

和平傳媒 Peace Media



For the past thirty plus years, Lama Gangchen has devoted to cultivating peace culture in the world. He has established over a hundred self-healing centers around the world to promote Tibetan Buddhism and world peace. He visited the Amazon tropical rainforest three times to plant seeds of sustainable conservation for our global ecology. He advocates “Making Peace with the Amazon” as a way to promote global environmental conservation. Since 1995, he has continuously submitted proposals to the United Nations to establish a “Spiritual Forum calling all religious leaders” to unite in the quest of spreading world peace. Recently he is actively promoting “peace media”, calling to “transform violent media into peace media”.

The mainstream media of the modern day is full of violent and decadent trends. If our society does not find new inspiring innovations to prevent these current trends, mankind will face a severe challenge. Lama Gangchen advocates to establish a peaceful environment for the media, with the aim to transform all violent media to peace media.

剛堅喇嘛三十多年來在世界各地倡導和平文化。他在全球建立了上百個靈修中心，致力於藏傳佛教之弘法及推動世界和平。他曾三度深入亞馬遜雨林部落，為保護地球生態和平播下種子。他呼籲：「亞馬遜和諧永續長存」，以此作為宗旨推動世界環保。自1995年以來，他持續向聯合國建議成立「世界各宗教領袖之精神論壇」，以推動世界和平。近年來剛堅活佛致力於積極推動「和平傳媒」的發展，呼籲「轉化暴力傳媒為非暴力傳媒」。

當今主流傳媒充斥著暴力頹廢傾向，如果不尋求新變革，人類永續長存將面臨嚴峻挑戰。剛堅喇嘛倡導建立一個和平傳媒環境，旨在轉變所有暴力傳媒為和平傳媒。

Inner Peace is the
Most Solid Foundation for
World Peace

內心的和平是
世界和平最堅穩的基石



蕃產内地みやげ

貴裕源布

体天宜時計店

協吉成公司

茂元葯店

元春藥菓店

金銀細工

只香齋商行

乾元老

高砂木瓜糖店

中元大賣場

蓬萊名産

仙公卦

中元

中元

中元大賣場

中元大賣場

紅蓮寺

《南街殷賑》 郭雪湖 局部
"Festival on South Street", Kuo Hsueh-Hu, detail

WELCOME THE NEW SECRETARY GENERAL TO THE UNITED NATIONS



António Manuel de Oliveira Guterres, (born 30 April 1949) is a Portuguese politician and diplomat who is serving as the ninth Secretary General of the United Nations since 1 January 2017. Previously, he was the United Nations High Commissioner for Refugees between 2005 and 2015.

Guterres was the Prime Minister of Portugal from 1995 to 2002, and was the Secretary-General of the Socialist Party from 1992 to 2002. He served as President of Socialist International from 1999 to 2005.

In the end, it comes down to values, as was said so many times today. We want the world our children inherit to be defined by the values enshrined in the UN Charter: peace, justice, respect, human rights, tolerance and solidarity.

António Guterres
United Nations Secretary General, January 2017

The Secretary General - Appeal for Peace

On my first day as Secretary General of the United Nations, one question weighs heavily on my heart. How can we help the millions of people caught up in conflict, suffering massively in wars with no end in sight?

Civilians are pounded with deadly force. Women, children and men are killed and injured, forced from their homes, dispossessed and destitute. Even hospitals and aid convoys are targeted.

No one wins these wars everyone loses. Trillions of dollars are spent destroying societies and economies, fueling cycles of mistrust and fear that can last for generations. Whole regions are destabilized and the new threat of global terrorism affects us all.

On this New Year's Day, I ask all of you to join me in making one shared New Year's resolution: Let us resolve to put peace first.

Let us make 2017 a year in which we all – citizens, governments, leaders – strive to overcome our differences.

From solidarity and compassion in our daily lives, to dialogue and respect across political divides... From ceasefires on the battlefield, to compromise at the negotiating table to reach political solutions... Peace must be our goal and our guide.

All that we strive for as a human family – dignity and hope, progress and prosperity – depends on peace.

But peace depends on us.

I appeal to you all to join me in committing to peace, today and every day.

Let us make 2017 a year for peace. Thank you.

1 January 2017, New York

聯合國迎來新一任秘書長

安東尼奧·曼紐爾·德·奧利韋拉·古特雷斯，出生於 1949 年 4 月 30 日，葡萄牙政治家和外交家，2017 年 1 月 1 日起就任聯合國第九任秘書長。在此之前的 2005 年至 2015 年期間，他曾任聯合國難民事務高級專員。

1995 年至 2002 年期間，古特雷斯曾擔任葡萄牙總理，1992 年至 2002 年期間，擔任葡萄牙社會黨秘書長，1999 年至 2005 年期間，擔任社會國際主席一職。

最終，它歸結為價值觀，今天已經講過很多次。我希望我們的孩子們要繼承的這個世界，是以聯合國憲章所信奉的價值觀來界定，那就是和平、正義、尊重、人權、寬容和團結。

——安東尼奧·古特雷斯

聯合國新任秘書長 2017 年 1 月

聯合國秘書長呼籲和平

今天是我出任聯合國秘書長的第一天，有一個問題沉重地壓在我的心頭。如何去幫助數百萬身陷衝突、飽受看不見盡頭的戰爭之苦的民衆？

平民受到致命暴力的打擊。婦女、兒童和男人們被殺死和傷害、人們被迫流離失所、被驅逐和致貧。甚至醫院和援助車隊也變成了襲擊目標。

在這些戰爭中，沒有贏家，人人皆輸。數萬億美元用於破壞社會和經濟，為數代人持續的不信任和恐懼的惡性循環火上澆油。整個地區陷入動蕩，而全球恐怖主義這一新威脅影響到所有人。

值此新年之際，我請求所有人和我一起，來共同許下一個新年決議：把和平放在首位！

讓我們所有人，包括各國公民、各國政府以及各國領導人一起努力，使 2017 年成為克服分歧的和平之年。

從我們日常生活中的團結和慈悲，到政治分歧的對話和尊重……從戰場上的停火，到談判桌上的妥協，以達成政治和解……和平必須是我們的目標和我們的指引。

尊嚴與希望、進步與繁榮，這些都是我們作為人類大家庭所要奮力實現的目標，而這都取決於和平。

而和平取決於我們。

因此，我懇請大家和我一起為今天以及每一天的和平許下承諾。

讓我們把 2017 年打造為和平之年。謝謝大家！

2017 年 1 月 1 日，紐約

內心和平 Inner Peace

- 8 至尊赤江仁波切訪阿巴干諾禪修中心（義大利米蘭，2016）
H.H. Kyabje Trijang Chocktrul Rinpoche's Visit to Europe 2016
- 16 與卡門·盧迪思女士就 Saraswati NgalSo 樂團的訪談紀要
Interview with Carmen Iodice regarding Saraswati NgalSo Orchestra
- 26 雅素密宗自療法引言
Introduction to The NgalSo Tantric Self-Healing practice
- 28 法身寺巡禮（泰國，曼谷）
Pilgrimage to Dhammakaya (Bangkok, Thailand)
- 38 阿巴干諾禪修中心
Albagnano Healing Meditation Center
- 44 普蘭巴南寺巡禮
Pilgrimage to Prambanan

基金會活動 Foundation Activities

- 52 剛堅活佛為郭雪湖基金會祈福
Lama Gangchen conducted a blessing ceremony for Kuo Hseuh-Hu Foundation
- 54 樂山樂水—郭雪湖回顧展
Delighting in Mountains and Streams A Retrospective Exhibition of Kuo Hsueh-Hu
- 70 當藝術大師遇上新興文創：《南街殷賑》桌上遊戲
“Festival on South Street” Board Game - when traditional art meets modern gaming
- 72 《展》（展覽主題）
《EXPANSION》（Exhibition Theme）Cláudia Proushan Art Exhibition

和平傳媒使者獎 Peace Media Messenger Award

- 76 Susan's speech at “Peace Media” Gathering
- 80 我對人類文明的幾點看法（蘇三）

活動花絮 Events

- 88 訪談徹摩（「HEY! 樂團」團長）
Interview with Cemelesai Pasasauv
- 96 消失 400 年的神殿：柬埔寨暹粒遊記
A trip to Siem Reap, Cambodia: Angkor Wat and it's missing 400 years
- 102 剛堅活佛為陳盛泐一家祈福加持（台北，2016）
Lama Gangchen prayed with blessings for Felix Chen's family
- 103 拜會厄瓜多爾駐華總領事馬蓮娜女士（中國廣州，2016）
Meeting with Ecuador Consul General Mariella Molina (Guangzhou, China)
- 104 在泰國與老友 Pithaya Pookaman 夫婦（前駐智利泰國大使）相見歡（泰國曼谷，2016）
Met with our friends, Pithaya Pookaman couple (former Chilean Ambassador) at Bangkok Thailand
- 105 和平傳媒成員：Geovanny（厄瓜多爾）、Inna（烏克蘭）訪和平傳媒辦事處（中國深圳，2016）
Peace Media member: Geovanny (Ecuador), Inna (Ukraine) visited the Peace Media office (Shenzhen, China, 2016)
- 105 和平傳媒友人宮藍先生與夫人陳寶屏女士來訪
Friends of Peace Media Mr. Gong Lan and Mrs. Cheng Baoping paid us a visit
- 105 青睞影視制片潘鳳珠女士引領郭松年參觀新芳春茶行《紫色大稻埕電視劇特展》
Ms. Tama Pan, producer of Green Film Production, guided a tour for Sunny Kuo while visiting the special event of “Television episodes of La Grande Chaumiere Violette (紫色大稻埕)” at Xin Fang Cun tea house.

寄語 Message

- 108 Message from Vanesa Fasciolo (Peace Media Argentina)
范妮莎寄語（和平傳媒阿根廷）
- 109 Message from Dawn Steve Cain (Peace Media Italy)
Dawn Steve Cain 寄語（和平傳媒義大利）
- 110 王一仁寄語（和平傳媒日本）
Message from Wang Yat Nien (Peace Media Japan)
- 111 鄭勇威、曾樹賓夫婦寄語（和平傳媒香港）
Message from Tony Cheng and Ada Tsang (Peace Media Hong Kong)



Peace Media

Promote Non-Violent Culture

Live in harmony by abandoning aggressive and self-destructive behavior.

Become a spiritual gardener by rediscovering new ways of life through non-violent education.

推動非暴力文化

唾棄侵略性和自毀行爲，

讓生活更和諧。

推動非暴力教育重尋新生活方式，

成爲守護心靈園丁。

— Lama Gangchen

H.H. KYABJE TRIJANG CHOCKTRUL RINPOCHE'S VISIT TO EUROPE 2016

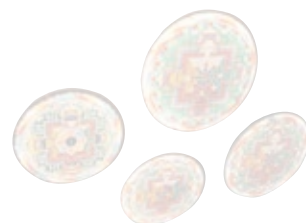


Lama Gangchen Rinpoche, Lama Michel Rinpoche and the Albagnano Healing Meditation Centre (A.H.M.C.) were delighted and deeply honoured to receive his H.H. Kyabje Trijang Chocktrul Rinpoche, the reincarnation of H.H. Kyabje Trijang Dorje Chang Lobsang Yeshe Tenzin Gyatso (1900-1981). The latter was one of the most important Buddhist masters of the 20th century and one of H.H. XIV Dalai Lama's masters; he was also the Root Guru of Lama Gangchen Rinpoche.

The visit started Friday, 16th September 2016, a full moon day, with a welcome ceremony which included the blessing of the "Ocean of Mandalas" which adorns the ceiling of the Temple of Heaven on Earth in the A.H.M.C..



His return to Italy was long awaited after a four year absence. He touched the ground of the Centre with His holy feet, gave his blessings and shared his wisdom. H.H. was accompanied on this auspicious occasion by his consort Kunsang-La and his precious son Dung Saey Ratna Geyal, celebrating his first visit to A.H.M.C.. This holy event was also blessed by the presence of a vast monastic Sangha including many important Masters such as the Venerable Gonsar Rinpoche, the Venerable Rabten Rinpoche and Venerable Domo Geshe Chocktrul Rinpoche as well as many high Geshes and Lamas.



H.H. Kyabje Trijang Dorje Chang visited Switzerland, Austria and Italy in a five week programme where he conferred, to the meritorious disciples present, various initiations and teachings such as the Long Life Initiation of "Ganden Lha Gyema" and Guru Yoga of Lama Tsongkhapa. Many disciples and lay people gathered to receive these blessings directly from H.H. Trijang Chocktrul Rinpoche. It was a precious opportunity to improve mindfulness in our daily life and so develop a deeper spiritual commitment on our path towards enlightenment. This special event was also dedicated to overcome the current conflicts which are plaguing the world, as well as the global economic crisis.

While at A.H.M.C., H.H. Chocktrul Trijang Rinpoche gave many interviews and private audiences to his disciples. He also suggested to the high Lamas present that they invite H.H. Pabongka Rinpoche, a venerated high incarnation, to come to Europe and give teachings.

Many extra special events were organised for his H.H.'s visit such as a dinner with all the Sangha and live musical entertainment from the United Peace Voices, introduced by their President Tiziana Ciasullo. The lively event featured the music and mantras





from the group's latest album CD "Mantra, mind protection". Furthermore, a video was shown of the first concert of the Israeli Raanana Symphonette Orchestra with their world renowned director, Omer Meir Wellber. The event held in Stresa, was born from the concept developed by Carmen Iodice and organised in collaboration with the Saraswati NgalSo Orchestra. It was produced by Franco Ceccarelli. A special visit on the 20th September to the Kunpen Lama Gangchen Milan was one of the many activities held to honour his presence in Italy.

On Monday 26th September, after an auspicious Long Life Puja with an incalculable number of blessings and much emotion, His H.H. Kyabje Trijang Chocktrul Rinpoche left A.H.M.C. with an assurance that he would return very soon.

至尊赤江仁波切訪阿巴干諾禪修中心（義大利米蘭，2016）



以剛堅活佛，米歇爾喇嘛為首的阿巴干諾禪修中心（A.H.M.C.）非常高興且深感榮幸地接待了至尊赤江仁波切，他是雍增·赤江仁波切·洛桑耶喜丹增嘉措（1900-1981）的轉世靈童。後者是 20 世紀最重要的佛教大師之一，他曾是十四世達賴喇嘛的導師之一，他也是剛堅活佛的根本上師。

赤江仁波切於 2016 年 9 月 16 日開始訪問阿巴干諾禪修中心，當天是星期五，也是滿月日，歡迎儀式包括「曼陀羅海洋」祈福，「曼陀羅海洋」鑄刻在阿巴干諾禪修中心天壇的華蓋上。

在時隔四年後，赤江仁波切再次回到了睽違已久的義大利。他用聖潔的腳踏阿巴干諾禪修中心的地面，給予祝福，並分享了智慧。在這一神聖時刻陪同至尊的是他的妻子 Kunsang-La 和他們珍愛的兒子 Dung Saey Ratna Gegyal，這是她們第一次訪問阿巴干諾禪修中心（A.H.M.C.），並一起見證了這殊勝時刻。現場眾多僧侶也共同見證了這一神聖時刻，包括許多重要的大師，如至尊 Gonsar 仁波切，至尊 Rabten 仁波切和至尊 Domo Geshe Chocktrul 仁波切，以及許多高階格西和喇嘛。

至尊赤江仁波切計劃在五周內訪問瑞士、奧地利和義大利，舉辦法會，向當地忠實的信眾傳授各種啟迪和教義，如「甘丹·拉·格瑪」的長壽啟蒙和宗喀巴喇嘛的上師瑜伽。眾多信徒和民眾聚集在一起接受至尊赤江仁波切的摸頂加持。這是一次提升我們日常生活中正念的珍貴機會，同時也提升了通往開悟的更深層的精神承諾。這次特殊的活動還專注於克服當前困擾世界的各種衝突，包括全球經濟危機。

།། ཨོ་མ་ཎི་པ་རྗེ་ཧཱུྃ།།



在阿巴干諾禪修中心（A.H.M.C.），至尊赤江仁波切接受了信徒的諸多採訪和私密會晤。他還建議現場的高級喇嘛們邀請崇敬的高階轉世活佛至尊 Pabongka 仁波切前來歐洲傳法。

爲了歡迎至尊的到訪，另外還組織了許多特別活動：例如與所有僧侶聚餐，和由 Tiziana Ciasullo 主持的「聯合和平之聲」的現場音樂會。這結合音樂和曼陀羅特色的活動是取自該團隊的最新專輯《曼陀羅·心靈呵護》CD。此外，會場還播放了以色列 Raanana 交響樂團在世界知名指揮家 Omer Meir Wellber 指揮下的首場音樂會錄像。音樂會是在斯特雷薩舉行，源自 Carmen Iodice 創新的概念，並與 Saraswati NgalSo 管弦樂團合作進行，由 Franco Ceccarelli 贊助監制。9月20日還特別安排了至尊赤江仁波切訪問剛堅活佛位於米蘭的中心，此活動也是爲他造訪義大利而表達敬意的活動之一。

9月26日，星期一，伴著無限的祝福和感動，在殊勝的長壽法會之後，至尊赤江仁波切告別了阿巴干諾禪修中心（A.H.M.C.），他還承諾很快就會再度來訪。



Text: Dawn Steve Cain
Photos: Fernander Lenz & Istar Adler
Translation: Lubalong Yuan



Peace Media

Interview with Carmen Iodice regarding Saraswati NgalSo Orchestra



Dear Carmen, could you please present yourself to the readers of Peace Media Journal.

