including Julu Battle, Hongmen Banquet and Gaixia Siege. In the Julu Battle, Xiang Yu led a vanguard army of only 20,000 soldiers to fight against a strong Qin army of 300,000 soldiers. Xiang Yu ordered his troop to break the cauldrons and

sink the boats as a signal to show that defeating the enemy was the only choice for them to survive. Although heavily outnumbered, Xiang Yu scored a grand victory. In his account of this ferocious battle, the author characterizes Xiang Yu as a hero with physical prowess, bravery and ferocity in only two hundred words. In the story about the Hongmen Banquet, however, Xiang Yu is depicted as an arrogant, indecisive and shortsighted overlord who missed the golden opportunity to eliminate his enemy once and for all. With the extensive use of literary devices such as foiling and contrast, *Shiji* portrays numerous lifelike historical characters, many of whom turned into prototypes for literary creations of the following generations, such as Jing Ke and Nie Zheng as synonyms for assassins and Guo Jie as the symbol of loyal knights-errant.

*Shiji* is important not only as a universal and monumental history of early China, but also as a masterpiece of literary writing, especially a prose or narrative fiction writing. Ever since Sima Qian's day, *Shiji* has been universally acknowledged as the greatest historical masterpiece of premodern times, a benchmark against which almost every subsequent history was judged as well as an ultimate model for historical writing, not merely in China but also in other nations throughout the world.

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## Laosicheng: A World Cultural Heritage in West Hunan Province

Have you ever been to Laosicheng, a town in Hunan, China? Have you ever heard about Tusi? Have you ever heard of the stories that have happened between them? Have you ever heard the Tujia people there? The article will present what you want to know about Laosicheng, the capital town of Xizhou Tusi, which has been inscribed in the World Heritage List by UNESCO in 2015.



*Bird's-eye view of Laosicheng*

### 1. Laosicheng and its History

#### Location

Lying on the bank of Lingxi River, the Tusi site of Laosicheng covers a total area of 25 km<sup>2</sup>, of which the inner town is about 250,000 m<sup>2</sup>. It is a mountain-ringed town with huge ancient walls, zigzagging its way along cliffs and forests. The town is divided into several functional parts, including the palace district, the official district, the street market district, the residential area, the religious district, and the cemetery, etc. Each part is built on the terraced mountain lands

connected by paths trodden by the Tujia people. Looking down from the top of the mountains, you can find Laosicheng tactfully integrated with its environment by making the limited terraces suitable for residence.

#### Tusi

Tusi, also known as chieftains, were tribal leaders of national minorities on ancient China's borders. They were recognized as imperial officials by the central government. The relationship between the two could be compared to that of father and son in Chinese families. On the one hand, Tusi were backed by the central government to rule their people on the basis of the empire's laws as well as their own proprieties and customs. And on the other hand, they and their people had to perform military services for the country and pay tribute to the central government.

The policy of "tribal leaders ruling their own people" could be dated back to the late Tang Dynasty (618-907). It was called "*Jimi* official system" in abbreviation, meaning the chieftains of national minorities had to be supervised by the central government. However, it was a policy of compromise between a not-so-powerful empire and armed ethnic minorities. For example, peace was made by Peng Shichou (882-956), the 2<sup>nd</sup> Tusi of Peng's family and Emperor Ma Xifan (899-947) of South Chu Dynasty (896-951) after the ceasefire of Xizhou War (939-940). They inscribed the peace clauses on the bronze pillar, stipulating that they should neither intervene with each other's affairs nor declare war between them.

The system was officially established in the Yuan Dynasty (1206-1368) and called Tusi System thereafter. It reached its zenith in the Ming Dynasty (1368-1644) after Zhu Yuanzhang (1328-1398), the first Emperor of the Ming Dynasty, had conquered rebellions in southwest China. Yet pressed by an increasingly strengthened central government, it nevertheless was drawing to an end. It was terminated by Emperor Yongzheng (1678-1735) in the Qing Dynasty (1616-1912).



