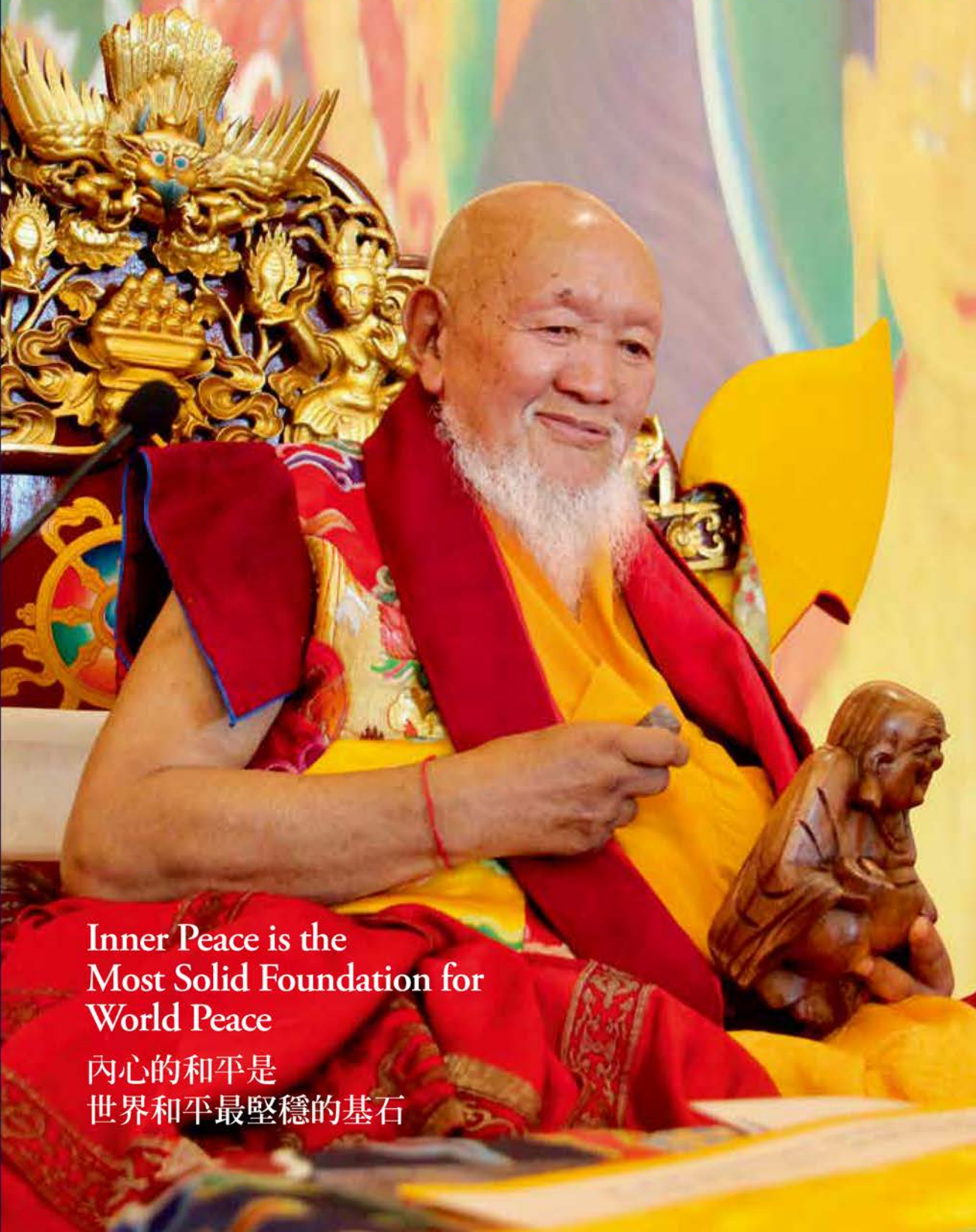


# 和平傳媒 Peace Media



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



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。





Standing Buddha  
Gandhara, 1st century AD

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## 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