My name is Carmen Iodice and I have been a disciple of Lama Gangchen Rinpoche for about 30 years. When I first met Lama Gangchen Rinpoche, I was studying classical music at the State Conservatory of classical music Nicolo' Piccinni, in Bari. I also studied the piano, and my dream as a classical musician, was to somehow find a way to perform Lama Gangchen's mantras using classical music. Since the beginning of my relationship with Lama Gangchen, I have worked on many of his musical projects. At that time, my brother Gian Carlo (a musician of modern music) was with me in Milan and together we had the idea to produce Lama Gangchen's mantras in a contemporary way. We have worked since then in this direction. Lama Gangchen created the United Peace Voice, this project was joined by a group of female disciples and we have continued together for many years producing the mantras.

Could you explain the concept of the Saraswati NgalSo Orchestra and how this project was born ?

Saraswati, according to many traditions in Asia, is the goddess of arts and music. She plays the Vina and is the patron of poetic literature. NgalSo is the word that Lama Gangchen uses to explain the meaning of Buddhism. He told us how we can recover and heal from all the degenerated energies of body, speech, mind and of the environment. "Ngal" means damage and "So" recover, NgalSo is Lama Gangchen's tradition of the transmission of the teachings of Buddha Shakyamuni. The original idea came from Lama Gangchen. I have listened to his teachings for many years, historically explaining that, wherever Buddhism went, it took the shape of the local culture. So music, arts, and traditions developed accordingly to the country where Buddhism originated. I had the idea of this project because Buddhism should be adapted to our own culture, Western Buddhism. We need to sing in a modern way, pray in a modern way and express the buddhist concept in a way that is suitable to western cultures around the world.

How did you get personally involved in this project?

About twenty years ago, I started to think about this idea with the aim of developing a project with not only classical music, but with an orchestra as well. I imagined a symphonic orchestra playing Lama Gangchen's mantras. A couple of years ago I started looking for musicians who could adapt these melodies to a score suitable for this project.

Please describe to us how the connection with Omer Meir Wellber (conductor) came about.

I had tried many different approaches to develop this project, and after encountering some difficulties, Rinpoche assured me that an orchestra was due to come, I just needed to be patient. A few months later the daughter of an old friend of Franco Ceccarelli, my partner and President of the Lama Gangchen's Foundation for a Culture of Peace,



said that her sister was married to Omer Meir Wellber, the world renowned orchestra director and that he is also the director of The Raanana Symphonette Orchestra and Daniel Barenboim's assistant. A meeting was arranged and I showed him the melodies and the work that we had already done. Fortunately, he liked the idea and wanted to contribute to its success with his Symphonette Orchestra. He gave us his full support immediately, just as Rinpoche had foreseen, his orchestra joined the project!

Was it difficult to manage the collaboration between people living in different countries, their traditions, cultures and the meeting of the idea of Saraswati NgalSo Orchestra ?

Omer Meir Wellber made contact with his Symphonette Orchestra in Israel and we sent the melodies to their composer Oren Lok so he could start writing the scores, in April we had our first meeting and started to put together this joint venture, Franco generously decided to join this adventure by sponsoring the whole project. During the preparations of the concert and looking for a theatre, we presented the project to the local government in Stresa, Verbania and Magenta in Milan where to our surprise they kindly offered us their auditoriums. We had an Italian Polyphonic Choir composed of twenty singers, five sopranos, five tenors, five contraltos and five basso, joining the fifty Israeli musicians. We worked mainly by email, preparing all the pieces, we completed the Puja (Prayer in Tibetan) and played from what is called "Refuge until the Dedications" as well as the auspicious prayers. We worked for months and in the end, the concert "Mantra symphony for peace" was created. What is also wonderful, is that the melodies

are from ancient Tibetan traditions whilst the scores were written according to the European symphonic tradition, like Verdi and Mozart. So it was quite amazing this combination between the ancient Tibetan melodies coming from the far east joining the European music methodology passing through Israel, which also means passing through the middle east. And in some way this came quite naturally, also because the project was created for the purpose of promoting "World Peace". We triumphantly combined a mixture of cultures and dialogues! As Rinpoche had said, usually Jews have a great feeling of respect for their own ancient traditions but in this case they were so happy, to open up ours. Omer Meir Wellber, the composer and all the musicians said that these melodies are like the sound of heaven,





and also the Tibetan say that these melodies come from the heavens. So our combined experience was very auspicious.

How did you put together the preparations for the Mantra symphony for peace concert?

First of all, we chose the melodies and the arrangement for the orchestra. Franco had the idea that it should be a complete Puja, a meditation, not just some pieces played here and there. I then spoke with Rinpoche and asked which prayers he would like with which melodies and his idea was to start with the prayer for Buddha Sharanam in Pali, the original language from the time of Buddha, Namu Gurubye in Sanskrit, the Refuge in Tibetan (Tibetan comes from the 8th century), the Seven Limitless prayer because we do this Puja in this way with Lama Gangchen, then the Purification of the Place, Offerings, the Invocation of Buddha, the centre pieces of the concert is a prayer written by Lama Gangchen, it is a dedication for the environment. Rinpoche always speaks about the importance of taking care of our environment. The finale piece is our World Peace Protector Puja, and then Dedications are made, were the merits gained are offered for the benefit of sentient beings. Rinpoche always expresses how important it is to show the Taking of Refuge in different languages, we always recite The Refuge prayer in more than 15 languages, and that we should understand that it comes from ancient and more recent times.

How long did the preparations take?

Actually it was quite fast, from the beginning until the concert was presented, it took around six months. The first month were slow, then the last two months were very intense. The composer was working with the orchestra in Israel so they had immediate access and could start on rehearsals, the Italian Polyphonic Choir needed the pieces at least two months prior to the presentation in order to study. In the end, everything was perfect. They are all excellent professionals, and everything went beyond expectation.

In what way did the musicians and singers express their feelings when they performed these traditional Tibetan melodies?

Yes, some of them commented in social media that they were very impressed by the beauty of the sound of the melodies. Some of them said they cried while singing or playing, and others felt it was very touching. Also when the Israelis came to Albagnano for the first time, we did not know each other. They came only for this programme and

they talked about the positive feeling they had in the Gomba (Tibetan for temple) and with the Sangha (our community) that lives or follows Lama Gangchen in Albagnano. They said that it was really touching for them and they wished to continue this project in the future, and Omer Meir Wellber said that a great deal of work has been achieved but it was only the first step and a lot more was to come.

According to many traditions music is highly connected with spirituality. Do you think that music is the principle way to spread spirituality and peace messages?

I think that speaking of arts in general and not just music, is one of the most positive ways to divulge spirituality because everybody likes some form of art. Music of course has the advantage that it reaches directly the heart of all, particularly music with mantras, which has a deep and profound message. It does not matter what is your tradition, your country or language, you perceive music in your heart. So I think it is incredible what music can do for spirituality, all spiritual traditions use music, as a main tool for spreading their messages.

What are the future projects of Saraswati NgalSo Orchestra?

We are preparing a live CD of the concert; in the future we will be planning to perform in many other countries and in Asia too. The concert we had in Stresa was with our traditional NgalSo melodies and the idea is to prepare more melodies for the orchestra since we already have the scores of the first concert “Mantra symphony for peace”. We have already been planning to take the “Mantra symphony for peace” concert to Sao Paulo, Brazil, in June 2017, with the idea having a choir of forty vocalists and the Raanana Orchestra from Israel joining us once again. Also, one of my original plans is to propose this concert to the United Nations in Geneva because they have their own orchestra, and as Rinpoche’s foundation the “Lama Gangchen World Peace Foundation” is a recognized NGO and ECOSOC member, our wish is to find the right conditions and sponsors.

You have just said that you have the wish to perform in Asia, so how can Peace Media help with this project?

We can work together on this project, it is very important to find the right theatre, where Omer Meir Wellber can come with his orchestra. Local organizations could then find a professional choir with soprano, contralto, tenor and basso these are the four voices requested to compliment the orchestra. We realized that we actually need eight vocalists for each tone, in this way the choir and the mantras will become more clear and powerful. A lot depends on the size of the theatre. In China there are some of the most highly acclaimed students of classical music, and I am sure there would be no difficulties in finding such a choir, of course we will then need to find sponsors to bring the orchestra from Israel and to sponsor the event.

Peace Media Interview
Albagnano Italy
August 2016

Interviewer: Betty Voon Suet Yen

Transcribe by Zoe Ndiaye

Edited by Dawn Steve Cain and Laura Olivera

Photos Tiziana Ciasullo

Chinese translation: Coco Yang



與卡門·盧迪思女士就 Saraswati NgalSo 樂團的訪談紀要

問：親愛的卡門，您能否向「和平傳媒」專輯的讀者介紹一下妳自己？

答：我的名字是卡門·盧迪思，我作為剛堅活佛的弟子大約 30 年了。第一次見到剛堅活佛時，我還在義大利巴里的尼科洛皮西尼國立古典音樂學院（Nicolo' Piccinni）學習古典音樂。我也學習過鋼琴，但作為一個古典音樂家，我有個夢想，就是想找到一種方法能夠在某種程度上用古典音樂演繹剛堅活佛的禱文。自從我與剛堅活佛結緣以來，我完成了他的許多音樂項目。當時，我的哥哥卡羅（現代音樂家）和我都在米蘭，我們倆就想以現代（音樂）的方式演繹剛堅活佛的禱文。我們自那時以來一直朝這個方向努力工作。剛堅活佛創造了「聯合和平之聲」，後來又有一些女信徒加入到這個項目來，我們多年來都一起演奏剛堅活佛的禱文。

問：你能解釋 Saraswati NgalSo 樂團的概念，以及這個項目是如何誕生的？

答：根據亞洲的許多傳統，Saraswati 是藝術和音樂的女神，她演奏印度的七弦琴，是詩歌文學的守護神。剛堅活佛用 NgalSo 這個單詞來解釋佛教的意義，意思是我們如何從來自身、口、意及環境的各種能量衰減的狀態中得到恢復和療癒。Ngal 意思是損害，So 意思是復元，剛堅活佛習慣用 NgalSo 這個詞傳授釋迦牟尼教義，這個概念源自剛堅活佛。我多年來一直聽活佛的教義，從歷史的角度解釋，佛教無論傳播到哪裡，它都是以當地文化的形式呈現。因此音樂、藝術和傳統以適合其傳播所在國的方式發展也是符合佛教宗旨的。我對這個項

目持有的想法，就是因為佛教也應該適應於我們的文化，即西方佛教。我們需要以現代的方式唱歌，用現代的方式祈禱，並以適合世界各地西方文化的方式傳播佛教理念。

問：你是如何親自參與這個項目的？

答：大約二十年前，我開始萌生一個想法，就是做一個不僅是古典音樂，同時也包含管弦樂隊的項目。我憧憬著一個交響樂團演奏剛堅活佛的禱文。於是數年前，我便開始尋覓一些適合這個項目的，並能把這些旋律演繹成一個樂譜的音樂家們。

問：請說說樂團指揮 Omer Meir Wellber 是怎麼與你的項目關係上的。

答：我嘗試了許多不同的方法來推動這個項目，在遇到一些困難之後，仁波切讓我要相信，我只需要有足夠的耐心，管弦樂隊遲早就會出現的。幾個月後，我的一位老朋友兼合作夥伴，同時也是「剛堅喇嘛和平文化基金會」主席 Franco Ceccarelli 的女兒告訴我，她妹妹和世界著名樂團總監 Omer Meir Wellber 結婚了，他也是 Raanana Symphonette 樂團的指揮和 Daniel Barenboim 的助理。很快我們安排了一次見面，我向他展示了我們已經創作的旋律和已完成的作品。幸運的是，他喜歡這個想法，並願意通過他的 Symphonette 管弦樂隊為我們完成此項目出力。他立刻給了我們全力的支持，正如仁波切所預見的，他的樂隊加入了這個項目！



問：你是如何設法使那些來自不同國家，不同傳統，不同文化的人們之間合作，同時又要與 **Saraswati NgalSo Orchestra** 管弦樂隊的理念一致？

答：Omer Meir Wellber 與他在以色列的 Symphonette 管弦樂隊聯繫，我們將旋律發送給他們的作曲家 Oren Lok，以便他們可以開始寫樂譜，4 月份我們第一次見面，並開始組建這個合作項目，Franco 決定加入，並慷慨贊助這整個項目的經費。在音樂會準備和尋找劇院期間，我們將此項目推介給位於米蘭的 Verbania、Stresa 和 Magenta 的當地政府，令我們驚喜的是，他們都很樂意提供他們的劇院供我們使用。我們有一個義大利復調合唱團由二十個歌手，其中五個女高音，五個男高音，五個女低音和五個男低音，還有五十個以色列音樂家加入。我們主要通過電子郵件來準備所有的片段，我們完成了祈禱儀式（Puja），演奏了被稱為「從皈依到奉獻」的樂曲，以及殊勝的禱告。我們連續工作了數月，最後終於舉辦了「交響樂和平頌」演奏會。更美妙的是，旋律是來自古代西藏傳統曲調，而譜曲是根據歐洲交響樂傳統，如威爾第和莫扎特。這個古老的西藏旋律來自遠東，穿越以色列加入了歐洲音樂，這也意味著穿過中東。從某種程度上來看，這個項目是不同文化的自然融合，這也是為實現「世界和平」進行的推廣和宣傳。我們成功地完成了文化和對話的融合！正如仁波切所說，通常猶太人很尊重他們自己的古老傳統，但這次，他們很高興敞開自己傳統來接收我們的。Omer Meir Wellber，作曲家和所有的音樂家說，這些旋律像天籟之音，西藏人說，這些旋律來自天堂。所以我們這融合的經驗是多麼的殊勝。

問：你是如何把和平音樂會與禱文交響樂的籌備工作整合在一起的？

答：首先，我們選擇了旋律和管弦樂隊。Franco 認為，它應該是一個完整的祈禱儀式（Puja），一個冥想，而不只是隨處可見的那種演奏方式。我請示了仁波切，詢問他想要用哪些旋律來禱告，他的想法是從巴利語「皈依佛陀」的禱文，即佛陀的原始語言梵文的 Namō Gurubye，或西藏的「皈依」禱文（源自 8 世紀後的西藏），「七無限」（Seven Limitless）禱文，因為我們多用這方式與剛堅活佛做祈禱儀式（Puja），接下來是「淨化大地」、「供奉」、「佛的祈禱」，音樂會的核心禱文是由剛堅活佛完成的，它是針對環境的祈禱，仁波切一直強調保護環境的重要性。音樂會的尾章是世界和平守護者的祈禱儀式（Puja），然後「奉獻」，為眾生禱告，功德圓滿。仁波切經常強調，用不同的語言誦唱「皈依」的重要性，所以我們總是用 15 種以上的語言誦唱「皈依」禱文，我們就可明白它是來自古代和現代。

問：準備需要多長時間？

答：其實這是相當快，從一開始直到音樂會完成，總共花了六個月。第一個月進展緩慢，最後兩個月就非常快。作曲家與管弦樂隊在以色列一起工作，所以他們能隨時溝通，並可以開始排練，義大利復調合唱團則需要至少提前兩個月拿到樂譜來練習。終於，到最後的時候一切呈現都那麼完美，他們個個都是優秀的專業音樂家，而且一切都超出了預期。

問：音樂家和歌手在表演這些西藏傳統旋律時能否抒發出那種情感？

答：是的，有些人在社交媒體上評論道，他們對旋律聲音的優美印象深刻。有些人說聽了他們唱歌或演奏時都哭了，還有人覺得很感動。其實當這些以色列音樂家第一次來到義大利 Albagnano 時，我們彼此不認識，他們只是為了這個節目而來，在 Albagnano 寺廟里與追隨剛堅活佛的僧伽們在一起時，他們會感受到一股正能量。他們真的很感動，希望未來還能繼續從事這個項目，Omer Meir Wellber 也說，我們已經完成了大量的工作，但它只是第一步，接著還有很多事情要做。

問：很多傳統都認為音樂與神性高度相關。你認為音樂是傳播神性與和平信息的主要方式嗎？

答：我認為廣義上的藝術，不只是音樂，是揭示神性的最積極的方式之一，因為每個人都喜歡某種形式的藝術。音樂有它的優點，它能全面觸及人心，特別是禱告的音樂，有著深遂的寓意。無論你的傳統，你的國家或語言是什麼，你總是在內心感受到音樂。所以我認為音樂對神性的作用是不可思議的，事實上所有的神性傳統上都借助音樂作為傳播信息的主要工具。

問：Saraswati NgalSo 樂團有什麼未來的項目？

答：我們正在準備音樂會的現場 CD，我們計劃將來在許多其他國家和亞洲表演。我們在 Stresa 的音樂會是採用了我們傳統的 NgalSo 旋律，我們現在的想法是為樂隊準備更多的旋律，因為我們已經有第一場音樂會「交響樂和平頌」的總譜。我們已經計劃在 2017 年 6 月帶著四十人的合唱團和來自以色列的 Raanana 管弦樂隊將「交響樂和平頌」音樂會帶到巴西聖保羅。此外，我最初的計劃之一是在日內瓦聯合國總部舉辦這個音樂會，因為正好聯合國他們有自己的樂隊，而仁波切的基金會「剛堅喇嘛世界和平基金會」是聯合國認可的非政府組織以及聯合國經濟及社會理事會成員，我們期望能找到合適條件的贊助商。