*Peng Shichou and Ma Xifan Make Peace after  
Xizhou War*

### History

Laosicheng is a town with a long history. It originated as a small village governed by Peng Jian, the first Xizhou Tusi conferred by the first emperor Zhu Wen (852-912) of the Later Liang Dynasty (907-923) in 910. Due to civil wars and tribal conflicts, the Peng's Tusi family had transferred to several places, namely Huixiping, Longtancheng, etc. Finally, the 11<sup>th</sup> Tusi Peng Fushichong (1135-1193) set the capital at Laosicheng in 1136 and made it a permanent residence for Xizhou Tusi. Ever since then the Peng's family had remained there for almost 600 years.

Emperor Yongzheng in the Qing Dynasty carried out the policy of “abolishing the power of Tusi by transforming them to local officials” during his reign. He suppressed those who were unwilling to surrender the power, like Changtai Tusi in Guizhou Province, Wumeng Tusi in Yunnan Province, etc. In order to save the Xizhou people from the scourge of war, the 34<sup>th</sup> Tusi—Peng Zhaohuai turned over his power to Emperor Yongzheng in 1727 and moved out of Laosicheng a year later. Thus Tusi regime of Peng's family became a thing of the past.

### Present

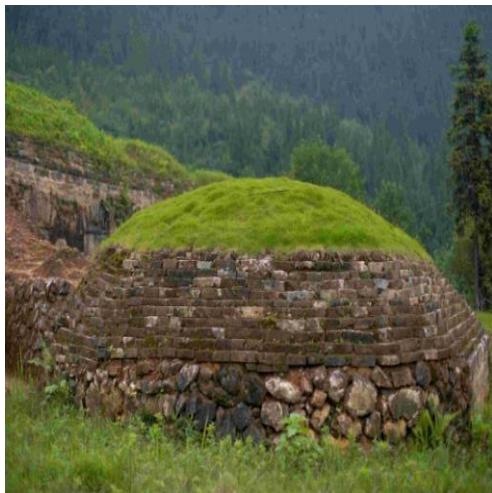
However, the Tusi System can not be neglected by people nowadays for its political wisdom in handling relationship between the central government and ethnic minorities. Its ideas and laws can be seen in the establishment of autonomous prefectures, municipalities, etc. in many densely populated areas of national minorities in modern China. Besides, its architectures and Tujia ethnical culture have attracted tourists worldwide. As a pearl hidden in the mountains and rivers will sparkle the bright silver light one day, it has been recognized by UNESCO as the World Cultural Heritage on July 5<sup>th</sup>, 2015, together with Hailongtun Site in Guizhou Province and Tangya Tusi Site in Hubei Province. It is known as one of the world famous Tusi Chieftain Sites.

## 2. Laosicheng and Its Defense and Water Systems

### The Walls

Like the Great Wall in the northern China built to defend the citizens against invaders from the north and northeast, walls around Laosicheng were put up to protect the Tujia people from wars between neighboring tribes. It was constructed by

fixing a kind of clay bricks, which were made by mixing clay with wood oil, rice milk and lime, etc., to increase the tenacity, to the naturally formed rocky slopes between the mountains. Although these walls were built in the reign of Peng Fushichong and rebuilt by his successors, they had been standing firmly over a thousand years to safeguard the Tujia people. If you set foot in Laosicheng, you will be amazed by the wisdom and technique of the Tujia people in their creation of such a masterpiece in accordance with the specific topography of the mountainous area. It will be an unforgettable experience for you to see these walls with your own eyes.

