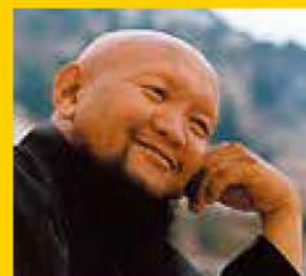


和平傳媒 Peace Media



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 Amazonia” 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」，以此作為宗旨推動全球環保。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



an image of baby Prince Siddhartha
(Royal Thai Monastery, Lumbini)

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。

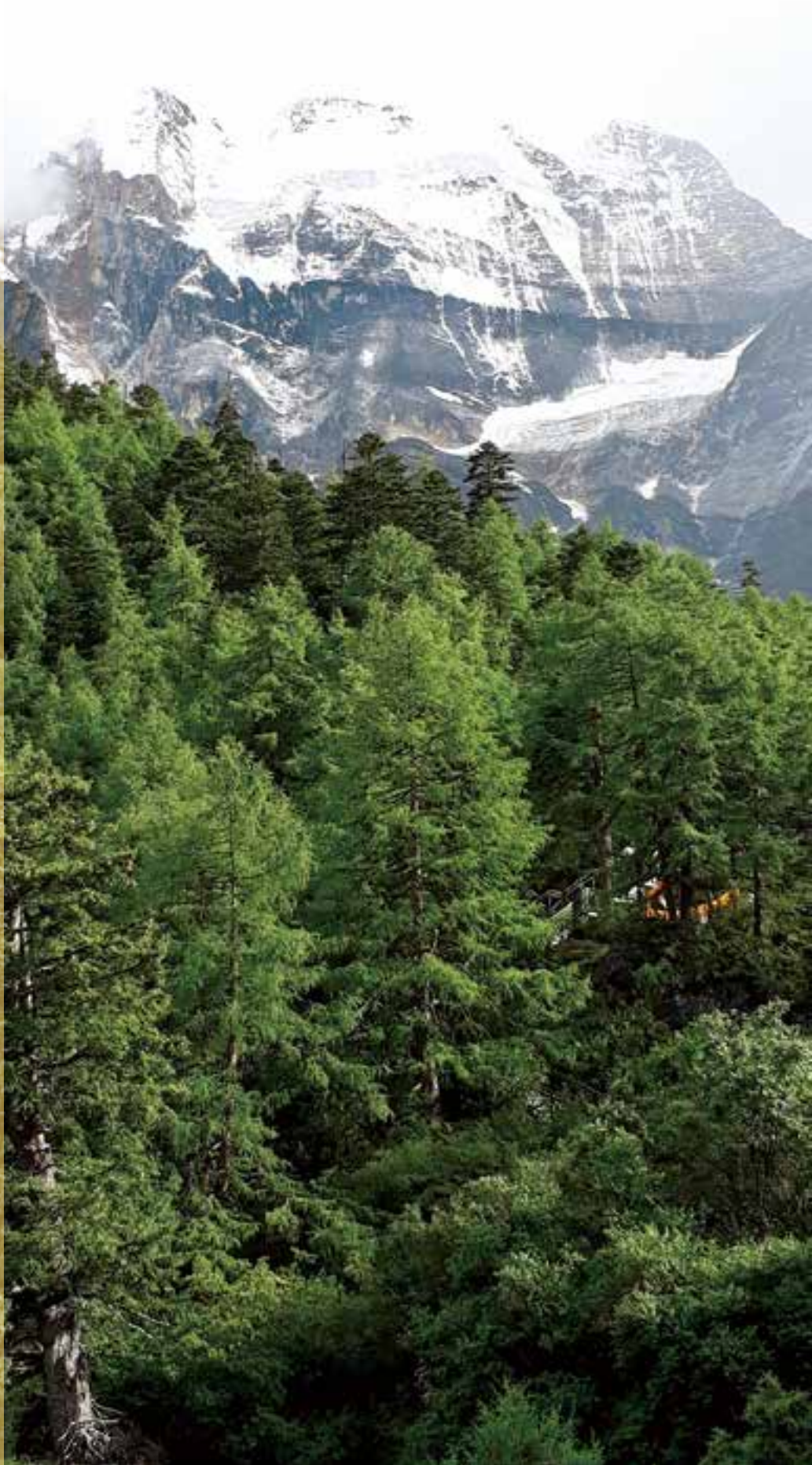
— Lama Gangchen

Peace Media

稻城朝聖

Pilgrimage to Daocheng

Sichuan, China 2017



稻城朝聖

Pilgrimage to Daocheng (Sichuan, China 2017)

在世界上最高海拔的民用機場稻城亞丁機場，我們迎來了最尊貴的上師：剛堅仁波切。跟隨仁波切近 80 位來自世界各國的弟子，此時此刻相遇在一起，也是種緣分、佛分。負責安排迎接仁波切的有稻城縣上的領導、寺院的管家等等。坐著輪椅吸著氧氣的師傅一出貴賓廳，一眼看見我的時候就說「布姆」即藏語所謂的姑娘，好久不見，一切都還好吧！我說托師傅的福我一切都很好。師傅環顧四周親切並開心的說著我又回到自己的家鄉啦！上午 10 時許師傅抵達稻城雄登寺，進入寺院近三百寺僧排成兩行，吹響音樂、點燃香火、華蓋寶幢，隆重的迎接師傅。已高齡 80 歲的師傅即便需要靠吸著氧氣來適應高海拔的稀薄空氣，依舊不遠萬里地來到這片雪域傳播信仰，澄淨眾生浮躁的心。並以他的信念智慧與精神，幫助我們保持堅強與純粹的內心。帶領著每一位信徒踏上行善積德的朝聖之路，只祈更貼近心中的佛祖。感恩我的師傅——剛堅仁波切！

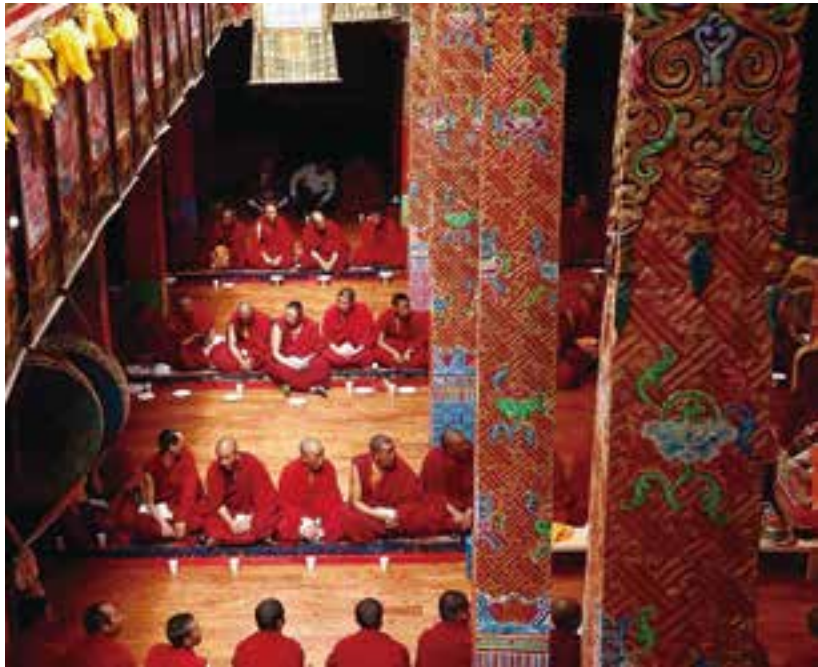


From left: Bel Cesar, Lama Gangchen, Carlotta



PILGRIMAGE TO DAOCHENG





At 8:30 in the morning on July 20, 2017, the so-called world's highest altitude Daocheng Yading Airport welcomed the honourable guru, Lama Gangchen Rimpoche. Following him were 80 disciples from various countries. It was indeed good karma or Buddhist karma to be able to meet at the same location. Several leaders of Daocheng county together with the monks of the monastery were all looking forward to welcome the guru. Lama Gangchen exited the VIP hall on a wheel chair with oxygen mask. At first glance, he immediately called "Bumm" meaning young lady in Tibetan. He said "It's been a while since we last met, how are you?" I replied to him that I have been well with his graceful blessing. Looking around the surrounding, Lama Gangchen expressed his joy in returning his home! At around 10 o'clock in the morning, there were around 300 monks entering the monastery. They lined up in two rows, blowing music with giant horns, lighting up incense and candles, carrying treasure canopy hood in preparation to receive Lama Gangchen. At old age of 80, Lama Gangchen travelled a long way to arrive in this snowy city to spread faith and to purify unsettling hearts. His spiritual faith and knowledge can lead us to maintain inner steadfastness and purity by exercising kindness on the path of pilgrimage. I am grateful to Lama Gangchen for he is the intimate Buddha in my heart.

By: Zerenyouzhen

加德滿都之旅

A Journey to Kathmandu

Kathmandu, Nepal 2017



祝壽法會

Long Life Puja (Kathmandu, Nepal 2017)

2017年2月尾，時值藏曆新年，剛堅活佛回到了他尼泊爾加德滿都的家，期間眾多信徒、友人前來拜謁。活佛親自主持了長壽法會。和平傳媒一行也專程赴尼泊爾參加盛會。和平傳媒此行在活佛的安排下，亦參觀了坐落於加德滿都的博拿（Bodhnath）佛塔、斯瓦揚布納特寺（Swayambhunath，俗稱猴廟）、杜巴廣場（Kathmandu Durbar Square）、聖地帕坪（Pharping）等古蹟。並專程遠赴藍毗尼朝聖。

At the end of February which coincided with Tibetan new year, Lama Gangchen returned to his home in Nepal where he presided a “long life puja” for longevity. Peace Media team went alongside for the grand event. During that period, a lot of Lama’s followers and friends came to pay homage to this living Buddha. Upon his kind arrangement, the group also visited Bodhnath Stupa, Swayambhunath Temple, Durbar Square and Pharping in Kathmandu. Moreover, the team specially made a pilgrimage trip to Lumbini.



Lama Gangchen with Ven. Bhikku Sanghasena



From left: Ada Tsang, Alfredo Sfeir-Younis, Sunny Kuo, Tony Cheng



From left: Lama Jamyang, Lama Gangchen, Thonla Sonam

博拿佛塔 Bodnath

博拿佛塔（Bodhnath）是世界最大的覆鉢體半圓形佛塔，也是尼泊爾藏傳佛教的標誌性建築。其建築形式跟斯瓦揚布拉特佛塔相似，是以藏傳佛教徒冥想圖案——曼陀羅（Mandala）向上爬升擴展的方式建築而成。半圓形的主塔外緣，鑲嵌著 108 個佛龕，各刻著一尊阿彌陀佛（Buddhan Amitabha）小浮雕。上面金色主塔四方上繪有紅、白、藍三種顏色的巨型佛眼（Buddha eyes）；表示佛眼正無所不在地注視著世人。眉心中是第三隻眼睛，象徵無上的智慧，參透世間情。而那個像問號一樣的鼻子被解釋成尼泊爾數字「1」，代表在佛眼下眾生一律平等，萬物和諧一體。佛眼之上立有 13 層金字塔式的尖塔，代表通往涅槃（Nirvana）的 13 個階段。而最上面的圓形華蓋是極樂世界的象徵。

Bodhnath is the largest semi dome shape stupa in the world as well as a landmark architecture of Tibetan Buddhism in Nepal. Its structure is similar to Swiyatra Bratt Stupa that resembles Mandala of Tibetan Buddhists meditation diagram. The outer semicircular stupa, inlaid with 108 Buddhist niches is engraved with a small Buddha (Amitabha) relief. Sitting on top is a golden pagoda painted with Buddha's eyes in red, white and blue on all four sides. This means that Buddha is looking upon and all around the world ubiquitously. Between the eyebrows in the centre is the third eye, a sign of Buddha's supreme wisdom overseeing the world. The question mark shape nose is interpreted as number "1" in Nepalese. It symbolises all beings are created equal in the eyes of Buddha and everything is in harmony as one. The 13 pyramidal minarets above Buddha's eyes correspond to the 13 stages leading to Nirvana. On top is the circular canopy being the symbol of paradise.





斯瓦揚布拉特佛塔 Swayambhunath

斯瓦揚布拉特佛塔 (Swayambhunath) 擁有金色的塔身和巨大的佛眼，象徵無所不在的神佛，正注視著腳下的芸芸眾生。佛塔四周，環繞著一排刻有經文的祈禱輪，信徒以藏傳佛教繞行祈禱的方式，必須沿著順時鐘方向，一邊轉動經輪，一邊繞塔而行，每轉動一次祈禱輪，就代表唸一遍經文。

在斯瓦揚布拉特佛塔，可以看到印度教與佛教徒同時前來膜拜、繞塔祈福。在印度教中，佛陀釋迦牟尼也是保護神毘濕奴的化身之一，所以在尼泊爾，無論佛塔或佛寺，都有兩種教派的教徒在膜拜，很難劃分清楚。

Swayambhunath possesses golden tower body and giant Buddha eyes that symbolize an ubiquitous god overseeing the general beings below. Surrounding the pagoda are arrays of prayer wheels

engraved with sutra. The disciples circled around the statue of Buddha and prayed in Tibetan Buddhist manner. The direction must be walking clockwise with one hand spinning the prayer wheel. Every spin corresponds to one prayer.

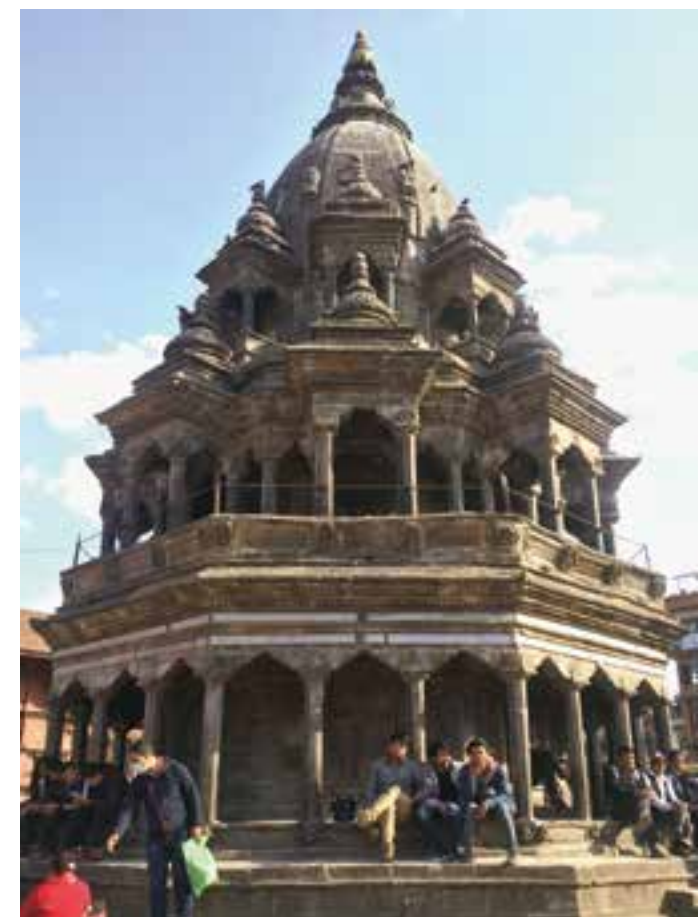
At Swayambhunath pagoda, it is visible that both Hindu and Buddhist disciples came to worship and circled the pagoda with prayers for blessings. Buddha Sakyamuni is one of the incarnations of Vishnu, a spiritual god of protection. Therefore, irrespective of Buddhist pagodas or temples, they are worshiped by both sects of disciples. It is difficult to make clear distinction.



杜兒巴廣場 Durbar Square

杜兒巴廣場 (Durbar Square) 有許多尼泊爾中古世紀時期的皇宮和寺廟建築。走進杜兒巴廣場，就好像走進時光隧道一般，可以觀賞到精彩的古典建築樣式和雕刻工藝。杜兒巴廣場上的寺廟，主要是由紅磚砌造而成，並且建有多層重疊式的屋頂。這些寺廟建築最精彩的部分，就是屋簷下方斜撐屋頂的支柱，都是刻劃著印度教神祇化身的木雕，屬於尼泊爾獨有的寺廟風格。

Entering Durbar Square in Nepal is like going through time tunnel. One can appreciate the classical architectural buildings as well as craftsmanship of sculptures. The temples located in the square are mainly built with red bricks. Moreover, the roof has multiple layers. The supporting wooden pillars are the interesting parts of the architecture. All of them are carved with Hindu deities that belong to unique style of Nepalese temple.



帕坪巡禮

Pharping Pilgrimage

3月8日我們前往位於印度與尼泊爾交界處——帕坪（Pharping），參拜自生綠度母寺（Green Tara Temple）、蓮花生（Padmasambhawa）大師閉關山洞（Asura）及金剛亥母寺（Pharping Vajrayogini Temple）。

自生綠度母寺寺中一處石壁的正中間供奉著象鼻財神（Ganesh）石像，在其右側石壁上天然浮現出天然綠度母像，開始時只是很淺的輪廓，隨著歲月的流逝，好幾尊綠度母像益發清晰起來，手掌般大小，愈來愈呈立體狀，據說綠度母像至今還在不斷成長，後來在綠度母像的旁邊，以此石為中心建了二十一度母的佛龕，供信眾祈願、修持。

On 8th of March, we went to the border between India and Nepal — Pharping to participate in the worship of Green Tara shrine, Padmasambhawa, Asura cave and Pharping Vajrayogini Temple.

Located at the centre of a stone wall in Green Tara Temple stands a stone sculpture of Ganesh available for public worship. An image of green Tara is said to have appeared on the right side of the stone wall. At first, it was only a shallow contour. As time grew, the image of Tara (Drolma) became more clear and obvious. The palm size figures became vivid with three dimensions. It is said that they are still growing as of today beside the statue. A 21 Tara shrine is then built with this stone as the centre for worshipers to make wishes and practice.



the hand print at the entrance, said to belonged to Padmasambhava



the foot print of Padmasambhava



self-arising images of Ganesh and Taras

順著綠度母寺旁的石階向上爬，經過掛滿風馬旗的山徑，就到了蓮花生大師（Padmasambhava）閉關的山洞「Asura Cave」，在山洞外壁左邊看到了蓮師留下來的足跡，據說這是蓮師取得大手印持明成就後，出關時，手扶著石壁所留下來的。由於洞內還有人在此修行、閉關，我們靜靜的禮拜後，及在洞外瞻仰了大師的足跡後，就朝著山路往下行走到金剛亥母寺（Pharping Vajrayogini Temple），此寺是全世界最神聖的金剛瑜伽母聖地。

因受 2015 年地震災禍，該寺目前還在修繕中，而神聖金剛亥母像在 2 樓。大家沿著漆黑狹窄的樓梯上樓後，一位守護者指引我們先沿著迴廊禮繞 3 圈，然後再到有鐵欄桿鎖住的金剛亥母佛堂門外朝拜、打坐，因此處為非常神聖之地，故禁止拍照。我們在靜靜的禮拜後，懷著敬畏之心，圓滿結束了此次的帕坪（Pharping）聖地之行。

Following the ascending steps to the Green Tara Temple through the trail full of hanging prayer flags, we arrived at Asura Cave where Master Padmasambhava exercised retreat. His big handprint is still clearly visible on the external left side of the cave. It is said that it was left by the Master upon completion of the retreat as he was holding the handrail in descending from the stone cave. As there are still other people practising retreat, we performed our worships and respectfully viewed the footprint of the Master at the exit of the cave and quietly left. We then headed downward to Pharping Vajrayogini Temple. This is the holiest site of sacred Vajrayogini in the world.

Due to earthquake, the temple was still under renovation. The sacred King Alhambra statue is located on the second floor. We slowly took the narrow stairs upward in the dark and reached the location. A caretaker guided us to circle around the porch three times and then proceed to the exit of the Vajrayogini for worship of statue to make our prayer dedications as well as to meditate. As this is an extremely holy place, photo taking is strictly prohibited. We quietly performed our rituals and departed with feeling of enormous reverence. The trip to the holy site of Pharping ended perfectly with a high note.