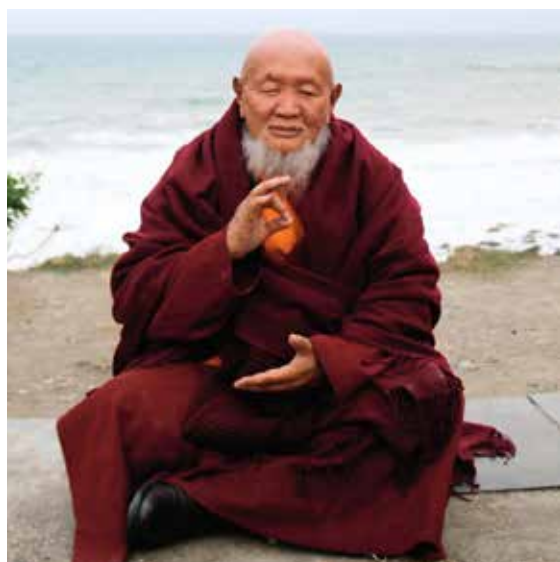
問：你剛才說你希望在亞洲表演，那麼「和平傳媒」如何在這個項目中提供幫助？

答：我們可以一起推動這個項目，找到合適的劇院是非常重要的，Omer Meir Wellber 可以和他的樂隊一起來。而當地組織可以找到一個專業合唱團與女高音，女低音，男高音和男低音，這四組音是樂團必須的聲部。我還意識到實際上最好每個聲部有八位歌手，這樣的話，合唱團和禱文就更加清晰和渾厚。還有很多方面取決於劇院的大小。中國有一些最受好評的古典音樂學生，我相信找到這樣的合唱團不是困難，當然我們需要找到贊助商贊助以色列樂隊和贊助本次亞洲巡演。

「和平傳媒」採訪於阿巴干諾靈修中心，義大利米蘭 2016 年 8 月
採訪者：Betty Voon Suet Yen
筆錄：Zoe Ndiaye
編輯：Dawn Steve Cain 和 Laura Olivera
圖片：Tiziana Ciasullo
翻譯：楊娟（Coco Yang）

Peace Media





雅素密宗自療法引言

雅素密宗自療法包含了多種療法，以達淨化身、口、意，並治愈內在與外在的五大元素（地、水、火、風、空）和環境。療法包括：呼吸療法、手勢療法、聲音療法、觀想療法、色彩療法、打通脈輪療法、種子字療法以及符號療法。通過全方位的實踐，我們應經常嘗試留意呼吸的韻律：在吐氣時，我們應意識著排出所積累的一切消極感以及疾病；在吸氣時，就應意識著聚集和吸收全部五大元素和五方佛（the Five Supreme Healers）的純淨療癒的能量。隨著在曼陀羅（mandala）不同階段和方向的向上進展過程，我們應更加專注於不同的療法以及不同的療癒冥思。

擬人化的治療師喇嘛，亦即具金剛佛功能的喇嘛（在此世散發著金剛佛上師的能量）引導我們進行全方位的實踐，直到我們「徹悟」（enlightenment）。他指引我們通過菩提道次第（Lam Rim）的三路徑，大乘佛教（Mahayana）的五路徑，密宗的十三個信仰（bhumis），直到我們在自己初始的心靈和能量中探索到上師金剛佛智慧及能量。據此，我們自身的身心即成為那五方佛的曼陀羅（mandala），同時我們也要探索我們自己面前的曼陀羅塔（stupa-mandala）的

真正意義。在我們經歷不同階段的曼陀羅塔時，圍繞著在我們四周的，以及上面的佛、菩薩、勇父（dakas）、空行母（dakinis）、撐傘護法，勝旗，花環，以及吉祥符，他們唱著金剛頌歌，表演密宗舞蹈，彈奏各類別賞心的樂曲，他們還散發供品、讚頌、鮮花、甘露，以慶祝我們自身曼陀羅的五方佛的誕生，以及頌揚曼陀羅那四面牆，和我們四個方位的世界。



Introduction to The NgalSo Tantric Self-Healing practice

The NgalSo Tantric Self-Healing practice contains many different therapies to purify body, speech and mind, and to heal the inner and outer five elements and environment. These therapies include: breathing therapy, gesture therapy, sound therapy, visualization therapy, color therapy, opening chakras therapy, seed syllable therapy and symbol therapy. Throughout the whole practice for example, we should always try to be aware of our breathing: while exhaling we should imagine that we are expelling all our accumulated negativities and illnesses, and as we inhale we should imagine that we are collecting and bringing inside all the pure healing energy of the five elements and of the Five Supreme Healers. As we progress upwards through the different levels and directions of the mandala, we focus on different therapies and healing meditations.

Personified as our lama-healer, the Lama Action Vajra (an emanation of Guru Vajradhara in this world) guides us throughout the entire practice, and until we reach enlightenment. He guides us through the three paths of the Lam Rim, the five paths of the Mahayana and the thirteen bhumis of Tantra, until we ourselves discover the wisdom and energy of the absolute guru-Vajradhara, within our original mind and energy. At this point, our own body and mind become the true mandala of the Five Supreme Healers, and we discover of ourselves the true meaning of the stupa-mandala in front of us. As we progress through the different levels of the stupa-mandala, in all directions around us as well as above, the buddhas, bodhisattvas, dakas, dakinis and protectors hold umbrellas, victory banners, flower garlands and auspicious signs, They sing Vajra songs, perform tantric dances and play many kinds of beautiful music, they make a shower of offerings, praises, flowers and nectars in celebration of the birth of the Five Buddhas in our body mandala, on the four walls of the mandala and in the four directions of our world.



法身寺巡禮（泰國，曼谷）

2016年2月22日，和平傳媒團隊一行在上師剛堅活佛的引領下，赴泰國法身寺參加萬佛節平安燈法會，緬懷佛恩，祈願世界和平！下午剛堅活佛與來自世界各地的高僧大德及有識之士同台，頒發 V-Stars（道德之星）獎狀與獎學金，以支持與鼓勵中小學生復興道德的活動。下午四時，幾萬人群聚於大法舍利塔前廣場，誦經、打坐、繞塔、發願，點亮十多萬盞平安燈供佛，祈福世界和平。

Pilgrimage to Dhammakaya (Bangkok, Thailand)

On February 22, 2016, Peace Media team followed H.E. Gangchen Rinpoche and his entourage of Peace Messengers to participate 'Magha Puja Day' at the Wat Phra Dhammakaya Temple in Bangkok, Thailand. In the afternoon, H.E. Gangchen Rinpoche together with monks from around the world participated in presenting the V-Stars awards and scholarships to students of primary and secondary schools who excelled not only in their studies but also in various moral and ethical activities. At 4 o'clock in the afternoon, tens of thousands of devotees gathered in front of Dhammakaya Meditation Field to chant prayers, to meditate and to circumambulate the main shrine. 100,000 light were lit symbolizing offerings to Lord Buddha and prayed for world peace.





Pilgrimage to Dhammakaya



H.E Gangchen Rinpoche(center right) in dialogue with the Vice Abbot Ven Phrarajbhavanajahn Luang Por Dattajeevo (center left) monks from India and Lama Michel Rinpoche (far right)



Vice Abbot Ven Phrarajbhavanajahn Luang Por Dattajeevo(left)presenting H.E Gangchen Rinpoche with a statue of their Great Master Phramongkolthepmuni.



H.E Gangchen Rinpoche(center), Vice Abbot Phrarajbhavanajahn Luang Por Dattajeevo (center left) Lama Michel Rinpoche (second to right) together with other monistic sangha from a round the world that came with H.E Gangchen Rinpoche.



Prizewinners of the V-Stars Awards assembled after the Award Presentation Ceremony.

V-Star 「道德之星」活動

V-Star (Virtuous Star) Project for World

V-Stars 「道德之星」，復興世界道德活動，旨在培育青少年成為道德之星：對自己和團體負責，才德兼備，成為家庭、社會與國家未來的希望，成為青少年道德典範。

自 2008 年 5 月 19 日起，此活動已經在法身寺大法身舍利塔廣場頒發了十次國家級獎項，每次 V-Stars 「道德之星」活動中都有幾十萬位道德之星前來法身寺參加活動。

The aim of the V-Star project is to instil morality in youths by emphasizing the necessity of having high moral standards so that they can grow as responsible adults not just for themselves but for their communities as well. Intelligent and virtuous children are the future and hope of our families, societies, and countries, they are also role models of morality.

The first Award Presentation Ceremony took place on 19 May 2008 on the grounds of the Great Dhammakaya Cetiya. The national award has been presented ten times in this ceremonial event and hundreds of thousands of V-Star students had participated previously.





萬佛節平安燈法會

The Lighting of Lanterns on Magha Puja Day

每年都有十多萬佛弟子從世界各地趕來法身寺，參加一年一度的萬佛節平安燈法會，共修盛鉢、靜坐、齋僧等各項功德，淨化內心。傍晚時分，佛教四眾齊聚大法身舍利塔廣場，繞塔、點亮十多萬盞平安燈供佛，共同祈願世界和平。

Each year Buddhists around the world gather at Wat Phra Dhammakaya to participate in Magha Puja Day activities. During the day, they gain merits by participating in meditation, and offering alms and food to the Monastic Sangha. In the evening, everyone congregates on the grounds of the Great Dhammakaya Cetiya to circumambulate the Cetiya, where more than 100,000 candles are offered in homage to Lord Buddha and are dedicate to world peace.

By: 和平傳媒編輯部 (Peace Media Editing Team)



法身寺

Dhammakaya

法身寺建於 1970 年 2 月 20 日，由釋法勝師父（探瑪才優）和詹·孔諾雍老奶奶帶領眾弟子共同創立。創寺時，僅有 3200 泰銖善款（約 100 美元），但經過大家無私的奉獻和艱辛的努力，最終將一片荒野稻田，建設成如今綠樹成蔭、莊嚴神聖的佛教聖地。

建造法身寺的想法源自於偉大的導師：帕蒙昆貼牟尼祖師（梭·湛塔薩羅）的宏願。他是世人熟知的龍婆術，是帕司乍刀縣北欖寺的住持，也是入法身法門的發現者。祖師深切地希望能將法身禪修的方法傳播到全世界，延續佛陀的教導，促進世界真正的和平。

Wat Phra Dhammakaya was established on 20 February 1970 by the Most Venerable Phrathepyanmahamuni (Luangpor Dhammajayo), Master Nun Chand Khonnokyoong and her disciples, with an initial fund of just 3,200 baht (US\$160 in 1970) contributed selflessly with immeasurable efforts to transform 78 acres of rice paddies fields into beautiful grounds for their temple.

The idea of Wat Phra Dhammakaya originated from the great determination of the Great Master Phramongkolthepmuni (Sodh Candasaro), the late abbot of Wat Paknam Bhasicharoen with the rediscovery of Dhammakaya Meditation, aimed to propagate the Dhammakaya Meditation worldwide in order to preserve the teachings of Lord Buddha and promote true peace on earth.



Peace Media



གངས་ཅན་ཚེས་འཕེལ་གླེང

阿巴干諾禪修中心 Albagnano Healing Meditation Center

阿巴干諾禪修中心由剛堅活佛於 1999 年創建，此後成了他的住所和教導佛法的主要場所。在過去的十年裡，它已成為來自歐洲、美洲和亞洲日益增多的佛教修行者的聚集中心。多年來，許多小乘、大乘和金剛乘傳統的佛教大師們都在該中心傳教並教導冥思。

Albagnano Healing Meditation Centre was founded by Lama Gangchen Rinpoche in 1999 and since then it has become a place of reference for an ever-growing number of Buddhist practitioners from Europe, the Americas and Asia. Over the years many qualified Buddhist Masters of the Theravada, Mahayana and Vajrayana Traditions have given teachings and guided meditations at the Centre.



中心使命 Our Mission

佛教在西方世界傳播時間較短，上個世紀，我們目睹科技長足的進展，然而這並沒有帶來任何可以解決人類基本苦難的方案。相反，我們生活在一個充滿更多焦慮和更大壓力的時代，深受不斷惡化的環境災害、污染和疾病以及全球經濟不安的困擾。因此，佛的和平啓示也許比 2500 多年前的任何時候都更為重要。

Buddhism is very new in the Western world. In the last century we have seen great technological developments; however, we have also learned that this has not provided the solutions to overcome our basic human sufferings. Instead, we live in a time of greater anxiety and stress, plagued by increasing environmental disasters, pollution and sickness, global economic insecurity. Hence the Buddha's message of peace may be ever more relevant now than 2500 years ago.



和平文化、和平教育與和平活動

Peace Culture, Peace Education and Peace Events

中心還組織了系列多元文化交流計劃，包括：神聖的舞蹈表演、神聖的歌曲和音樂表演、藏族傳統沙壇城建構、西藏神聖藝術和療愈科學以及其他古老的原住民文化展覽。多年以來，在全球範圍組織了許多這類活動。此外還帶頭發起推動通過廣播、出版物、視聽材料和歌曲傳播正能量。

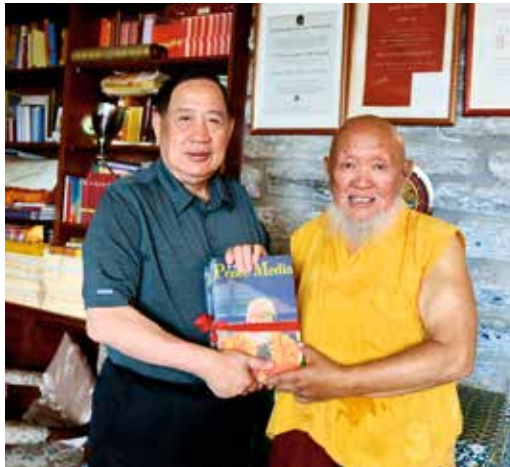
The organization of intercultural exchange programs include sacred dance performances, sacred songs and music performances, the construction of traditional Tibetan sand mandalas, exhibitions of Tibetan sacred art and healing sciences as well as of other ancient indigenous cultures. Many such events have been organized over the years world-wide. Furthermore, several initiatives have been created to promote the spreading of positive information through radio, publications, audio-visual materials and songs.



༄༄། བཀྲ་ཤིས་བདེ་ལེགས། །།



Felix Chen with Lama Gangchen



Felix Chen with Lama Gangchen

2016年8月16日，和平傳媒主席陳盛泐先生和總監郭松年先生在短暫兩天內訪問了阿巴干諾禪修中心。他們受到了剛堅活佛和米歇爾喇嘛的親切歡迎，還參觀了今年春天正式啓用的新裝修的曼陀羅華蓋的阿巴干諾禪修中心「天壇」，並聽取了禪修中心正進行的項目與未來發展計劃的詳細報告：包括為來訪阿巴干諾當地和國際友人或遊客提供更多服務的停車場和住居的工程等。

為了感謝和平傳媒主席陳盛泐先生對阿巴干諾項目的支持，剛堅活佛與米歇爾喇嘛專程主持了吉祥灌頂傳統儀式。

此外，Carmen Iodice 和 Franco Ceccarelli 還為陳盛泐主席和郭松年總監演示了 Saraswati NgalSo 樂團演奏的影片，他們興致盎然。夜間的晚會上，陳盛泐先生即興高歌一曲，博得喝采，並領頭載歌載舞，讓大家共享一個歡樂的夜晚。

On August 16, 2016, Mr. Felix Chen and Mr. Sunny Kuo, Chairman and President of Peace



Sunny Kuo with Lama Gangchen



Media respectively, paid a visit to Albagnano Healing Meditation Center in Italy for a few days. They were warmly welcomed by Lama Gangchen Rinpoche and Lama Michel Rinpoche who guided them to the newly inaugurated Temple of Heaven on Earth. It has a new ceiling of mandalas. They learned about the ongoing projects as well as future developing plans in building a meditation centre: including carpark and living quarters for local residents and international visitors.

Lama Gangchen Rinpoche and Lama Michel Rinpoche performed a traditional auspicious empowerment ceremony by offering special substances in appreciation of both Mr Felix Chen and Mr Sunny Kuo's support to Albagnano's projects.

Carmen Iodice and Franco Ceccarelli arranged a video presentation of Saraswati NgalSo Orchestra performance. Felix and Sunny enjoyed it very much. The evening ended with more songs with Felix joined in singing to the surprise of those who were there.



普蘭巴南寺巡禮 Pilgrimage to Prambanan

2016年2月23日，和平傳媒飛赴佛教、印度教聖地：印度尼西亞日惹地區。日惹有兩個世界文化遺產，其一是廣為人知的婆羅浮屠佛塔，是剛堅活佛每年領著信眾來此禪修的聖地。其二是普蘭巴南神廟群，普蘭巴南神廟群，位於日惹東北16公里處，他靜靜地貯立在綠樹叢林中，似乎在等著我們的到來。我們在此巧遇兩位通曉中文的導遊，Eka與Yuniar，她們是Jenderal Soedirman大學的學生，主修中文，兩位利用假期在普蘭巴南實習，當志工導遊，態度親切，講解用心，讓我們對普蘭巴南有了初步的認識，由於時間有限我們只重點看了濕婆神廟。寺廟的印度神祇及浮雕饒有趣味，現將幾幅影像展示於此。



普蘭巴南與許多其他印度尼西亞神廟和紀念碑相似，是由火山岩構成的。普蘭巴南神廟群建於九世紀左右，位於日惹和中爪哇省之間的邊界上，他是印尼最宏偉壯麗的印度教寺廟，1991年正式被聯合國教科文組織（UNESCO）列入世界人類文化遺產名錄。該寺廟群由普蘭巴南神廟、塞烏神廟、Lumbung神廟，Bubrah寺廟和Asu（Gana）寺廟組成。

On February 23, 2016, Peace Media team flew to Hindu Buddhist shrines located in Yogyakarta region of Indonesia. There are two world cultural heritages in Yogyakarta. One is the reputable stupa of Borobudur, a holy land where Lama Gangchen brings his faithful followers for meditation every Year. The other is Prambanam, located 16 kilometers northeast of Yogyakarta. It is hidden quietly amongst the trees in the jungle, seemingly waiting for our arrival. Incidentally, we encountered two tour guides Eka and Yuniar who were students of Jenderal Soedirman University majoring in Chinese. It was fortunate for us to have them who accompanied us in Prambanam during the holidays. Both of them were so kind and considerate. They gave us a good preliminary understanding of Prambanam. Due to time constraint, we could only focus on Shiva Temple where Indian gods sculptures are displayed inside. Several key images are presented herewith.