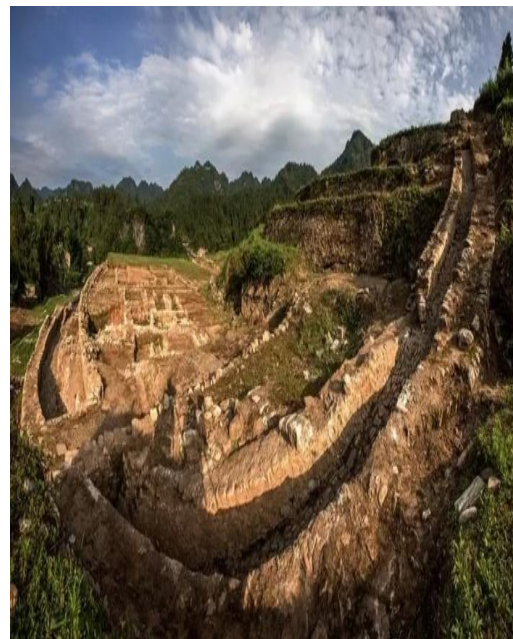


*Walls in Laosicheng*

### **Water System**

Water supply of Laosicheng comes from two convenient sources, say, rain and water from Lingxi River. But the drainage system had been a challenge faced by its founders. Besides, sewage from households, farmlands, excess rainfall was a problem that needed to be settled. The altitude of Laosicheng, about 199 to 295 meters, was likely to induce the town under the risk of being attacked by floods or debris flow in lack of an efficient drainage system. Forestation might be part

of the solution to the drainage problem, but more efforts were called on to lead the water down to the foot of the mountains. Tusi Peng Fushichong and his craftsmen thought about many ways, and finally the most intelligent way was figured out by one of the experienced craftsmen: Since there formed many natural grottoes and culverts by the interaction between lime and water underneath, which served as hiding places in time of war, why should they not to be adopted to drainage systems in time of peace? Inspired by this idea, Peng ordered his people to dig a main ditch, connecting natural grottoes and coverts along the walls to the flow of Lingxi River at the foot of the mountains. Many large or small sub-ditches were also dug to connect the households and farms with the main ditch. It was a giant project at that time but the Tujia people had made it with their own hands. Today, if you come to the site, the smooth cobblestones on the wall of ditches will tell you the story all about it.



*Laosicheng drainage system*



## Laosicheng and Its Major Scenic Spots

### Zushi Temple

Zushi in Chinese means “the founder of a certain school of learning”. Located in the southeast of Laosicheng, Zushi Temple was built for Zhang Daoling, the founder of Chinese Taoism. It had been a sacred place at which Zhang was worshiped by the Peng’s family and the Tujia people. Legend had it that when Zhang and his disciple Wang Chang were making magic pills with a Ding—an ancient cooking vessel, two powerful creatures, namely, a green dragon and a white tiger, sent by Jade Emperor came to protect them. Jade Emperor was the ruler of Heaven and all realms of existence below in early Chinese folk culture. Enlightened by Jade Emperor, Zhang became master of Taoism and helped people with his magic power and cured their diseases with the pills.

Therefore, it became a custom for Tusi and the Tujia people to pray before the statue of Zhang Daoling in Zushi Temple. For instance, they would gather to pray for a complete success when they were conscripted to fight for the central

government. They also prayed to Zhang for their beloved ones to come home alive after a fierce battle. Cattle, goat and pig were considered three main types of sacrifice to Zhang. However, *Ciba*—a kind of round rice cake—was piously placed on the altar. The Tujia people believed that by laying two pieces of *Ciba* together, they could be blessed by Zhang and lead a happy life with their families. The Tujia people loved things round in shape. Therefore, they made Zushi Temple with round stone bases and wood pillars.



*Zushi Temple*

### Peng’s Ancestral Temple

Peng’s Ancestral Temple was built at the center of Laosicheng with the palace lying to its northwest and the official residence to its southwest. It’s a place for Peng’s family to worship their ancestors. It was constructed during the reign of the 24<sup>th</sup> Tusi Peng Yuanjing, who made the tablets and statues for the deceased Tusi and enshrined the laws made by them.