訪談「送水人」Tsetan Gyurme

Interview Tsetan Gyurme “the Waterman” (Kathmandu, Nepal 2017)

2017 年藏曆新年期間，和平傳媒一行赴尼泊爾加德滿都參加上師剛堅活佛的長壽法會，在此期間，邂逅了剛堅活佛最親密的俗家弟子——Tsetan Gyurme 先生，他是藏裔尼泊爾商人，也是剛堅活佛忠實的信徒。藉此盛會，我們採訪了 Tsetan 與剛堅活佛之間的因緣際會。



Tsetan with Lama Gangchen

Tsetan 談到，他的家族早與剛堅活佛結下夙世因緣，Tsetan 的祖父母與三世剛堅活佛淵源很深，他們兩老的沈痾被三世剛堅活佛醫好，待前世剛堅活佛圓寂後，兩老即在尋找活佛的轉世……。Tsetan 與現任四世剛堅活佛於 1964-1965 年認識，隨後交往日深，Tsetan 也在剛堅活佛的引導下從事了很多公益活動：

1992 年資助剛堅活佛成立『喜馬拉雅靈修中心』，推廣藏藥治療，專門救濟無家可歸的老人、孤兒和殘疾病人。後來因尼泊爾國內毛派革命爆發而停止。

1997-1998 年間與 Franco Ceccarelli 共同在加德滿都博拿區成立『和平廣播電台』（Peace Radio – 94FM），並聘請了著名的意大利電台主持人、創作型歌手、貝斯手克勞迪奧·羅基（1951-2013）主持，使其成爲了尼泊爾第二大電台，主要以宣揚佛陀的教義，及推廣農業、健康和醫療保健教育等。但同樣也因受當時尼泊爾國內毛派革命爆發而終止。

2015 年尼泊爾大地震期間，雖然 Tsetan 家也受到了地震的影響，但看到地震對尼泊爾造成的巨大傷害，特別是很多民衆無潔淨的飲用水可用時，Tsetan 以一個虔誠佛教徒悲憫的心懷，爲災區的民衆提供了上萬瓶飲用水與 23 部純淨水過濾機。

Tsetan 說，是跟隨剛堅活佛以來，活佛用他的智慧、善良與博大胸懷引導、改變著他的處事方法。



Peace Radio

What are your first memories of Lama Gangchen Rinpoche?

First of all I would like to say that, Lama Gangchen has been Lama to my family for various generations; his previous incarnation was the Lama to my mother's parents. I met him around 1964-1965, when my mother told me “This is your Lama”.

My grandfather was ill and could not be healed, despite visiting several doctors and taking all kinds of medicines; so they decided to go to Gangchen in Tibet, where Lama Gangchen Rinpoche's monastery is located, the Lama Doctor and Healer there was called Kachen SapenLa, and was the former reincarnation of our actual Rinpoche. My grandmother was getting mentally ill too, and the Lama healed both of them. From then onwards they kept the connection with Kachen SapenLa. When he passed away, they started looking for his reincarnation, because when he died and was cremated, his skull, eyes, tongue and heart remained intact; this is a very special sign of a Holy Lama. Tibetans call it “Thug Jha Je Sum,” “Thug Jha Je” which means: “Thug” mind, “Jha” tongue and “Je” eyes. The tongue is the speech, the eyes are the vision, and the heart is the mind; this phenomenon was witnessed by the Mayor of Shigatse, a nobleman; he was the uncle of Urgyen Tulku Rinpoche who is very famous today. My mother always told me the story of how she carried Lama Gangchen on her back when they went on visits and how they would receive many gifts.

In 1968, I again met with Lama Gangchen in India, in Benares where I had gone for business to buy some silk, and so I went to visit Lama Gangchen who was studying there at the Benares Sanskrit University. He took me everywhere with him and he also gave me three very new Rupees and said: “this is for your first investment”; it was not a lot but it was very symbolic, I kept these Rupees until recently.

In the 1970's, Rinpoche was traveling quite a lot, healing people, and he became quite famous in Ladakh and in Sikkim due to an epidemic. Lots of children were dying and he was there healing them with extraordinary powers.

Later on, around 1981-1982, on the occasion of several Long Life Pujas that my family used to hold at their home for generating energy for us and to help Rinpoche



economically, more and more people were following Rinpoche, so they realised that they needed more space and they began using my showroom, which was in Boudhanath, Kathmandu.

During one of these Pujas, I met Mr Yorgo from Greece, who was also financing and helping Kopan Monastery. I used to tell him that I wanted to start a carpet industry, so I could create work and help the local people and he loved the idea. He said: “You’re one of the few people who talk and make it happen, you are a doer”.

He decided to help me start a small carpet factory, and he used to bring his friends to buy. On one of his visits, I could not show him the carpets, because I was busy attending to some forty to fifty people who had come to the Long Life Puja for Rinpoche. Mr Yorgo asked me if he could come to the Puja. He came and I translated for him; then at a certain point, I could see tears rolling down his cheeks and I felt somewhat embarrassed, so I stopped, but he asked me to continue. At lunch time, he requested to meet Rinpoche, and during that meeting Mr Yorgo asked Lama: “I had a strange feeling today, what do you think it was?” Rinpoche answered: “Oh, we have been connected for many life times and now you are remembering these feelings”. Later on, he invited Rinpoche to Greece. When the invitation to go to Greece arrived, Rinpoche said that he would go on the condition that he could help the mentally and physically ill people, those that were not curable with traditional medicine. On accepting his request, Rinpoche, Gunilla (a close disciple of Lama Gangchen) and myself, travelled to Greece. Since this first trip to Greece you could say we have never been separated to this day.

When was the Himalayan Healing Centre created ?

In the course of 1992, Rinpoche was travelling all over Europe, meeting both patients as well as doctors. So, he decided to have a conference in Milan at Hotel Blaise and Francis (owned by Franco Ceccarelli who is one of Rinpoche’s disciples and sponsors). Some one hundred doctors attended the conference, most of whom Lama Gangchen Rinpoche had befriended during his travels. These doctors sent him some of their patients whom they could not treat, and Rinpoche wanted to ask them if his methods were working. At the conference he asked a simply question: It is now my 10th year here, one decade and I would like to know if my efforts and treatments are working with the patients that you are sending to me. If there are no positive results then I want to go on retreat somewhere, on the other hand, if it is working, then I would like to continue. They all confirmed that his work was having a great amount of positive affects and asked him to continue.

At the time, my business was running well and I thought that Nepal also needed a clinic with doctors; we had many patients and almost no doctors at all. I remember reading an article in Times Magazine, about the fact that in Italy they had one doctor for every 30 patients, but in Nepal we had one doctor for every 30,000. I would offer my place, if doctors would come as volunteers, so gradually the Healing Centre started forming, above my factory. There were some difficulties with Nepali Government policy, permits, etc., but one doctor from the Koirala Foundation helped. His name was Birendra. He was very much ‘in love’ with Rinpoche, and he was intelligent, honest, hardworking,



Peace Radio



Peace Radio

and living a spiritual and simple life. Through his connections, we got help for our project, and were able to successfully run for several decades. In the beginning, we were providing first aid, then the local people started to come for all kinds of treatment. The volunteer doctors and dentists offered their time, knowledge and medicine, and we offered accommodation and meals, so this was a perfect combination. Then the national revolution broke out, and I could not finance the Healing Centre anymore.

What made you start the Peace Radio Project ?

It was first called “Radio Peace”. This project was created with Franco Ceccarelli, who is based in Milan. Franco thought Rinpoche needed his voice and his peace message to be spread, to prevail peace in the world. Franco said: “It won’t cost so much, we will do it together, and we can have a Radio in Nepal too”. I had no idea about the Radio business, and neither did Franco, so we hired the famous Claudio Rocchi (1951–2013); he was a singer-songwriter, bass player and Italian radio host. Claudio set up the “Peace Radio – 94FM” in Boudhanath, Kathmandu Nepal, and it became the second most important radio station in the country.

My friend Birendra helped us once more during that period throughout the civil war; we had a special program with the Hitha Buddha Jayathi which means “Here I was born” the Buddha teachings and his methods, as well as education about agriculture, well being and health care, among others. We were reporting daily news, exactly the way it was happening. It was a non-profit organisation, and the political parties wanted to take over Peace Radio in order to spread their political propaganda. It began in 1997–1998 and we shut it down around 2006. During that time there was a Civil War going on and the King had been overpowered. Then, the radio staffs were taken hostage, which obviously caused a lot of problems, so we decided to close down the Radio Station.

What was the impact and subsequent effect of the 2015 earthquake on the country and yourself ?

I was not in the city at the time it happened; I was in my house in the country trying to develop a Hydro Power Station. We were having lunch, when we felt a little shake. My



Tsetan with Lama Gangchen

brother Sonam called me and confirmed there had been an enormous earthquake. I was in a village, a remote area surrounded by mountains, and the safest way out, was by plane; the roads were closed and no phone services. Back home in Kathmandu, my family and friends had taken refuge in the garage, because our house was still shaking, walls cracked, and there were fallen statues everywhere.

People were frightened, so my mother and those around started making Puja, which was very moving.

Ghenla, my mother and my brother Dorje together with his family, were all on the 2nd floor, and on the 1st floor was the kitchen, and underneath that, was the carpet showroom of Dorje. Originally, our house had four floors, but after the earthquake, it was reduced to only two. My mother was in bed trying to do Puja when she complained: “My heart is going to fall down”. She had a weird feeling. Later there was an aftermath of the earthquake that shook so much, the refrigerator was flying from one corner to another, and the house was shaking. She said: “Maybe now something has happened to my house”!

She went to check and there was no staircase, luckily one of the beams fell in such a position that you could make it down; so with the help of some local boys, she came down and did not even have a scratch. Ghenla, had been hit by some debris, and had a little cut.

Is it correct that you were given a nickname, “the Waterman” ?

Yes, I was the “Waterman” because one major problem of the earthquake in the country was lack of water; almost all the wells were damaged, pipes broken, sewage spilled and water polluted; this was very hazardous to human consumption. However, not only our well was not damaged, there was plenty of water in it. As it is traditional in Buddhism to offer seven bowls of water on altars, I decided to distribute water to the people around. Also, I wanted to make my parents happy, and this was the best way, offering what we had plenty of water!

The most difficult part was finding the bottle supplier, it was a nightmare. So I went directly to the manufacturer, and he told me that all his employees had gone home, due to the catastrophic situation. I told him I would pay his fees and some extra, because I needed the bottles in order to be able to distribute the water. Of course he agreed, money talks louder than words; we had around ten thousand bottles it was fantastic. Then I bought twenty-three Indian Aero guard filters. We started filling them up after the morning puja with my mother and Khen Rinpoche Jampa Tsundu, the abbot from Segyu Gaden Phodrang Monastery. We distributed thousands of bottles of water and I became known as “the Waterman”.

Are there any positive side effects from the earthquake in Nepal ?

Yes! Before people wanted to build their houses as close as possible to the roads, so they could open small shops, thus continuously expanding the roads. Prime Minister Baburam Bhattarai (2011 to 2013), made the roads wider, so the population understood it was a better way to do business. In addition, a lot of people went to look for work abroad and learnt different ways of doing business. All these contributed positive effects for rebuilding Nepal. The same happened during civil war when they had no choice.

How has Lama Gangchen affected your life ?

The main thing I have learnt from Lama is that he is very patient. I was very hard working but short tempered. If somebody disagrees with me, I will get angry. Through the grace I received from Rinpoche, I have changed from within. I try to understand his meanings and teachings, and add to whatever I have learnt in my life. We all know Rinpoche has got a special kindness that inspire so many people to follow him. Dharma wise, I am not enlightened and I also do not expect to be.

What plans do you have for the future ?

I need to make money since my pockets are empty after the earthquake, so I am trying to make a different type of business. The economy in the western world is not going so well, my children are not interested in the carpet business. As I am reaching a certain age and I do not feel like working at the same pace as before. I am looking for different opportunities. I am trying to develop Hydro Power, which the country needs the most in Nepal. There are always electric power and energy shortage. We can start with something small. I have some friends who could be interested in investing here in Nepal. It is guaranteed that when completed, the government would be interested in buying energy from us. I have some very good projects; some would call them “magic” because it is short term and high returns. One of them is on the border with Tibet. I think China could be very interested.



Tsetan with Sunny Kuo

| **Interview** | Sunny Kuo, Dawn Steve Cain, Betty Voon, Ndiaye Zoe (Peace Media)

| **Transcription** | Betty Voon

| **Editing** | Dawn Steve Cain – Peace Media, Laura Oliveira and Isthair D.-Adler-LGWPF

藍毗尼聖園巡禮

Pilgrimage to Lumbini Sacred Garden

Lumbini, Nepal 2017



2017年2月28日，我們從加德滿都乘機飛往佛祖的誕生地——藍毗尼，藍毗尼是全世界最重要的宗教聖地之一。它位於尼泊爾西南和印度交界處，在魯潘德希縣境內，距加德滿都360公里。約半小時後我們抵達藍毗尼機場。到達藍毗尼機場後，搭上已約好的酒店的士，沿路所見的景象還是非常原始：狹窄的泥路、鄉間、茅屋、稻田、白鷺、水牛……令人有種很純淨的氛圍，果真是「佛祖的故鄉」。這裡民風淳樸，大部分地區是鄉村，在這片炙熱的南部平原上生活著生性樂觀，隨遇而安、極其頑強的塔魯族人。經過一小時的車程後，我們抵達了酒店。客人不多，讓人感到非常的清靜舒服。

第二天，我們一早就來到藍毗尼園，此刻的內心感到非常的激動。在2600年前的古印度，誕生了這位影響後世深遠的宗教領袖——喬達摩·悉達多（釋迦牟尼）。去年我們曾造訪印度的貧民窟，瞭解到古印度的那種種姓制度，印象特別的深刻，深深的體會到種姓制度下的人們，因而更加深感佛陀之慈悲與偉大。佛教以其豐富、博大的教義和哲學內涵，以其崇高理念，以其慈悲喜捨的無我胸懷，令世人為之讚嘆！





佛教創始人釋迦牟尼佛是古印度釋迦族的王子，佛陀的父親是迦毗羅衛城淨飯王，母親是摩耶夫人，摩耶夫人在40歲的晚上突然夢見白象自天而降，進入她的右肋後而有了身孕，摩耶夫人按照風俗回到她的故鄉待產，途經藍毗尼園時，在園內一株無憂樹下產下了喬達摩

悉達多，一切由此開始……

現今的藍毗尼聖園，其整體規劃有序，中軸線上依次排列著聖園、聖火、和平鐘及中央水道，在水道兩側分布著各國的寺院，少數尚在建設中。由於這裏地處炎熱的南部平原，即便是早晨，走在清新的晨霧中依然感受到太陽的炙熱。藍毗尼聖園正對中央水道，是一處在考古發掘的廢墟中建立起來的園林。

在進入寺廟或古蹟時，不管您有無信仰，大家都須脫鞋以示尊重。經過門衛的安檢後，踩上冰涼的石徑，看到正中的草坪中央有一座白色建築，那便是著名的摩耶夫人廟，也是園區的聖殿。摩耶夫人廟旁周圍的地面上有許多磚砌佛塔和廟宇的廢墟，它們的歷史可以追溯到公元前2世紀至公元9世紀。而摩耶夫

人廟中的中央則是那塊朝聖者最看重的，雕刻著佛祖誕生場景的砂岩。數世紀的風吹雨淋使這塊砂岩幾乎磨平了，但還是能隱約辨出摩耶夫人緊緊抓住無憂樹枝生下佛祖的圖案，信徒們則排隊以頭額觸牆以示禮敬。廟後有一池綠水，稱為聖池。水不太清，據說有佛緣的信徒可以從水中看到前生，也有一說這是摩耶夫人在誕生佛祖後沐浴的地方。



水池不遠處是一棵樹冠巨大的菩提樹，樹上搖曳著風馬旗，彷彿將經文讀過了千萬遍。樹很大，我們繞了三圈，體驗著這獨特又神聖的氛圍。圍繞著大菩提樹，整個聖園中還有數棵菩提，有身披袈裟的僧人坐在菩提樹下默默地誦經冥想；也有一些信徒虔誠的圍坐在樹下聽上師講經；還有一些朝聖者在上師的引導下沿著聖園甬道一圈圈的邊走邊誦經，營造出一片祥和的佛國景象。

聖殿的西側，有一根立柱——阿育王柱，柱高7.79米，周長2米多，但是頂端的馬頭雕像已不見蹤影，半截石柱有一道深深的裂紋，被後人用三道鐵箍固定。石柱離地3米處有婆羅米文字書寫的阿育王銘文：「無憂王於灌頂之第二十年來此朝拜，此處乃釋迦牟尼佛誕生之地。茲在此造馬像、立石柱以紀念佛祖在此誕生。並特諭藍毗尼村減免賦稅，僅交納收入的八分之一。」印度古代歷史如同煙霧繚繞的神話，沒有準確的記載。這些石柱如同鑲嵌在時間上的刻度，不僅使印度的一段古代歷史有了準確年代，也讓人知道佛陀是歷史上有血有肉的人物。

當天下午，我們來到了佛陀成長生活過的王城——迦毗羅衛城（Kapilavastu）。早在公元635年，玄奘抵達時，迦毗羅衛國已經湮沒，昔日的王宮只剩下大門兩側的圍牆殘跡及土丘瓦礫。呈現在我們面前的迦毗羅衛城，也只剩下芳草萋萋，古樹參天，人跡罕至，偶爾的朝聖客都難得一見。對於迦毗羅衛城的事蹟，我們一行大多從史書或網絡搜索而來，抵達時恰巧碰到一位當地藍毗尼大學的學生，在這位年輕人的引導下，我們看到了還在挖掘中的房屋遺址，不知道哪間是佛陀曾經住過的。在王宮舊址的東大門前，試著發思古之幽情，感受29歲的悉達多王子於某個星夜，離開王宮，義無反顧出家修行去的情境。





On February 28, 2017, we boarded the flight from Kathmandu heading to the birth place of Buddha — Lumbini. It is known as one of the most prominent religious sites in the world. Located in the cross areas of southwest Nepal and India, it is 360 miles from Kathmandu. We reached Lumbini Airport in approximately half an hour. Upon arrival, we were greeted by hotel representative with car that was sent to receive us. Along the way we noticed that the areas remained to be quite primitive: narrow muddy roads, rural residences, hay cottages, rice paddies, white stocks, water buffalos..... this is the “hometown of Buddha”. The atmosphere is simple and basic with most of the territory being country villages. It transpires a down to earth feeling to everyone. The vicinity around is basic as most of the areas are dwelled by villagers. Under the scourging heat, this vast southern plain is inhabited by tenacious Tharu tribal people who maintain simple and optimistic style of living. We arrived at the resort hotel in about an hour. It



was quiet and comfortable without too many guests.

On the second day, we proceeded to Lumbini early in the morning. All of us felt overwhelmingly emotional. Over 2,660 years ago in ancient India, an influential religious leader who has made deep impact to the world was born here — Siddhartha Gautama. It was significant to learn about the ancient caste system when we visited the poor quarters in India last year. The impression of ancient Indian caste system was especially hard to forget. We truly realized the livelihood of the people under the system and deeply impressed by Buddha’s compassion and greatness. Buddhism advocates rich and broad doctrines with profound philosophical elements. The noble ideologies as well as concepts of embracing compassion are hailed by people.





The founder of Buddhism Siddhartha was a Prince of Siddha sect in ancient India. His father was King Suddhodana and mother was Maya Devi. When she was 40 years old, she had a dream that a white elephant descended from heaven entered her spine thereby making her pregnant. By following the tradition, Maya Devi returned to her hometown awaiting delivery. On the way crossing Lumbini Garden, she gave birth to Siddhartha Gautama under a Sala tree. It all started from here.....

The holy garden of Lumbini today shows order of structure. Along the meridian line stand the holy garden, holy torch stand, peace clock, and central water channels. On both sides of the channel are temples from various countries. Few are still under construction. As this place is located on the southern hot plain, despite it is in the morning, one can feel the sun's heat in fresh morning mist. Across the central waterways in front of Lumbini's

Holy Garden is the area of ruins discovered by archaeologists. Upon entering the temple or archaeological site, all visitors need to remove their shoes irrespective of faith. After passing through check point and stepping on the icy cold path, we saw a white building standing in the middle of the grassy plain. It is the famous temple of Madam Maya, the holy site of the garden surrounded by Buddhist pagodas and temples. They can be traced to 2 BC – 9 BC in history. The centre of Madam Maya temple is the most significant

focal point of pilgrimage. It is the sandstone engraved with the image of Buddha's birth. This piece of stone is almost polished flat by the wind and rain through the centuries. However, we still identify the image when Madam Maya gave birth to Buddha by holding tightly the branch of Sala tree. Followers would queue up to show their respect by touching the wall with their foreheads. Behind the temple is a pond known as the holy pond. The water is not quite clear, however, it is said that believers could see their former lives through it. There is another saying that Madam Maya took a bath here after giving birth to Buddha. Not so far from the pond is a giant bodhi tree with prayer flags hanging on it. It seems like reading the sutra thousands of times. The tree trunk is huge and we had to go around it three times in order to experience the unique and holy ambience. Surrounding the giant one in the garden are additional bodhi trees. There was a monk who was chanting and meditating quietly



below a tree. On the other hand, a group of believers were sitting down to listen to their master's interpretation of the sutras. Still others were walking around the pathway of the holy garden under the guidance of their master. All of these composed a peaceful image of the holy Buddhist kingdom.