濕婆神廟
Shiva Temple

Prambanan, similar to many other Indonesian temples and monuments is built from volcanic rock, the legacy of numerous volcanic eruptions. The ninth century Prambanan Hindu temple compound is located on the border between Yogyakarta and central Java provinces. Prambanan is the tallest and the most beautiful Hindu temple in Indonesia, This temple's contribution to global civilization was internationally recognized by UNESCO in 1991 when Prambanan was officially inscribed on the World Heritage of Humanity list. This complex consists of Prambanan, Sewu, Lumbung, Bubrah, and Asu (Gana temple).





濕婆神廟 Shiva Temple

普蘭巴南神廟群的第一個院落有 16 座神廟，其中包括三座主神廟，梵天寺（主創造）、濕婆（主毀滅）寺、和毗濕奴（主保護）寺。其中濕婆寺是最大、最高的神廟（47.6 米），但梵天寺和毗濕奴寺只有 33 米高。濕婆寺有四間石室，在東邊有最高的神——濕婆的雕像，北邊有杜爾加（Durga）（濕婆的妻子）的雕像，西邊有象頭神（Ganesha）（代表智慧）的雕像，南邊有 Agastya（濕婆的老師）的雕像。

The sixteen temples in the first yard consist of three main temples (Brahma, Shiva, and Vishnu). Shiva temple (47.6 m) is the biggest and highest temple than two, others temples besides (Brahma and Vishnu measuring only 33m) it represents also Shiva's position as the highest God in the Hindu's belief. As the biggest temple, Shiva has 4 chambers consist of the main chamber facing east and contains a statue of *Shiva Mahadewa*, a chamber facing north contains a statue of *Durga* / Durgamahisnisisuramardhini, a chamber facing west contains a statue of *Ganesha*, and a chamber facing south contains a statue of *Agastya*.



Shrine in front of the Shiva temple, cella: statue of Shiva's bull



Candi Shiva, base. In the Hindu-Buddhist tradition, **makaras** are mythical water creatures, partly crocodile, partly elephant.



Shiva temple, main cella: statue of **Shiva Mahadewa** atop a yoni pedestal.



Shiva temple, northern chamber: image of the goddess **Durga** as slayer of the buffalo demon and protectress of the kingdom



Shiva temple western chamber: image of **Ganesha**, the auspicious god with the head of an elephant.



Shiva temple, southern chamber: image of **Agastya**, a Brahmin sage/ascetic who is credited with bringing the worship of Shiva to south India and Java.

普蘭巴南神廟群的中心院落有很豐富的裝飾，最特別的裝飾是側翼的兩棵 kalpataru 樹（生命之樹）及一個獅子浮雕和 2 個天上的生物、被稱為 kinara-kinari，分別在這棵樹的左右下方。Kinara-kinari 經常被替換為神職人員或者其他動物。濕婆寺、和梵天寺的欄桿內側被雕刻成美麗的『羅摩衍那』浮雕故事（《羅摩衍那》主要講的是王子羅摩在神猴哈奴曼的協助下救回被魔王羅波那擄走的妻子悉達的故事。）而毗濕奴寺也有 Kresnayana 的故事浮雕。

The temples in the first yard has rich ornaments. The best decoration is a lion flanked by kalpataru or the tree of life, with two creatures from nirvana, both in the left and in the right called Kinara and Kinari. Kinarakinari is often replaced by priest or another animal. This kind of ornament only found in Prambanan Temple, thus it is called Prambanan motif. In the fence of Shiva and Brahma Temple, we can see Ramayana relief, while Vishnu Temple is chiselled with Kresnayana relief.

By: 和平傳媒編輯部 (Peace Media Editing Team)



Candi Shiva, The gods present offerings to Vishnu and plead for his help in defeating the Demon King Ravana.





Spirituality Dwells in Everything

Reflect daily in order to transform
violent tendencies of society.
The key to peace is held within the
precious teachings of ancient wisdom.

靈性無所不在

日有反思以轉化社會暴力傾向。
和平之要義盡藏於遠古睿智。

— Lama Gangchen



剛堅活佛為郭雪湖基金會祈福

Lama Gangchen conducted a blessing ceremony for Kuo Hseuh-Hu Foundation

2016年12月2日「郭雪湖基金會」在台北聯絡處舉辦了一次別開生面的聚會，出席者除基金會的成員外，尚有專程從義大利米蘭遠道而來的貴賓剛堅活佛，以及從日本、美國、香港、法國等世界各地前來的「和平傳媒」代表們，共聚一堂。

首先由基金會代表郭松年先生開場致詞，他簡述了「基金會」與「和平傳媒」的創辦初衷、歷程及展望，對在座來賓作了一一介紹並感謝他們的蒞臨。接著由剛堅活佛致詞，剛堅活佛著重論述了他對當今社會現象的觀點、和平傳媒的中心理念，他強調：「內心和平是世界和平最穩固的基石」。前來與會的貴賓多數為「和平傳媒」的成員，亦是「郭雪湖基金會」的重要友人。

「基金會」從創辦至今，與協力機構合作，舉辦過多場展覽及影視播放，文創方面也開發諸多品項，今後還打算與個別的文創公司積極配合，推出童書系列、桌上遊戲及動畫影片等面向青少年之文創產品並進一步拓展國際間的文化交流。

最後剛堅活佛為「基金會」舉行了一樁頗負特殊意義的祈福儀式，期許「基金會」持續發展，在不久的將來籌建一座「郭雪湖紀念館」，他還為所有來賓一一發放了準備好的小禮物，讓我們深深地感受到他的愛心，我們真誠地感謝他。



Kuo Hseuh-Hu Foundation organized a gathering at Taipei Office on December 2, 2016. Besides the foundation members and guests, it was an honor to have the presence of the respected Lama Gangchen who flew all the way from Milan to Taipei. Furthermore, members of Kuo Hseuh-Hu Foundation and Peace Media from Japan, the United States, HongKong and France all arrived to attend this occasion.

The meeting started with a speech by Mr Sunny Kuo, representative of Kuo Hseuh-Hu Foundation. He briefly presented the vision of the foundation, the stories behind the establishment as well as future prospects. Sunny greeted the guests who came to the meeting and expressed appreciation for their participations. The speech by Lama Gangchen who shared his views on the society nowadays and the core values of Peace Media was very inspiring. Lama Gangchen reiterated the belief that "inner peace is the most solid foundation of world peace". Most of the participants were members of Peace Media as well as important friends of Kuo Hseuh-Hu Foundation. Most of the participants at the event are the members of Peace Media and are also very important friends of Kuo Hseuh-Hu Foundation.

The establishment of the foundation has hitherto been collaboration with various organizations to

hold exhibitions and filming presentations. There were a number of art related products developed attributed to Mr. Kuo Hseuh-Hu's paintings to celebrate his works. The foundation is also preparing to expand the design of more modern products such as children's books, board games and animations in order to stimulate the interests among the youths and to promote more international cultural exchanges.

At the end of the meeting, Lama Gangchen led a special and meaningful prayer ceremony for the foundation. He also made wishes for good opportunity to build a Kuo Hseuh-Hu Memorial Hall in the near future. Lama Gangchen had prepared small gift for each guest who participated in the event. We deeply appreciate his kindness and thoughtfulness.



剛堅活佛 (Lama Gangchen)、郭松年、郭惠美、郭珠美、阿久津英、林晉如



前排左起：林晉如、洛桑喇嘛、剛堅活佛 (Lama Gangchen)、尼瑪喇嘛、范藍方、林品佑、袁隆玲；
後排左起：Cosy Back、李欽賢老師、葉丹青、陳雪梨、張倚奇、Florentina Tapnio、郭松年、郭惠美、阿久津英、郭珠美、王一仁、莊士勳、劉煥獻、魏美珠、Ndiaye Zoe、蘇三



左起：尼瑪喇嘛、羅桑喇嘛、陳盛涓主席、剛堅活佛（Lama Gangchen）、林廷鋒執行長、郭松年代表、洪玉柱副理事長、郭惠美女士、郭珠美女士、阿久津英先生、王一仁先生

樂山樂水—郭雪湖回顧展

Delighting in Mountains and Streams A Retrospective Exhibition of Kuo Hsueh-Hu

12月2日「剛堅喇嘛世界和平基金會」主席剛堅活佛率「和平傳媒」陳盛涓主席、郭松年總監與「郭雪湖基金會」家族等一行，正式拜會「台灣創價學會」，受到學會林廷鋒執行長、洪玉柱副理事長等代表之熱忱接待，在學會志工親切的引導下觀賞了館內舉辦的畫展及創價學會的影片介紹。會中剛堅活佛對創價學會透過藝文、尋根文化以推動和平，表示高度贊賞，基金會代表郭松年特別致謝創價學會對舉辦父親畫展所付出的心血與努力，並期許今後能有更進一步的合作。短短的聚會，卻寓意深遠，會後一行隨即飛赴台東參加「樂山樂水—郭雪湖回顧展」開幕式。

On December 2, 2016, World Peace Foundation Chairman Lama Gangchen, Peace Media Chairman Felix Chen, President Sunny Kuo along with family members of the Kuo Hsueh-Hu Foundation paid a formal visit to Taiwan Soka Association. They were warmly received by CEO Ling Ting Feng, Vice General Director Hung Yu-Chu along with staff of the association. They visited the exhibitions organized by the museum as well as watching a video regarding introduction of Taiwan Soka Association. During the short meeting, Lama Gangchen praised their efforts to promote peace through art and culture. Mr. Sunny Kuo, the Foundation's representative, expressed his appreciation for Taiwan Soka Association and in hope of further cooperation in the near future. Thereafter, the delegation flew to Taitung to attend the opening ceremony of Kuo Hsueh-Hu's "Delight in Mountains and Streams" exhibition.



「台灣創價學會」長年來持續推廣台灣美術不遺餘力，為了讓民眾更親近地觀賞享有「台展三少年」美譽的前輩藝術家郭雪湖先生的作品，創價學會與當地縣政府合作，從2016年9月起，以「樂山樂水—郭雪湖回顧展」為主題，率先從台灣東部的宜蘭、花蓮及台東舉辦了一系列郭雪湖作品回顧展。展出情況熱烈，受到了與會民眾及藝文界人士之賀彩。在台東展覽的開幕式中，剛堅活佛率「和平傳媒」的代表們遠從義大利等世界各地飛來台灣，「郭雪湖基金會」成員、郭雪湖先生第二代及第三代家族成員也專程自美返台參與盛會，共襄盛舉。

Throughout the years, Taiwan Soka Association has hitherto committed to endeavour in promoting arts in Taiwan. In order to encourage the public to closely enjoy the artworks by the iconic artist Kuo Hsueh-Hu of "Three Youths of the Taiwan Official Fine Arts Exhibition". The association together with local county government planned to organise a series of exhibitions starting from Yilan, Hualien and Taitung located on eastern part of Taiwan. With Kuo Hsueh-Hu's "Delight in Mountains and Streams" as main theme, the event will commence in September, 2016. The exhibition was highly acclaimed with warm reception by people in arts circle as well as the general public. During the opening ceremony at Taitung museum, Lama Gangchen who came all the way from Italy led international peace media members arrived at the venue. Members of Kuo Hsueh-Hu Foundation, the second and third generations descendants from different parts of the world all arrived to participate in this special event.





飛機沿著台灣東部山脈飛行，俯瞰著壯麗的海岸景觀，突顯「美麗島台灣」的另一面相。當飛機緩緩地降落在台東，走出機艙迎面撲來一陣陣瀟灑著太平洋海風的氣息，頓感清爽，「台東」果真是台灣最後的淨土，呈現著一片寧靜與祥和。

The plane flew along the mountains on eastern Taiwan. The scene that entered into the eyes were the magnificent coastal landscape highlighting the beautiful side of "Formosa Taiwan". When the plane gradually landed in Taitung, one can feel the gentle refreshing breeze in the air from the Pacific Ocean. Taitung is indeed the last serene part of Taiwan, displaying calm and peaceful atmosphere.

樂山樂水

「樂山樂水—郭雪湖回顧展」台東站開幕儀式（2016年12月3日）

“Kuo Hsueh-Hu’s Delighting in Mountains and Streams Exhibition” Opening Ceremony in Taitung

剛堅活佛率「和平傳媒」代表與「郭雪湖基金會」成員、家族成員一行出席台灣創價學會與台東縣政府共同主辦的「樂山樂水—郭雪湖回顧展」開幕儀式。

Lama Gangchen, representatives of “Peace Media”, members and family of “Kuo Hsueh-Hu Foundation” attended the opening ceremony of "Delight Mountains and Streams" exhibition jointly sponsored by Taiwan Soka Association and Taitung local county government.



「HEY！樂團」主唱徹摩演唱排灣族歌謠，為畫展揭開序幕。

"HEY! Band" lead singer Cemelesai Pasasauv kicked off the exhibition by singing Taiwanese aboriginal songs

開幕儀式在台東美術館寬敞舒適的大廳舉行，策展者精心安排了一套頗具在地特色的節目：由原住民歌手徹摩演唱排灣歌謠。徹摩的原音委婉曲折，純真動人，給會場注入了一股心靈的觸動。剛堅活佛一向關注原住民的文化，並倡導重視遠古睿智。策展單位充分瞭解剛堅活佛的意旨，特意安排了這場原住民的演唱節目，充分體現了創價學會細膩的行事風範。

The opening ceremony was held in the spacious Taitung Art Museum. The organizer arranged a program with songs filled with local characteristics performed by Taiwanese aborigines featuring lead singer Cemelesai Pasasauv. Their songs and music truly touched the hearts of the people at the entire venue. Lama Gangchen has always been concerned about aboriginal culture, and advocated attention towards ancient wisdom. The exhibition organizers fully appreciated the intention of Lama Gangchen and deliberately arranged the performances by the aboriginal singers. This also fully embodied the exquisite style of Taiwan Soka Association.



前排左起：Florentina Tapnio 女士（郭松年夫人）、林永發教授（台東大學）、張國洲市長（台東市公所）、剛堅活佛（Lama Gangchen）、郭松年代表、鍾青柏處長（台東縣文化處）、陳錦忠副校長（台東大學）、張勝利副理事長（台灣創價學會）、郭惠美女士、郭珠美女士、阿久津英先生（郭珠美夫婿）



開幕剪綵左起：林永發教授、張國洲市長、郭松年代表、饒慶鈴議長、剛堅活佛（Lama Gangchen）、鍾青柏處長、陳錦忠副校長、張勝利副理事長。



鍾青柏處長（左）代表台東縣政府頒贈感謝狀給池田 SGI 會長，張副理事長（右）代表接受



左起：葉丹青、洛桑喇嘛、郭松年、剛堅活佛（Lama Gangchen）

།། མ་ཁི་པ་རྩེ་ལྷོ།།

剛堅活佛對郭雪湖兩幅威尼斯風景畫作很有感觸，他長年旅居義大利傳播佛法，素有「現代馬可波羅」之稱。此外他對郭雪湖《大地奇觀》（美國紀念碑谷國家公園）畫作，展現的宏偉景觀，特別欣賞。



左起：林永發教授、饒慶鈴議長、剛堅活佛（Lama Gangchen）、洛桑喇嘛、尼瑪喇嘛、郭松年代表

Two Venetian landscape artworks from Kuo Hsu impressed Lama Gangchen, who traveled and resided in Italy many years ago to spread the Dharma teachings and eventually became known as the “Marco Polo Lama”. In addition, he particularly admired the magnificent landscape of Kuo Hsueh-Hu’s “Earth Wonders” (US Monument Valley National Park).