2018

## 剛堅喇嘛和米歇爾喇嘛在阿巴干諾的生日慶典

Lama Gangchen and Lama Michel  
Birthday Celebrations at Albagnano

Betty Voon | Peace Media, Malaysia



每年七月是阿巴干諾禪修中心最繁忙的時刻，因為剛堅喇嘛仁波切和米歇爾（Michel）喇嘛仁波切的生日都在七月。

七月七日的早晨，漫長而繁複的傳統藏傳長壽祈禱儀式在九點揭開了序幕，祈禱儀式通常會持續幾個小時。參與長壽祈禱儀式的僧侶和喇嘛們，分別來自歐洲、印度、尼泊爾、斯里蘭卡、臺灣等地。由坐在前排的僧侶們用藏文誦經，剛堅喇嘛和米歇爾喇嘛及熟悉經文的道友和信徒們，也一起參與誦經。在整個

祈禱儀式的過程中，每個人都會被賜予藏茶及甜飯，這是典型的藏族傳統。前來祝壽的信徒和寺廟贊助者們為剛堅喇嘛和米歇爾喇嘛獻上神聖又具有祝福意義的禮物，還有人也為在場的僧侶和喇嘛們獻上一些小禮物。





祈禱儀式在下午兩點左右接近尾聲，隨後在「人間天壇寺」入口處舉行了簡短的升旗儀式，並同時以向天空撒大麥粉的藏族儀式，祈求平安和吉祥。

儀式結束後，每個人都在中心享用午餐。午餐過後，大家享受著閒適的休憩時光。

晚上八點半，在 Verbania Pallanza 的馬格諾爾劇院 (Teatroll Maggiore)，上演由德國甘登扎西哲靈寺「聯合和平藝術家」戲劇公司編導的「如果佛陀是你的鄰居」的音樂劇。

在戲劇演出開始前，劇院外部舉行了慈善活動，在阿巴干諾平民社區組織的攤位上，展示了藏文書法、音樂及藝術品，吸引者大眾的目光，現場熱鬧非凡。

一整天的慶典活動，在晚上十點音樂劇結束後，圓滿畫下了句點。這都要歸功，並由衷感謝剛堅喇嘛仁波切和米歇爾喇嘛與大師們的慈悲心相隨。期盼他們平安長壽，能繼續為眾生造福祈求平安。



July is a busy time for Albagnano Meditation Healing Centre, as it is Lama Gangchen Rinpoche's and Lama Michel Rinpoche's birthday.

On 7th of July, traditional Tibetan Long Life Prayer Ceremony started at 9 in the morning. It was an extensive complicated prayer ceremony that lasted for several hours. Monks who sat on the front rows started the prayers in Tibetan language while disciples and friends of the both Lama Gangchen and Lama Michel led the chanting. Many monks and lamas who came from Europe, India, Nepal, Sri Lanka, Mongolia and Taiwan to attend Long Life Prayer Ceremony altogether joined in the prayer chanting. During the process, Tibetan tea and sweet rice cake were served to everyone as parts of the tradition. Patrons and sponsors of the Centre were given ritualistic and auspicious objects in order to offer to Lama Gangchen. Thereafter, disciples and friends presented appropriate things to Lama Gangchen and Lama Michel. There were also participants who wished to make small offerings to other monks and lamas present at the site.



The prayer ceremony ended around 2 pm with a brief flag ceremony at the entrance of the Temple of Heaven on Earth and another Tibetan ceremony of throwing barley flour to the sky as a prayer for peace and auspiciousness.

Lunch was served to everyone at the centre's restaurant. After that everyone had free time until evening.

At 8:30 pm, a musical play called "If Buddha was your Neighbour" organised by United Peace Artist, a theatrical company of Ganden Tashi Choeling Monastery, Germany. The musical play was held at Theatre of Maggiore (Teatro II Maggiore) - Verbania, Pallanza.

Outside the Theatre area, several booths were put up by some of the lay community in Albagnano exhibiting their music and art display, Tibetan calligraphy and Help in Action opened for the public before the start of the play. It was a very lively atmosphere and full of activity.

The play ended around 10 pm after a full day of Dharma activity. This is dedicated to the great compassion of the Gurus, Lama Gangchen Rinpoche and Lama Michel. May they live long and continue to create opportunities like this for the benefit of all sentient beings.