On the west side of the holy hall stands a pole — Asoka Pillar pole standing 7.79 meter high and 2 meter long. However, the horse head on top was gone. Half of the stone shows a deep crack and now being held steady by three iron poles. The horse sculpture was carved and laid in commemoration of Buddha's birth. It was stipulated that tax reduction was exercised in Lumbini. The people only needed to pay one-eighth of the income. There is no record of how Ancient Indians mystify the folklore around ancient India's legend history. The way of how the stone pillars were launched is lost in time. Now, not only India's ancient history is accurately manifested, it also allows the people to learn about the existence of this flesh and blood human icon.

In the afternoon of the same day, we arrived in the city of Kapilavastu where Buddha grew up. As early as 635 A.D., when Master Monk Xuanzang arrived, the empire of Kapilavastu already died off. What were left of the aforesaid palace are the earth remnants laid on both sides of the wall. Appearing in front of us were only the ruins of the city of Kapilavastu that was surrounded by bushes and giant old trees. Very rarely do human ventured to the site and surely it was a rare sight to see visitors on pilgrimage. In respect of the occurrence at Kapilavastu City, we mostly learned from historical books and internet searches. Upon arrival, it so happened that we met a student from University of Lumbini. Through the kind guidance of this young fellow, we saw the house relics were still under ongoing excavation. We had no idea which room was ever occupied by Buddha. At the front door of the old site of the palace, we tried to reconnect with the 29 years old Siddha Prince who without any regret departed home and set on the journey to become a hermit on a starry night.

By: Tony, Eda and Linda





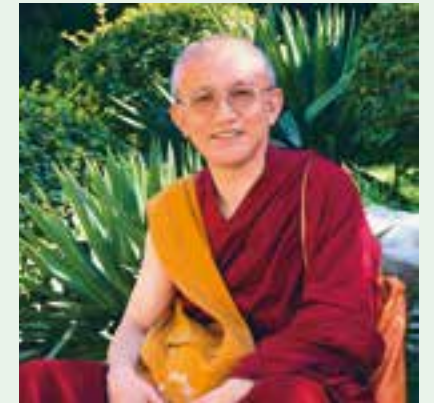
European-Austrian Temple (Mother Temple)

訪談至尊貢薩仁波切

Interview with Venerable Gonsar Rinpoche at Rabten Choeling Le Mont-Pèlerin Switzerland - (May 2017)

現世的貢薩仁波切 (GONSAR TULKU) 是歐洲 MONT-PELERIN、TASHIRBTEN、DEKEG RBTEN 等佛教中心的負責人，同時也是印度「ZONGKAR CHOEDE」西藏寺廟的住持。仁波切以英語、德語和藏語講經傳法。1997年，在德國法蘭克福的「JOHANN-WOLFGANG-GOETHE」大學，作為客座教授並開始授課。仁波切於1949年生於日喀則，家族屬於古代藏王的後代。3歲時，根據貢薩仁波切的世系，被認證為第五世貢薩仁波切。六歲時，進入色拉寺（當時西藏第二大佛教大學）學習。由至尊·格西拉布敦（Geshe Rabten Rinpoche）護育和教導。後來又從諸多大師處接受了大量的教導和傳承，特別是從他的根本上師嘉貝·赤江金剛持和至尊·格西拉布敦。

在1959年，貢薩仁波切前往印度繼續佛法學習，並在那學會了英語和印度語。並從1969年開始，仁波切為其上師格西拉布敦的西方學生進行翻譯講解。直到1975年，貢薩仁波切跟隨上師格西拉布敦前往瑞士，直至至尊·格西拉布敦在1986年圓寂，貢薩仁波切作為格西最親近弟子已有33年，之後他繼續上師的弘法事業。



Gonsar Rinpoche

從1960年代開始，貢薩仁波切與他的上師就開始關注佛陀出生地——藍毗尼的發展，並多次到訪，在其上師圓寂後，以上師格西拉布敦基金會之名義在當地購得一塊土地，即現今『奧地利寺』（Mother Temple）所在。這座寺廟經過六年多的時間才得以建成，並在以『佛教聯合國』著稱的「藍毗尼園」以歐洲佛教的名義宣導佛法。該寺的建築風格，融合了歐洲希臘風格與印度南部西藏風格。其中正殿中的祭壇，還特別由貢薩仁波切親自設計，描繪了以摩耶夫人為中心的佛陀誕生的場景，旁邊並有大梵天和因陀羅等守護神。

寺院中的庭院內有兩座非常漂亮的佛塔：金色的佛塔——代表方法和智慧，是仁波切奉獻給他的所有的上師，尤其是上師格西拉布敦仁波切；銀色的佛塔——獻給所有的有情眾生，特別是仁波切的母親。

期盼在未來，希望「Mother Temple」不僅是朝聖的地方，亦是一個佛學中心，展示歐洲藏傳佛教的傳承。



Venerable Gonsar Rinpoche could you please give us some background information about yourself for our readers.

My name is Gonsar Tulku. Actually Tulku is not a real name, it is more of a title, but that is how I am known. *Tulku* is the title given to Tibetan Lamas who are recognised as the reincarnation of a former Lama. So, since I have been recognised as one of such, I was given this title Tulku. I was discovered as the 5th in the line of Gonsar Rinpoches; there were four Gonsar Rinpoches before me. The first was a contemporary to the seventh Dalai Lama; he had started as an ordinary monk and became a very good master, and was then appointed by the 7th Dalai Lama as the Abbot of our monastic college Sera Jey. Later, he also became one of the Gurus to the 8th Dalai Lama. From there began the lineage of Gonsar, meaning 'new monastery', he was not originally called Gonsar, his name was *Ngawang Döndrup*, and later *Yongzin Ngawang Döndrup* (tutor Ngawang Döndrup), for having become the tutor of the 8th Dalai Lama.

He came from the Pari region of Amdo in Eastern Tibet. He volunteered to take the long and hard journey to Sera monastery and hoped to find a place in the Hadong-house department. However, being poor and ragged like a beggar, the house manager did not give him a place in that house. Being disheartened, he decided to return home. Then quite mysteriously he met an old lady collecting yak dung for fuel, who asked him about his sadness and encouraged him to stay at the monastery instead of returning home. She said, she would show him the house where he actually belonged. Thus she brought him to Chadrel house department, and there the manager of the house accepted him and gave him a tiny place to live at the corner of the ground floor. It is believed that this old lady was an emanation of Palden Lhamo, who was the protector the Chadrel house. Since then him and all the Gonsars have developed a special link with Palden Lhamo. Thus he started his studies at the Sera Jey college and then completed all his Dharma studies. After the Geshe examination he joined the Gyume Tantric college, where he completed the Tantric studies as well. At the same time he received many teachings and transmissions from various great masters of the period, such as the 7th Dalai Lama and so forth.

Later in his life, he stayed very much in retreat and chose a cave on the mountain overlooking Potala palace as well as the valley of Lhasa. It is a very special cave. The entrance was small but inside it was very spacious. In winter it was warm and cool during summer. There was even a very clean water-spring nearby. The place offered a panoramic view of the entire Lhasa region. It was a perfect place for meditational retreats. He stayed there many years; as he grew old his disciples were concerned about his health, especially during the cold winters. So some of his disciples requested to build a small retreat house near the cave, which he accepted. This way a new little monastery appeared on this mountain and the people of the region started to call him *Gonsar Rinpoche* (the Lama of the new monastery). That way he and all his successors up to myself got this name *Gonsar*. Thus Yongzin Ngawang Döndrup was the first, followed by second, third and the fourth.

The 4th Gonsar Rinpoche, whose personal name was *Lobsang Döndrup Rabgye*, spent a

lot of time in Mongolia. That is my connection with that country; he was very beloved and respected by all the Mongolians, starting from Jetsün Dampa, the spiritual and temporal head of Mongolia up to ordinary people.

He became the abbot of a monastery in Daa Hurel (Ulan Baatar), where he stayed for many years until the Russian invasion; he then returned to Tibet and lived there some more years until he passed away in 1947.

I was born in 1949. Two years later somehow the people who were responsible for the search of the Gonsar Rinpoche came to the conclusion that I was the 5th Gonsar Tulku. However, I personally think that they may have made a strange mistake; but anyway, that is their concern. I was born into the aristocratic family of Simphü, originating from the line of the ancient royal family Lha-gyari. My father was the Governor of Shigatse, the second largest town of Tibet. He was someone very cultured and social, thus he also had good contacts with some Westerners visiting Tibet. One of them, who is quite well known, was the Italian Professor Joseppe Tucci. He and his party visited my father and took many pictures, especially Mr. Mele, who was one of the best in documenting old Tibet in pictures. He also took a lot of pictures of my family. Professor Tucci praised my father for the valuable help he had received from him in the book 'To Lhasa and beyond, a diary of the Expedition to Tibet in the Year 1948'. I was born two months before my father passed away. My mother and our family then returned to Lhasa.

I entered Sera monastery at the age of six. My greatest fortune of this life was to meet with my most precious tutor: the Most Venerable Geshe Rabten Rinpoche, who was appointed as my private tutor, which was also a privilege of having been recognised as a Tulku. Ordinary monks have to look for their teachers, but Tulkus are given a teacher, who is usually an excellent scholar; and the teacher chosen for me was Geshe Rabten, which owes much also to the immeasurable kindness and wise judgement on part of H.H. Kyabje Trijang Rinpoche. Thus I came to know my master since the age of six and lived with him until he passed away in 1986, when I was 37.

He raised me and taught me Dharma and all these priceless teachings with such motherly, fatherly, and spiritual love and kindness. He was really the embodiment of Maitry (loving kindness). I always see him as Buddha Maitreya. He brought me up this way. He was not only tutor for myself, he had many other students and other Tulkus to care for, but it was me who had the great privilege of living with him.



H.H. Kyabje Trijang Rinpoche

At the age of 10 my precious master guided me, my mother, as well as many hundreds of his disciples to India, due to the political turmoil in Tibet.

My brother could not accompany us, since he was studying in Beijing, China at that time. After a long and hazardous journey across the Himalayas, we reached India. In the scheme of resettlement of Tibetans in various parts of India, a transit camp for the monastic community was created in the place of an old British prison in West Bengal. The place is known as Buxaduar. About 1300 monks of all four Tibetan Buddhist traditions gathered there, and religious study and practice was re-introduced. During our stay there, my master was called to Dharamsala to serve H.H. 14th Dalai Lama as one of his new philosophical assistants. H.H. Dalai Lama had six such assistants in Tibet. Thus my master and Venerable Lati Rinpoche from Ganden were appointed as new assistants. The duties of such assistants were to accompany His Holiness when he received teachings and various transmissions from his two Venerable tutors, namely H.H. Kyabje Ling Rinpoche and H.H. Kyabje Trijang Rinpoche. Likewise to attend to His Holiness for debates and discussions on various subjects of his studies of the Dharma.

Both tutors of His Holiness were at the same time also Gurus of my master Geshe Rinpoche. In particular H.H. Kyabje Trijang Rinpoche was the very spiritual father for him, whose advice and consultations were always sought and taken as the final word. In the same way Kyabje Rinpoche was for me also the supreme mindful master.

When did you come to Switzerland ?

Around mid-sixties many people from the Western countries, seeking spiritual ways, started to come to the East, and especially to India. Many of those approached H.H. Dalai Lama for his guidance and teachings. However, due to his busy schedule it was not possible to fulfil all such demands. Thus His Holiness asked my master Geshe Rinpoche to give teachings to the sincere seekers of the Dharma. At the same time he advised me to serve as English translator. Even though my English at that time was still on a very elementary level, due to the skilfulness of my master and the clarity in his teachings I could take up that responsibility, continuing it up to the present time. In those days my teacher was the only master, who had accepted to fulfil such tasks, which was due to his conviction in the earnestly of those foreigners, and also the encouragement and the blessings which his Guru Kyabje Trijang Rinpoche always extended for his activities.

In 1969 a Swiss student of Dharma, whose name was Madame Anne Ansermet, who was the daughter of the famous Swiss music conductor Ernest Ansermet, came to Dharamsala to see H.H. Dalai Lama. His Holiness gave her nun's ordination and some initiations and asked Geshe Rinpoche to teach her all the practices. After her return to Switzerland she asked His Holiness and Geshe Rinpoche, if she could invite Geshe for a teaching tour to Western Europe, starting from Switzerland. Thus we came in 1974 to Rolle, near Geneva, and my master gave his first meditation course to a large gathering of people from everywhere. It took place in a house in Rolle, which is called 'Pret-deverts'. Out of this course came the book called Treasury of Dharma, which is translated in many European languages. After the course we were invited also to France, Germany,

Italy and then returned to India.

In the following year the community of Tibetan refugees, who were settled since 1961 in Switzerland, as well as many Western students of Dharma, made a joint request to H.H. Dalai Lama to send Geshe Rinpoche back to Europe for the sake of propagating the Dharma teachings. There existed since 1968 a small Tibet institute with a small monastic community in Rikon in Tössthal. It was requested that my master be appointed as the abbot of this institute. Again, with appointment of H.H. Dalai Lama and the full encouragement and support of H.H. Kyabje Trijang Rinpoche, my master returned to Switzerland and took up the position at Rikon. With his appointment all the Dharma activities flourished in this institute, both for the Tibetan communities as well as for the foreigners. However, this institute, being situated in a rather remote place, as well as being very limited in possibilities of accommodation, my master saw a great necessity of expanding. Since it was not possible at this place, finally with the help of Madame Anne Ansermet and friends in the Western part of Switzerland, a new centre for Dharma studies was founded by our master in Mont-Pelerin in 1977, where he then lived and continuously gave teachings and meditation courses, as well as philosophical studies etc. till the end of his life in 1986. During his stay in Switzerland, also a number of other centres were founded, like Tashi Rabten centre in Austria, with monastic communities and all the program of Dharma studies. Also Puntsok Rabten in Munich, Ghe Phel Ling in Milano, and Dschang Tschub Tschöling in Hamburg.

A year after the passing away of Geshe Rinpoche, his reincarnation was born in Dharamsala in the family of Doctor Lobsang Dolma, which was discovered after a precise and long examination. Out of 123 candidates, the new reincarnation was chosen and confirmed by H.H. Dalai Lama in 1990.

Since the parinirvana of Geshe Rinpoche I have tried to continue the activities of maintaining the centres and activities with the blessings and constant guidance of Geshe Rinpoche himself and with the collaboration of all the monastic communities as well as the members and students. Thus not only the Dharma centres are continuing and flourish, but some new monasteries and centres have also been established. At the moment we have 10 Dharma centres in Eastern and Western Europe, plus the new monastery in Lumbini, Nepal at the sacred birth place of Buddha Shakyamuni.

You have built a temple in Lumbini “Mother Temple of the Graduated Path to Enlightenment” in a European Greek style, very well proportioned, very harmonious, very simple on a very advanced level.

What is the meaning, why did you use a classical European style, in such a fine manner and what made you decide to build the temple there?

In the early sixties, my master and I went on a pilgrimage to Lumbini. At that time, there was basically nothing there, just a tree and a small hut-like temple, in what was the birth place of Lord Buddha. We visited Lumbini several times over the years but there was never really anything more than this small temple. Then, in the eighties, the Nepalese Government wanted to develop Lumbini and make it international; this was

very positive, and they received international support for this development; UNESCO wanted to make it a world heritage site, so there was a lot of interest. The Nepalese government then set up the Lumbini Development Project, and the government made contact with Buddhist countries and organisations; they were willing to provide land to those interested to buy the land.

Many countries accepted and started their projects there. Through friends, we received an offer for land and, having the possibility at that moment, we also acquired a plot of land in the name of Rabten Foundation, founded after Geshe's passing.

I thought this would become a very long-lasting project. There are so many wonderful monasteries with huge projects in South India, yet the connection with the outside is not so strong there. On the other hand, these historical places of Buddha – and for as long as Buddhism remains in the world – these places have a meaning and value; they will never be lost, they will always be there. So I thought to establish something with a long term vision. There are already four or five temples in Tibetan style in Lumbini, so I felt we should represent European Buddhism since we are from Europe, and our centres are in Europe. Lumbini has become such an international place where many countries are represented, such as Nepal, Japan and Thailand etc., I thought it would be very auspicious to represent Europe.

Therefore this monastery is built especially to represent the Dharma followers from the West in a combination of Greek and Indo-Tibetan style. Personally I very much like Greek art and Italian renaissance, but with Greece there is a very historical meaning, which I discovered through my interest in history.

Historically speaking, the first Buddhists from the West were the early Greeks, who lived around the time of Alexander and after. There was even a Greek Arhat: someone who was very interested in Buddhism, who became a monk, and then an Arhat. One famous king, who ruled the East Greek empire to the West of the Indus river, known by the name Menendros, became a Buddhist with the help of his teacher Nagasena. He asked the Arhat Nagasena many questions relating to Buddhism before becoming a Buddhist. If you read this text, the questions he asked are very similar to the questions Westerners ask to this day. In our Tibetan tradition he is known as King Mina. There were many more Greeks who became Buddhists; it was not only King Menendros. There are some caves in South India where it is written in Greek “we came to worship Lord Buddha”. You can also see this in art: the Greek influence goes very deep into West India. So, with keeping this in mind, we gave the temple a Greek shape, while maintaining the symbolic meaning, which is kept in the Tibetan tradition.

How long did it take to build the temple?

The construction of the temple took six years. I appointed a Swiss monk, who is very hard working and very precise; he lived there for the six years until the project was completed.

Inside you have emphasised the presence of Lord Buddha's mother, queen Mahamaya with Buddha as a child, what is the reason behind your choice for the altar?

I chose queen Mahamaya because Lumbini is the birthplace of Lord Buddha; so the central point has to focus on that birth scene and I felt that this should be emphasised. The altar depicts the scene of Lord Buddha's birth with the great gods Brahma and Indra, the King of Nagas, and Lumbini's Forest Goddess joyfully watching. I designed the statues myself and then had them made in Nepal. In this scene, I included some devas and something that is not thought about much but, which I find very important: there is the very famous Avatamsaka Sutra, which is very important, not only for Tibetan Buddhism, but also for Japanese and Chinese Buddhism; it talks about Lumbini and a very special forest Goddess of Lumbini who explains to a Bodhisattva called Sudhana, a youth from India who was seeking enlightenment and taking a pilgrimage for this quest, where he eventually came to Lumbini and there met this goddess called Sutejomandalatishri; when they met, she explained to him that she is the keeper of Lumbini and told him a lot about the place and the birth of Lord Buddha. So I thought I must portray her in this birth scene.

Outside, there are two very beautiful stupas: in the South a golden stupa – the sun and in the north a silver stupa – the moon. Can you explain their meaning?

They represent method and wisdom, but they also have another meaning: the golden stupa is dedicated to all my gurus, especially Geshe Rabten Rinpoche, and the silver stupa is dedicated to all mother sentient beings, and especially to my mother.

There is a further building with classrooms, a temple, dining hall, kitchen and lodgings. It is built in a very elegant colonial style, what are your future plans for this project?