剛堅活佛（Lama Gangchen）與郭雪湖畫作《大地奇觀》



陳盛涓主席夫婦與剛堅活佛（Lama Gangchen）



饒慶鈴議長（左）與剛堅活佛（Lama Gangchen）



剛堅活佛（Lama Gangchen）與郭雪湖畫作《水都晚鐘》（威尼斯）



左起：郭珠美、郭惠美、Florentina Tapnio、剛堅活佛（Lama Gangchen）、尼瑪喇嘛



台東美術館前合影
左起：林品佑、蘇三、阿久津英、Cosy Back、鄭勇威、Ndiaye Zoe、郭惠美、曾樹賓、郭珠美、黃勁、許巧齡、郭松年、剛堅活佛（Lama Gangchen）、洛桑喇嘛、陳盛涓夫婦、尼瑪喇嘛、王一仁、魏美珠、Florentina Tapnio、范藍方



郭松年先生與創價學會工作團隊合影
前排：創價學會楊雅婷、呂慧甄處長、林永發教授（台東大學）、郭松年（創作者代表）、創價學會黃治綱與林嘉信；後排創價學會：洪克豪、陳逸帆、康柏皓專員、李世溫主任、陳勁廷、周政毅



台東加路蘭風景區留影
左起：陳德容、Florentina Tapnio、郭尚恩、郭松年、剛堅活佛（Lama Gangchen）、尼瑪喇嘛、Cosy Back



台東加路蘭風景區留影
左起：袁隆玲、剛堅活佛（Lama Gangchen）、蘇三、林品佑



林永發教授（台東大學）在他都蘭海邊的畫室「潮音小築」熱情的接待了剛堅活佛（Lama Gangchen）、「郭雪湖基金會」及「和平傳媒」一行

「樂山樂水—郭雪湖回顧展」花蓮站開幕式（2016年10月26日）

台灣創價學會與花蓮縣政府共同舉辦的「樂山樂水—郭雪湖回顧展」，10月26日至11月26日在花蓮縣文化局美術館展出，並於30日舉辦了開幕典禮，創作者代表郭松年在創價學會洪玉柱副理事長的陪同下與縣長傅崐萁、立委徐榛蔚、縣府文化局長陳淑美共同出席了剪綵儀式，開幕儀式當天人潮湧動，但現場氣氛優雅靜謐，彰顯一派和諧隆重景象。

Taiwan Soka Association and Hualien Prefecture Government jointly organised "Delighting in Mountains and Streams A Retrospective Exhibition of Kuo Hsueh-Hu". It was held from October 26 to November 26 at the Museum of Art in Hualien Prefecture Cultural Center. Artist's representative, Sunny Kuo accompanied by Hung Yu-Chu Vice General Director of Taiwan Soka Association, Prefecture Chief Fu Kun-Chi, Legislator Hsu, Chen-Wei, Prefecture Cultural Bureau Chief Chen Sue-Mei jointly attended the ribbon cutting ceremony. Amid the presence of large crowd, the atmosphere was solemn, serene, projecting sense of respect and harmony.



音樂家演奏



陳淑美文化局長致辭



「樂山樂水—郭雪湖回顧展」宜蘭站開幕式（2016年9月24日）

台灣創價學會與宜蘭縣政府共同主辦的「樂山樂水—郭雪湖回顧展」，9月24日上午在宜蘭縣政府文化局第一展覽室舉行開幕典禮，創作者代表郭松年在創價學會洪玉柱副理事長的陪同下與台灣美術史研究學者李欽賢、縣長夫人林素雲、蘭陽技術學院副校長劉建良等貴賓一同蒞臨祝賀。

Taiwan Soka Association and Yilan County jointly organized “Delighting in Mountains and Streams A Retrospective Exhibition of Kuo Hsueh-Hu” with opening ceremony held in the morning of September 24 at Yi Lan County First Exhibition Hall. Accompanied by Hong Yuzhu, Vice Chairman of Taiwan Soka Association, artist’s representative Sunny Kuo, art historian Li Chin-Shian, County Chief’s wife Lin Suyun, Vice President of Lanyang University of Technology Liu Jianliang as well as other guests arrived to extend their congratulations.



左起：陳淑美局長、陳淑美局長、郭松年代表、傅崑萇縣長、洪玉柱副理事長



左起：花蓮縣文化局視覺藝術科馬成怡科長、創價學會呂慧甄處長、陳世嵐先生、郭松年代表、洪玉柱副理事長



左起：洪玉柱副理事長、宜蘭高中王垠校長、蘭陽女中曾璧光校長、宜蘭縣文化局代表賴鴻楠技佐、郭松年創作者代表



音樂家演奏



花蓮開幕式結束後，與洪玉柱副理事長於美崙飯店用餐，巧遇團體參觀展覽的獅子會人員



回顧展首站在宜蘭，宜蘭縣長夫人林素雲（左）代表宜蘭縣政府頒贈感謝狀給池田SGI會長，洪玉柱副理事長（右）代表接受



左起：簡志雄校長、黃愷雁小姐、基金會志工范藍方小姐、魏美珠女士、洪玉柱副理事長、郭松年代表、陳定洋先生、基金會志工陳健伶女士於宜蘭開幕式



基金會志工林佑小姐（左一）及其家人們從苗栗北上宜蘭參加畫展開幕式，與畫家代表郭松年先生於畫作前合影



基金會志工黃愷雁小姐（左二）及其家人們與創作畫家代表郭松年先生，於「靜潭」畫作前合影



美術史學者李欽賢老師在展覽現場對展出畫作作了親切的導覽賞析，使觀眾充分感受到郭雪湖藝術之美。李老師的現場解說，也讓觀眾對於畫家所使用的『膠彩畫』媒材，有了進一步的了解與認識。

Art historian Li Chin-Shian provided a friendly art guiding tour at the exhibition venue. This led the audience to fully appreciate the beauty of Kuo Hsueh-Hu's paintings. The live commentary allowed the viewers to gain more understanding on the materials of "Oriental Gouache Painting" used by the artist.



左起：李欽賢先生、陳雪梨女士、郭松年先生



秋江冷艷（四連作） 1940 膠彩·紙 152×225 cm 家屬自藏

郭雪湖 Kuo Hsueh-Hu (1908-2012)

生於台灣台北，原名郭金火。早年自修繪畫，曾受陳英聲、蔡雲溪及鄉原古統的繪畫啟蒙。1927年以水墨畫《松壑飛泉》，入選首屆「台灣美術展覽會」，與陳進、林玉山譽為「台展三少年」。其作品構圖縝密、風格多元，呈現鮮明的地方色彩及對素樸的關懷。1964年後，雖陸續移居日本、美國，仍積極參與台灣畫壇活動。其創作生涯為台灣美術開啓了典雅且鮮活的新視野，蔚為台灣膠彩畫的重要典範。

Kuo Hsueh-Hu was born in Taipei, Taiwan, was originally named Kuo Chin-Huo. In his youth he studied painting on his own, then received his first instruction in painting from Chen Ying-sheng, Tsai Hsueh-hsi, and Gohara Koto. In 1927, his ink painting "Pine Valley and Waterfall" was selected for the first Taiwan Fine Art Exhibition (*Taiten*). Thus he and Chen Chin and Lin Yu-shan came to be known as the "Three Young Artists of the Taiten." He produced a stylistically diverse body of work that was often meticulously detailed, and he was fond of presenting the bright "local color" of a scene, reflecting his concern for its simple charms. After 1964, even though he spent periods of time living in Japan and the United States, he continued to participate in the activities of Taiwan's painting community. In his creating career, he opened up many fresh new, elegant visions that became important models for Eastern gouache painting in Taiwan.

文：創價學會 / 圖：郭雪湖基金會



當藝術大師遇上新興文創：《南街殷賑》桌上遊戲

“Festival on South Street” Board Game - when traditional art meets modern gaming

近年來隨著文創產業的興盛，也讓許多藝術前輩們的作品以嶄新的形態出現在年輕一代的日常用品中。台北市立美術館藝術商店「Taiwan Art to Go」便率先出品過許多提倡本土藝術前輩畫作的帆布包、明信片 and 各種創意商品。今年三月，台灣的桌遊代理公司「哿哿」（讀音可）也即將出版以《南街殷賑》為主題的桌上遊戲，期待為藝術界與桌遊界帶來更多的新氣象。桌上遊戲近幾年在台灣是一個快速崛起的產業，桌遊具備著讓人們可聚在一起同樂的特性，已儼然成為了許多年輕人相聚時的娛樂選項。許多桌遊並具教育功能，桌遊無論在學校或家庭均相當受歡迎，就連年長的爺爺奶奶們也可以與家人們一起同樂，可透過遊戲訓練腦部的運動。

台灣是一個多民族文化融合的地區，從古至今，皆有許多在地藝術家在這片土地上用畫筆記錄下自己的家鄉。其中最為代表性的一幅作品，為 1930 年由台灣膠彩大師郭雪湖所繪製的《南街殷賑》。該畫作實體長達 195 公分，繪製場景是郭老先生的出生地：「大稻埕」，是當時台灣極具代表性的文化地域。早年的大稻埕因近港口，亦為台灣本土貨物與國外貨物往來的交易中心。近年來隨著文創商店的進駐和歷史古蹟的保留，使其成為遊客必訪的景點之一。《南街殷賑》所繪製的是日治時期大稻埕在中元時節的熱鬧景觀，街上招牌林立、人潮擁擠。畫作中的所有商店皆為當時實際存在的商店，大多販賣著衣物、中藥、水果等等當時的本地名產或進口物品。畫作中的女士幾乎每人皆佩戴著一條項鍊，顯現出大稻埕當年的繁華與熱鬧。郭老先生曾說：「我的畫作不在多，而在精。」這點在此幅作品上表露無疑。畫作的細密度及其背後故事之多，猶如一本充滿各種故事的文集，每個細節都可讓人細細品嚐、回味無窮。

為了確保最好的品質，此次進行《南街殷賑》桌上遊戲的設計團隊，結集了一群畢業於英國中央聖馬丁藝術與設計學院的台籍設計師。專案負責人除具備自身產品設計背景之外，加上因成長的環境，在桌遊產業及教育產業也皆有豐富經驗。此盒《南街殷賑》桌上遊戲將以傳達畫作內部細節及其背後故事為主要設計宗旨、它帶給大家不止是第一盒只用一幅畫作所呈現的桌上遊戲，更是第一個在欣賞之餘，能透過互動更深入瞭解畫作細節及其背後的意義與故事的藝術文創商品。

In recent years, there have been quite a few everyday products using the traditional Taiwanese paintings as their pattern. Taipei Museum's Gift Shop "Taiwan Art to Go" has been publishing products such as bags and postcards to promote the local Taiwanese art. In March 2017, the board game publisher GeGe is also going to publish a board game specially tailored for "Festival on South Street", hoping to bring something different in both the art industry and the board game industry.

Taiwan is filled with all kinds of different cultures from everywhere. There has been many local artists recording their hometown with brushes and colors since a long time

ago. One of the most representative Taiwanese paintings belongs to "Festival on South Street", created by master Kuo Hseuh-Hu in 1930. The painting is 195cm tall and is about "Dadaocheng", one of the most cultural places in Taiwan and also the birthplace of Master Kuo. As one of the main streets that was closest to the main harbor of Taiwan in the 1920s, Dadaocheng was filled with international and local shops selling all kinds of freshly imported products and local souvenirs. The buildings are all kept until today on the outside, with many of them renovated into modern art stores selling cultural products. Nowadays, Dadaocheng has already become one of the main tourist sites of Taiwan.

"Festival on South Street" was about Dadaocheng during a festive season with many people on the street and store signs on the buildings. The stores are all real stores that actually existed back in the days with quite a few of them still running nowadays. Most of them are selling fabrics, Chinese medicines, local fruits, souvenirs, imported goods and so. Master Kuo said that "my paintings are not about the quantity, but quality" There are countless details in "Festival on South Street" that its almost like a book with all kinds of different stories going on which represented the Taiwanese culture thoroughly.

The design team of the "Festival on South Street" board game is a group of Taiwanese designers graduated from Central Saint Martins. The leader of the design team was in MA Industrial Design in CSM and has been growing up in an environment filled with educational board games thanks to the family business. The mission of this product is to make the details and stories in the painting to be seen. It is not only the first board game to be illustrated from only one painting, but also the first art product to be able to deliver its inner value to the users by bringing them together and interacting with each other.

By: 張倚奇 (Ariel Yi Chi Chang)





Volcano Azo



Cláudia presented her art work at the National Taiwan Museum

《EXPANSION》 (Exhibition Theme)
《展》 (展覽主題)

A new phase of my work begins after my trip to Japan, Taiwan, and Borobudur invited by Peace Media in February 2014.

I was astonished by the immensity of eruption crater when I saw Azo volcano located in Kyushi Island in Southern Japan. It inspired me to conduct the project "30 Variations of Azo Volcano".

While visiting the Taipei Fine Arts Museum and the National Taiwan Museum, we witnessed the work of the great artist Kuo Hsueh-ho, Sunny Kuo's father.

There, in this exchange of cultures, I had the opportunity to show to the directors of the museums one of my first work of this series: Portal Marpo.

Using the technique of digigraphy, the art of printing on cotton paper or printed materials can measure up to 2 meters long. I have continued to use this technique in my work and presented the following projects in Sao Paulo exhibition in Brazil.

“Inner Peace is the Most Solid Foundation for World Peace” –Lama Gangchen–

By: Cláudia Proushan (Peace Media Messenger, Brazil)

2014年2月，和平傳媒邀請我參加日本、台灣以及婆羅浮屠之旅，我的工作因此步入新篇章。

當我抵達日本南部的九州島 Azo 火山時 (Azo volcano)，我被那巨大的火山口所震撼，這促成了我創作《30 Variations of Azo Volcano》的靈感。

當走訪了臺北市立美術館以及台灣國立美術館時，我們觀賞了郭松年 (Sunny Kuo) 的父親，傑出藝術家郭雪湖先生的作品。

在那兒透過文化交流，我有幸向館長展示了我此系列的第一個作品：Portal Marpo。使用 digigraphy 的印刷技術，我嘗試在綿紙上創作一副長約 2 米的畫作。我持續將該技術運用到我的作品中，而這些作品將會在巴西聖保羅的展覽中展出。

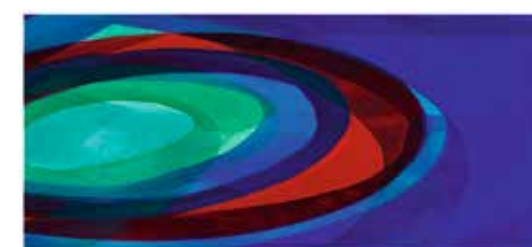
「內心和平是世界和平最堅穩的基石」 —剛堅活佛—

圖 / 文：克勒笛雅·波姆

Cláudia Proushan Art Exhibition



Portal Marpo



Ton Leng



Utpala



Portal Serpo



Terroir de Couleurs

New Solutions for Our Planet

Let us take personal responsibility for healing
the world's eco-system.

In this technological era, nature is deeply
polluted and so is our inner world.

Non-violence is our only hope.

解救地球之新途徑

讓我們每人負起責任來呵護地球生態。

在這科技時代，

自然環境及我們的心靈世界都遭嚴重污染。

非暴力是我們唯一的出路。

— Lama Gangchen

Peace Media

SUSAN RECEIVED “PEACE MEDIA MESSENGER” AWARD

蘇三獲頒
「和平傳媒使者」獎



From left: Peace Media President: Sunny Kuo, Founder: Lama Gangchen, Chairman: Felix Chen, Messenger: Susan Xu

Susan's speech at "Peace Media" Gathering

(Taidong Art Museum, Dec 3 2016)

Greetings to everyone! I'm Susan Xu from Beijing.

I would like to extend my gratitude to Peace Media for providing me the opportunity to introduce myself and to give an update of my research study.

I was born in the central district of Henan province, now residing in the capital Beijing. I specialized in English literature in a university in the early 80's. There were many teachers who came from different parts of the world, particularly from Britain and the United States. As it happened during the time of the post Cultural Revolution, the situation was very intense and information was enclosed. China was completely different with the rest of the world. My beliefs during that period of time were the same as the view of the other Chinese: fervently adored Chairman Mao, acted extremely patriotic, and be proud of Chinese ethnicity. We would have a lot of criticism against those who dared to criticize China. However, during my university period, we were starting to doubt the so-called system of knowledge as laid down in the standards of Chinese education. To us, it was like gradual collapse of the world, subsequently falling into a long term period of loss and uncertainty. We started to ponder on the position of Chinese civilization regard to the history of world civilizations. Thereafter, I had worked in education field for ten years. I also experienced working in foreign enterprise from Henan to Hubei province, and subsequently in Beijing. All these constitute the complexity of my working career. Finally in 2002, I decided to quit teaching and returned to study. The main focus was on the contemplation and exploration of Chinese issues.

By Chance, I came cross a book regarding the relics of Sanxingdui in China's Sichuan province. Some Chinese archaeologists, claimed that Chinese civilization started independently and so did Sanxingdui. I doubted this theory. I am aware that the history studies are biased in China owe to a sense of National Pride. They are not neutral, nor scientific. This has been my judgment since I was in university. I knew they were inaccurate and that the field of archaeology is not a discipline that one can easily get



into, but I was determined to venture into the arena where I would hold a long-term wrestle with Chinese archaeologists as well as historians in the subject of the origins of Chinese civilization. Later on, I published ten books based on my research on Chinese civilization. I became a pioneer in the field of contemporary study of Chinese civilization originated from the west.

More than ten years has passed and the study concerning the origin of Chinese civilization has changed so drastically that today archaeologists no longer hold the position that the Chinese civilization has an independent origin. However, they still believe that Chinese civilization comes from the interactions with the West. I think this kind of attitude is not honest enough. From a broad perspective, Chinese civilization is indeed a synopsis of western influences.

Towards 2006, the theory of "Out Of Africa" (OOA) has begun to be globally recognized. In the past, scholars thought that human beings had an independent origin from different locations. Chinese believed and still believe in the old theory.

However, with the emerging theory of the OOA, the old theory of the independent origin of civilizations which states that civilizations have emerged from different parts of this planet is being falsified. As this is such a gigantic scientific matter, it will take years for scholars all around the world to switch to the new paradigm, and since part of the core issues of this theory rely on discoveries in China, the pace for the acceptance of the OOA will be further delayed. Fortunately, prior to the publication of the OOA, I had extensively researched to overturn the old theory of the origin of civilization. Therefore, I became a leading figure in promulgating the theory of "The Western Origins of Chinese Civilization". It attracted a lot of attentions in China. Those Chinese scholars, who have claimed that I was bluffing, now changed their positions on this matter.