1941

## 剛堅喇嘛仁波切

Lama Gangchen Rinpoche



His Holiness The Tenth Panchen Lama at Gangchen Monastery Tibet / China, 1987



Mother Theresa in Calcutta, India, 1995



H.H. Pope Paul II at the Vatican, 1993



剛堅喇嘛是一位著名的藏傳佛教大師，地位崇高，廣受景仰。

剛堅喇嘛 1941 年在西藏西部出生。他 4 歲時，就被確認為喇嘛治療師和密宗大師長期不間斷傳承的轉世靈童。在西藏，他接受了傳給轉世喇嘛的哲學和精神領域的教育，使其成為了合格藏傳佛教傳統及療癒師的持有者。

1981 年，剛堅喇嘛首次到訪歐洲。自 1982 年以來，他一直四處奔走，在歐洲、亞洲和美洲開展療癒和講經，並在世界各地建立了多個中心。

剛堅喇嘛現已在西方生活了近四十年，孜孜不倦地致力於建立東西方之間的文化和精神交流，並對那些不幸的人提供人道主義援助。作為一名和平信使，他每年在東西方世界間來回數千英里，傳播和平、非暴力信息及社會所迫切需要的價值觀，以創造一個更加開明和人文的社會，因此他被稱為「東方的馬可波羅喇嘛」。

剛堅喇嘛致力於促進內心和世界和平教育，非傳統教育，推廣密宗自療法並關注環境保護。

如今，阿巴干諾禪修中心已成為剛堅喇嘛駐錫地和主要活動中心。他以熱忱開放的態度和對任何尋求他的建議和幫助的人的持續關注而聞名。



Lama Gangchen Rinpoche is a renowned and important master from the Tibetan Buddhist tradition. He was born in Western Tibet in 1941.

At the age of four he was recognized as the reincarnation of a long and uninterrupted lineage of lama healers and tantric masters. In Tibet he received the philosophical and spiritual education transmitted to reincarnated Lamas and the titles qualifying them as holders of the Tibetan Buddhist tradition and as healers.

In 1981, Lama Gangchen visited Europe for the first time. Since 1982 he has traveled extensively healing and teaching in Europe, Asia and the Americas and has established many centers world-wide.

Lama Gangchen has now lived in the West for nearly four decades, tirelessly working to create a reciprocal exchange between the East and West on both cultural and spiritual levels, as well as humanitarian aid for those less fortunate. He works as a peace messenger traveling thousands of miles each year from the East to the West to spread his message of peace and non-violence and the urgent need of values to create a more enlightened and humanistic society. He has been called Lama Marco Polo from the East.

His activities are aimed at promoting inner and world peace education, non-formal education, tantric Self-Healing and the care of the environment.

Today Albagnano Healing Meditation Centre has become the home and principal centre for Lama Gangchen's activities. He is well known for his warmhearted openness and for his untiring attention to anyone who seeks his advice and help.



## 阿巴干諾禪修中心 Albagnano Healing Meditation Centre

阿巴干諾禪修中心由剛堅喇嘛仁波切於 1999 年創立，這裡有著純淨的氣場和淨化的環境，是療癒和恢復身心和平的理想場域。二十年前，它是一個藏傳佛教修行、學習、祈福和禪修的國際中心，如今已是東西方人士嚮往的朝聖地。

阿巴干諾禪修中心座落在意大利北部一片純淨的自然環境中，周圍環繞著兩個國家公園，俯瞰歐洲最大的湖泊之一，毗鄰瑞士。禪修中心距馬爾彭薩機場一小時車程，距米蘭一百公里。這裡交通便利，同時遠離城市的喧囂和污染。

該中心舉辦眾多國際佛教重要活動，邀請來自世界各地的佛教高僧和喇嘛。剛堅喇嘛仁波切和其他高僧在這裡與各國信眾講經和祈福，使傳統世代相傳。

在現代繁忙的時代，阿巴干諾禪修中心是身心靈庇護療癒之所，我們可以在這裡感受和平，並接受佛陀的教誨、修行和祈福。在這裡我們可以積善行德，強健身體，淨化心靈，如意吉祥。正如剛堅喇嘛仁波切所說，「內心的和平是世界和平最堅穩的基石」，這樣我們也可以為我們的家庭，我們的國家乃至世界帶來和平。