Now, since two years, we have a group of young monks there; seven of them with three teachers: they are from Austria, Nepal and Tibet. Our intention is for the monastery to grow, not just a place for pilgrimage, but for it to have a monastic community there. To start, I only took seven monks because in Tibet, the first monks to be ordained there were seven and they were called testing monks; after they all became great masters and had thousands of disciples, so I thought it would be very auspicious to begin with seven monks.

| **Interview** | Dawn Steve Cain – Peace Media and Mariana Reis

| **Transcription** | Dawn Steve Cain – Peace Media

| **Editing** | Dawn Steve Cain – Peace Media and Isthara D.-Adler-LGWPF

For information please contact:

European – Austrian Temple

West Monastic Zone – 9, Lumbini, Rupandehi, Nepal

+977 9861384486, +977 71580013, +977 71621541

lumbini@rabten.eu

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

Peace Media

敦煌，絲綢之路上的瑰寶

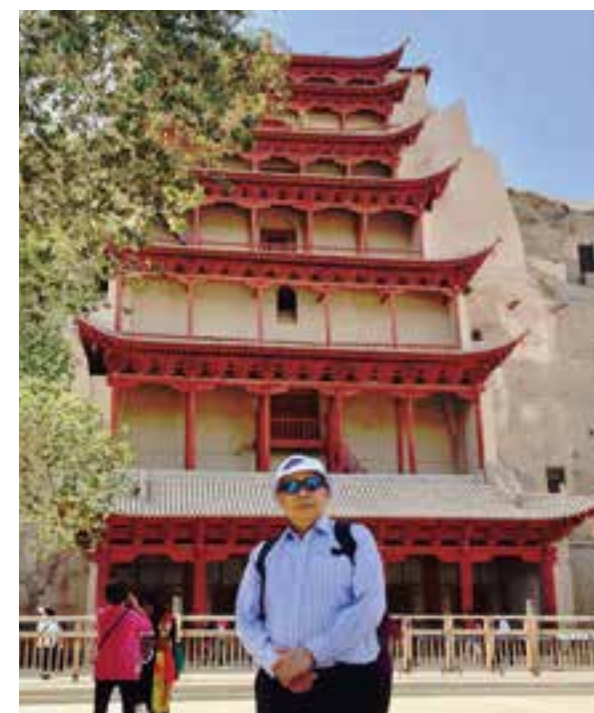
Dunhuang is the gem of Silk Road



敦煌，絲綢之路上的瑰寶 Dunhuang is the gem of Silk Road

「敦煌」，聽到這詞兒，人們立刻就會聯想到古代那遙遠的絲綢之路。一條從中國古都長安出發，經蘭州，河西走廊，天山山脈，塔克拉瑪干大沙漠，近中東國家，最後抵達羅馬的，橫貫歐亞大陸的宏偉大道。

Dunhuang, it is the name people usually associate with the remote silk road in ancient time. Starting from Chang An, the capital of ancient China, the journey passed through Lanzhou, corridors in Hexi, mountain range of Tian Shan, desert in Taklamakan, nations in Middle East, crossed grand avenue of Eurasia and finally reached Rome.





絲路不僅是一條商業貿易往來的通道，同時亦造就了一條東西文化交流之路。佛教就是通過它，因而傳入了中國、日本。在這條道路上，有很多地段是在險惡的自然環境中開拓，奇險還深。沿途盡是吞噬人類生命的廣闊無垠的荒漠、酷熱的地表及嚴寒的山脈。此起彼伏，接踵而至。然而，就是靠著這樣的一條道路，東西方的人們不斷進行友好往來，並相互交流著自己的新興文化。敦煌作為絲綢之路上的文化集聚地，是各個不同種族、民族的人們的歷史舞台，亦可說是由不同文化淵源的人們所共同交織創造的輝煌綠洲。這裡彙集了人們不滅的靈魂。這裡蘊藏了只嚮往和平的無限的光源。敦煌不僅是佛教聖地，更是大乘佛教東漸的轉繼站，此地的文化交疊融合，因而造就了一個空前的佛法文化搖籃。在這裡，經由這些無數默默無聞的人們，卻創造了如此光輝璀璨的文化。

Dunhuang was not merely a passage in conducting commercial trade. As a matter of fact, it became the pathway of cultural exchanges. Buddhism was introduced to China and Japan through this route. Many parts of the roads were excavated and built around natural treacherous environment. The risks were tremendous. Human lives can easily be devoured by the mighty borderless desert under scorching heat of the sun. Dunhuang is an area surrounded by mountain ranges with freezing cold waves. Nevertheless, it was solely through this road where people on east and west sides continued to conduct trades as well as cultural sharing. Being the center of exchange on Silk Road, Dunhuang became a historical platform for people with different ethnicities to interact. It can also be said that Dunhuang was a brilliant oasis created by people of different cultural backgrounds and a place congregated by immortal spirits. This place is endowed with infinite source of light leading to peace. Dunhuang is not just Buddhism, better still, it is substantially a transition center of Mahayana Buddhism. Furthermore, it is an unprecedented cradle of Buddhist Sutra. This is the location where numerous ordinary people created brilliant culture. Dunhuang is the gem of Silk Road.



Ada Tsang (Peace Media HK) visited Dunhuang 2017

敦煌藝術是佛教藝術

Dunhuang art is the art of Buddhism

敦煌莫高窟的壁畫，都是根據佛經內容而繪製的故事畫，有著鮮明的色彩及動人的情節，是為宣傳佛教的教義所存在的。從西域傳來的佛教的佛經中，有許多闡述的故事內容，包含著古代印度的一些神話、寓言及童話和民間傳說的情節。佛經中的故事，有些優美動人，如一首輕拂人心的抒情詩；有些情節出奇，卻深刻地震撼心靈。在這些故事中除了歌頌捨己為人的高尚品格，同時也張揚了正義，譴責了邪惡的私念和醜惡的靈魂。

The murals in Muogao Grotto in Dunhuang demonstrate vivid contents and impressive plots. Inspired by Buddhist scriptures, the stories were illustrated for the purpose of promoting Buddhist sutras. Buddhism was introduced into China via the western districts. Henceforth, the stories in the sutra are related with legends, fables, and folklores of ancient epics of India. The scriptures are so graceful like soft breeze of poem gently touching our hearts. On the other hand, some are incredibly wonderful and capable of vibrating our souls. These stories not only hail the noble characters and integrity of human beings but also condemn the evil selfish ugly side of the souls.



Jataka of Sivika Cave 275 (The Northern Liang Dynasty)



Illustration to the Mahasattva Jataka Cave 254 (The Northern Wei Dynasty)



Hunting with bow and arrow. Cave 249 (The Western Wei Dynasty)

印度〈阿旃陀石窟〉、〈犍陀羅藝術〉 對亞洲藝術的深遠影響

India's 'Ajanta Grottoes', 'Art of Gandhara' have profound influences on Asian art

■ By Peace Media Editorial Board

〈阿旃陀石窟〉(Ajanta)在今印度德乾高原馬哈拉施特拉邦重鎮「奧蘭格巴德」(Aurangabad)西北約106公里，是一座世界級的藝術寶庫。〈阿旃陀石窟〉於公元前2世紀起開鑿，至8世紀因印度教興起而勢微導致荒廢，直到19世紀被偶然發現。先後開鑿了29窟，都是佛教石窟，不少石窟內外裝飾著佛像雕塑與壁畫，而內容最豐富精彩的仍屬壁畫，共16個窟繪有壁畫。壁畫的製法乃今日東方膠彩畫所傳承的古法，即使用礦物質粉末顏料與膠汁固定液相調和繪塗在白色石灰的石窟牆面上。壁畫的內容幾乎全是佛經人物及各類佛教故事，但也有不少反映社會生活的情景。由於佛教及其藝術的推廣興盛正與馬其頓亞歷山大大帝東征至印度河流域相銜接(公元前三世紀)，阿旃陀壁畫中多少受到希臘藝術的影響，或者說有〈犍陀羅(Gandhara)藝術〉的印跡。故其早期的壁畫(公元前二至公元四世紀)既帶有古色古香的鄉土味，並有著上述犍陀羅藝術的一定影響。中期(公元五至六世紀)正值笈多王朝(Gupta Dynasty)，是佛



Buddha Hand-held Bowl
(Peshawar Museum)



Ajanta caves (Aurangabad District, Maharashtra State, India)



King Siddhartha surrounded by his consorts (Ajanta Cave)



Holding Lotus bodhisattva (Ajanta Cave)

教及其藝術的發展期，幾個優質的石窟均建於此期。而晚期(公元七至八世紀)的壁畫雖技巧更趨成熟完美，但卻帶著危機與衰頹的跡象。

作為亞洲最早的佛教石窟，東方石窟藝術源頭及最高典範的〈阿旃陀石窟〉。其所代表的印度壁畫對中亞地區及整個東亞的壁畫藝術的發展產生了不可估量的影響。而南亞的斯里蘭卡(Srilanka)及中國西藏(Tibet)地區的壁畫、唐卡，也都受到印度壁畫的浸染。印度壁畫甚至對中亞及中國藝術產生了深遠意義的影響，並促使她的文化產生了巨大的變化。

Dunhuang is the Gem of Silk Road

Ajanta is a world-class treasure house of art, situated about 106 km northwest of Aurangabad, the main town of Maharashtra in the Tehran Plateau of India. 'Ajanta Grottoes' was built from 2nd century to 8th century BC yet neglected due to subsequent rise of Hinduism. It was accidentally discovered in the 19th century. There are a total of 29 Buddhist caves. Both inside and outside, most of the grottoes are decorated with statues of sculptures and murals. The most prominent medium of a total of 16 painted murals is still in use today. It is the heritage of ancient oriental glue painting, that is, by mixing mineral paint powder with glue forming a liquid base in order to paint on the white lime grottoes walls. The contents of murals are almost all Buddhist figures with fascinating stories depicting rich scenes of social livelihood. With the dissemination of Buddhism, the art flourished through the expedition eastward by Alexander the Great to the Indus Valley in 3rd century BC. This is evident in Avatar's fresco which demonstrates influence of Greek art, or "Gandhara Art". The early frescoes dated back

from 2nd to 4th century AD carry both ancient and indigenous flavours. The Middle Age period of 6th century AD coincided with Gupta Dynasty which was a period when Buddhist art developed. Several high quality caves were built in this period. Although the murals of the late 7th to 8th century AD were more sophisticated, there were signs of crisis and decline.

The earliest Buddhist grottoes in Asia being the origin of eastern grottoes are best demonstration of "Ajanta caves". The Indian murals represent immeasurable impact in the development of mural art in Central Asia throughout East Asia. The murals in Sri Lanka, South Asia, and Thangka in Tibet are all inspired by Indian murals. They carry profound impacts in the arts of Central Asia and China with significant changes in culture.



Seated Vajrapani (Kizil Cave)



Mural The Distributeon of the Relics (Kizil Cave)

中拉古文明探索

Search for the link between

Ancient Sino and Latin American Civilization



Machu Picchu ancient site

中拉古文明探索

Search for the link between
Ancient Sino and Latin American
Civilization

中拉古文明淵源一直是中外學者、文化工作者感興趣的話題，這方面有不少傳奇性的論說，然因歷史年代太久、涉及範疇太廣，考證難度頗大，總體而言，尚屬探索階段。剛堅喇嘛向來關注〈遠古文明〉、〈遠古睿智〉的發揚，「和平傳媒」從 2003 年以來即介入這方面的探索，曾與中外學者多次跨越太平洋，對兩岸古文明的遺址重鎮，進行實地考察，2014 年更進一步促成「中拉古文明比較研究所」的成立，為中拉古文明交流搭起了一個平台。

The linkage of ancient civilizations between Sino Latin American cultures has always been a subject of interest among Chinese and foreign scholars. In this regard, there are a lot of legends and tales. However, due to the extended years of history involving a wide scope of areas, it is difficult to confirm the evidence. Overall, it is at an exploration stage. Lama Gangchen has always been concerned about the promotion of “ancient civilizations” and “ancient wisdom”. Since 2003, Peace Media has involved in the investigation of this topic. On several occasions, the team joined with multinational scholars to reach the significant ancient sites for exploration. In 2014, “Research Institute of Comparative Studies between Sino and Latin America Ancient Civilizations” was established. This provides a platform for cultural exchanges in this aspect.

和平傳媒主持「中拉古文明淵緣探索」報告會 Peace Media presided a seminar on "Search for the link between Ancient Sino and Latin American Civilization" (Chengdu, China 2017)



Presentation made by Linda Yuan



Peace Media in meeting (picture 1)



From left front row: Sunny Kuo, Prof. Yu Juei Bang, Prof. Zhou Ming Tien and Peace Media team (Chengdu, China 2017)



Sunny Kuo together with Peace Media team visited Wang Fan, deputy curator of Jinsha site museum (Chengdu, China 2017)



Wang Fan (center) with Peace Media team on both side at Jinsha site museum (Chengdu, China 2017)



Peace Media visited Jinsha site (Chengdu, China 2017)



Peace Media accompanied Ecuador Consul General Mariella Molina (middle) in visiting the Jinsha site (Chengdu, China 2011)



Peace Media visiting the Sanxingdui ancient site (Guanghan, China 2009)



Peace Media President presented a miniature of an ancient Incan "Tumi Axe" to Sanxingdui Museum Deputy Curator Ms. Zhu Ya Rong (Guanghan China, 2009)

安第斯文明 Andean Civilization

2006年以來，和平傳媒應安第斯共同體秘書長弗爾迪·愛勒的邀請，多次赴厄瓜多爾、秘魯、玻利維亞諸國進行原野考察，並探訪：Alabado 博物館、Quitsato 古天文觀測中心、利馬拉科博物館、查文德萬塔爾遺址、塞欽遺址、昌昌遺址、莫切月亮神廟、納斯卡遺址、馬丘比丘遺址、蒂瓦納庫遺址等地。旨在探索印加古文明與中華古文明之淵源關係。

Since 2006, Peace Media team have visited Ecuador, Peru and Bolivia on a number of occasions by invitations of Freddy Ehlers, Secretary General of Andean Community. Destinations included Alabado Museum, Quitsato Ancient Astronomy Observatory Center, Larco Museum, Chavin Ruins, Sechín Ruins, Chan Chan Ruins, Moche Moon Temple, Nasca Ruins, Machu Picchu Ruins, and Tiwanaku Ruins. These journeys made provided better understanding of the link between ancient Sino and Latin American civilizations.



Felix Chen (right 3) with Sunny Kuo (left 1) visited Freddy Ehlers (left 3), Luz Maria (right 4) at the Andean Community headquarters (Peru)



Freddy Ehlers (right 1), Sunny Kuo (right 3) with Chinese Scholars visited Deputy Director Estelina at Banco Central Museum (Ecuador, 2006)



Sunny Kuo (left 1), Freddy Ehlers (left 3), Jorge (left 5), Xavier (right 3) with Chinese Scholars visited the museum of the Rio Alto ruins (Ecuador, 2006)

巫和薩滿文化 Sorcery and Shaman Culture

距今二、三萬年以前，大部分印第安人穿越白令海峽從亞洲到美洲的時候，他們從亞洲帶到美洲的文化內容，可能是令人感到意想不到的豐富的，而最核心的文化內容是「巫和薩滿文化」。

When a significant number of indigenous Indian tribal group travelled across the Bering Strait from Asia arriving in America 20,000 to 30,000 years ago, they brought along their Asian culture. The content was unexpectedly rich and substantial. It was the core of "Sorcery and Shaman Culture".



厄瓜多爾印地安薩滿
Ecuadorian Shaman



Yi tribe shaman "Bimo" conducted ritual of torch festival



三星堆面具的奇特造型可從人類古文明『巫』的世界中探尋究竟

The peculiar shape of the Sanxingdui mask can be explored from the world of "shaman" in ancient civilization.



恍惚狀態的巫師（薩滿祭司）

A Shaman Priest in Trance

印加古文明的薩滿祭司借助致幻植物、舞蹈和音樂進行通靈儀軌，出現變形法力：臉部呈轉化狀態；眼球突出，臉部肌肉繃緊，性器膨脹；薩滿祭司進入巔峰狀態的能量。

The Incan shaman priests conduct psychic rituals and manifest their transformation through the use of hallucinogenic herbs, dance and music. Their faces will appear deformed, eyeballs protruded, facial muscles tightened, and sexual organ enlarged. The shamans thereby enter into a pinnacle state of energy.



金面具

Gold Mask

巫師舉行祭祀活動，廣泛使用面具，以賦予自己與神靈溝通的能力，巫師戴面具舞蹈娛神，讓神靈附身，達到人神交往，巫師代表鬼神傳達神靈的旨意。

Shamans use masks extensively in order to obtain power from the deities during performance of rituals and ceremonial activities. Endowed with spiritual capabilities, they can reach the stage to communicate with the gods. Shamans not only wear masks and dances to entertain the gods, they also pray for their spiritual presence through their bodies in order to transmit genuine communications.



Gold mask unearthed in Jinsha Ruins (Chengdu, China)



Gold mask unearthed in Sanxingdui Ruins (Guanghan, China)



"Sican Lord" burial gold mask unearthed in Tomb of the Lord (Chiclayo, Peru)



Mask with Inlays (Moche, Peru)



Mascara mortuoria de oro cincelado, valle medio del Cauca (Colombia)



Gold mask unearthed in Jinsha Ruins (Chengdu, China)

虎崇拜 Feline Worship

中國的商朝和墨西哥的奧爾梅克、秘魯的查文文明都崇拜虎神。

The Shang dynasty of China, Olmec civilization of Mexico and Chavin civilization of Peru all worshiped the feline god.



The stone tiger in Jinsha Ruins (China)



Chavin Jaguar figure (Peru)



Feline Worship in Shang Culture (China)



Chavin Feline Worship (Peru)

饕餮紋 Tao-tie motif

〈饕餮紋〉的特徵是雙目圓睜，各部分由用於祭祀的不同動物構成，大張的嘴暗示了通往另一世界通道，奉獻的物品由此送上。

The major feature of 'Tao-tie motif' is the wide open eyes. Other parts are made of different animals used for sacrificial ceremony. The wide open mouth implies a passage leading to another world. Items for offering are placed here.



Shang Taotie motif (China)



Incan Taotie motif (Peru)

斧鉞 Tumi (Axe)

斧鉞作為一種禮器，不僅代表著王（皇）權、軍權以及刑法，而且也形成了一定的規制，在一定程度上體現著王權政治下的等級制度。

'Tumi' used in rituals not only represents the authority of the King (Emperor) but also forms established rules. To certain extent, it demonstrates hierarchy under the monarchy.



Shange Axe (China)



Inca Tumi Axe (Peru)



Inca Tumi Axe (Peru)

獻祭 Sacrifice

戰鬥獻祭儀式達到高潮，將落敗勇士的鮮血獻給莫切萬神殿的主神。

The combat ritual culminated in offering fresh blood of the defeated warriors to the principal gods of Moche pantheon.



朱砂 Cinnabar

在太平洋兩岸，死者用朱砂或赤鐵礦染上了賦予生命的紅色的時候，人們驚訝地確信了兩岸的某種淵源。

On both sides of Pacific, deceased persons are dyed with red cinnabar or hematite to bestow life. People are astonished to learn that there is certain link between the customs on two shores.



Sculptures covered with cinnabar unearthed in Sichuan's Jinsha Ruins (Chengdu, China)



Unearthed skulls painted with cinnabar found in the tomb of the Lord of Sican (Peru)

太陽崇拜、八角星 Sun Worship, Eight Pointed Star

遠古時期先民們把太陽光比作「箭」。在安徽含山發現的玉版八角星紋就是用「箭」來表示太陽的光芒。它並且指向四面八方，代表四時八節。《易經》說：「離為日」，古人說：「離為八極」，也就是說「日有八極」。顯然，這太陽也就有了「八芒」或是「八角」。這太陽不就成了「八角星」了嗎。「離有八極」就是「八角星太陽紋」，也就是英文所說的「Eight Pointed Star」。

Our ancestors in ancient times regarded sun rays as arrows. Jade found in Hanshan, Anhui Province features an Eight Pointed Star pattern with arrows representing the rays of the sun. Pointing to all four directions, the rays represent four seasons as well as eight main solar terms. In I Ching, "Li" trigram is said to represent the sun. People from ancient times already mentioned "Li" was used to refer to eight directions. This can be interpreted that the sun has eight directions. Henceforth, with "Eight Rays" or "Eight Points", the sun is called "Eight Pointed Star". The fact that "Li" trigram consists of "eight directions" simply shows that it is the symbol of the sun.



Eight pointed star symbol on painted pottery (Ecuador)



Jade piece with eight pointed star pattern unearthed in Anhui Hanshan (China)



Eight pointed star symbol on an ancient pottery (Qingliangang culture, China)



"Sun Bird" gold artifact that represents four seasons unearthed in Jinsha Ruins. (Chengdu, China)





Sunny Kuo of Peace Media with two Chinese Scholars visited Larco Museum (Peru 2006)

利馬拉科博物館 Larco Museum (Peru)

死者崇拜

The Cult Of The Dead

古代安第斯人，通常都以供物或「祭祀」的方式來敬獻諸神及對死者的崇拜。留存至今的藝術品，就是當時祭祀儀禮上的道具或陪葬品。

Ancient Peruvians honored their gods with offerings and ceremonies and paid homage to their dead. The works of art that we admire today were the ceremonial objects and funerary offerings of the past.



阿拉巴多博物館 Alabado Museum (Ecuador)

博物館的中央部分聚焦於「宇宙中心」的概念，這是祭司轉化能量的場所，一旦能量失衡，將導致疾病、戰爭和災難。為了重建人類與地球之間的秩序與平衡，最根本的方法是藉戰爭獻祭戰士犧牲以達互惠效果。

在進行儀軌時薩滿出現變形法力。藉致幻植物，舞蹈和音樂的幫助下，他召來守護的動物，喚起怪力進行冒險的神遊以祈社區的福祉。

The central part of the museum is focused on the concept of the axis Mundi, the space where priests modified the flow of energy which, when broken, was the cause of illness, wars, and cataclysms. To reestablish order and balance between human beings and the earth, it was fundamental to achieve reciprocity by means of ritual wars, which sought the sacrifice of skilful warriors.