In China, even though the research on history has improved from the time when I was in university and we are in the Internet era, we have not achieved yet the openness and freedom stage. For instance, in 2006, magazines such as "Qiu Shi" (Red Flag) criticized my research and labeled it as Nihilist Historicism, the leftists claimed that I was a traitor to China. Beijing People's Radio Broadcast asked me for an interview and told me "a Chinese history researcher should think about their own people and say good things about their own culture". They questioned my motivation in engaging research against Chinese interests. Basically, the purpose of the interview was to claim that my research was against Chinese ethnic pride and I was academically misconducted. Henceforth, Chinese historians do not accept objectivity and neutrality. This is not a simple political



question but a lack of modern scientific spirit. There are a lot of nationalists among the rightists and the moderates that cannot accept the perspective of Chinese civilization has its external origins. Therefore, since this research is not a question of a trend but an attempt to go deeper in the question, it will take time for Chinese society to digest it.

Notwithstanding the outcome, molecular anthropology has gradually been promoted. Despite a lot of pestering and blames, in the

Chinese scientific field, the question remains whether Chinese were independently evolved or originated from Africa. As far as the scholars are concerned, the widely-discussed question of the origin relies on the origins of the techniques of metal plating and the construction of horse carriages, etc. Today, Chinese archaeologists have already recognized that these were imported from the west. In a narrow sense, the origin of civilization also includes items mentioned above, in fact, the civilization started from bronze trade. Therefore, the agenda of the origin of civilization has aroused a heated stage of discussions and debates. The previous theory of Chinese Exceptionism has therefore being falsified. Frankly speaking, the related research still has a long way to go.

Through the research of the origin of civilizations and human origins I discovered the tangible patterns of human evolution. This is a very interesting topic. Not only it is helping us in reevaluating the outcome of global development, it also gives us a new anchor for relocating China's global position and to re-establish new a new framework for future research. As such, I proposed the following points of thoughts that may affect contemporary research.

1. "Discovery" of Paleolithic Age. I.e. a proposal to re-discover human and Chinese civilization.
2. China has been lagged behind since ancient times in a broad sense.
3. The critical western influence to Chinese civilization.
4. Researches on the patterns of the evolution of human civilizations.

It was believed that human beings have respective origins and independent evolutions. There was no such pattern of the development of civilizations; people in different locations develop their own civilizations independently. But now my theory proclaims otherwise: the entire global civilizations derived from the same root, and the east Asian civilisations were disseminated from the West, since it appears to be patterns of how human and civilizations were spread globally.

I believe that after this research is revised, it will influence the way of looking at its evolution. due to China's territorial importance in the entire East Asia, once Chinese scholars start to accept the new paradigm, their piece of that jigsaw puzzle will finally fit in.

Every civilization on the earth has close links to early humans who left Africa. Though the root linkage with northeast Africa has been removed, all civilizations on the face of the earth evolved and advanced from the same origin through the same routes that humans migrated during millennia and proves that human civilizations are the result of migrations, which is the core of my researches. Chinese civilization is one of the branches of early humans that came out of Africa. Those migrants, who headed west, arrived

in Europe and shaped another branch. All other branches may be explained as such. Human civilization was originated and centered at the eastern part of Mediterranean Sea in the Middle East. Aboriginal American civilization is a branch of east Asia. Of course, other Far East civilizations, such as Japanese and Korean civilization, have also their origins from regions such as western part of China in east Asia. This is the pattern that civilizations have been disseminated through.

The variables of human civilizations evolution are very complicated. It also involves other factors. For instance, the continuous influence of climate. The pattern of human civilization developments mainly depends on the geographic factors. They explain the development of civilization in certain areas, especially the case of China, and its the past, present and can be used to make predictions of possible developments of civilizations in the future. My research may have developed a new subject in China called Civilization studies. Therefore, my research has attracted a lot of attention from the Think Tanks in China. I believe it will attract an equal attention internationally. It is because that the world is looking closely at how human civilizations evolves, China in particular. This is exactly the core of my research. (I planned to make a documentary film concerning the pattern of human civilization's development. One is titled "Susan Xu's Big History : Unexpected" or to be renamed as "What are the patterns of Human Development?")

It is difficult for me to publish my books in China. It requires a tremendous patience and compromise. However, I have always maintained promoting my research on Internet. Thank you all for your support.

Overall, I take my research as a process of exploration. Since the subject concerns pre-historic periods, there have always been difficulties in lacking of related materials. Plus, Chinese archaeological materials are biased and inclined to oppose the study of the origins of Chinese civilization coming from the West. As a result, conditions for an adequate academic research environment are not in place in China. For me as an independent author who's researching independently with limited resources, it is an enormous project and almost a mission impossible. So, I hold a more relaxed attitude towards my academic work. I position my work as calling for true value of culture and academic research. In fact, I was not majored in history. Although I believe in the value and results of my research, the theories are awaiting for future scholastic researches to be refined. At this moment, my books are mostly categorized as Popular Science, the early works were quite rough, so I have declined a proposal for publishing the entire collection of my research. For instance, the publication on "Eastward and Eastward" though it was popular among the Christians in China, I did not recommend it for republication. Of course, this book was officially banned in China due to the discussion on "Old Testament". The book was recommended by television channels in Hong Kong, they have also done special reports to recommend another book of mine "New Explanation of Chinese Characters". Thereafter, 3-4 books are more valuable, among which several are award-winning, I may consider republishing. For example, "New Explanation of the Origin of Chinese Characters", "The Big Trend of civilizations", "A Brief History of New Civilizations", "Susan Xu's Big History: Unexpected", etc. Three books among them were translated into English and now are waiting to be published. They can be found on a Chinese APP "Duokan" on Internet.

Thank you very much.

Susan Xu

我對人類文明的幾點看法

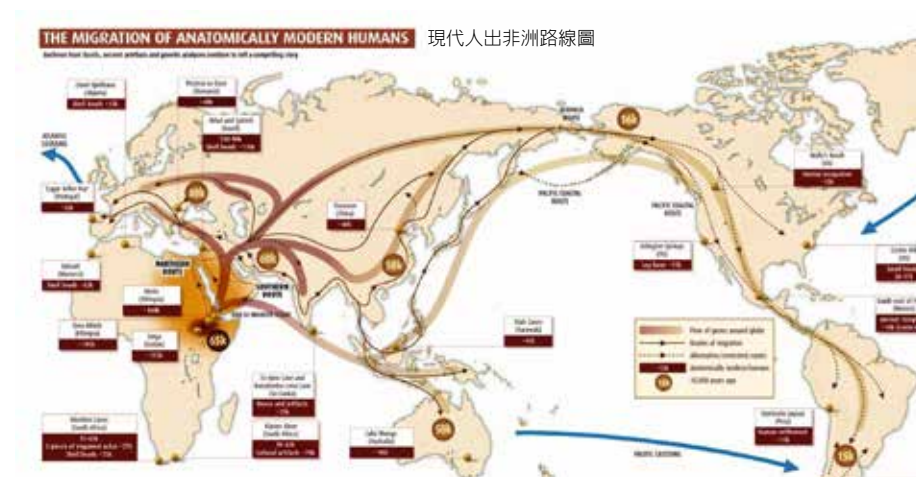
研究文明起源的許多學者大多數都堅持全球文明各地獨立起源論，這一觀點建立在舊的人類學理論之上。進入 21 世紀後，人類出非洲的分子人類學逐漸普及。「出非洲說」從根本上撼動了舊的各地文明獨立起源學說，為人們認識文明的起源和傳播帶來了新的話語體系和言說範本。

在舊的體系下，全球文明發展沒有規律可尋，新的視野下，人類文明發展的規律像游動於歷史長河中的一條紅線，雖歷經各種扭曲和撕纏，但其中的脈絡昭然若揭。基於分子人類學意義上的人類文明傳播動力和傳播路徑的研究，正風起雲湧，在這個基礎上之上我有以下的一些新的認識。

關鍵詞：文明 傳播 規律 路徑 人類 中國 加速度 大歷史

一、農業時代文明傳播路徑與長線壓制效應

人類文明有一條清晰的傳播發展路徑，其初始階段與人類出非洲的分子人類學路徑基本一致。



學者們的全球化視野誕生不足 100 年。傳統史學一般發軔於大約 5500 年前的西亞文明。隨著當代科學技術的不斷進步，當我們把舊石器時代結合進來，甚至是重點考察舊石器時代對今天的影響時，會發現我們看待中國與世界的眼光與結論會發生重大變化。著名的莫氏線非常清晰，宏觀看中國（東亞，下同）自古就落後於西部舊大陸，而歐洲自古就是先進地區。進而考察新石器時代、工業時代，乃至到今天互聯網時代的幾個宏觀人類發展的每個突變節點，可以說，以中華文明為代表的東方文明一般都是處於一個中等發展地位。換句話說，以中華文明為代表的東方文明發展可能一直存在一個「長線壓制效應」（LTSE），這在 200 多萬年的歷史進程中都沒有明顯突破。



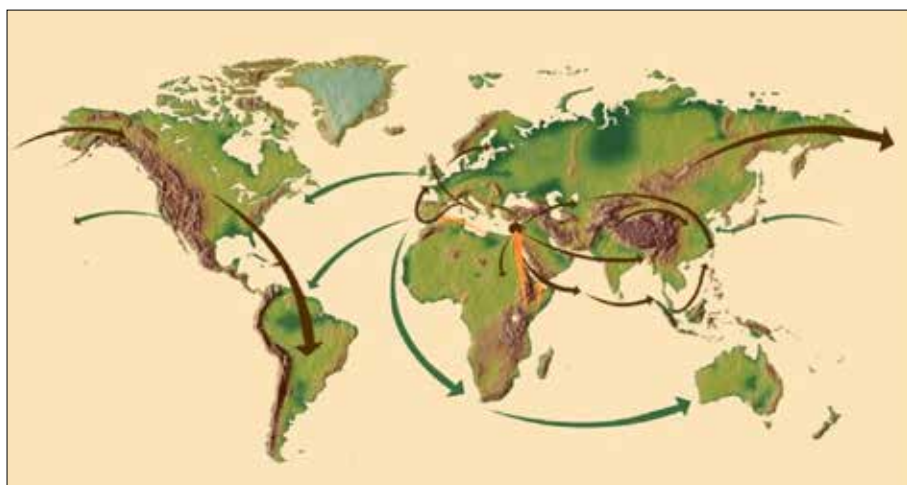
舊石器時代的莫氏線

從「長線壓制效應」的視角來看當代所謂的「中國崛起」、亞洲崛起和太平洋時代的到來，這就是一個值得特別認真對待的事件。也許，我們正站在大歷史的轉折點上，東西方不平衡的鐘擺從此即將傾斜於東方？這種歷史轉折真的會成功嗎？這都是文明學要面對解決的重大問題，也是中國學者要特別慎重研究和面對的問題，這是對中國人的一個考驗。可以說，風是來了，但你是否飛得起來？它挑戰的是一個大約 200 萬年的「自然」定律。

在莫氏線所劃分的舊石器時代，非洲作為人類的發源地與臨近的南歐、西亞成為第一發達地區。包含中國在內的稍遠的東亞的為次發達區。除此之外的其他地區為，更遠的為北亞與美洲等地。文明的這種區域分布為我們昭示了一條很明顯的傳播規律，這就是：根據地緣傳播。新石器時代以後，儘管東亞農業文明的發展也迎來了自己的幾次高峰，比如漢唐宋，但宏觀上並沒有發生文明突變性飛躍。從舊石器時代迄今兩百萬年，直到工業革命之前全球人類發展才開始出現打破這一規律的苗頭：工業革命爆發於西北歐，而非環地中海的南歐。而今天可能正面臨著另外一個文明轉折節點，而它很可能與包括中國在內的東亞有緣！作為中國人必須嚴重關切，嚴重對待。

二、幾個人類文明發展與傳播規律

人類活動主要受氣候與地緣、地理環境的恆久影響，直到今天人們依然不能徹底擺脫環境的束縛。但毫無疑問，由於早期人類生產力水平的低下，各種客觀環境對人類文明的進步影響會很大，而隨著人類科技水平的不斷提高，人類戰勝客觀環境制約的能力越來越強。同時，環境制約有先強後弱的效應。



人類發展示意圖
1. 桔紅色箭頭為人類幾次出非洲的大致方向；
2. 深棕色箭頭為農業文明的大致擴散方向；
3. 綠色箭頭為工業文明的大致擴散方向。

氣候對於人類的影響至關重要。幾個舊石器時代中晚期的冰期（如第四季冰期頂峰與新仙女木事件）可能是導致舊石器時代晚期最發達的歐洲文化南移的主因。大約 12000 年前開始的安納托里亞文明的萌芽絕非偶然，而是歐洲舊石器時代文化南移的結果。大約 5500 年前開始的全球降溫，使人類文明的核心區繼續南移到西亞，然後是古埃及；印度河谷也都是這種氣候壓制的結果，乃至更遠的東亞，也就是三代的突然出現，都與這個氣候事件有關，具體為印歐文化的四散南下效應，其中的印歐利器是車馬並行。但此時地中海東南沙漠化開始，另一方面，隨著人類生產力發展提高了自身的禦寒能力，文明的火種後來還是又重返北方，尤其是歐州逐漸得到恢復。歐洲自舊石器時代的一再文明崛起，說明這裡有一些天然的氣候或地理條件更適合人類生存，但最主要的有利條件是這裡距離「人類出非洲」更近的「近水樓台先得月」效應。

傳播、交流是人類社會發展的主要特徵。地緣影響文明的傳播交流與路徑，哪裡為文明高峰，就會迅速影響其周圍也跟著發展發達，所謂近朱者赤；反之，則會相對落後。如農業文明開始時期，中國距離西亞相比於美洲是一個中等距離，所以，東亞地區就比西亞落後，但卻比印第安美洲先進；日本也是在中國的東邊，所以也落後於中國。地緣最隔絕的是澳洲土著，理論和現實上看那裡都是最落後的地方。這就是地緣傳播規律。

地理條件對文明的發展也非常重要，比如北非地區在新石器時代的沙漠化就直接導致了貧瘠落後。埃及與西亞、中亞的古老文明也受制於沙漠化而逐漸衰落。中華文明的發展，得益於幾個適宜農業的大平原，廣闊的縱深和肥沃的土壤，把這片土地培養成養育了世界五分之一人口的文明高地。

美國著名的學者庫茲韋爾從微觀層面提出，人類文明發展有加速度效應 Acceleration Effect (AE)。我從宏觀方面也有如此的總結。人類從一種普通的動物發展到今天的文明奇跡，是一個長達幾百萬年的漸變 - 突變、漸變 - 突變過程，其中，每一次發生突變的漸變週期都越來越短。比如，從直立人到現代人，從舊石器時代到新石器時代，歷經百萬年時間；從農業文明到工業文明的突變卻只有 1 萬多年時間；而從初級的工業文明到今天的高級的工業文明——信息時代只有幾百年。人類的發展在不斷加速，主要的催化因素可能與人類信息系統的愈加完善有關，早期信息是簡單的聲音和圖畫，然後是語言文字，後期則是加上了馬匹與畜力車，上個世紀則是火車、飛機、電話、電視等，今天是大數據支撐的智能化的秒殺利器互聯網。這些交通通訊工具的速度發生著幾何指數的突飛猛進，正是他們帶來了文明的加速度效應。

加速度效應的研究異常重要，因為信息傳播的極速時代已經到來，它已經或正在改變著人類社會的種種負面。我們也許正面臨著一個新的文明突變期。這個規律在微觀層面的應用應該極其廣泛，同時我認為人們對這個規律的重大價值的認同只能是在整體更新了文明觀之後，在舊的文明觀之下看不到它的真正價值與意義。

對於文明加速度效應的認識很可能會影響到當今社會的許多方面。由於缺乏深入到舊石器時代的「大歷史」意識，人們普遍在舊的歷史框架下認知的人類社會是一個相對靜態、扁平的形態，這種觀察問題、研究問題的視角在各個相關方面都會導致一系列問題乃至錯誤。

人類文明從無到有、從小到大，乃至循序漸進發展的規律，它具有一個自身的發展性。這個發展性類似於一種生物的發展，在時空兩個方面它都具有一定的成長規律，這個發展性本身也沒有得到過全方位的有效認知。



舊石器時代到新石器時代人類時代人類文明高峰轉移示意

現有的對人類文明全部考察，都是盲人摸象式的黑色幽默的重演，所以出現了各種悲劇。我認為西方世界的智庫戰略研究近年來出現了許多問題，不斷在走臭棋，就是因為他們的文明觀或文明研究沒有及時更新到更加合理的解釋體系造成的，包括加速度在內的諸多人類文明發展規律，沒有得到有效認識與對待，今天他們依然在錯誤的道路上前進。

三、工業時代的水路傳播及其他

水，自古是文明傳播的大動脈。事實上，西北歐的工業文明的爆發，就是農業文明從地中海一路沿水逐漸向西傳播的結果。水路自古至今在人類文明發展與傳播過程中發揮著重大作用。

由於工業革命爆發於西北歐，加之船舶工具的發展，傳播擴展的文明路徑與農業時代及之前又呈現出不同的風景。從工業革命的爆發地英國，工業文明傳播到中國。中國的地緣位置相當於農業時代的印第安文明，它是東西兩條傳播路徑上最落後的最後一環。

歐洲工業革命先鋒向西的挺進路徑是，跨越大西洋，點亮美國。美國工業文明成熟後，繼續向西，越過世界上最寬的水域太平洋，促成其「鄰國」日本最先成為亞洲現代化成功案例。然後，文明的龍頭劈波斬浪繼續向西，最先登陸中國東部。工業文明的這一向西的傳播路徑也解釋了中國自身內部的東西不平衡的原因所在。英國向西到東亞，儘管空間距離看似很遠，但中間都是無屏障水路。這一文明沿著順時針方向向東亞傳播的脈絡上看，日本是美國的第一鄰國，中國實際上是美國的第二鄰國、英國的第三鄰國，這種文明傳播比另外相反的路徑更快、更便捷。