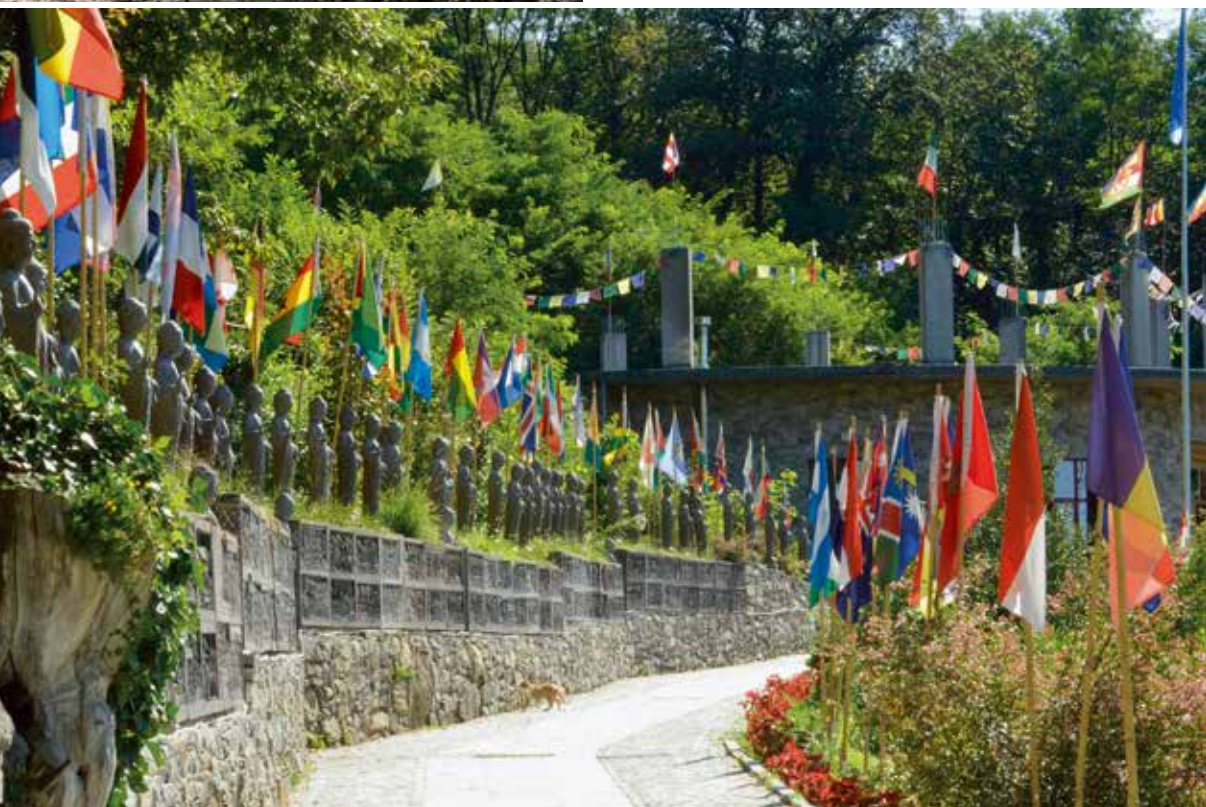




Founded by Lama Gangchen Rinpoche in 1999, Albagnano Healing Meditation Centre is an ideal place to rest and to regenerate the body and mind in peace with pure air and elements. It's an international centre for Tibetan Buddhist practice, study, prayer and healing. Established almost twenty years ago, it is already a pilgrimage destination for people from the East and West.

Located in a pure environment and surrounded by two national parks, Albagnano Healing Meditation Centre overlooks one of Europe's biggest lakes in northern Italy near Switzerland. One hour away from Malpensa airport and 100 kilometers from Milan, it's a place of easy access and at the same time far from the chaos of the city and pollution

The centre hosts important events for international Buddhist communities, inviting masters and monks from different parts of the world. Here Lama Gangchen Rinpoche and other masters can share their teachings and blessings with international followers in order to keep the lineage alive from generations to generations.



In this modern and busy time, Albagnano Healing Meditation Centre is a refuge where we can experience peace and enter in contact with Buddha's teachings, practice and blessings. It's a holy place where we can accumulate merits, attaining a healthy body, peaceful mind and prosperity. As Lama Gangchen Rinpoche says 'inner peace is the most solid foundation for world peace' and so we can also bring peace to our family, our country and, consequently, the world.