The shaman's power of transfiguration emerged during the ritual. Aided by hallucinogenic plants, dances, and music, he invoked protective animals, and so drew the strength and talent to undertake dangerous spiritual voyages and secure the wellbeing of the community.



Sunny Kuo with Prof. Yuan visited Alabado Museum (Ecuador, 2014)



塞欽遺址 Sechín Ruins

塞欽（Cerro Sechín）位于秘魯北部卡斯馬省的考古遺址。塞欽神廟（Templo Sechín）約建於公元前1600年，是美洲大陸最古老的神廟之一。該遺址於1937年7月1日被秘魯考

古學家Julio C. Tello和Toribio Mejía Xesspe發現，Tello相信這是整個「Sechín文化」的首都，現在已被證實確實為「Sechín文化」。著名的特點包括巨石建築與淺浮雕的人物雕刻，圖形描繪人類的犧牲。其外圍的眾多石刻訴說著一段段駭人聽聞的血腥殺戮事件。塞欽的石板可能代表了安第斯山脈中最古老的紀念雕塑。

Cerro Sechín is an archaeological site in Casma Province of northern Peru. Dating to 1600 BC, the site was discovered by Peruvian archaeologists Julio C. Tello and Toribio Mejía Xesspe on July 1937. Tello believed it was the capital of an entire culture, now known as the Sechín Culture. Notable features include megalithic architecture with carved figures in bas-relief, which graphically depict human sacrifices. The slabs at Cerro Sechin may represent the central Andes' oldest known monumental sculpture.



Sunny Kuo visited Sechin Ruins (Peru, 2012)

查文德萬塔爾遺址 Chavin de Huantar Temple (Peru)



Sunny Kuo (right 1) discussed with Andean scholar Mario Osorio (right 2)

「蘭藏」(Lanzon)位於查文新廟的深處，放置在舊殿之內的迷宮般隧道的十字路口。「蘭藏」上的箭桿，俗稱「大蘭斯」，也就是「巨大的長矛」的意思，像一把劍扎進大地。

這座花崗石「蘭藏」，高 15 英尺，兩面均刻有主神形象。將雕像圖案展平，可以清晰地看到主神凶惡的雙眼和獠牙。主神一隻手抬起，另一隻下垂，用這種姿勢表示他是天空、大地與冥界的軸心。

Located deep inside the New Temple of Chavin, “Lanzón” stands on the central axis of the Old Temple and at the crossroads in a labyrinth of tunnels. Above it is the shaft, commonly called “Big Lance”, meaning “Giant Long Spear”. It resembles a sword planting into the earth.

This granite Lanzon statue stands 15 feet tall with images of the principal deities engraved on both sides. When laid down flatly, fiercely evil eyes and fangs of the principal evil deity are vividly seen. The figure has one arm raised up and the other one lowered. This is the posture to demonstrate the sky, the earth, and the axis of the underworld.



Tito, a Music Shaman



Chavin de Huantar Temple



Lanzón Deity in Chavin

昂星團石板

Seven Star Stone Slab

在神廟主廣場的西南角，考古學家找到一塊 10 噸重的石灰岩板，岩板頂端有 7 個圓坑。北美考古學家加里·厄頓認為，7 個圓坑的排列方式與金牛星座中的昂星團極為相似，學者們推測，在查文德萬塔爾神廟的主廣場上舉行的祈禱活動，可能有包括與農業生產相關的天象觀察。

On the southwest corner of the main square, archaeologists discovered a 10 ton limestone plate slab with seven round pits on top. North American archaeologist Gary Urton believes that the seven small pit arrangements coincide with the Taurus constellation. Scholars have speculated that the Chavín de Huantar main square may have held prayer activities, including astronomical phenomena related to agricultural production.



Sunny Kuo filming in Chavin ancient site

雷蒙迪石碑

Raimondi Stela

這個石碑的細節顯示出了查文石雕的巔峰。在沒有金屬工具的情況下，在堅硬的花崗岩上拋光出平坦的表面、雕鑿出清晰的線條，這被稱為「權杖之神」，它是查文主神的一個變形。它的頭冠倒過來看就變成了一個怪獸頭像。這種左右對稱的視覺效果是查文文明風格的一種特徵。

This detail of the Raimondi Stela shows Chavín stone sculpture at its finest. The polished, flat surface, crisply carved lines and deep spaces were made in hard granite without metal tools. Known as the Staff God, this is a variant of the principal Chavín deity. Its headdress turns into a monster head when inverted. Such visual effects are hallmarks of Chavín style, as is the bilateral symmetry.



查文新神廟外觀牆壁上的「石樁頭」

"Tenon heads" found adorning the exterior of Chavin New Temple

查文神廟圍牆上那些用石樁固定的雕像所體現出來的特徵正是薩滿祭司從人變成具有超自然力的美洲虎、猛禽或兩者混合物的形象。祭司臉上的皺紋暗示祭司開始感覺到惡心，這是服用致幻劑產生的副作用；眼球開始突出，面部表情扭曲，鼻涕也流了出來；祭司大部分都有長長的獠牙，明顯具有了虎 / 鷹的特徵；一半像鷹一半像美洲虎的祭司已經變成了一隻會飛的美洲虎，一個人間與神靈之間的媒介。



"Chavín de Huantar Tenon Heads" inscribed statues on the wall of the Chavin Temple are the result of the Shaman's transformation from human to supernatural jaguar, raptor, or a mixture of the two. Wrinkles on the Shaman's face suggest that the Shaman began to feel nausea, a side effect of psychedelic agents; the eyeballs started to appear prominent, the facial expressions were distorted and the snot runout; and most of the Shamans had long fangs that apparently had tiger / eagle features; half an eagle half a jaguar like Shaman has become a flying jaguar: a human and god media.



深切悼念

和平傳媒使者、安第斯文明學者 Mario Osorio 亡友，
感謝您多年來的協力！

Mario 於 2018 年 1 月 21 日在秘魯安祥辭世。

*Deep Condolence of Beloved Friend, Peace Media Messenger,
and Scholar of Andean Civilisation, Mario Osorio;
Grateful for Your Cooperation Throughout the Years!*

Mario passed away peacefully in Peru on January 21, 2018.

基沙多古天文中心 QUISATO ANCIENT ASTRONOMY CENTER (Ecuador)



Discussion between Sunny Kuo and Cristobal Cobo on 'Eight Point Star' culture



Peace Media visited 'Quisato' Ancient Astronomy Center (Ecuador, 2014)



'Quisato' Ancient Astronomy Center built by Cristobal Cobo, which shows the origin of the 'Eight Pointed Star' (Quito, Ecuador)

莫切博物館 Huacas de Moche Muse (Peru)

長期以來，祭司一直是莫切 (Moche) 社會的領導層。他們組織城市的生活以及工匠的工作。在某些宗教儀式，這些祭司代表著莫切主要神靈行動。他們將穿著特別的服裝，臉上戴著面具和頭上戴著裝飾品。這些裝飾品代表如美洲虎和豹貓這樣的大型貓科動物，像禿鷹或老鷹的鳥，和包括蛇和鬣蜥在內的爬行動物。他們的胸口上戴滿了半寶石和貝殼製成的項鍊和胸甲，手腕戴著手鍊。鼻子上掛著精緻的鼻飾，耳垂穿著用黃金或其他材料製成的鑲嵌和裝飾著複雜意象的大耳飾。

For a long time priests were the leaders of Moche society. They organized life in the city and the work of the craftspeople. In some ceremonies of rituals, these priests would represent the principal Moche gods and behave like them. They would dress in special clothing, cover their faces with masks and place adornments on their heads. These adornments represented big cats such as the jaguar and ocelot, birds like the condor or eagle, and reptiles, including snakes and iguanas. Their chests were covered with necklaces and breastplates made from semiprecious stones and shells, and they wore bracelets on their wrists. Fine nose ornaments hung from their noses and the lobes of their ears were pierced to accommodate large ear ornaments made from gold or other materials which were inlaid and decorated with complex iconography.



Peace Media visited Moche Museum (Peru, 2014)



昌昌古城 Chan Chan Ruins (Peru)

昌昌古城考古地區是位於秘魯北部省份利伯塔德大區的一個考古遺址，是奇穆（CHIMU）王國的首都，於 850 年至 1470 年間逐漸建成，15 世紀時被印加帝國所毀滅，它是前哥倫布時期南美洲最大的城市，覆蓋的面積約有 20 平方公里，估計整座城市可以容納 30,000 人。城市由十個設有護城牆的城堡組成，這些城堡用作祭祀、葬禮、廟宇、蓄水及居住用途。

昌昌古城像很多龐大城市的建築一樣，它的彩虹神廟是由引人注目的土磚浮雕裝飾出來的，這些浮雕呈現一些動物、武士及虛構的神話人物或者幾何圖案，且設計非常複雜。

Chan Chan is an ancient archaeological site located in Trujillo, northern Peru. As the capital of Kingdom of Chimú, it was gradually built up between 850 to 1470 AD but completely destroyed by the Incan Empire in 15th century. Chan Chan was the largest city in South America's pre-Colombian period covering an area of approximately 20 square meters. The entire castle is estimated to accommodate 30,000 people with a congregation of 10 cities surrounded by defense walls. The site was used for rituals, burials, temples, water reservoir as well as residences.

Chan Chan was built quite similar to a lot of the big cities. In particular, the Rainbow Temple was decorated with eye catching sculptures manifested by animals, warriors, epic and legendary figures or geometric motifs. The designs were very complexed.



Peace Media visited Chan Chan Ruins (Peru, 2014)

月亮神廟 Huaca de la Luna "Temple of the Moon" (Peru)

月亮神廟（Huaca de la Luna）建於西元 500 年左右，是當時莫切文明的政治宗教中心。神廟有 6 層，莫切的國王生前在這裡舉行宗教祭祀，死後亦被葬在這裡。下一任王徹底封掉老的一層，在上面繼續造自己的神廟。考古學家層層剝離，希望能將之還原。神廟內本應有豐富的墓葬品，可惜為盜墓者所盜，所幸彩繪壁畫是盜不走的。神廟內外的牆壁繪滿了壁畫，雖然也遭到些破壞，但總的來說還是保存得相當完好。

月亮神廟中的壁畫保持了鮮艷的土黃色和紅色，描繪了貌似蜘蛛、魚和雙頭蛇的動物以及戰俘、農事等。莫切的主神「Ayapec」在月亮神廟被做成長著兩個獠牙的彩色浮雕。



Built around 500 BC, Temple of the Moon (Huaca de la Luna) was the political and religious center of Moche's civilization. Consisting of six floors, this is where the king of Moche held religious rituals as well as the location of his burial site. It would be completely sealed off by successive leader and continued to be built above it. Archaeologists attempted to peel every level hoping to restore the structure. The temple is said to contain burial treasures. Unfortunately they were stolen by tomb robbers over the years. What remain today are only painted wall murals both inside and outside the temple as they cannot be removed. Although there are some apparent damages on the mural, they are overall in good conditions. The walls both inside and outside the temple are also covered with colorful murals. Whilst there are inevitably some partial damages, overall they are kept in good conditions.

Huaca de La Luna was decorated in registers of murals which were painted in black, bright red, sky blue, white, and yellow of spiders, fish and two headed snakes, as well as prisoners of war, farming and so on. Many of these depict a deity now known as Ayapec. "Ayapec" is a pre-Quechua word translating as all knowing.



Peace Media visited Huac de La Luna (Peru 2014)

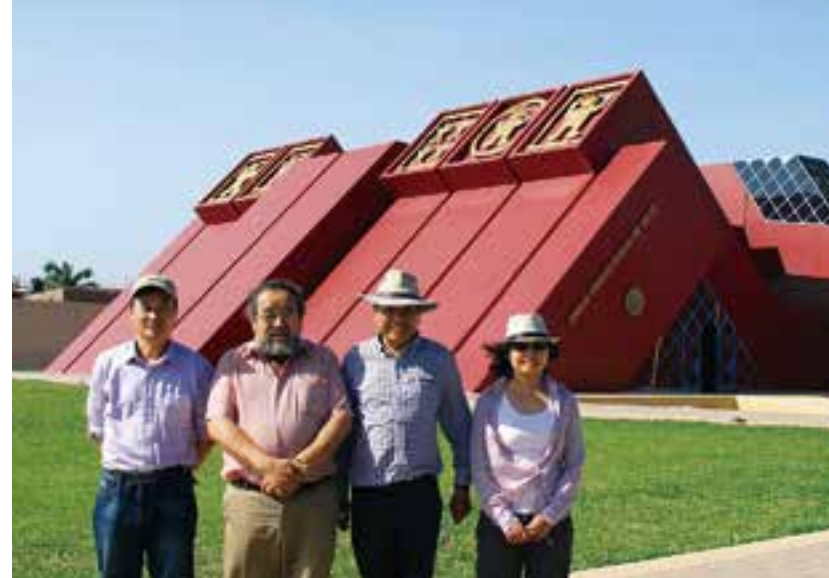
西潘王陵博物館 Museo Tumbas Reales De Sipan (Peru)

西潘王是古代莫切人的一位帝王。西潘王的墓室裡擺滿了琳琅滿目的陪葬品，西潘王的屍骨放在墓室的最中間，他的手中抓著一個重達 0.5 公斤用純金製成的小鏟子。他的頭上和前胸覆蓋著華麗的金製面具，他手臂的骨骼上掛滿精美的首飾，就連他的屍體周圍都堆滿了數不清的首飾和工藝品。西潘王的四周有幾十具陪葬者的屍體，他們中有年輕的女人、侍衛、僕人，而這些人的屍體上無一不是堆滿了金銀製成的首飾。

The museum's main attraction is the Lord of Sipan and his entourage, who accompanied him to the afterworld. The warriors who were buried with him had amputated feet, as if to prevent their leaving the tomb. The women were dressed in ceremonial clothes. Dogs, llamas, and more than 80 huacos (works of ceramic pottery) were also buried in the tomb. The clothing of this warrior and



A "Sipan Lord" wore crown with Tumi axe



Peace Media visited Museo Tumbas Reales De Sipan (Peru 2014)

ruler suggest he was approximately 1.67 m tall. His jewels and ornaments indicate he was of the highest rank, and include pectoral, necklaces, nose rings, ear rings, helmets, falconry and bracelets. Most were made of gold, silver, copper and semi-precious stones. In his tomb, more than 400 jewels were found. Because of his high rank, the ruler was buried with six people, three women (possibly his wife & concubines but they had died some time prior to him), two males (probably warriors) and a child.



Sunny Kuo (right 1) visited Walter Alva (middle), director of the Museo Tumbas Reales De Sipan (Peru)



納斯卡線

The Lines of Nasca (Peru)

納斯卡平原上可見的圖像包括蜂鳥、鯨魚、蜘蛛、猴子等動物。納斯卡線部分長久遺留的地質印痕（地面上製作的大圖像），可能與某種天文觀測或曆法功能有關，或可被用於祭典。

Above the Nasca plain, animal figures like humming birds, whales, spiders, monkeys are visible from the sky. Parts of the Nasca lines seem to bear geological remnants that were left behind for very long time (giant pictorial images made on the surface of the land). Assumption is that it might have relation with certain astronomical observations, perhaps bearing calendar functions or possibly used for rituals.



Sunny Kuo filming from the air (Peru 2006)



馬丘比丘

Machu Picchu (Peru)

馬丘比丘，奇楚亞語（Quechua）「古老的山」之義，也被稱作「失落的印加城市」，是保存完好的前哥倫布時期的印加遺跡。馬丘比丘有三個組成部分：神聖區、南邊的通俗區、祭司和貴族區（居住區）。在神聖區里獻給最偉大的太陽神 Inti 的「Intiwatana」、「太陽廟」和「三窗之屋」是有重大考古學研究價值的主要寶藏。



Sunny Kuo of Peace Media with two Chinese Scholars visited Machu Picchu (Peru, 2006)

Machu Picchu, meaning “Old Mountain” in Quechua, is also known as “lost Incan city”. It is a well preserved pre-Columbian Inca heritage site. Machu Picchu is comprised of three sections: the holy district, the ordinary common site on the south, and an area for priests and nobles (residential district). Intiwatana, Sun Temple and Three-Window House dedicated to Inti, the greatest sun god in the holy area, are the main treasures of great archaeological value.



馬丘比丘神聖的太陽錶盤稱為 Intiwatana，意為「拴日石」，用來觀測太陽運行往來於南、北回歸線之間。

The sacred sun dial in Machu Picchu is called Intiwatana meaning “Hitching Post of the Sun”. It is used for observing the solar movement between the South Tropic and the Tropic of Cancer.

阿古斯丁·利茲德拉加（Agustin Lizdrraga）於 1901 年從聖殿的三扇窗後進入古城。

Augustin Lizdrraga entered the ancient city through the three windows of the holy temple in 1901. (note: Augustin Lizdrraga discovered Machu Picchu in 1901)





蒂瓦納庫 Tiwanaku (Bolivia)

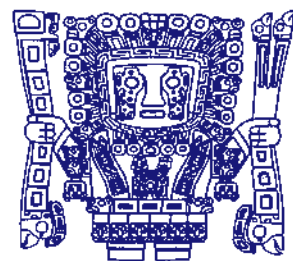
蒂亞瓦納科遺址是由重達幾十噸甚至數百噸的巨石嚴密砌成。古城原是哥倫布發現美洲大陸以前古代印第安人的一個重要的宗教、文化中心，蒂瓦納庫（Tiwanaku）在古印第安語中是「創世中心」之意。整個遺址由普瑪門、太陽門、卡拉薩薩雅石柱、地下神廟、亞卡·帕納金字塔構成，被的的喀喀湖原始湖岸線所包圍，整個區域呈現出一個豁口向下的新月形地貌特徵。

The Tiwanaku site is made up of boulders weighing tens or even hundreds of tons. The ancient city was originally an important ancient Indians' religious and cultural center of pre-Columbian America. Tiwanaku, was "the center of creation" in ancient Indian language. The site consists of Puma Gate, Puerta del Sol, Carla Sassafras pillars, underground temple, Jaca Phan pyramid. It is surrounded by the primitive shorelines of Lake Titikaka. The entire district appears to have an opening channel pointing to crescent moon shape downward exit.

太陽門 The Sun Gate

安第斯藝術裡最令人印象深刻和有象徵意義的圖案之一是蒂瓦納庫太陽門。在重達幾噸的厚石板上有一個門形狀的入口上雕刻著神明的圖案，在它左右兩邊圍繞著長著翅膀的神。這個「天神」讓人回憶起初期的權杖之神和查文遺址的雷蒙迪（Raimondi）石碑上相似的生物，或是印加最高的神「維拉科查」。

One of the most impressive artistic and symbolic Andean patterns is the Sun Gate at Tiwanaku. The thick stone slab, weighing several tons, has an entrance door carved with pattern of a god. This holy figure who is accompanied by angels with wings leads us to think of the early memory of an image of god holding staves with authority. It also coincides with similar being on Chavin de Huantar Raimondi stele, or the supreme Inca god Virachocha.



Sunny Kuo visited Tiwanaku Ruins (Bolivia, 2006)



蒂瓦納庫（Tiwanaku）的石頭牆上突出雕塑的頭像。神靈和超自然生物的精雕細刻，連同城市的祭祀廣場和金字塔，數百年間吸引無數的朝聖者造訪。

蒂瓦納庫的龐塞巨石描繪了戴有儀式特色禮帽，手持權杖重要人物。獨特的「眼淚」圖像從該人物的眼睛流下。

Sculptured heads protrude from a stone wall at Tiwanaku. Such elaborate stone carvings of deities and supernatural creatures, along with the city's ceremonial plazas and pyramids, attracted pilgrims to the site for centuries.

The Ponce Monolith at Tiwanaku portrays a dignitary with characteristic hat holding ritual staves. Distinctive "tear" motifs descend from the figure's eyes.



金沙與三星崇拜

The Worship of Jinsha and Sanxingdui

摘錄自《再探三星堆與埃及文明》

■ 蘇三 (Susan)

該文選自蘇三 2007 年在中國出版的《談天說地》一書，主要從一些文物解釋了三星堆人的可能來源與途徑，尤其是與古埃及帝國、印度洋以及印度河板塊之間的交流可能。包括三星堆在內的中國文明起源，一直是蘇三追蹤的課題，隨著研究的深入，她對於三星堆的看法也在不斷豐富之中，總體今天蘇三認為三星堆應該是當時西部文明發達地區在東亞的一個綜合性貿易基地，與波斯灣和紅海周邊都有比較密切的聯繫，並且可能牽涉西亞的某個類希伯來人群體。

This article is part of Susan Xu's book "Talk of Everything Under the Sun" published in 2007 in China. It mainly depicted the source of Sanxingdui Site through certain cultural relics. In particular, the assumption of the connection between the ancient Egyptian empire, places around Indian ocean and the Indian river. Susan has focused on the research of origin of Chinese civilization for over 10 years, including Sanxingdui site. After many years study, her views on Sanxingdui is increasingly richer. Today Susan's opinion is that Sanxingdui site had close connection with western civilizations in ancient time, including the places around Persian Gulf and the Red Sea. Even some group of people in west Asia like Hebrews could be involved.