It’s worth mentioning that the first Tusi, Peng Jian in Peng’s family was an ambitious man. He was the governor of Chenzhou Prefecture in the late Tang Dynasty. *Records*

*of Xizhou* says that an ethnic minority tribe of Miao led by Wu Zhuchong robbed Chenzhou people constantly before Peng Jian assumed power. Wu was a ruthless man and killed people even for pleasure. Irritated by Wu’s tyranny, Peng determined to destroy Wu and his military forces. Soon Peng united other Miao tribes and defeated Wu at Mengdong, a town to southwest Chenzhou. Wu had to run to Luota, a town in present Hubei Province, but was besieged by Manshui Tusi in the command of Peng. Being exhausted and starved for days, Wu

died there. Then Peng took over Wu's territory and renamed it "Xizhou". As a matter of course, Peng Jian was conferred governor of Xizhou by Zhu Wen (852-912), the first emperor of the newly founded Late

Liang Dynasty. He was regarded as the first Tusi in Peng's family. If you take a look at the tablets, you will see the one inscribed with "Peng Jian" is the most eye-catching.



*Peng's ancestral temple*

### **Memorial Archway for Tusi Peng Yinan**

It is positioned on the Yacao Grassland between Zijin Mountain and Ruoyun Academy in the south of Laosicheng. It was built during the reign of Emperor Jiajing (1507-1567) in the Ming Dynasty in honor of the 26<sup>th</sup> Tusi Peng Yinan (1536-1567) for his fighting against Japanese pirates. It was in 1554, the then 18-year-old Peng Yinan with his Tujia military troop rushed to Jiangsu and Zhejiang provinces to give the Japanese pirates a heavy blow. Words came that the well-trained Tujia military troop had won a long desired victory over the invaders. It was said that people in the east coastal provinces were so greatly inspired by the victory that they made counterattacks soon afterwards. Emperor Jiajing was delighted

and he ordered the archway carved with "later generations will be blessed for your bravery" to be set up in Peng's capital town.

Today you can see the grand archway standing at Laosicheng, memorizing the remarkable military reward which was not given for nothing. The Tujia people had contributed much to the safety of the empire. The date on which Peng Yinan and his men received the military order from Emperor Jiajing was a day prior to Lunar New Year. As it was hard to predict whether one would survive over the battle, the Tujia people celebrated their new year a day in advance.

It has become the tradition of Tujia New Year. "We step to the new year a day earlier", people in Laosicheng today tease with pride.



*Memorial Archway for Tusi Peng Yinan*

### Laosicheng and the Tujia Culture

#### ***Baishou Dance***

The Tujia people are renowned for their singing and dancing. They have created *Baishou Dance*, which is a collective dance with 70 gestures to represent Tujia people's traditional life, like worshiping, fighting, farming, hunting, and so on. It used to be performed during 3<sup>rd</sup> to 17<sup>th</sup> in the first lunar month each year to memorize the previous generations of Tusi whose souls were enshrined at the *Baishou Hall*. It had been a grand ceremony at which the Tujia people danced in a circle around either a large drum at daytime or a bonfire at night. Sometimes, they would bring lamps or lanterns instead to light the scene for dancing.

However, *Baishou Dance* has been performed more likely for the Tujia people's own entertainment at festivals all around the year than for ancestral worship at specific occasions in the past. It can be seen in a poem composed by Peng Shiduo, a scholar in Emperor Guangxu's reign in the late Qing Dynasty (1871-1908).

The wealth in Laosicheng is in abundance.

The Lingxi River is flowing by the Palace.

Red lanterns were lit for thousands of

people,

To perform their lovely *Baishou Dance*.

Nowadays the friendly Tujia people dance it more often to welcome guests from afar. Therefore, you can come to see *Baishou Dance* at any time you wish. Will you join the people in their dance?



*The Tujia People Perform Baishou Dance*



### ***Maogusi Dance***

*Maogusi*, in the Tujia language, means “story of ancestors”. It is performed by 15-16 Tujia people in their costumes made of straw, couch grass and leaves. Its gestures like shaking, shouting, jumping are made to present the ancient life of the Tujia people, such as hunting, fishing, farming and so on. *Maogusi* is regarded as a living fossil of dance and drama which can be dated back to the long past, ranging from the paternal society (about 3,500 B.C.-1,000 B.C.) to the Five Dynasties (907-960) in Chinese history.