歐洲工業文明向東的傳播路徑主要是靠陸地，這就很慢。這正是另外一個全球自古的文明傳播規律：水路快，陸路慢。但傳播結果也看不同時期的交通工具。陸路上看，從西歐到中國，中間有無數的國家與民族阻隔，每種文化或其他複雜因素都是阻礙文明順利傳播的因素，所以傳播困難（史前的規律卻相反）。目前的中亞地帶還有許多落後區域，等待文明曙光的照亮。當然，中亞還有地理方面的特殊不利因素影響了文明發展，如沙漠化與乾旱加劇等因素，中國西部同樣。

有關文明傳播的動力學研究也很重要。這個課題直接觸及中國今天的崛起根源以及中國的明天發展。總體我認為，不同時期的文明傳播動力源不完全一樣，比如今天的中國發展較快很可能就是因為「市場」的出現，當然還有其他因素，但這一因素最為突出。中國的改革開放，實際上是突然向全球展示了一個全球最大的「市場」，從而中國成為世界上最有經濟活力的地區。印度也存在這樣的市場效應。歐盟的出現表面可能有種種原因，但實際上是歐洲潛在需求一個「大市場」的建立，它需要活力來抵擋正在加速的其他新興地區的「威脅」，

尤其是來自亞洲的威脅。從這個角度而言，中國假如想持續發展，必須要保持目前的疆土格局，否則「崛起」進程可能會被突然打斷。儘管有計劃生育的影響，中國人口生育率與某些國家地區相比有下降，但目前中國的人口問題還不是很大，反對簡單地鼓勵生育以免造成大面積低素質人口的拖累。

以上就是我對於人類文明傳播發展的一些認識。我把以人類起源、文明起源以及文明發展規律和未來文明走向為核心的探索研究，尤其是我的研究，歸納為一個至今尚未完全建立的學科：文明學或文明傳播學。願文明的光芒隨著人類文明規律的逐漸發現而照亮這個仍然不平等、不公正、不自由、不和平也就是不文明的世界！

蘇三於北京 2016年12月12日

微信公號：蘇三客厅





Peace Media



訪談徹摩（「HEY！樂團」團長）

Q1：樂團和團長徹摩：能請你稍微自我介紹並告訴我們更多關於創團的事情嗎？像是團名，擔任團長，當團成立後你們都在哪些地方表演呢？能否告訴我們更多關於你在展覽中表演的歌曲？

A1：首先感謝 Zoe 女士的來訪，很高興收到您的來信邀約訪問！非常的榮幸在 2016 年 12 月 3 日那天在臺東美術館能夠擔任畫展開幕的演出嘉賓，那天我帶領的樂團是一個名叫「HEY！」的臺灣樂團，也是由我在 2012 年開始起頭組成，目前休團中。我們一開始只是國立臺東大學的同校同學，第一次相遇是因為一場校內社團的期末成果展，而那時還不是一個樂團，我們個別受社團的邀請演出。演出前，大家在後臺聊了起來，彼此興趣相投，於是在演出中

臨時起意邀他們一同上台歌唱，就這樣為「HEY！樂團」揭開了序幕。第一次正式演出是在臺東市的鐵花村，那時候還沒有人認識這個樂團，但很幸運的，當天有相當多遊客為我們駐足、聆聽我們歌唱。漸漸地，我們受邀到臺灣各地演出，同時，為了要求樂團的音樂演出技術能夠提升，所以我們主動參與了不少的比賽，最佳成績在 2014 年獲得第二屆「H.O.T. 全國校際原創音樂大賽」全國優勝！



雖然 HEY！樂團在 2016 年 8 月時因為很多因素而暫時休團，但 12 月 3 日那天，我們特別為了這場臺東的盛會再次聚首，很開心大家現在各自有忙碌的生活卻還是一樣對音樂有著說不盡的熱愛。演出過後，隨即而來的是我個人首張族語創作專輯【真圓 ZEMIYAN】的發行，因此團員們也將和我在網路上不定期的演出宣傳，大家敬請期待。

在 2016/12/03 由創價學會主辦在臺東美術館的「樂山樂水郭雪湖回顧展」開幕式，那天我特別為了移居國外的郭雪湖家人選唱了兩首臺灣原住民族排灣族傳統曲調，並改編為當代樂風的：

一、Milingan/ 米靈岸：一首來自排灣族的傳統曲調；此歌曲原本只能由女性耆老頌唱，且歌詞是歌頌即將結婚的女人的純潔！而在經過族人的建議後，則將原歌詞改為感謝上蒼賜予人類生命及食糧！

二、LALAI/ 拉拉依：同樣是來自於排灣族的傳統歌謠，是一首簡單且立刻能學會並一起唱的排灣族童謠；其中 LALA 在排灣族語是蟬的意思，而 LALAI 這首歌曲更是要表達我們一同喜悅的歌唱，就如同山林中樹上的蟬鳴一樣歡騰，是那樣快樂簡單！

Q2：第二個是關於傳統和文化的部分。請問你所演唱的語言是哪種語言呢？你屬於什麼族群？為什麼使用族語來演繹對你來說很重要？這個語言是如何傳遞的？在你們的傳統文化中，歌唱和音樂占據了什麼樣的位子？歌曲在什麼樣的場合中（像儀式、婚禮）會被使用？你們的傳統樂器為何呢？有任何關於你們族群起源的傳說嗎？對你來說，你們文化中最特別的是什麼？

A2：我是被臺灣政府歸屬為臺灣原住民族排灣族，居住在瑪家鄉禮納里部落，所以使用的語言是北排灣語系；大約在西元 2000 年左右，排灣族語才正式開始了文字化，政府機關也正式訂定了標準的羅馬拼音書寫系統，所以在西元 2000 年以前，在部落裡面的語言傳遞幾乎只能依靠口耳相傳，才能將我們的族語保留、傳承下去。但像我這一輩的族人，幾乎從小就背負著家長的寄望而離鄉背井求學或工作，使用族語的時間減少，漸漸的失去聽說能力！所以我選擇演唱排灣族語的主要因素，就是希望能提醒像我一樣的青年族人，要好好留住這些無形的寶藏，更加盼望大家能聽見我們的語言、看見我們的文化；這也是為什麼我在以華語為主的臺灣流行音樂市場，堅持使用自己的排灣族語創作及出版個人首張專輯【真圓 ZEMIYAN】的原因。

而關於我們族群的音樂文化，就以我自己的部落來說，音樂是以人聲歌唱的形式為主，目前較常使用的傳統樂器是雙管鼻笛、口笛跟木杵（節奏樂器），當然還有其他個人用樂器，但這些都只佔一小部分，而且通常只用於抒發個人情





感；相反的在純人聲歌唱的形式就使用在很多地方，像是部落中各式的文化祭儀、婚宴、喪事、交友以及種田時，等各種場合，可以從個人歌唱到多人歌唱的各種形式。

我們部落耆老告訴我們的族群起源故事是：傳說太陽神來到現在部落的聖山—北大武山/Tagaraus，在山上的一個陶壺裡面產下一黃一青的卵，並且指定百步蛇保護它們，黃色的卵孵出一男，青卵則孵出一女，這一男一女就是排灣族的祖先。

而對我自己來說，我們族群文化中最特別的應該就是同心圓文化了！在部落中，我們男女之間是平等的，沒有特定性別的工作，只要你有能力為部落盡一份心力，你就是有用的人。在部落中通常會有一位部落傳統領袖，族語稱為 mamazagilan，而 mamazagilan 是嫡傳制度的，但是 mamazagilan 並不代表擁有無限的權力，其主要功能是負責養育並分配族人事務，這種方式已經至少有百年以上的傳統，如此一來部落的生命才能生生不息，也因此我們的部落中沒有「乞丐」的族語詞彙呢！

Q3：當你在唱歌和表演的時候，你會借助傳統的力量、祖靈等等嗎？你如何為傳統歌曲的靈魂下定義呢？

A3：的確，我曾經因為有一場演出需要演唱巫師才能演唱的歌曲，而有幸學習並得到卑南族巫師（Lahan）的同意而學習過卑南族的請祖靈歌！但也只有正式演出過一次，且目前一般演出通常並不會需要召喚祖靈的力量。

而以我目前的年齡及經歷背景，認為傳統歌曲不應該只能是活在傳統的聲響，可以去做更多讓當代已經遠離自己族群文化的人們，重新認識自己族群文化的機會，但前提依然是要保留住傳統的歌曲及歌詞精神，再進行當代藝術演出的延伸演繹。

Q4：你音樂中的能量是什麼呢？音樂對你來說如此重要的原因為何？又是如何的重要法？

A4：我常跟我的學生說一句話：「音樂歌唱是說話的延伸！」所以對我來說，音樂就跟空氣、水、陽光一樣重要，至少在我的生活中是不能缺少的，因為我要傳達某些意念時，用音樂表達會比文字或是言語更讓人們能容易聆聽並討論，就像是用浪漫的方式去傳遞，再用理性的方式理解。

Q5：Peace Media 是一個國際性的組織 你願意接受邀請到國外演出嗎？

A5：是的，當然！非常非常願意，更期待有機會到更多地方分享我的音樂、我的故事還有滋養我的文化！

訪談：Zoé Ndiaye（和平傳媒法國代表）

文案：李芸玟（Vivian）、徹摩（Cemelesai pasasawv）、林冠璋（Patrick）

圖像：李芸佩（Penny）、林暉峻（Romus）、徹摩（Cemelesai pasasawv）



Interview with Cemelesai Pasasauv

Can you please present yourself and tell more about the creation of the band and your actuality?

First of all, I would like to extend my gratitude and thanks to Ms. Zoe for this letter, and interview. It was a great honor for me to be a guest performer for the opening ceremony in Taitung Art Museum and introduce HEY, a Taiwanese Band, to everyone. HEY was established in 2012 by a group of students who share the same interests from National Taitung University. At the beginning, we were just classmates in the same university; however, music brought us together! We met each other at an intramural club performance night while we were waiting to get on the stage. At the backstage, everyone chatted enthusiastically and it occurred to me to invite them to improvise together on the stage. Then we have “HEY!”

The first formal performance of HEY was at TeiHua Village in Taitung. At that time, few people heard of this band, but luckily, many visitors stopped by and listened to our songs. Later, we were invited to perform around Taiwan, and at the same time, in order to improve our skills for music performance, we actively participated in plenty of competitions. The best performance was winning one of the best team in the National music competition H.O.T in 2014.

Although HEY are now currently taking a break, all the members are still with great passions for music and willing to share. Now, what comes next is my personal indigenous album- ZEMIYAN. So members and I will share and promote the latest album from time to time. We were all looking forward to it.

Can you explain the history and the meaning of the songs performed during the opening ceremony?

On December 3rd in 2016, I was invited to perform for the opening ceremony for “Delighting in Mountains and streams A Retrospective Exhibition of Kuo Hsueh-Hu”



held by Taiwan SoKa Association at Taitung Art Museum. On that day, I choose two traditional indigenous songs from Paiwan tribe and adapt them into contemporary styles.

1) Milingan: A traditional song from Paiwan tribe and the original song was only eligible for female elderly to perform. The lyrics presents the chasteness of a woman waiting to get married. With the suggestions of folks, we adapt the meaning into showing gratitude to the God for bestowing upon us for lives and food.

2)LALAI: Also a traditional song from Paiwan tribe and a catchy nursery rhyme of Paiwan tribe. The lyrics LALAI means the cicada and this song embodies that we sing together with joy, just like the happiness the cicadas share in the forest.

What is the language in which you are singing and the culture you are belonging to ?

I am officially categorized as Taiwan indigenous Paiwan Tribe, living at the Rinari tribe in Majia Township. Therefore, the indigenous language I spoke belongs to the north Paiwan system.

Is there any legend concerning the origin of the Paiwan tribe ?

The elderly in our tribe told us the origin of Paiwan: it was said that the god of sun appeared in the sacred mountain- North DaWu Mountain “Tagaraus.” Within the pottery on the mountain were one yellow and one green egg, the god of sun assigned viperidae (Hundred-Pacer) to protect them. Later, the yellow egg was hatched into a man while the green one was hatched into a woman. They were said to be the ancestors of Paiwan tribe.

How the Paiwan language has been transmited to you ?

Around year 2000, the Paiwan language starts to be put into words, and the government also come up with a standard Romanization spelling system. As a result, before year 2000, the language in tribes could only be transmitted through interaction so as to pass down and preserve our indigenous language. However, the generation like me was under overwhelming pressure from parents’ expectation, academics, or jobs. Without constantly use this language, we lose the listening and speaking abilities little by little.

Why is it important to you to perform in your traditional language ?

Accordingly, the main reason why I decided to sing in Paiwan language is to remind those youth like me of preserving these invisible treasures, and expect others to witness our language and culture via the music. With these hopes, it is the reason why I insist to compose in Paiwan language and publish the latest personal album “ZEMIYAN.”

What are the traditional instruments used ?

Regarding to the music culture in our tribe, taking my tribe as an example, normally the music was in the form of vocals. Some commonly used traditional instruments will also be added in to the music includes such as nose flute, Moth-blown flute, and wooden pestle (percussion instrument). Of course, there are still other personal music instruments, but these only account for a small part and usually for personal emotion

only. On the contrary, the form of the pure vocals could be seen at many occasions, including cultural ceremonies, weddings, funerals, making friends, and farming. The vocals could be both performed individually or in groups.

How would you define the specificity of Paiwan culture ?

For me, I think the most special culture in our tribe is concentric culture! In the tribe, man and woman are treated equally. No particular jobs belong to certain gender as long as you are capable and devote yourself to the tribe- you are awesome person. Normally there will be a leader in the tribe; we call it mamazagilan, which is a hereditary system. However, the mamazagilan does not represent infinite power, its main responsibility is to educate and assign tasks for people in the tribe. It is this traditional system which could be traced back to more than 100 years provide the vigorous lives to our tribes. Therefore, there is no such word like beggar in Paiwan language!

When you have to sing and perform do you rely upon traditional forces as spirits, protectors, ancestors? How can you define the soul of the traditional song ?

Yes, there is one time that I perform the song which are only eligible for pulingau (wizard/ sorceress) to sing, but luckily, I have granted and learned with a wizard (Laha) from Puyuma tirbe about the song to convoke the spirits. But, it’s only once! By far I don’t need to invoke the power of ancestors.

In addition, based on my current age and background, I think traditional should not fetter within its framework, we could achieve many things to enable new generations to have the opportunity to understand their culture again. But the prerequisite for these chances is keeping the traditional melody and spirits from the lyrics and reinterpret them in the form of contemporary art.

What is your vision of the power of music and its importance ?

One of the sentences I used to share with my students was “singing is the extension of speaking.” Therefore, for me, music is just as important as air, water, and sunlight. At least in my life, they are indispensable because when I intend to deliver some message, music is much easier for people to understand and discuss, just like expressing in a romantic way but decipher the meaning rationally.

Peace Media is dedicated to spread peace message. Do you accept our invitation to perform abroad ?

Yes, of course! I am more than willing to have the chance to perform abroad, share my music, stories and enrich my culture!

Thank you so much Cemelesai Pasaasauv !

Thanks again to Peace Media.