一般人認為成都市區的金沙文明直接繼承了三星堆文明，這裡距離三星堆遺址只有 100 多公里。我也認為他們有繼承關係。

金沙中那個著名的鳳凰圖在古埃及文明中可以稱呼為 Bennu，它確實就是鳳凰鳥，它是太陽「拉 (Ra)」的一個方面，它不僅演變為許多變身或不同的符號，而且還在不同的時期有不同的名稱，後來也叫 Amun Ra, Atum-Ra 等，在 3000 多年改前叫 Aten。那個鳳凰鳥圓盤與太陽有關，比較具體的意思為「時光之輪」。但是在古埃及「太陽神」還有許多化身，其中一個形象是人臉鷹身頭上頂一輪太陽，實際上就是三星堆那棵太陽樹上的鷹人樣子。



三星堆人首鳥身像

金沙文明的核心是太陽崇拜，是天體崇拜，是星辰崇拜，這很明顯。金沙文明與古埃及文明依然有密切的關聯。難道沒有人覺得「金沙」與「吉薩 (Giza)」之間發音上的接近嗎？

現在人們對古埃及那群最大的三塔已有許多成熟的結論。多數人認為，那組金字塔就是對於「銀河」與「獵戶星座」在地球上的天文地圖複製。而且那三

顆星是對獵戶星座腰帶上的三顆星的具體複製。在地上對應天上「銀河」的自然就是「尼羅河」。

「三星堆」的另外一個含義實際上很可能就是「金沙」。我是說，只是一個是地域名，另外一個是該地域內的標誌性建築而已，就如「長城」之與「中國」一樣的對應。

埃及的「吉薩」地區以代表三顆星辰的三個金字塔而著名，所以「吉薩」也就等同「三塔」、「三星」，「三星堆」不過是「翻譯」的不同而已。而「吉薩」就是「金沙」在中國的不同譯音。無論是「三星堆」還是「金沙」都曾經與河流相伴，這都與吉薩和尼羅河的狀況一樣。

根據金字塔對獵戶星座的天文對應關係，人們判斷那些智慧的設計師特別故意復原了 10,500 年前的獵戶星座與銀河以及地球上的尼羅河與金字塔的對應關係，其中牽涉到黃道週期 (26,000 年) 以及子午線貫穿獵戶星座與三座金字塔的對應數據。從金字塔的秘密大家推測，古埃及在 1 萬年之間就有比較發達的天文知識，不過也有專家認為古埃及人的天文知識在隨後卻一直踏步不前，所以在後期他們的天文曆法並不算先進，止於天狼星的崇拜。

越來越多的人認為，金字塔並非為簡單的法老墳墓，而是包含深意的「天文地圖」指示標。那麼三星堆或者金沙人也一定同樣有豐富的天文學知識。

孟菲斯這個古埃及的首都以及吉薩金字塔所在地，都處在北緯 30 度上，中國四川的成都，即金沙遺址，恰好就在同一個緯度的 30 度上，三星堆所在的廣漢也在很接近的 31 度。在這同一個緯度之上的還有巴基斯坦境內印度河畔的哈拉巴文明，到中國境內還有拉薩城，以及猶太人比較喜歡的杭州城——這裡有著名的良渚文明。難道這些都是偶然的嗎？這些城市的文明建立者是從同一個緯度出來的人們嗎？為什麼如此，因為他們習慣於在這個緯度上生活、生產，另外或許他們早已知道地球是圓的以至於只要在同一緯度繼續前進就可以回到老家去？尤其是埃及的吉薩與中國的金沙（包括三星堆）共處這個緯度附近，不能不讓人慎重考慮其同源關係。僅只是同名、同緯度還不至於讓人起疑的話，那麼具有共同的神靈崇拜系統，這就不能以巧合論了。

中國其實有許多以「三星」命名的村落，而且尤其以南方為盛，這表明瞭一種共同的「三星」崇拜文化的擴散。不過它們現在並非都處於北緯 30° 前後這也是個事實，假如三星堆人流散出去後異地命名，自然也不必在同一緯度了吧。

四川大學的劉斌夫先生說：關於三星堆，實則就是三星台——時台、靈台（舞雩台）和囿台。廣漢三星堆掩藏之後，在巴蜀各地都相繼出現三星台。「三



埃及金字塔



獵戶星座與金字塔和銀河的對應關係

台」、「三星」為地名的上百處。崇州懷遠古鎮至今還存留著鮮為人知完整的三星台。川北有三台縣，雅安沙坪鄉有三台村，青川沙洲鎮有「三堆」，達縣「三星」村旁有土包寨，忠縣、豐都有多處「三星」、「三丘」小地名……。廣安觀塘鄉南的兩公里就有三台村名，周圍遍布民星、河星、月星、紅星、九星、天星、金星、明星、三星、光星、旭星、群星、新星、四星、五星、七星等眾多自然村名（《中華文化研究通訊》2004年第1期）。

在同一篇文章里該作者繼續說：「西陽陽戲」以酒祭太陽神……。先民有遷居新地時把祖地聖物、地名帶走，甚至把祖先骸骨也掘出帶到新居地掩埋之傳統。「羅江」地名，在今德陽市有古屬綿州治轄的羅江縣，達州通川區也有羅江鎮，湖廣、蘇浙、閩東都有羅江鎮地名。可見廣漢三星堆文化的輻射之廣遠。從這些只言片語中都可以找到一些有價值的信息，比如「羅江」或「汨羅江」應該就是古埃及的「尼羅」河。不過，劉斌夫先生認為三星堆文明是從山東而來。

長江流域和埃及文明

三星堆出土文物里有幾樣物品顯示了它們直接與外部世界發生了聯繫，除了蜀錦出現在3000多年前的古埃及外，比如出土的某些海貝僅產於紅海附近的印度洋，那只青銅雞公的出現明確了印度河文明的痕跡。雞是印度的原產，剛進入中國時期它們神聖而罕見，人們竟然為雞塑型進行崇拜。

對於這批人進入中國境內的時間，我覺得還是在大約3500年前這段時間的可能性比較大，因為文化上的走型還並不嚴重。假如非要給個他們進入中國一個最高時間上限的話，我認為不會超過4600年前，因為埃及那組最大的金字塔出現的時間就在這個時期，中國的「三星堆」假如是對它們的模仿理應在其之後。由於西方早有青銅而在大約3500年前才大規模進入長江流域來判斷，它們也不應該很早就到達中國。但我認為三星堆也接受了一些本土文化，比如玉器的製造甚至有杭州灣的良渚玉琮樣品，這個現象也說明了三星堆人是很擅長水上交通工具的人群。否則在如此遙遠的距離內如何交流。

看看三星堆前後時期的古埃及政治形勢：大約3550年前的古埃及「新王國時期」（18-20朝），埃及帝國成立，托特米斯三世征服全國以後同近東各國建立了廣泛聯繫，並迫使外國納貢，可能還有目的地對遠方進行過全球探察或商業活動，此時大量財富湧進埃及。其後是著名的「埃赫那吞」統治，然後是圖特卡蒙的統治。第十九朝是埃及政治上的極盛時期。拉美西斯二世（後稱拉美西斯大帝）在位66年期間（公元前1279始），埃及富強達到了登峰造極的地步，這期間建設了無數的宏偉宮殿，它們分布在布阿布辛博、卡爾納克、盧克索、阿比朵斯和孟斐斯地區，這個時期是專制統治時期，並且是埃及王國統一的一個時期，其影響力遠達東亞是可以理解的。根據考古看「三星堆」很可能就是這個期間出現在東亞的，並且很精確地說，就是拉美西斯家族統治期間發生的事情。他們與北部商朝的聯繫或獨立都在這個背景之下得以成立。當然，

這些人也有可能是從埃及出走的以色列人的一支，比如傳說中的摩西出埃及的移民浪潮也在這個時期。目前的證據不足以做出更為具體的判斷。在這個背景下做對比，我更願意認為商朝可能有特殊的北方文明色彩，他們與三星堆之間既有聯繫也有分別。

考古測定的三星堆時期青銅人主要產生的時間為3250年前。

從四川本地考古情況看，比如大約5000年前的營盤山屬於典型的彩陶文化，而三星堆幾乎沒有彩陶的痕跡，可以說它們之間沒有文明的承接關係。從墓葬方式看他們也截然不同，三星堆的為長方型墓（如祭祀坑），而營盤山的則為不規則的圓形。就已經發現的人面來看，彩陶人面目比較接近蒙古人種，而三星堆人高鼻大目。一個粗略的推測是：三星堆人擊退了早已存在於四川盆地的彩陶人，或者他們最終融合了。

但是三星堆人延續的時間似乎並不長，估計幾百年，甚至是2百年左右，在晚商以及西周早期，三星堆文明即被推翻。取代他們的是長江下游的良渚人或者混合了龍山文化（商文化）的一個群體。這個推測可以從稍晚的「金沙」遺址得到驗證。

金沙遺址中的青銅器文明受到了抑制，玉文化長驅直入呈壓倒性優勢。中國東海與黃河沿岸的文化對三星堆的影響，比如灰陶和三足鬲的大量出現等，尤其是玉璧和玉琮的出現，說明三星堆人對良渚文化的吸納相當深，他們可能部分認同了良渚的宇宙觀，但同時在早期也堅持了自己舊的體系，如青銅神人的製作序列嚴謹。

金沙——三星堆人最終處於劣勢的另外一個證據是，在遺址中發現了類似於三星堆頭像的兩個高鼻深目的石人被反手捆縛跪地，說明這個人群被征服狀態。另外，儘管金沙也有幾個青銅的神人像，但那只是對於前面神靈的尊敬，規模上已經小得多了。

對照古埃及的歷史，與金沙同期的埃及帝國已經崩潰，正處在漫長的衰落時期。公元前1090開始埃及進入混亂不堪的時代，他們在全球的商屯肯定會受到衝擊。遠方殖民點的興衰與其母國命運聯繫在一起。很可能寡不敵眾，一個高級文明最終被當地土著徹底擊垮。但是他們的文明足跡以及文明技術（如青銅鑄造）卻留在了世界各地。三星堆文明之所以敗落，應該與類似的中東政治格局的轉變有密切的關係，不管這些人的母國是哪裡，這個時期的中東都是動蕩不安的。

重新檢視三星堆文明讓我再一次認識到古埃及文明與東亞之間的特殊聯繫。這個方面的探索深入意義重大，對我而言如同一個戰役的初步合圍。許多事情越來越清楚，儘管窗外還是黑夜，但我的心裡卻已經亮起來了。



金沙遺址中的「俘虜」石像

成都國際音樂週文化交流

Chengdu International Music Festival



來自瑪家山林的聲音：徹摩
The voice from Majia: Cemelesai Padasauv



MILIMILINGAN 斜坡上說故事的人 Milimilingan: The Storyteller on the Slope

首先感謝去年受邀擔任「樂山樂水——郭雪湖回顧展」台東站開幕演出嘉賓、以及和平傳媒 Zoe 女士的訪問，將徹摩的音樂、故事與文化分享給大家，今年更邀請安排徹摩代表台灣團隊，赴成都國際音樂週演出，徹摩一直希望透過歌聲、音樂，把排灣族文化帶到國際上，2016 年底在漢創文化的策劃下，發行了首張個人族語專輯「真圓 ZEMIYAN」，同年入圍第 27 屆金曲獎—最佳原住民語歌手獎，這次演出徹摩以排灣族「MILIMILINGAN 斜坡上說故事的人」與成都及各國藝術團隊進行交流，更在不同族群的結合下，為今夏成都帶來一場多元的國際音樂文化盛宴。

First of all, I would like to thank for inviting me to be the opening guest for the Hsueh-Hu Kuo Retrospective Exhibition in Taitung, and the interview by Ms. Zoe from Peace Media. These allow me to share my music, my story and the Paiwan culture that feeds me up with the people. Planning and managing by Han-Chuang Culture and Art, I published my first album "Zemiyan", which was sung in Paiwan language, in the end of 2016, and has been nominated as the Best Aboriginal Language Vocalist in the 28th Golden Melody Award. I always want to bring Paiwan culture onto the international scene, so I'm especially happy to have the chance to represent Taiwan to perform in Chengdu International Music Festival and sing my song in Paiwan language. Through participating teams from different countries, Chengdu was filled up with multicultural energy this summer.

多元文化的音樂碰撞

Chemical Reaction between different Cultures

2017年成都國際音樂週以「青春飛 Young · 向東綻放」為主題，透過音樂無國界的「語言」形式，用音樂交流創作、傳遞友誼，啟動主會場與分會場呼應，室內表演與戶外表演完美結合的模式，將來自亞洲、歐洲、北美洲、南美洲、非洲、大洋洲的31個國家41個城市共48支藝術團隊，逾500名音樂人一同齊聚成都，而演出規模和陣容也創下歷屆之最。7月28日於東郊記憶公園演藝中心舉行開幕儀式演出，徹摩與來自莫桑比克、阿根廷、美國、斯里蘭卡、愛沙尼亞、紐西蘭、巴西、智利、贊比亞等音樂人同台接力演出，展示了各自的民族特色和文化風貌，震撼了現場每一位觀眾，因徹摩的歌聲純真動人，在演出結束後也收到許多現場陌生觀眾的鼓勵，希望明年還能有機會再聽見他的歌聲。

In Chengdu International Music Festival, "Music" is the language of every participant. We use music to communicate, express ourselves and make friends. 48 art teams from 41 cities, 31 countries including Asia, Europe, North and South America, Africa, Oceania, more than 500 musicians gather all together in Chengdu, it was the biggest scale the festival has ever had. On 28th of July, I and the musicians from Mozambique, Argentina, United States, Sri Lanka, Estonia, New Zealand, Brazil, Chile, Zambia, etc., performed in the Eastern Suburb Memory Park, everyone showed their own culture and style. After the performance, I got lots of encouragement from the crowd, lots of people told me that they would love to hear me singing next year, it was a very warm experience.



Cemelesai Pasasau and the American rapper TOKIO Interact with students of Szechuan Music Academy

音樂無國界

Music Without Boundaries

徹摩這次特別為音樂週演唱排灣族的傳統曲調「米靈岸 Milingan」此歌曲原本只能由女性耆老頌唱，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；專輯裡的族語自創歌曲「源自穹蒼 TAGARAUS」此歌詞意思為感謝上蒼使我參與這片大地的 zemiyan（真圓），感謝讓我們一起在土地上牽起手來，建立最接近完美的圓，一起沸騰狂歡吧！徹摩同時邀請台下觀眾、各藝術團隊一起歌唱，以音樂傳唱方式讓大家聽見排灣族的語言和文化。

I specially chose to sing the traditional Paiwan tune "Miligan" for the festival. The tune was only allowed to be sung by the wise aged female, after a discussion with our tribe member, I re-wrote the lyrics with the content of thanks God giving us life and food. The original song from my album "Tagaraus" is about gratitude for being a part of the world, when everyone bonding with each other, everything is complete and peaceful. I invited the audience and the musicians sing with me, let everyone heard Paiwan language and culture through music.

再次感謝和平傳媒的成員、基金會代表郭松年先生及同仁們，遠從各地飛來成都，到現場支持並一同參與盛會，熱忱接待徹摩、漢創文化團隊，讓我們深深感受到大家的溫暖，也期許今後能有更多的合作。

Once again, thanks to Peace Media, the members and the representative Mr. Song-Nian Guo of the foundation, you guys fly to Chengdu to support and take care of me and Han-Chuang's staffs, it makes us feel so warm and touched. We are all looking forward to have more cooperation in the future.



左起：吉他手—王子、歌手—徹摩（開幕儀式會場—東郊記憶音樂公園）
Opening Ceremony at Eastern Suburb Memory Park



Peace Media Team with Cemelesai Pasasau (center), Chengdu, China, 2017



Peace Media



SARASWATI NGALSO 管弦樂隊項目 SARASWATI NGALSO ORCHESTRA project

■ Carmen Lodice

我們很高興介紹 Saraswati NgalSo 管弦樂隊項目，該項目是由剛堅喇嘛的世界和平基金會倡議，（世界和平基金會是與聯合國新聞部有聯繫的非政府組織，並具有聯合國經濟及社會理事會咨商地位），該基金會一直致力於通過宣揚釋迦牟尼佛的核心教義來傳播和平理念和關注環境。

項目

Saraswati NgalSo 管弦樂隊項目是根據西方交響樂章程，將神聖的西藏旋律轉化為管弦樂，同時又遵循佛教過去幾個世紀的傳統，要與接觸過的所有文化相適應。

演唱會

2016年7月，Saraswati NgalSo 樂團為管弦樂隊和合唱團創作了一場名為「曼陀羅和平交響曲」的獨特音樂會。這個作品的世界首演是由以色列 Raanana Symphonette Orchestra 管弦樂隊和意大利合唱團在斯特雷薩（Stresa，意大利，韋爾巴尼亞 Verbania）Palazzo dei 國會大禮堂中進行的，著名的大師 Omer Meir Wellber 擔任指揮，他同時也是該項目的贊助人。隨後，該作品又在馬真塔（Magenta）的 Lirico 劇院（意大利米蘭）再次演出，得到了公眾和媒體的廣大迴響。

交響曲的九個樂章（總長約 60 分鐘）表現了一種充滿儀式感的冥想方式，同時表達了人人都認同的普遍價值。冥想方式也是一種

療癒性聲音的集合，它來自念誦神聖的咒語。

為了實現這一目標，剛堅喇嘛把古老的祈禱和旋律口頭轉述給他的弟子卡門·盧迪思（Carmen Iodice），她是一名音樂家，自從剛堅喇嘛到達意大利以來，她就一直幫助喇嘛如何在儀式中唱誦曼陀羅。遵循卡門所記錄的口述而選定的段落，指揮家 Omer M. Wellber 交給了年輕而有才華的以色列作曲家 Oren Lok 去創作管弦樂譜。

在斯特雷薩（Stresa）和馬真塔（Magenta）的音樂會都是由「剛堅喇嘛文化基金」獨家贊助的，並由委員會主席佛朗哥·切卡雷利（Franco Ceccarelli）主持。隨附一張活動現場 CD，和一部紀錄片「和平的鑰匙」。這部電影已經在各種國際節日上映。

音樂會作品和其他材料的演示可見 Facebook：Saraswati NgalSo Orchestra

提案

我們的夢想是，這個致力於世界和平的作品可以由世界其他地方的其他組織來演奏，因為它象徵著文化與民族之間，東方與西方之間，不同文化與信仰之間的橋梁。曼特拉和平交響樂表達了佛教內在和普世的和平。

感謝您的關注，我們致以最良好的和平與和睦的問候。

We are delighted to present the Saraswati NgalSo Orchestra project, an initiative of the Lama Gangchen World Peace Foundation (a Non Governmental Organization associated with the United Nations Department of Public Information and in consultative status with ECOSOC) that has always been committed to spread a culture of peace and care for the environment through the teaching of the inner scientist Shakyamuni Buddha.

The Project

The aim of the Saraswati NgalSo Orchestra project is to set sacred Tibetan melodies to orchestral music according to the Western symphonic canons, thus following the traditional path of adaptation which Buddhism has pursued in all cultures it has come into contact with over the centuries.

The Concert

In July of 2016 the Saraswati NgalSo Orchestra project has created a unique concert called "Mantra symphony for peace" for orchestra and choir. The work was performed in world premiere at the Auditorium of the Palazzo dei Congress in Stresa (Verbania, Italy) by Raanana Symphonette Orchestra (Israel) and an Italian choir, directed by the famous Maestro Omer Meir Wellber, who appreciated and supported the project. It was then replicated in Magenta (Milan, Italy) at the Teatro Lirico. The representations have seen a large response from the public and the media.

The nine movements of the symphony (overall length: approx. 60 minutes) represent a meditation path reflecting the ritual practices and at the same time expressing universal values which everyone can identify with. This path is a collection of healing sounds which are connected to the sacred mantra vibrations.