The first dance of *Maogusi*, say, *Sweep the Floor of the Hall* is accompanied by the Tujia folk song:

Sweep, sweep, sweep.  
In wish for a good harvest,  
In wish for the new born babies,

And make the house the cleanest.

Sweep, sweep, sweep.  
Sweep out the gamblers,  
Sweep out the thieves,  
And sweep out all the trouble-makers.

Sweep, sweep, sweep.  
Sweep out diseases,  
Sweep out disasters,  
And invite in all the goodness.

The performance is very dramatic with exaggerated motions and tones in imitation of the straightforward manners of the ancestors. If you are interested in it, come to discover more about it with your curious eyes and ready ears.



*The Tujia people Perform Maogusi*

### Xilankapu

*Xilankapu*, a Tujia brocade woven by the Tujia women, is richly-patterned with flowers, animals, architectures, etc, which are commonly seen in the locality. It is so beautiful that it has been a tribute paid to the central Chinese courts since the Qin Dynasty (221 B.C.-207 B.C.). The Tujia girls at the age of ten have to start learning how to weave *Xilankapu* from their elder generations. They should have their dowry made of *Xilankapu*, which usually includes bedcovers, pillows, garments, etc., prepared before they get married. In this sense, *Xilankapu* is not only a decoration adored by the Tujia people but a reflection of how nimble-fingered the girls are. It has been listed as a national intangible cultural heritage in 2006. Today people around the world are rushing for the exhibition of

masterpieces of *Xilankapu*, being amazed by the exquisite designs and perfect weaving technique of the Tujia people. But why not come to see it in Laosicheng?

You might see a girl weaving it for her beloved with a sweet smile on her lips, singing:

Beautiful than a flower,  
*Xilankapu* is a thing far more better.  
 I weave it day and night,  
 Singing makes me delight.  
 When will you marry me, my dear?  
 My heart for you is eager and eager.  
 Golden thread and silver thread interweave,  
 Our love will last as long as we live.



*The Tujia Girls in Xilankapu Costume*

As a world cultural heritage, Laosicheng has been the focus of attention. There are far more to see in this ancient town of west Hunan Province, such as Stele in Memory of Tusi Peng Honghai, Ruoyun Academy, etc., to name a few. They are part of Laosicheng. Besides, you will be impressed by the Tujia people at the first sight for their hospitality, their impressive performance and exquisite weaving skills. As a town imbedded with a long history and

the Tujia culture, Laosicheng will be a good place for you and those who love it.

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## The Speech at the 2nd Meeting of the International Network for UNESCO Online Silk Road Platform

Valencia, Spain on June 10<sup>th</sup>, 2016.

Respected colleagues, Ladies and Gentlemen,

We come together today from nations, both near and far, to take part in this international forum convened by UNESCO.



*Wang Qiang's speech at UNESCO*

We have been invited to engage in an open and frank “free flow of ideas”, informed by the cultural perspective of each participant. I am grateful for this, as stated in the preamble to UNESCO, “consideration granted to us under UNESCO, and for the legitimate desire of all parties concerned that our aspirations, points of view and cultural identity be taken into due consideration.”

The inclusive and open process of the forum will no doubt test the capacity of this assembly to reach consensus as to the most effective manner to leverage UNESCO’s Silk Road-Online platform in order to foster a more meaningful understanding and broader appreciation for the rich cultural heritage of the Silk Road to the peoples of the world.

The advent of the Silk Road trade routes over a millennium ago allowed traders, merchants and travelers to cross deserts, traverse continents and span oceans in the relative safety afforded by traveling in caravans or convoys along established routes

protected by customs and alliances.

The relevance of the Silk Road trade routes to the development of political, cultural and economic relations between the regions, nations and Peoples interconnected by the routes is well established by primary source literature.

Merchants and traders who plied the Silk Road represented a vast diversity of ethnicities, races and national origins. Success on the Silk Road was dependent and proportional to the breadth and depth of mutual understanding, friendly interpersonal relations and the degree of respect and trust a merchant could cultivate and inspire in his counterparts in the villages towns and cities he visited along the Silk Road.