Interviewed by: Ndiaye Zoé (Peace Media, France)



Peace Media

消失 400 年的神殿：柬埔寨暹粒遊記

從小在荷蘭、台北、上海及倫敦長大，對於歐洲及亞洲的不同城市文化已不算太陌生。但對於較台灣再更加往南的東南亞地區，卻一直沒有太多研究。直到 2016 年 12 月，終於有機會跟著在當地做公益的台灣朋友們一同前往這神秘的國度一探究竟。

此次拜訪的地點為柬埔寨的暹粒市，屬柬埔寨北方的旅遊勝地。世界七大奇景之一的吳哥窟便坐落於暹粒市的北郊，每年皆吸引絡繹不絕的旅客從世界各地前來拜訪。在歐洲生活時，不管到哪個城市，幾乎都會看到天主教堂的蹤影。而在亞洲，則是以佛教建築為主要的文化記載聖殿，其中更是以吳哥窟為最具代表性的廟宇。

走在吳哥窟之中，每個人都會感受到不同的氛圍和氣息。就連不同的導遊，也



有可能會在相同的地點各自述說著不同的故事及歷史。這個現象，和這塊土地上所經歷的歷史是息息相關的。吳哥窟曾經歷 400 年的空白歷史，獨自坐落於森林之中，與世人隔絕。直至近代，才在法國學者的發現之下重見天日。這 400 年的空白，不止造就了許多歷史的不確定性，更是造就了許多巨大樹木與建築合為一體的獨特美麗奇景。而另一個讓這塊土地有著如此多歷史解讀的原因，或許與過去不同統治者的宗教信仰脫離不了關係，在許多未修復的雕像及牆壁雕刻中，皆可發現不少曾被刻意破壞過的神像，顯現出了不同宗教時代的痕跡。在這片巨大森林裡的古蹟中，到處都可看到許多來自各國的遊客穿梭在各個角落之間。或許爬著陡峭、狹窄的樓梯，或搭著 tuk tuk 車來往於不同廟宇之間，或許拿著相機在一面面精美雕刻和石頭拱門間留下紀念。其中，也有不少人騎著腳踏車四處探險，發覺森林中各個主要古蹟外的更多被遺忘的美麗角落。在這片充滿神秘氛圍的森林古蹟裡，有些人感受到的是導遊口中的歷史故事，似乎正一幕幕的在眼前上演。有些人感受到的是大自然的靈氣，與對這雄偉建築究竟是如何在當時搭建起來的讚嘆。身為設計師背景的筆者，則是深深的被建築中的細節雕刻所吸引，在每一處皆可停留許久。除吳哥窟之外，托了當地台灣友人的福，筆者也去到了許多一般遊客較少造訪的地區、看到了許多當地的風土民情。在暹粒，人們的生活很單純。友人的人道救援協會「希望之芽」在當地做公益已有多年，除每年必行的帶團義診之外，近期更是開設了職業訓練中心，希望栽培當地成人自行耕種謀生的能力，以期為下一代的孩子們帶來更好的生活品質和教育。旅行的其中一天，友人開了許久的車，帶我們來到了一塊當地人自學、自給、自足的園地（Eco Village）。該園地內充滿許多木屋、自耕農作物及牲畜，當地人也自行組織了教育活動，用著簡陋的屏幕進行投影片放映，在涼



亭下進行教學。屏幕前滿滿的皆是當地的婦女，孩子們則在一旁遊玩。有些孩子們會騎著比自己還大的腳踏車，因為坐不到椅子，便乾脆站著騎，每一步都顯得特別賣力。也有孩子在岸邊玩著自制的寶特瓶風箏、光著腳丫互相追逐嬉鬧。這些孩子們的共同點，是他們雪亮清澈的大眼睛，似乎能在他們的眼裡，看到人性最單純的一面。

暹粒郊區的另一個主要景點，是搭船從離岸較近的水上人家、湖畔中的森林至海外的夕陽。柬埔寨有分乾季與雨季，雨季一來時，河水往往暴漲，也因此造就了許多高腳屋的建築，及知名的水上人家景觀。許多孩子們皆會划著大大的簡陋木舟在旅客的游船間划來划去，好奇的打量著船上的人們。遊船到湖畔中的森林處時，可改搭小木舟、穿梭於湖畔中的樹木之間。每近傍晚時分，遊客們便會一致前往海外的中央，停留在海面上等待夕陽。

走訪一趟柬埔寨暹粒，不只看到了神秘古蹟的壯碩、自然風景的優美、更值得珍惜的是當地人淳樸親切的問候和笑聲。也難怪許多至當地做義工或旅遊的人們，總是會對這塊土地流連忘返了。



A trip to Siem Reap, Cambodia Angkor Wat and it's missing 400 years

There are many different sensations and stories to be discovered while wondering around in the forest of Angkor Wat. Sometimes even the tour guides would be telling different stories at a same tourist spot. This is due to the mysterious history of the country and the temple. For 400 years, the temple was forgotten by people and hence sitting there by itself in the forest. It was not until recent ages that it was discovered and revealed to the world again. As a result, it creates a unique scenery of walls and gigantic trees blending in with each other. Like the architectures were meant to be built around the trees, and the trees were meant to be growing around the architectures.

Another factor contributed to the complexity of the temple's mysterious history was the different religion beliefs between different rulers on the land. There were many incomplete statues and wall carvings around the temple that was obviously destroy or removed, which showed the temple's complex history under different ages.



The forest is filled with foreigners taking pictures at the architectures, climbing the temples or going around with tuk tuk (local transportation). Some of them also bikes between different temples instead of tuk tuk in order to see and feel more of this forest. While visiting Angkor Wat, some people are attracted to the stories told by the tourist guides; some people are attracted to the spiritual feeling of the forest; some people are attracted to the status. For artists or designers, it is also almost impossible to ignore all the detailed and beautiful carvings on the walls.



Other than Angkor Wat, there are also many different sites to be visited in Siem Raep. It was lucky that I was there with people from Formosa Budding Hope Association, a local charity organization founded by Taiwanese. Hence, we had the chance to visit quite a few of very local sites that are less well known by the tourists. The association has been in Cambodia for many years already. Other than the usual free clinic check up for the locals, the association has also been training the local adults to grow their own mushrooms, hoping that it would be able to provide their children a better education and future. The life in Siem Raep is rather simple. Among with the association, we visited an Eco Village founded by local people. In the village, there were many self-built wooden houses, farms and animals. There are also self-taught seminars using slideshows as the teaching board and a gazebo as the classroom. Most of the students are females, with their children running and playing next to the classroom. Some of them were riding bikes that were even bigger than themselves; some of them was playing with DIY skates made from random fabrics and bottles. All of them are with crystal clear eyes and a big innocent smile.

Another main tourist site near Siem Reap was the special architectures near and on the river. During the raining season, the water line can be raised up with a great amount with in a very short time. Therefore most houses near the river are with fairy tall "legs" as the support. Many children would be boating on the canoe between different houses, smiling and staring at the tourist's boats. Half way through the river the tourists could also change to canoes and boat around a forest in the river. Afterwards, most tourist or local boats would head to the ocean, sitting at the middle and waiting for the beautiful sunset.

In Cambodia, the temples are historical; the natural views are beautiful and the people are kind and heartwarming. No wonder why many people, whether for charity works or simply for traveling around, would always fall in love with this place and it was indeed an unforgettable trip.

By: 張倚奇 (Ariel Yi Chi Chang)





Peace Media

剛堅活佛為陳盛汕一家祈福加持（台北，2016）

Lama Gangchen prayed with blessings for Felix Chen's family



陳章傑（Michael）及林維思（Wendy）夫婦



左起：陳盛汕主席、赤真喇嘛、郭松年、袁隆玲

拜會厄瓜多爾駐華總領事馬蓮娜女士（中國廣州，2016）

Meeting with Ecuador Consul General Mariella Molina (Guangzhou, China)



左起：郭松年（Sunny Kuo）、Mariella Molina（馬蓮娜）總領事、Carlos Lopez（盧卡洛）副領事



左起：郭松年（Sunny Kuo）、Mariella Molina（馬蓮娜）總領事



在泰國與老友 Pithaya Pookaman 夫婦（前駐智利泰國大使）相見歡（泰國曼谷，2016）

Met with our friends, Pithaya Pookaman couple (Former Chilean Ambassador) at Bangkok Thailand



From left: Sunny Kuo, Pithaya Pookaman, Lama Gangchen, Pithaya Pookaman's wife, Cosy Back



From left: Cosy Back, Ndiaye Zoe, Linda Yuan, Qiao Hui, Karolyn Kuo, Lama Gangchen, Sunny Kuo



From left: Sunny Kuo (left 3), Pithaya Pookaman (left 5), Lama Gangchen (right 4), Cosy Back (right 2), Daniel Calmanovitz (right 1)

和平傳媒成員：Geovanny（厄瓜多爾）、Inna（烏克蘭）訪和平傳媒辦事處（中國深圳，2016）

Peace Media member: Geovanny (Ecuador), Inna (Ukraine) visited the Peace Media office (Shenzhen, China, 2016)



左起：張雙俠, Sunny Kuo, Inna, Geovanny, Florentina Tapnio, 劉思源

和平傳媒友人宮藍先生與夫人陳寶屏女士來訪

Friends of Peace Media Mr. Gong Lan and Mrs. Cheng Baoping paid us a visit



攝於郭先生在美國加州之畫室，左起：陳寶屏, Sunny Kuo, 宮藍

青睞影視制片潘鳳珠女士引領郭松年參觀新芳春茶行《紫色大稻埕電視劇特展》

Ms. Tama Pan, producer of Green Film Production, guided a tour for Sunny Kuo while visiting the special event of "Television episodes of La Grande Chaumiere Violette (紫色大稻埕)" at Xin Fang Cun tea house.



左起：潘鳳珠（Tama Pan）、郭松年 (Sunny Kuo)



Peace Media



Message from Vanesa Fasciolo (Peace Media Argentina)

范妮莎寄語（和平傳媒阿根廷）

During the year 2016, Peace Media has expanded beyond China to other countries. Various Peace Media portals were created through Facebook. The main objective is to provide peaceful environment with more space for media to transform violent media to peace media. Through these pages, images and contents are shared regarding world peace, inner peace, ancient wisdom, peace arts and peace music. Such materials are published on Facebook pages in Chinese, English, Portuguese, Spanish and

Italian. We encourage interesting parties to join us to create Peace Media portals in other languages in order to spread Peace Media message worldwide.

2016年和平傳媒得以進一步拓展，先後創建了幾個不同語圈的 Facebook 網站：分別有華語圈的「和平傳媒 Peace Media」、西班牙語圈的「Peace Media en Español」、葡萄牙語圈的「Peace Media」以及義大利語的「Peace Media Italia」。

其宗旨在於宣導為媒體創造一個和平環境，期將暴力傳媒轉為和平傳媒。通過這些頁面，我們分享了有關「內心的和平」、「遠古睿智」、「生態和諧」及「和平藝術與音樂」的相關信息與圖像。目前我們以漢語、英語、西班牙語、葡萄牙語、義大利語等五種語言傳播，我們希望有更多的志工參與組建其他語圈的網站，期在全世界各地更廣泛地傳播和平傳媒信息。

Our Facebook available in the following languages.

1. "和平傳媒 Peace Media" in Chinese/English
www.facebook.com/PeaceMedia.Chinese
2. "Peace Media en español" in Spanish
3. "Peace Media" in Portuguese/English/Spanish
4. "Peace Media Italia" in Italian



Message from Dawn Steve Cain (Peace Media Italy)

Dawn Steve Cain 寄語（和平傳媒義大利）

Peace Media Italia was created on 22 August 2016 in Italy at the Albagnano Healing Meditaion Centre after a meeting with the Founder Lama Gangchen, Co-founder and President Sunny Kuo and Chairman Felix Chen. I have known Sunny Kuo and Felix Chan for many years Over the years, and I have known Sunny and Felix for many years and have followed Peace Media projects for several years despite only from a distance. I always wish to join them and to share their vision and passion. Unfortunately this is rather difficult due to the distance between us. It is with great joy and honor that I can now be of service to them even in a small way.

2016年8月22日，在阿巴干諾禪修中心與和平傳媒創始人剛堅活佛，聯合創始人郭松年總監，以及陳盛洵主席會晤之後，不久我組建了「Peace media Italia」臉書。我與郭松年和陳盛洵相識數年。在這期間雖然相隔甚遠，但我還是堅持跟進和平傳媒的一些項目活動。雖然因我們兩地相距遙遠，聯繫上有些困難，但我始終希望成為你們的一員。而現在這個願望終於成真，我非常榮幸能夠加入你們並為和平傳媒效力。

Peace Media Italia
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<http://www.ancient-encounters.com/AESE/Encounters.html>



王一仁寄語（和平傳媒日本）
Message from Wang Yat Nien (Peace Media Japan)

此次藉參加老同學郭松年先生父親郭雪湖老先生的《樂山樂水—郭雪湖回顧展》台東展之機訪問台灣，使我在多方面得益不少。第一是再次認識到郭雪湖畫家在台灣藝術界的輝煌成就。他曾在多年前離開日本，移民美國時贈送了一幅親手畫的畫作給我，我掛在公司牆上每天欣賞，現在看了更是感慨無窮。第二是以剛堅活佛為首的和平傳媒機構。

前幾年郭兄在深圳蛇口推動和平傳媒，雖多次跟我說明解釋，但我還是一知半解；此行幸遇世界各地前來的多名和平傳媒代表，加之又聽了剛堅活佛的傳道講解，知道要從追求內心和平做起，其實一點都不困難。我長期從事的日本旅遊業也是一種和平事業，讓我有一種共鳴之感；會議中談到探討人類起源的行跡更與探險旅遊有關。隨後，我在離開台灣前又去參觀了高雄市星雲大師的佛光山普陀佛教紀念館，可見佛教在台灣有很大的影響力。也從台灣創價學會推動的系列活動中看到，日本文化對台灣確實有難以分割的影響。

I really benefited a lot from this trip to Taiwan in meeting my old classmate Sunny Kuo together and his friends. First of all, it provided me a chance to have a better understanding of Sunny's late father Kuo Hsueh-Hu, who has been a highly respectable figure in the arena of art in Taiwan. To me, it was indeed a remarkable gift to have known Sunny for many years before he left Japan for USA. The precious gift of his father's painting is still hung on the wall in my office. It certainly presents a lot of sweet memories especially after this trip. Moreover, it was a great honor to meet with Lama Gangchen together with his followers who came from different parts of the world.

Sunny told me several years ago that his office in Shekou has become a center for promoting peace media. It was difficult for me to understand his decision at that time until joining this trip. Peace Media simply commences from one's inner peace. It coincides with my profession in travel industry in Japan. Before leaving Taiwan, I also visited Great Buddhist Museum in Kaohsiung Fo Guang Shan Buddha Museum. Undoubtedly, Buddhism has great influence in Taiwan. Finally, this trip also gave me a chance to know how Taiwanese benefited from Soka Association in developing traditional culture and arts. It is a reminder of historical relationship between Taiwan and Japan.

鄭勇威、曾樹賓夫婦寄語（和平傳媒香港）

Message from Tony Cheng and Ada Tsang (Peace Media Hong Kong)



我們夫妻倆很榮幸地收到了郭松年伉儷的邀請，參加松年兄的父親郭雪湖先生在台灣最後的淨土台東舉行的畫展，而且還同時有機會與當代活佛剛堅活佛結緣，我們的內心充滿了喜悅與期待！

但當我們第一天下午到達了台東，去游覽森林公園和海濱公園的時候，親眼目睹了被颱風連續四次摧殘的樹木和建築物，也剛好看到了低飛的戰鬥機訓練時發出轟烈的聲音飛過的時候，親身感受到了大自然的威力和人類的威脅，內心充滿了不安和恐懼。

第二天早上，我們終於見到了「剛堅喇嘛世界和平基金會」創辦人剛堅活佛，有幸在世界和平傳媒的會議中聽到了剛堅活佛關於世界和平和內心和平的發言和教育，心中平和了。跟著今年的和平傳媒使者獎得主徐蘇三女士發表了關於人類幾萬年的發展史，心中安然了。

當天下午，我們在台東美術館參加了台灣畫壇『雪湖派』創始人——郭雪湖大師的台灣巡迴畫展在台東的開幕典禮，感受到台灣政、商、藝各界和民衆對文化傳承的重視。為松年兄有這麼偉大的父親而驕傲，也為郭雪湖大師從世界各地而來的子孫們喝彩！

It was an honor for two of us to receive an invitation from Mr. and Mrs. Kuo to attend his father's art exhibition held in Taidong, the last holy land of Taiwan. Moreover, it was a precious opportunity to meet with Lama Gangchen, joy and our hearts were filled with joyful anticipation.

However, when we were strolling at the forest park and the seaside garden in the first afternoon in Taidong, we saw the devastation of trees and buildings caused by four consecutive typhoons. Coincidentally, there were fighter jets flying above us in the sky. We deeply feel the threats posted by nature as well as by mankind. Our hearts were filled with discomfort and fear.

In the morning of the following day, we finally met with Lama Gangchen, founder of World Peace Foundation. It was fortunate for us to listen to the lectures from him regarding world peace and inner peace at the forum organized by World Peace Media Foundation. We truly felt calmness in our hearts. Subsequently, Ms. SuSan, receiver of the "Peace Messenger" award, enlighten us with her speech regarding the long history and development of anthropology We felt so inspired.

In the same afternoon, we joined the opening ceremony of "Joyful Gathering at Kuo Hsueh-Hu Art Exhibition" at Taidong Art Museum. We experienced the value upheld by people in political, commercial, and artistic arena as well as the general public. We are so proud of Sunny who has such an iconic father. We also cheer for the families members of Master Kuo Hsueh-Hu who came from different parts of the world!



和 | 平 | 傳 | 媒 | 感 | 謝 | 您 | 的 | 支 | 持 | !

Thanks to all who support Peace Media !

The following movies can be accessed through YouTube by following title:

A Pilgrimage to the Holy Land, 「聖域緣起」

Dharma and Heritage, 「護法與傳承」

Life as Clear Light, 「靈光」

Buddha's Relics-Brazil (1)(2), 「佛陀舍利子抵巴西 (1)(2)」

Making Peace with Amazonia, 「亞馬遜和諧永續長存」

Tibet, The Last Holy Land, 「西藏：人間最後的淨土」

A Journey to Li Tang, 「理塘之旅」

歡迎您加入「和平傳媒」志工團隊，
請將您的簡歷與個人影像傳送至：peacemedia.asia@gmail.com

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ཉིན་མོ་བདེ་ལེགས་མཚན་བདེ་ལེགས།
 ཉིན་མའི་གུང་ཡང་བདེ་ལེགས་ཤིང་།
 ཉིན་མཚན་རྟུ་དུ་བདེ་ལེགས་པས།
 དཀོན་མཆོག་གསུམ་གྱིས་བྱིན་གྱི་རྒྱུ་བས།
 དཀོན་མཆོག་གསུམ་གྱིས་དངོས་གྲུབ་སྤུལ།
 དཀོན་མཆོག་གསུམ་གྱིས་བཀྲ་ཤིས་ཤོག།

Nyimo delek tsen delek
 Nyime gung yang delek shin
 nyintsen taktu delek pe
 kon chok sum gyi jin gyi lob
 kon chok sum gyi ngoe drup tsol
 kon chok sum gyi tra shi shok

At dawn or dusk,
 At night or midday,
 May the Three Jewels grant us their blessings,
 May they help us to achieve all realizations,
 and sprinkle the path of our lives with
 various signs of auspiciousness.

不論清晨或傍晚
 不論白晝或黑夜
 願三寶賜我福澤
 助我成就諸功德
 在我修行路途上
 佈滿諸如意吉祥

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Dedicated to Honorable Lama Gangchen

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