To realise the project, Lama Gangchen gave an oral transmission of the ancient prayers and melodies to disciple Carmen Iodice, a musician who, since Lama Gangchen arrived in Italy, has been helping him teach how to sing the mantras during the ceremonies. Following the transmission Carmen recorded the chosen passages and gave them to Oren Lok, the young and talented Israeli composer chosen by the director Omer M. Wellber to write the orchestral scores.

The concerts in Stresa and Magenta were financed exclusively by the 'Fondazione Lama Gangchen per una cultura di pace' and by its president Franco Ceccarelli who commissioned the work. Enclosed, a Live CD of the event and DVD documentary film "A key for peace". The film has been presented at various international festivals.

A demo of one of the concert pieces and other materials are available on the Facebook page: Saraswati NgalSo Orchestra

The Proposal

The dream would be that this work, dedicated to world peace, could be performed by other organizations in other parts of the world, since it symbolizes a bridge between cultures and people, between East and West, between different cultures and faiths. Mantra symphony for peace expresses the inner and universal message of peace of the Buddha.

Grateful for your attention, we send our best greetings of peace and harmony.

| Mantra symphony for peace
| Symphony for orchestra and polyphonic choir
| Lyrics | T.Y.S. Lama Gangchen
| Music | T.Y.S. Lama Gangchen, Oren Lok



《望鄉：父親郭雪湖的藝術生涯》新書發表會 Release of new book: "HOME GAZING: My Father Kuo Hsueh-Hu's Life in Art" (Taipei, Taiwan 1-18, 2018)



Cemelesai Pasaauv

耗時四年，第一本由郭雪湖之子
郭松年撰寫的完整傳記！
以最貼近的視角，
深刻描述膠彩畫大師郭雪湖
身為父親的情感流露，
以及這段峰迴路轉的藝術生涯。



From left: Yung-Hua Shen, Sunny Kuo, Jer-Shung Lin



Exhausting four years, the first book on Hsueh-Hu Kuo written by his son Sunny Kuo has been completed! From the most proximate angle, an in-depth description (elaboration) of gauche painting by master Kuo Hsueh-Hu. Emotional manifestations as a father, as well as the twists and turns of art in life.



| 穿越時空 · 看見美好年代 | Seeing a wonderful era across time and space | (Taipei, Taiwan, 2017)



走進台北市市政大樓西大門，一幅近 5 公尺高的畫作躍然眼前，這是畫家郭雪湖的經典名作〈南街殷賑〉。2017 年 10 月 12 至 2018 年 2 月 28 日展出的「畫中台北—大稻埕少年郭雪湖特展」，除展出多幅復刻畫作、相關歷史照片及郭雪湖所使用過的畫具外，並藉由多媒體互動裝置，帶領民衆走進郭雪湖畫中那個繁華如夢的大稻埕。

出生於大稻埕的郭雪湖，對於台灣美術發展與人才培育深具貢獻，本次特展以「少年時期的郭雪湖」為主題，突出展出了刻

畫細膩、色彩繽紛的膠彩畫作〈南街殷賑〉。〈南街殷賑〉描繪中元節慶時霞海城隍廟口的熱鬧景象，畫中的店招、建築物、人物形象與商品等細節，如實映照出當年大稻埕繁盛的生活樣貌。



Entering the door on the west side of Taipei City Administration Building, a 5 meter painting appeared within our eyesight. It is the classic masterpiece by the artist Kuo Hsueh-Hu, "Festival on South Street". The artwork was exhibited from October 12 to February 28, 2017 at "Taipei in Paintings Kuo Hsueh - Hu Exhibition". In addition to a number of artworks, historical photos as well as painting kits used by Hsueh-Hu Kuo were displayed through interactive multi-media. Viewers were thereby directed to enter the dreamlike bustling era of Da Dao Cheng as manifested in the painting. Born in Da Dao Cheng, Hsueh-Hu Kuo demonstrated considerable contributions in rearing talents in Taiwan's art development.

Born in Da Dao Cheng, Master Kuo made tremendous contributions towards the development of breeding talents in Taiwan's art arena. With "The Youthful Period of Kuo Hsueh-Hu" as main theme, his delicate and intricate styles are vividly demonstrated in his paintings.



Yu-Yen Chien with Sunny Kuo

訪義美高志明總經理

Visit to president Luis Ko of I-Mei Foods Co., Ltd.



From right: Luis Ko (right 2), Sunny Kuo, John Chao



Sunny Kuo with Luis Ko

2017年10月14日，「回到1920年代—變裝遊行」在大稻埕（迪化街）展開。當天，郭松年先生於蔣渭水文化基金會接受台灣英文新聞記者林靜怡小姐的專訪，並於專訪後與前來蔣渭水文化基金會參訪並舉行「大安醫院」原址紀念門牌揭牌儀式的台北市長柯文哲先生，以及此次籌辦變裝遊行活動的台北市政府觀傳局局長簡余晏女士握手寒暄致意。跨時代的人物與記憶，透過今昔的傳承，別具意義。



On October 14, 2017, "Return to the Era of 1920 Costume Parade" was held in Twa-tiu-tiann (Dihua Street) of Taipei, Taiwan. On the same day, Mr Sunny Kuo accepted interview request by Ms Lin Jing-Yi of Taiwan English News at Chiang Wei-shui's Cultural Foundation. Afterwards, they proceeded to Chiang Wei-shui's Cultural Foundation in order to participate in the opening ceremony led by Taipei Mayor Ko Wen-je at the original site of 'Da An hospital'. Furthermore, they took the opportunity to express their gratitude to Ms Chien Yu-yen of Taipei Tourism Administration for her full support in organizing the parade. Through this event, the heritage of the memory of notable personalities across time period is remarkably meaningful.



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

大時代的色彩 The Colors of the Great Times

每年在春意開始綻放的三月天，台灣李梅樹紀念館都會在北台灣舉辦一場豐富多元的藝術饗宴—梅樹月。2017 年的梅樹月為紀念台灣 228 事件 70 週年以及三峽祖師廟重建 110 週年特地以『大時代的色彩』以及『廟堂之美』為題，結合了多幅台灣具代表性前輩藝術家作品展出。郭雪湖基金會也以郭雪湖先生 1949 年之作『驟雨』以及『媽祖宮』參與此盛會。

When spring begins to bloom in March every year, a range of diverse artistic events are launched at Li Mei-Shu Memorial Gallery in Taipei, Taiwan. In commemoration of the 70th anniversary of the 228 incidents and 110th year of reconstruction of the theme “Beauty of Sansha Tsushih Temple”, a collaborative exhibition is held in honor of the pioneer artists. Hsueh-Hu Kuo Foundation also participated in this event with two of Master Kuo’s paintings “Pelting Rain” and “Matsu Temple”.

By: Apple Chen



訪台灣中央研究院台史所 Visit to Institute of Taiwan History of Academia Sinica (Taipei, Taiwan, 2017)

2017年6月15日，在資深臺灣文物收藏家郭雙富先生的引見下，郭松年先生赴台灣中央研究院台灣史研究所拜訪，共同探討合作郭雪湖老師相關文書與畫作的數位典藏事宜。

On June 15, 2017, through the kind introduction by Mr. Shuang-Fu Kuo, a prominent Taiwan literary collector, Mr. Sunny Kuo proceeded to visit Institute of Taiwan History, Academia Sinica. It is intended that both parties will form a consortium for joint exploration of related publications and materials concerning Master Hsueh-Hu Kuo as well as digitalization of his artworks for collection purpose.



From left: Kuo Shuang-Fu, Sunny Kuo, Hsieh Kuo-hsing, Li-chiao Wang

台灣中央研究院台史所謝所長一行來訪 Director Hsieh of ITH, Academia Sinica Visited 'Wanghai Shanzhuang'

2017年8月上旬，台灣中央研究院台灣史研究所謝國興所長攜饒祖賢、蔡幸真兩位助手赴美國舊金山「望海山莊」拜訪，同時匯集郭雪湖老師遺留的相關文書與畫作，並訪談遺孀林阿琴阿嬤。

In early August, 2017, Mr. Hsieh, director of Institute of Taiwan History of Academia Sinica, brought two assistants Tsu-Hsien Jao and Hsing-Chen Tsai to San Francisco in United States. Master Hsueh-Hu Kuo is survived by his widow A-Chin Lin who still resides at their home 'Wanghai Shanzhuang'. During this trip, Mr Hsieh's team collected relevant articles and painting drafts left behind by Master Kuo. They also took the opportunity to interview his widow Madam Lin A-Chin.



From right: Hsieh Kuo-hsing, Sunny Kuo, Achin Kuo, Jao Tsu-Hsien, Tsai Hsing-Chen



From right: Achin Kuo, Sunny Kuo, Hsieh Kuo-hsing





《再生花園》展 Garden of Rebirth Exhibition

和平傳媒參加上海藝倉美術館新展《再生花園》的展覽開幕，在策展藝術總監王菊櫻的引介下，有幸結識參展的日本藝術家夫妻人長果月（Kazuki Hitoosa）與二瓶晃（Akira Nihei），並瞭解他們的創作理念。

Peace Media was invited to the exhibition “Garden of Rebirth” opening in Modern Art Museum (MAM), Shanghai. The director of the museum new media art center, Evelyn Wang introduced us those 2 Japanese artist couples Kazuki Hitoosa and Akira Nihei about the idea in their creative minds.



Evelyn Wang



Kazuki Hitoosa with Akira Nihei

《Laughing skull- 骷髏笑》 2016 影像作品 *Laughing skull, 8 minutes video works, 2016*

世間都認為，人死後給在世的人留下寂寞。但作者在兩次訪問墨西哥時卻發現當地有個習俗，人們無論宗教信仰，皆認為死者終會重生，而把象徵死者的頭骨作為裝飾。對死不是恐懼，而是嘲笑。看慣了頭骨，彷彿確實對死的恐懼減少了。

Everybody believes that people are left to be lonely after death. But visiting Mexico twice, the artists discovered that the local tradition saying the dead would be reborn again. Regardless of their religious beliefs, people decorate the skulls of the dead. The fear of death for them is not fear, except been forgotten forever. Become accustomed to the skull, it seems that there is less fear of death indeed.

By: Kazuki Hitoosa



菩提道佛學會新屋佛寺 Bodhi Buddhist Association of Xinwu Buddhist Temple (Taoyuan, Taiwan, 2017)

2017年，劉正道夫婦爲了讓僧眾弘法利益一切有緣眾生，發願在桃園市建造佛寺，兩位功德主一家耗時十餘年，規劃建造了菩提道佛學會新屋佛寺，並用四年的時間在尼泊爾訂做了非常精緻、莊嚴的本師釋迦摩尼佛、當來下生彌勒尊佛與大慈大悲觀世音菩薩三尊佛像。佛寺建成時請來了赤真喇嘛、昆桑喇嘛、曲佩喇嘛、尼瑪喇嘛四位師傅進行「裝藏」。二十餘天內，四位師傅嚴格按照佛教儀軌，在每尊佛像內部裝入了經書、舍利、甘露、珠寶、聖物、香粉等。



Bodhi Buddhist Association of Xinwu Buddhist Temple

In 2017, Liu Cheng Dao couple made a wish to build a temple in Tao Yuan City for the benefits of fostering closer relationship between the monks and the general masses. The virtuous sponsors dedicated over ten years in planning the new structure "Bodhi Buddhist Association of Xinwu Buddhist Temple" out of which four years were spent to commission the making of the solemn statues of Sakyamuni Buddha, Maitreya Buddha and Arya Avalokiteshvara from Nepal. On completion, Tsultrem Lama, Geshe-Nyima, Geshe-Kunsang, Geshe-Qupei conducted Buddhist consecration rituals. Within 20 days, they followed rigidly Buddhist rites by inserting holy mantra rolls, sacred relics, nectars, precious jewels, holy substances and incense into each of the statues.



當來下生彌勒尊佛
Maitreya Buddha

本師釋迦摩尼佛
Sakyamuni Buddha

大慈大悲觀世音菩薩
Arya Avalokiteshvara



From left: Tsultrem Lama, Geshe-Qupei, Geshe-Nyima, Geshe-Kunsang



Tsultrem Lama (right) with Geshe-Nyima (left)

赤真喇嘛

Tsultrem Lama

1996年，剛堅活佛邀請了印度甘丹東頂杜康佛學院十二位學僧去意大利道場弘法，當時的赤真喇嘛由於年紀較小，受到了剛堅活佛的慈悲照顧與看重。

這十二位學僧在歐洲各國經過一年多的時間弘法，並帶回了歐美弟子的捐款，爲佛學院建造了新的僧眾宿舍與大殿。1999年，在剛堅活佛的指示下，赤真喇嘛與一位老格西一起到台灣弘法，從此駐留台灣，長期弘法。

In 1996, H.H. Gangchen Rinpoche invited 12 monks from Ganden Shartse Dokhang Monastery, India to Italy for dissemination and fundraising. At that time, Tsultrem Lama was relatively young. So he was particularly looked after by the compassionate H.H. Gangchen Rinpoche.

The 12 monks visited various countries in Europe and after staying for over a year, they returned to India with donations from their European disciples in order to build monks living quarters and prayer hall for Garden Shartse Dokhang Monastery. In 1999, under H.H. Gangchen Rinpoche's advice, Tsultrim Lama accompanied an old Geshe to Taiwan for dissemination. Since then, he committed himself to station in Taiwan for long term mission.



Tsultrem Lama (right) in Italy



Peace Media

瑪格麗特和仁波切 Margarita and Rinpoche

■ Carolina Acevedo (Peace Media, Chile)

很久以前，一位居住在加德滿都的喇嘛療癒師遇到了一位嫁給智利男人的哥倫比亞女士。就在那個時刻，天空上出現了這樣一幅景象：多道彩虹以及環繞著佛，菩薩和聖人所形成六界的光環。

幾年以後，這個叫瑪格麗特的女士返回智利。此後，她的朋友剛堅喇嘛仁波切跨越大半個地球前去看望她。他們共同創建了桑耶門康（Sangye Menkhang）中心。

在過去二十五年的時光裡，仁波切在意大利的禪修中心接待了來自世界各地的朋友們。儘管他並非完全瞭解每一位訪客，但是他總是少問，而是用愛和同情心來擁抱前來的每一位眾生。無論到哪裡，剛堅喇嘛總是堅持「用五官來感受愛」和「日行一善，日省一過」原則。師傅用簡單而深刻的表達方式，向各界人士展示無限的愛與無限的智慧。

在過去二十年，利用小而強大的僧伽會，新老成員每周至少聚在一起兩次，踐行「雅素自療法」。在智利恭迎佛祖舍利，同時伴隨喇嘛米歇爾仁波切和喇嘛卡羅琳的精彩到訪，這是一個殊勝和罕見的機會。

我們遵循師傅的教導，攜手共同修行，尋找啟迪同時發菩提心。

桑耶門康（Sangye Menkhang）中心或布達拉宮醫院（Centro Buda de la Medicina）具有合法地位。人們來到這個神聖的地方修習「雅素自療法」。

今年我們會繼續以下的一些活動：

- 雅素自療法
- 綠度母修法
- 黑文殊修法
- 密集金剛修法
- 金剛亥母禪修
- 上師薈供

其中有三個級別的佛教課程。此外，我們也組織靈修，把重點放在作為初步實踐和雅素自療法內的三個轉化上。

這是關於一個桑耶門康（Sangye Menkhang）中心簡單的介紹。我們歡迎每一位追隨「和平共處，人人和平」理念的人。



A long time ago, a Lama healer living in Kathmandu met a Colombian lady who was married to a Chilean man. At that moment, an image appeared in the sky with multiple rainbows and glowing rings surrounding Buddhas, Bodhisattvas and holy beings forming six realms.

Few years later, this lady named Margarita returned to Chile. Thereafter, she was visited by her friend Lama Gangchen Rinpoche who flew all the way to meet her. Together, they founded Sangye Menkhang Center.

Throughout the period of past twenty five years until today, Rinpoche continues to welcome friends from different parts of the world to his center in Italy. Though he may not necessarily understand their visits, he questions little and gladly embraces each and everyone with love and compassion. Wherever he goes, Lama Gangchen adamantly adheres to the principles of “use your five senses with love” and “one positive action more and one negative action less every day”. The Master uses simple yet profound expressions to demonstrate immense love and infinite wisdom to people from all walks of life.

Taking the advantage of small yet strong sangha, old and new members meet at least twice a week to conduct “Self Healing Practice” for past 20 years. It was a special blessing and remarkable opportunity to receive the Buddha Relics in Chile together with wonderful visit by Lama Michel Rinpoche and Lama Caroline.

We follow the teachings by our master and practise with joining hands in search of enlightenment as well as to develop “Bodichita” minds.

Sangye Menkhang Center or Centro Buda de la Medicina has legal status. It is situated in a holy location where people come to learn and practise the ngalso lineage.

This year we are doing the following:

- Self Healing Practice
- Green Tara Practice
- Black Manjushri Practice
- Guyasamaya Practice
- Vajrayogini Practice
- Guru Puja

There are three levels of Buddhist courses. In addition, we organize retreats that focus on the three transformations as preliminary practice and within the Ngalso practices.

This is a brief introduction of Sangye Menkhang Center. We welcome everyone who follows “Peace with Everyone, Everyone with Peace”.

For more information www.centrobudadelamedicina.cl
centrobudamedicina@gmail.com
Elidoro Yañez 2290, piso 3, Providencia, Santiago, Chile
+56995347983

丹尼爾在阿根廷布宜諾斯艾利斯 Daniel Calmanowitz in Buenos Aires, Argentina |

■ Vanesa Fasciolo (Peace Media, Argentina)

2017年10月我們有幸在阿根廷布宜諾斯艾利斯接待了丹尼爾。丹尼爾出生在巴西，他是皈依於 Ganden Nien-guiu 的僧人，Ganden Nien-guiu 系屬西藏佛教傳統門下，他也是剛堅仁波切的徒弟。他是巴西聖保羅施德丘佐佛教中心的委員，也是聖保羅非營利組織剛堅喇嘛和平文化基金會的主席。

他此次訪問阿根廷的意旨是通過教導與佛教實踐來傳播佛法。為此，丹尼爾在隸屬於薩爾瓦多大學的東方研究學院做了一次關於「禪定在日常生活中的重要性」的公開課。他簡單而深刻的話語，引人深思，其談話觸動到每個人。

此外，他也為居住在城市裡的一群修行者授課，最後以對公眾開放的禪定修習結束了阿根廷之行。本次活動在布宜諾斯艾利斯政府文化部的卡洛斯·加爾德爾文化中心舉辦。大約有120人參加，其中大多數受眾是第一次接觸這種修習方式。儘管參與者的年齡、宗教與興趣不同，但在禪定過程中達到了共融。那一刻，每個人都願意與更深層次，更有意義的事物做聯繫。

丹尼爾通過他親切的表達風格，很快引起了人們的共鳴。首先，他透過身體的微妙動作，邀請觀眾通過他漸進的引導來體驗冥想。然後，雅素自療法音樂開始響起，周遭的旋律加上喇嘛剛堅的背景聲音提升了與平和連接的神奇氛圍。當丹尼爾通過執行手印來協調實踐的時候，公眾同時也以柔和而流暢的方式複製他的手勢。儘管大家之前都沒有練習過，但這並不會造成阻礙，事實上，當每個人面對新的體驗打開自我，都在這次練習中收穫了相當好的效果。

這感覺就像是一個集體協調一致的指尖舞蹈。在這個神奇的時刻，我們感受到和平、協調一致與內心某種聯繫的特殊氛圍。這很難用言語來形容，但卻深深印刻在每個人的心中。在練習結束後，受眾都被這樣一份特殊的體驗所打動。我們衷心希望能夠重複練習這些體驗，在此我們也對喇嘛剛堅仁波切，喇嘛米歇爾仁波切，喇嘛卡羅琳娜和丹尼爾的慷慨仁慈表示感謝，是他們教導大眾一個全新的生活方式。



In October 2017 we were fortunate to receive Daniel Calmanowitz in Buenos Aires, Argentina. Daniel was born in Brazil, he is an monk ordained in Ganden Nien-guiu lineage of Tibetan Buddhism tradition and he is disciple of Lama Gangchen Rinpoche. He is member of the Deliberative Council of Shi De Tcho Tsog Dharma Center in Sao Paulo, Brazil and President of Fundação Lama Gangchen para uma Cultura da Paz, a non-profit organization located also in Sao Paulo.

He visited Argentina with the aim to share the Dharma, by giving teachings and Buddhist practices. Therefore, Daniel gave a public conference regarding the importance of meditation in daily life at the Oriental Studies School belonging to Universidad del Salvador. It was an inspiring talk and with his simple but profound words, he managed to touch everyone hearts.