Successful implementation of peaceful dialogue and common development will largely depend on the breadth and depth of mutual understanding, friendly interpersonal relations, and the degree of respect and trust.

All mankind share one planet and, thus, a common destiny. We live today in a nuclear age defined by the proliferation of weapons of mass destruction. The sword of Damocles hangs from a tenuous thread over the planet and threatens the survival of mankind. Our common destiny may well be determined by the capacity of our leaders to comprehend, and their commitment to heed, the lessons that history informs.

The Nations of the European Union are now deluged with refugees fleeing foreign sponsored armed conflicts in their countries of



origin. Armed conflicts and wars which seek to impose a violent and rapacious form of globalization violate and pose an existential threat to sovereign nation states which are full state members of UNESCO and the United Nations Organization. The Peoples of these member states are being targeted because of their race, religion and national origin, in grave violation of international law which prohibits and condemns the crime of genocide. Conflicts which are motivated and fueled by unbridled pursuit of full spectrum dominance over resources and mankind.

The ongoing wars and armed conflicts, which are defined as integral to a global war on terrorism, is not limited to the Nations and Peoples of the Maghreb, the Sudan, Yemen, the Peoples of the Levant, Iraq, Iran, Afghanistan and but have spread to the point that they now encircle our globe. We are witnessing nothing less than the globalization of war, armed conflict, regime change and targeted drone killings within the territorial boundaries of nation states whose sovereignty is disregarded and thereby nullified by the aggressor state party.

I have traveled a great distance from my home in the historic port city of Zayton, situated on the south-eastern coast of the Chinese Mainland, to join you here in Valencia, Spain. I chose to accept the invitation to participate in this UNESCO organized forum at Valencia because I am firmly committed to the belief that, in the spirit of the historic silk road, we can work together to achieve win-win results on the basis of peaceful dialogue and common development.

Passenger and Cargo Airports, Seaports, Highways and Railways are being built that will unite the world and promote mutual understanding and peaceful relations among Peoples and Nations of our World. The lesson and promise of the Silk Road trade routes is

that peace and mutual prosperity is possible even among Peoples of diverse, or even seemingly opposing, worldviews, race, ethnicity or creeds. Globalization does by definition imply a zero sum model in which one party gains at the expense of the other party. Globalization does not imply that workers' wages must become a race to the bottom in order for a nation to successfully compete in our globalized economy. Nor does globalization oblige nations to abandon policies that would protect the environment in order to lower production costs.

The heritage of the Silk Road trade routes provides empirical evidence that enhanced global connectivity, transportation, communications and commercial exchange, a word "globalization", does not need portend the impoverishment of the working and middle classes and a world defined by armed conflict. The heritage of the Silk Road demonstrates that globalization can foster greater mutual understanding, strategic alliances premised on nonintervention and full regard for national sovereignty, which permits the construction of enduring peaceful relations between nations and Peoples.

Valencia is in the west end of silk roads while, Quanzhou, the old Zayton, the historic harbor city where I live, in the east end. We share the threads of silk, and we are proud of our past and committed to the future.

I visited the House of the Silk Traders, the 15th century Gothic Silk Exchange building which was listed as UNESCO World Heritage in 1996. It's a piece of Valencian history with beautiful architecture that gives us an insight on how business was done hundreds of years ago.

I was impressed when I saw the great hall where silk exchange was made. When I closed my eyes, I could imagine the hall crowded with the sellers and buyers of silk. Probably silk from Zayton and other places of China

was traded here.



*This meeting was held in Spain to build a Host Cities Alliance*

Valencia is a city of silk. I have not told half of what I saw.

Spain was not only the gateway to the Mediterranean area, but also to Latin America and other parts of the world.

In the 16th and 17th century, silk, ceramics, and other commercial goods were shipped by merchants from the wharf at Moon Port and Zayton harbor, the extension of the Maritime Silk Road from the southeast coast of China to the Philippines, the New Spain (Present as Mexico), Spain and other European markets opened the door to the World's first great era of Globalization. The result was an unprecedented level of intercultural communication and commerce across oceans and continents, nations and cultures which led to the sharing of technological advancements between peoples, and the building of relationships that spanned the planet.