「人間天壇寺」——項目簡介  
Temple of Heaven on Earth - the Project

為了實現阿巴干諾禪修中心的目標，我們正在建造一座名為「人間天壇寺」的寺廟，佛菩薩將藉由此道場賜予眾生無比福慧。寺廟共有三層樓。我們於 2018 年 10 月開始建造二樓和三樓，期於近期竣工。

To fulfil the centre's objectives, we are building a temple called the 'Temple of Heaven on Earth', a place where the Buddhas descend to bless us on Earth. It has three floors. We are starting the construction of the second and third floor in October 2018 with the objective to complete the construction soon.



禱告堂——儀式和佛法開示  
Main Prayer Hall – Cerimonies and Dharma Teachings

一樓是舉辦重要活動和公眾儀式的主要大殿。

The first floor is the main prayer hall for grand events and public.

佛法開示和實踐呵護身心靈  
Dharma Teaching and Practice for Taking Care of Body and Mind

二樓南側將是供奉諸佛母——聖救度母——的度母禪室，主要用於授課和佛法開示。

與花園相連的北側將會是瑜伽區，這是信眾通過習練瑜伽和太極拳來養身的場所。

西側將是貴賓接待區。

東側是和平文化博物館和智慧群星館（the Wisdom Planetary），用於展示佛理和剛堅喇嘛的經歷。

On the second floor, at the Southern side will be the meditation hall of Tara, dedicated to the mother of all Buddhas Arya Tara. A place that will be used mainly for courses and teaching of the Dharma.

At the Northern side, connected to the garden, will be the yoga area for taking care of the body with practices such as Yoga and Tai Chi.

The Western side will be VIP reception area.

The Eastern side will be Peace Culture Museum and Wisdom Planetary displaying the principles of Buddhism and history of Lama Gangchen.







### 冥想禪室和佛經圖書館 Meditation and the Holy Dharma Scriptures

三樓南側將是專門用於靜坐冥想和誦經的禪室。

北側將是為紀念十世班禪喇嘛尊者的德行建造的圖書館，圖書館中將收藏藏文、中文、英文和其他語言的佛經。

東側將供奉護法，世界和平的保護神，致力於維護世界和平和繁榮。

On the third floor, at the Southern side, will be the meditation hall dedicated exclusively to practices such as silent meditation and mantra recitation.

At the Northern side, a library in memory of the kindness of His Holiness the Tenth Panchen Lama, gathering a collection of Buddhist texts in Tibetan, Chinese, English and other languages.

At the Eastern side, will be the Dharmapala, the world's peace Protector Gonpa, dedicated to protection and prosperity.



### 其他項目 Other Projects

作為阿巴干諾禪修中心的整體建設項目，在寺廟建設完成後，我們還將修路聯通寺廟，建設一個大劇院以舉辦文化活動和大型會議、以及若干冥想室和客房，為到訪中心的客人提供最大的便利。

In order to complete the whole construction project at the Albagnano Healing Meditation Centre, we will build an access road, a theater for cultural activities and congresses, meditation retreat houses and rooms to accommodate in the best way guests visiting the centre.



### 項目負責人 Project Coordinator

米歇爾（Michel）喇嘛仁波切作為剛堅喇嘛仁波切的傳人，全權負責項目管理和寺廟建設。

Lama Michel Rinpoche, heart son of Lama Gangchen Rinpoche, is taking full responsibility for the project and construction of the Temple.

### 捐贈方式 How to Contribute

建造此殊勝寺廟對我們所有人來說都是千載難逢的機會，我們可以為佛教歷史做出貢獻，並可積累功德，淨除惡業。我們可以將通過捐贈積累的功德迴向給自己和家人身心安康，迴向給我們過世的親人，或者是迴向某個生意或項目一切順利獲得成功，或者以此功德祝願社會安寧，國家昌盛。您可以使用自己的名字，也可以使用他人如父母或孩子的名字進行捐贈。



您的捐贈將讓建造這座偉大寺廟的理想成真。所有捐贈者的名字和迴向都將專門記載在寺廟中一面功德紀念牆上。

To build such temple is a once-in-a-lifetime opportunity for all of us: a way to contribute to the history of Buddhism and especially to accumulate merits and purify our own negativities.