Also, he also gave teachings for the group of practitioners who reside in the city and ended his visit to Argentina with a NgalSo Tantric Self-Healing practice open to the community. This event took place in Carlos Gardel Cultural Space, a center belonging to the Ministry of Culture of the Government of Buenos Aires. Around 120 people attended there, being that the first time for most of the audience to get in touch with the practice. The public was made up of all kinds of people, different ages, religions and diverse interests, nevertheless, during the practice there was communion among all. At that moment, everyone was willing to connect with something deeper and meaningful.

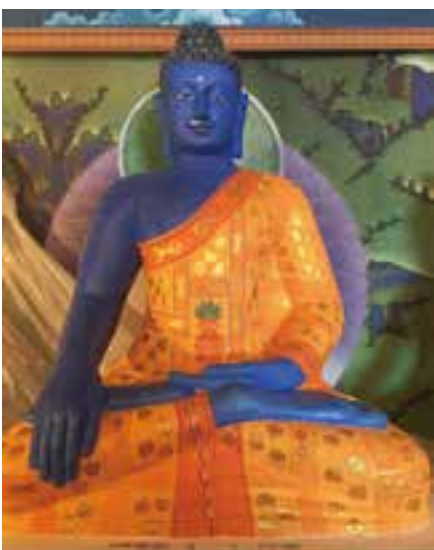
Through his warmth style, Daniel managed to get immediate people's attention, he started an introduction regarding the subtle body and kindly invited the audience to experience it through a meditation that he gently guided. Later, the NgalSo Tantric Self Healing audio began to run, and its surrounding melody plus Lama Gangchen's voice in the background gave raise to a magical atmosphere of peace and connection. While Daniel was coordinating the practice by performing the mudras, the public accompanied him copying the gestures in a soft and fluid way. Although most of the public didn't know the practice, that wasn't an impediment, in fact, everyone opened up to the experience and enjoyed the effects of the practice.

It felt like a collective dance of hands moving harmoniously and in unison. It was like a magical moment, since a special atmosphere of peace, unity and connection was felt among all. It is difficult to describe through words, it felt like this experience touched deeply many people's hearts. By the end of the practice, the audience was touched and very grateful for having the opportunity to experience it. We wish that more of these experiences may be repeated and we express our deep gratitude to Lama Gangchen Rinpoche, Lama Michel Rinpoche, Lama Caroline and Daniel Calmanowitz for their generosity and for teaching us a different way of living life.

巴西的大愛寺 Temple of the Great Love in Brazil

■ Claudia Proushan, Cibele Machado and Bebel Franco (Peace Media, Brazil)

繪製婆羅浮屠佛像的倡議把歐美兩大洲連接了起來。來自諸如意大利、希臘、西班牙、巴西等國家的藝術家們聚集到一起繪製佛像。意大利的 Albagnano 和西班牙的 Almeria 已經完成相關工作，現在，巴西聖保羅市的 Campos do Jordão 大愛寺也完成了自己這方面的工作。



印度尼西亞的婆羅浮屠寺可以追溯到公元 8 世紀。印度尼西亞曾是一個佛教國家，儘管現在已是一個穆斯林國家，但印度尼西亞人仍繼承了火山石雕像藝術，保存著這一古老的佛教文化。

喇嘛剛堅仁波切管轄的很多地方都收到以五智者為原型的五方佛，及代表五大元素的婆羅浮屠石像。收到佛像的包括：西藏中部的剛堅寺、西班牙的阿爾梅里亞和意大利的 Albagnano 禪修中心。巴西聖保羅市的和平達摩中心、Campos do Jordão 的大愛寺、Itapevi 的 Sítio Vida de Clara Luz、米納斯吉拉斯的 Cruzília 和里約熱內盧 Búzios 的 Sanguie Tchö Tsog 達摩禪修中心也可以看到婆羅浮屠石像。



西藏佛像有著稱為「點睛」的傳統。點睛完成後，佛像就被賦予生命。傳統的做法是供奉這些佛像以治療眼科疾病以及一般的疾病。喇嘛剛堅仁波切教導說，火山石佛像目前仍處於三摩地的狀態，繪製處於三昧谷狀態的佛像有祈福的功效。

佛像是使用寶石研磨而成的天然礦物顏料繪製而成，採用了古法繪製傳統，還使用了藏文風格的西藏書法，一直延續著這兩個傳統。據稱，通過繪製佛像，我們將積累無量功德，有助於思想昇華。繪製佛像的時候，佛陀的正能量和佛性得以強化。通過佛陀的祈福，我們拓展了自身愛的能量。該工作還致力於讓聯合國教科文組織認定其為世界文化遺產。



The initiative of Borobudur statues painting unites Europe and America. Artists from different countries like Italy, Greece, Spain, Tibet and Brazil gathered together to work on the paintings. This work has already been done in Albagnano (Italy), Almeria (Spain) and now in the Temple of the Great Love in Campos do Jordão (São Paulo/ Brazil).

Indonesia's Borobudur temple dates back to the 8th century. Indonesia was a Buddhist country, but even now being a Muslim country, the Indonesians are who perpetuate the art of volcanic stone statues and preserve the ancient Buddhist culture.

Many places in the world managed by Lama Gangchen Rinpoche received these statues of Borobudur from both the Five Supreme Curators – Dhyani Buddhas, who are the archetypes of the five wisdoms, as well as the Five Great Mothers of the Elements, who are the archetypes of the five pure elements. Among these places are the Gangchen Monastery in central Tibet, Almería (Spain) and the Albagnano Healing Meditation Center (Italy). They can be seen in Brazil at the Peace Dharma Center (São Paulo), the Temple of Great Love (Campos do Jordão), Sítio Vida de Clara Luz (Itapevi), Cruzília (Minas Gerais) and Búzios (Rio de Janeiro) Sanguie Tchö Tsog – Buddha Dharma Meditation Center.

Regarding the statues in Tibet, it's a tradition to "open their eyes". The eyes were painted, giving them life. The tradition was to dedicate the paintings to the cure of eye diseases as well as of illnesses in general. Lama Gangchen Rinpoche teaches that the statues of volcanic stone were so far in the state of samadhi and that the paintings now will bring blessings because they are manifesting in the state of sambhogakaya.

The statues are being painted with natural mineral pigments made of precious stones, as they always used to be painted. Also they use Tibetan calligraphy in the Uchen style, keeping alive these two traditions. It is said that by making statues of buddhas, we accumulate an infinite merit which helps us to develop our mind. When the statues are painted, the positive energy and qualities of the buddhas are strengthened. Through their blessings, we develop the energy of love in ourselves. This work also aims to be recognized by Unesco to become a World Heritage.



南街殷賑桌遊活動—— 透過遊戲的力量，將經典藝術帶出台灣

「南街殷賑」桌遊

〈南街殷賑〉為台灣膠彩大師郭雪湖於 1930 年繪製的經典代表性畫作，描繪了 1930 年代臺北貿易中心大稻埕（現今迪化街，知名旅遊景點）繁華的樣貌，更是蘊藏了豐富的文化背景故事。2017 年時，芻芻設計推出了「南街殷賑」同名桌遊，以單幅畫作為元素，希望透過遊戲的方式讓民眾更加的了解此幅畫作及其背後關於臺北大稻埕的故事及意義。也透過桌遊的特性，讓玩家在用眼睛欣賞畫作之餘，更可以用聲音描述、討論畫作，為傳統藝術推廣帶來新氣象。此產品在國內外皆廣受好評，其設計思維及後續的各種展覽規劃更是獲得了國際傳媒「領先世界桌遊設計十年」的美譽。



遊戲配件包含 1 塊蓋有「桌遊專用」圖印之〈南街殷賑〉畫布、30 個元寶小配件及 105 張圓卡。每張圓卡的正面皆切出了畫布中某處小細節（可能是人/水果/招牌裝飾等等）放大後的樣子，與原畫作為相同尺寸，希望提供使用者一個能夠更細緻的去觀賞〈南街殷賑〉這幅精點畫作裡各處細節的媒介。背面為台灣台北大稻埕 1930 年代時（同時也是〈南街殷賑〉此幅畫作裡）知名的進出口商品，如茶葉、布匹、中藥等等，以及當年迪化街上的各個店舖名稱。遊戲時，玩家需分成兩組，與組員合作並以口頭的敘述一同比快找出圖畫中各處細節的所屬之處。玩家也將和組員一同討論策略、選購各種日治時代時興盛於臺北大稻埕的商品，賺取最多的元寶以獲得競賽。希望透過這盒作品，為玩家帶來不僅是第一盒單幅畫作量身打造的桌上遊戲，更是透過輕鬆有趣的方式更加了解此幅畫作背後的故事及意義。



台北大稻埕發表會

2017 年 4 月 8 日時，芻芻設計在〈南街殷賑〉畫作內所描繪的地點「大稻埕」舉辦了發表茶會，為首次對外公開發表此作品之活動。活動當天邀請了郭雪湖基金會負責人郭松年先生開場致詞，並由芻芻設計在產品發表後開放民眾參加試玩活動。活動成果顯著，現場來賓涵蓋各年齡層、試玩氣氛相當踴躍，更是邀請到了非凡新聞前來專訪。

台灣文藝景點快閃教學活動

2017 年 7 月起，為了讓更多不同領域的朋友接觸到這款富含文化、歷史及美育的遊戲，芻芻設計也展開了一連串台灣知名景點 Pop up 活動。第一場活動受邀 Taiwan Art to Go 所舉辦的「跟著藝術家去旅行」Pop up 活動，在台灣知名景點「西門紅樓」進行了一個下午的快閃教學活動。第二場則是在中正紀念堂內的國家兩廳院內，於戲台咖啡廳裡同樣進行了一個下午的快閃教學。第三場回到發表會的大稻埕「稻舍」舉行，邀請民眾在百年老屋內體驗經典名畫的新創桌遊。

德國 Essen Spiel 大放異彩

2017 年 10 月，「南街殷賑」和芻芻設計的其他產品首次一同進攻海外最大桌遊展：位於德國的 Essen Spiel。充滿東方文學感的包裝和內容吸引了不少海外顧客的眼光，在第一天即銷售一空。更是有機會上了海外最大桌遊資訊平台 Board Game Geek 的新品專訪，及其他來自世界各地各大小桌遊評論家的合作邀約。成功的做到了利用遊戲將台灣經典美術帶向世界的第一步。

上海創新展覽

2017 年 11 月，芻芻設計將桌遊的產品設計中心理念放大至整個展場，維持了「南街殷賑」桌遊的核心思想：透過僅僅一幅畫作，呈現整個展場 / 桌遊。並利用展覽 / 桌遊的特性，呈現出該畫作背後的細節及故事。讓這盒從藝術品衍生出的遊戲，再次轉變為另一種創新體驗。

展覽現場展出 12 幅不同的「畫作」，每幅畫作中的畫面皆各自敘述著〈南街殷賑〉畫作中的其中一個文化背景故事。而這「12 幅」畫作，如同南街殷賑桌遊的卡牌，其實皆截取自〈南街殷賑〉原畫作的各處細節。希望透過這樣的空間及體驗，讓觀展者感受到〈南街殷賑〉的豐富性。現場也展出了四幅由台灣直送的珍貴複製畫作，包含〈南街殷賑〉（第四屆台展賞作品，臺北市立美術館典藏）、〈新霽〉（第五屆台展賞，臺北市立美術館典藏）、〈圓山附近〉（第二屆台展賞）和〈淡江泊舟〉。展場除桌遊外也提供各種 Taiwan Art to Go 郭雪湖畫作的衍生品販售，包含明信片、資料夾、月曆、手提袋等等。

觀傳局南街殷賑桌遊活動

2017 年 11 月至 2018 年 2 月，配合市政府「少年郭雪湖」展覽展出，觀傳局更是舉辦了百人桌遊大賽，並邀請全台灣小、國中、高中班級報名參加「南街殷賑桌遊活動」，含展覽導覽及臺北探索館遊覽。希望透過此盒遊戲，吸引更多年輕族群對台灣經典美術的認識。

成都之旅 Chengdu Trip

■ 郭欣悅

有人說，成都的寬窄巷子是富人的天堂，可是那裡的一磚一瓦都是勞動者的智慧和汗水的結晶，當你漫步在寬窄巷，舊成都的身影隨處可見，那都是成都勞動者創造的文化遺產。來自五湖四海的音樂人們相聚在這裡，共同感受著來自音樂的魅力。

說到音樂，有幸能受邀作為親友團中的一員去參加本屆成都音樂節，在本次音樂節中，喜好音樂的我也感受到了來自各地的音樂文化，要說最喜愛的，自然是台灣原著民的音樂團隊—徹摩樂隊。

最開始吸引我的是他們超穩的 live，全曲開始的幾個長音就把我帶入了美妙世界，一段記憶，一個故事，就像畫師與觀賞者一樣，技藝高超的畫師用簡單的技巧就能描繪出一幅恢弘的作品，令人驚嘆。舞台上酷炫的他們在平日裡卻也近人。穿著排灣族服飾的他跟我們一起互動拍照也是樂在其中，每每擺出一個姿勢都能讓我們眼前一亮，有他在的地方也總是充滿了歡笑。

七天，說長也不長，說短也不短，但恰好出現的我們就在這恰好的時間里相遇，一切都是那麼的恰巧，成都，期待下一次的相遇。那個夏天，與汝相遇，注定不凡。



李珍兒子採訪和平傳媒 Li Zhen son interviews peace media



時間 | 2017年7月29日 | 採訪對象 | 郭松年先生（和平傳媒總監）
地點 | 成都龍之夢瑞峰國際酒店 | 採訪 | 錢稷（中國雲南，12歲）

錢稷 | 郭先生，您好！我想採訪您一下，您為什麼要創建和平傳媒？

郭先生 | 和平傳媒的創始者是剛堅活佛。1995年，他就有了創建「和平傳媒」的構想，他先在尼泊爾組建了「和平廣播電台」，後來在意大利又成立了「和平之音」，「和平傳媒」是2004年創立的。剛堅活佛把這個任務交給了陳盛沔先生與我，我們接受了這個任務共同創建了「和平傳媒」。

錢稷 | 謝謝您的回答。我的第二個問題是，您對和平的認識？

郭先生 | 他曾花了4個小時左右的時間跟我分享他對世界和平的觀點。他跟我說的很清楚，就是我們現在正處於黑暗時代。那為什麼叫黑暗時代呢？就是戰爭、人禍、疾病、氣候、環境都已經陷入失序。失序你能聽懂啊！就是失去控制了，然後呢？這個情況會愈演愈烈。那麼，他還說，其實這個黑暗時代，是不是可以挽救呢？他說很難的，惟有神跡，才能夠挽救。但是，人類作為智人，我們還是有個腦袋瓜的，我們不能任由它發展下去而無所作為，所以呢，我們要有所作為，希望這個作為能讓不可能變成可能。所以，換句話來講呢，你剛剛講的和平，只是一線希望，比起黑暗呢，就像天上的星星一樣，很微小，大部分都是黑暗的，所以我們面臨的世界是這樣的。對於和平傳媒來講呢，我也等於是接受了他這樣的一個觀點，和平是比較短暫，並且比較細微的，大部分則是動亂，全世界範圍內，中國還算比較沒有動亂的，但是也有些天災啊，你也可以看到像汶川大地震啊！洪水泛濫呀等等！

錢稷 | 人禍可避，天災難防！

郭先生 | 對、對、對！所以其實和平，相對來講，勢力還是比較弱的。

錢稷 | 那您又是怎樣看待戰爭？

郭先生 | 戰爭嘛！現在來講，無可避免了，因為世界人口過多，目前大概是70億左右。而且，膨脹的速度很快，很快可能會達到80億等等，那麼小小的地球已經承受不了這樣的壓力了，人要求生存呢，這個時候大家都在競爭，都在掠奪資源，都在耗盡這個地球的資源。所以，戰爭呢等於是大家競爭所引起的不可避免的結局，特別是幾個強大的國家，這我們叫做強權啊！美國是強權，俄羅斯是強權，歐洲共同體是強權，中國經濟遲早也是會步向強權，大家都在掠奪資源啊！都在搶世界市場，大規模的摩擦，看來是無法避免的。

錢稷 | 謝謝郭先生！拜拜！



Peace Media

訪「王英信美術館」 Visit to "Ying-Hsin Wang Museum" (Nantow, Taiwan, 2017)



A section of Wang Ying Hsin Museum



Wang Ying Hsin standing beside his sculpture
"Three Youth of Daiden"



Wang Ying Hsin with Sunny Kuo



One of the works by Wang Ying Hsin

訪「黃心健工作室」 Visit to "Hsin-Chien Huang Studio" (Taipei, Taiwan, 2017)

台灣新媒體藝術家黃心健與美國前衛音樂教母蘿瑞·安德森（Laurie Anderson），以跨國創作《沙中的房間》，成功抱回第74屆威尼斯影展第一座VR最佳體驗大獎（Best VR Experience）。

The Taiwanese new-media artist, Hsin-Chien Huang and the avant-garde music godmother, Laurie Anderson, transcended the border of nationality and jointly gave birth to "LA CAMERA INSABBIATA", the masterpiece recognized by the Best VR Experience Award, the first of its kind, from the 74th Venice Film Festival.



Hsin-Chien Huang directed Sunny Kuo to use VR
Interactive device



Saiau-Yue Tsau with Sunny Kuo



From left: Saiau-Yue Tsau, Hsin-Chien Huang, Sunny Kuo, Apple Chen

3

拜會厄瓜多爾駐華總領事馬蓮娜女士 Meeting with Mariella Molina, Ecuador Consul General (Guangzhou, China, 2017)



From left: Linda Yuan, Mariella Molina, Sunny Kuo, Coco Yang, Carlos Lopez



Sunny Kuo with Carlos Lopez



Sunny Kuo with Mariella Molina

4

訪幼瀨伍號茶園 Visit to YORAI 5 Plantation (Taiwan, 2017)



From right: Diana Fan, Edward Weng, Sunny Kuo, Peggy Hsu



From left: Edward Weng, Sunny Kuo, Diana Fan, Ariel



訪廈門大學台灣研究院 Visit to Xiamen University Taiwan Research Institute (Xiamen, China, 2017)



From left: Sunny Kuo, Guo-shen Liu, Beverly Hong-Fincher, Master Shichanghui, Florentina Taprio

訪北京安博教育 Visit to Ambow Education (Beijing, China, 2017)



From left: Jin Huang, Sunny Kuo, Chiao-Ling Hsu

訪漢光教育基金會 Visit to Hanguang Education Foundtaion



From left: Vivian Lee, Sunny Kuo, Ko-Shao Liao, Diana Fan

訪北京綫果國際文化傳媒有限公司 Visit to Tentpole Films (Beijing, China, 2017)



From left: Hock Wong, Sunny Kuo

9

訪全球祖文化基金會 Visit to Global Ancient Culture Foundation (Beijing, China)



From left: Michelle Chan, Ellen Gao, Sunny Kuo, Udom Tam, Hock Wong, Tony Cheung



Front left: Sunny Kuo, Inna, Geovanny; Back left: Chang Kaiyi, Liu Haibo, Ellen Gao, Michelle Chan, Tony Cheung



From left: Michelle Chan, Sunny Kuo, Phillipa Chan

10

邂逅音樂家陶濤 Encounter with Musician Alfred Tao



From left: Alfred TD, Sunny Kuo, Coco Yang

11

『和平傳媒』歡迎藏族友珍夫婦一行來訪 Peace Media Welcome YouZhen Couple From Tibet (China, Shenzhen, 2017)



Peace Media team with LuoRongYiXi (right1), ZeRenYouZhen (right 3)



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@foxmail.com

We Welcome You to Join Our 'Peace Media' Volunteer Team,

Please Send Your Resume and Personal Image to: peacemedia@foxmail.com





ཉིན་མོ་བདེ་ལེགས་མཚན་བདེ་ལེགས།
 ཉིན་མའི་གུང་ཡང་བདེ་ལེགས་ཤིང་།
 ཉིན་མཚན་རྟལ་དུ་བདེ་ལེགས་པས།
 དཀོན་མཆོག་གསུམ་གྱིས་བྱིན་གྱི་རློབས།
 དཀོན་མཆོག་གསུམ་གྱིས་དངོས་གྲུབ་སྤེལ།
 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

Dedicated to Honorable Lama Gangchen

Felix Chen
Sunny Kuo
 with Peace Media Team

EDITORIAL TEAM

- Betty Voon
- Coco Yang
- Cosy Back
- Dawn Steve Cain
- Diana Fang
- Florentina Tapnio
- Isthar Adler
- Linda Yuan
- Naya Kuan
- Ping-Yu Lin
- Sunny Kuo
- Tsultrem Lama
- Yiyun Mao

和平傳媒
Peace Media

peacemedia@foxmail.com
www.ancient-encounters.com
www.facebook.com/PeaceMedia.Chinese