To revive the historic Silk Road, the new maritime Silk Road initiative proposed by President Xi Jinping in 2014, has a win-win strategic significance for both China and ASEAN and other countries and regions involved.

Like the historical route centuries ago, the new maritime Silk Road initiative will bring tangible benefits to neighbors along the route, and will be a new driving force for the prosperity of the entire region.

Quanzhou, as the crucial harbor along the historic maritime Silk Road, takes an active part in the new Silk Road initiative. The maritime Silk Road international art festival is held every other year. It seeks to promote exchange and cooperation on a spontaneous, mutually beneficial, and win-win basis for the purpose of facilitating the comprehensive partnerships between the cities including trade, education, culture and tourism.

Within the framework of the 2nd meeting of UNESCO Online Silk Road platform, I would like to propose a Host Cities Alliance for UNESCO Online Silk Road Platform to be set up to promote dialogue and cultural exchange as follows:

1. To exchange more personnel visits between cities along the Silk Road and strengthen support on cooperation on cultural heritage protection and city promotion programs for raising awareness on cultural diversity.

2. To build mechanisms to ensure the regular or frequent meetings of Cities Alliance representatives to develop a common strategy and approach that enhances international exchange and cooperation by sharing best practices and thorough research in promoting culture and tourism among these cities.

3. To actively create opportunities for educators, scholars, artists, press and tourists to visit each other's cities at appropriate times. The joint cultural exchange programs held for the young generation across the member cities of the Alliance should be designed to enhance people-to-people exchanges and bonding.

4. To support the image, tourism and business promotion of Alliance member cities in each other's localities. Efforts should be joined to increase each other's visibility in the cities' online promotion campaigns for the common enhancement of popularity, profile and reputation of the Alliance member cities.

To commemorate the history of peaceful dialogue and exchange we share, Quanzhou is planning to apply in 2018 for world heritage recognition for its maritime Silk Road relics. Moreover, under the guidance of the Quanzhou Consensus and the Quanzhou Initiative, the Maritime-Continental Silk Road Cities Alliance Business Council (Abbreviated as SRCBC) was founded in Quanzhou on November 8th, 2015. The aim of SRCBC is to strengthen exchanges and cooperation on economy, trade, commerce and investment among the cities along the maritime and continental Silk Road.

In 2015, we met in Xi'an. In 2016, we meet in Valencia.

My friends, let me say congratulations to all of you. We have Silk Road on land and silk route at sea. Now, we have Silk Road online network. UNESCO online Silk Road network provides a great platform for us to work

together to promote the dialogue, cooperation, and development of nations and regions along the Silk Road in a spirit of mutual understanding and respect.

More importantly, we hope the UNESCO Online Silk Road Network will also open to those who agree to the peaceful culture of the Silk Road.

Let me say that, if we have achieved anything, it is because of the work that you do and your dedication. We look forward to meeting you in Quanzhou for the 3rd maritime Silk Road international arts festival in 2017.



*Quanzhou City*

*Selected from CHUNG-WAH CHOW/CNNGO*

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## **A Riverine Fairy**

By Li Yu

Tr. Zhao Yanchun

The spring's gone, all cherry blossoms turn dry;  
The golden butterflies in pairs fly.  
West of the small tower some cuckoos cry,  
The drapes with a jade hook  
Veiled in the dusk mist seems to sigh.  
All people gone, the lanes are vacant there,  
Just withered grass and hanging smoke, why!  
The phoenix burner still sends incense balm,  
A silk sash in my hand,  
So hard it is to say good bye.



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# TRANSLATING CHINA

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# Translating China



Lady Red Whisk

Vertical Shaft

Painter: Zhang Daqian

Size: 425×75cm

Painted in 1944

Auctioned in 2013 China Guardian Spring Auction

Hammer price: RMB 71,300,000

China Guardian Auctions Co. LTD.