We can dedicate the merits gained through donation for good health and peace of mind of ourselves and family, for the wellbeing of our dear ones that have already passed away or to abundance and success in business and projects. We can also dedicate our donation to peace in our society, in the environment and success of our country. Dedication can be made in one's own name or the name of others, such as parents and children.

You can support the realisation of this temple by making a donation. The name and dedications of all donors will be written on a special wall of the temple.

### 捐贈途徑 Make Your Donation

Kunpen Lama Gangchen（帳戶名）

BANCA PROSSIMA（銀行）

Ag. di Milano filiale 05000

Piazza Paolo Ferrari, 10 – 20121 Milano – Italy

IBAN（國際銀行賬號）– IT29P0335901600100000157185

Abi/Bank code（銀行代碼）03359

Cab/Branch number 01600

BIC/SWIFT（銀行識別碼）– BCITITMX



2018

## 和平朝聖

### Peace Pilgrimage

從 1989 年以來剛堅活佛每年都會來到神聖的「婆羅浮屠」曼荼羅，與來自六十多個國家的朋友們一起祈禱世界和平，不同語言、文化的聲音匯成奇妙的誦歌，共同繞行曼荼羅以實踐禪定。

今年的三月，和平傳媒主席陳盛涸先生攜夫人、與和平傳媒團員一行在印尼日惹婆羅浮屠聖地會合，一起參加剛堅活佛組織的和平朝聖活動。凌晨五點，在神聖的婆羅浮屠佛塔下，活佛挽著陳先生夫婦的手，引領信徒一起口誦經文，並按順時針方向一圈圈地繞行佛塔，直至塔頂。期間活佛安排了若干法會及佛事活動，並與來自印度、尼泊爾、中國和歐洲各寺廟的藏族喇嘛與僧侶舉行了盛大的祈福儀式。



藉此盛會和平傳媒主席陳盛涸與總監郭松年共同彙報了和平傳媒的相關活動，為感謝陳先生慷慨捐助「人間天壇寺」項目與支持和平傳媒活動，剛堅活佛將一幅神聖的唐卡贈予了陳盛涸，同時也精心準備了一件「銅鉢」法器贈送郭松年。

Since 1989, Lama Gangchen goes to the holy mandala of Borobudur in order to conduct world peace prayers with friends from more than 60 countries around the world. Voices of different languages and cultures are united under the single sound of mantra recital during the daily circumambulations and meditation practices on the mandala.

In March, 2018, Chairman of Peace Media Felix Chen and his wife joined Peace Media group to go to the holy site of Borobudur in Indonesia. Led by Lama Gangchen, his followers altogether participated in "Peace Pilgrimage" activities. Members gathered early at five at dawn below the holy pagoda of Borobudur. Lama Gangchen held the hands of Mr. and Mrs. Chen during offering rituals. We all gradually circled the pagoda clockwise all the way until reaching the top. Meanwhile, Lama Gangchen performed certain rites and Buddhist activities. He also led the group in spiritual chanting. Lamas and monks from India, Nepal, China and Europe altogether cited spectacular prayers as well



as delivered respective rites and rituals. Taking the opportunity of this gathering, Peace Media Chairman Felix Chen and President Sunny Kuo presented a report on Peace Media's activities. Lama Gangchen gave Felix Chen a solemn Buddhist "Thangka" as appreciation of generous donation made by him towards building of 'Temple of Heaven on Earth' project in Italy. Meanwhile, Lama Gangchen thoughtfully prepared a Buddhist bronze "bowl" for Sunny.







Mendut Temple

每年的衛塞節慶典期間，來自世界各國的僧侶及佛教界人士會徒步從 Mendut 寺經 Pawon 寺，最後走到婆羅浮屠寺，沿途念誦祈禱文，並繞行塔寺。經同門師兄赤真喇嘛介紹，日惹 Borobudur 一帶是菩提心發源地，十世紀時，印度的阿底峽尊者 (Lama Atisha) 為修行菩提心，不惜遠渡重洋來到印尼，追隨當時人稱金洲大師的 Lama Serlingpa。經過十二年學習與修行，阿底峽尊者回到印度，其後再前往西藏弘揚佛法。由於藏傳佛法重視傳承，阿底峽尊者的後世子弟也一直在追尋菩提心法傳承。

如今因緣際會下在日惹發現菩提心法發源地，讓此行增添特別意義。

2018

## 訪梅都寺

### Visit to Mendut Temple

Linda Yuan | Peace Media, China

3月5日和平傳媒一行在和平傳媒意大利代表 Dawn 女士帶領下前往與婆羅浮屠同一時期建造，同為世界文化遺產的梅都寺參觀。

梅都寺位於婆羅浮屠東方3公里處，比婆羅浮屠佛塔小，但建造時間更早一些。根據碑文的描述，該寺由爪哇古代強盛的夏連特拉王朝 (Sailendra Dynasty) 國王 Indra 於西元824年所建。後於火山灰中長眠數百年，於1836年重新被發現並進行修復。主寺的外牆上雕刻的故事多是佛陀成佛前的多代輪回情節，藉此帶出佛教的教義。整座寺廟全由石頭構建，周圍還有很多正在發掘，待恢復的佛塔殘件，默默的等待重現天日。

Dawn 向我們詳細講解了寺內僅存的三尊佛像，中央的佛像據說就是彌勒佛，佛祖採用西方坐姿而非盤膝而坐，左右兩旁的兩尊菩薩分別為觀世音菩薩 (Avalokitesvara Bodhisattva) 和金剛手菩薩 (Vajrapani Bodhisattva)。由於日惹炎熱多雨，我們在寺廟裡清



The statue of Dhyani Buddha Vairocana, Avalokitesvara, and Vajrapani inside the Mendut temple



The bas-relief of Hariti on inner northern wall of Mendut

楚看到了漏水的痕跡，據瞭解，2017年始，婆羅浮屠保護辦公室開展了關於梅都寺滲水保護處理的研究，以減少石寺的進一步損壞。

在主寺外的院子裡，有一株約230年的老菩提樹，碩大無比，在其稱托下，梅都寺顯得非常靜逸肅穆。

參觀完梅都寺後，Dawn 又帶我們去旁邊的修道院參觀，裡面有來自日本、印度、泰國等各種風格的佛像，信徒與遊人可以免費參觀。特別有意義的是其中一座塔身中存放著一顆釋迦摩尼的舍利子，非常殊勝！

中午時分，下起了陣雨，我們在大雨瀰漫中離開了日惹，並期待下次再會！



THE NIBBĀNA RATANA STUPA enshrines some relics of the Buddha which are presented as gifts from several Countries



# MENDUT TEMPLE



Gapura "Hening Karta" dengan Catur Mukha,  
Melambangkan Empat Moralitas Luhur  
1. Metta: Cinta Kasih (Loving Kindness)  
2. Karunna: Welas Asih (Compassion)  
3. Mudita: Apresiasi (Appreciation)  
4. Upekkha: Keteguhan (Equanimity)

On March 5, Peace Media group altogether went to visit Mendut temple with Dawn leading the way. The area is also acclaimed as world heritage site along with Borobudur.

Located approximately 3 kilometers east of Borobudur, Mendut is relatively smaller but built earlier. According to the inscription recorded on the tablet, the temple was built by the strong king of Sailendra Dynasty in 824 A.D. It was later buried under volcano ashes for several hundreds years. In 1836, the site was being discovered and reconstructed. There are stories of Buddha over the years as well as the the episode of reincarnation carved on the exterior wall of the main temple. Such discovery brings out the sutras of Buddhism. The entire temple was built with different sizes of stones. Continuous excavation is still continuing in the surrounding area. We wait for more pagoda's relics coming to light in the near future.

Dawn explained to us that there are only three Buddhist sculptures preserved in the temple. The one in the centre is Buddha Maitreya with sitting position instead of crosslegged position. On both sides are Avalokitsvara Bodhisattva and Vajrapani Bodhisattva respectively. Due to the scorching heat and abundant rainfalls, the leaks and cracks are clearly visible. It is said that since 2017, the office of Borobudur commenced research on protection of the site against wears and tears caused by water. This will reduce further deterioration at the temple.

In the garden of the temple, there is an old bodhi tree which is approximately 230 years old. This tree appears exceptionally huge within the serene and holy compound of the temple.

After the visit of Mendut Temple, Dawn brought us to another one adjacent to the monastery. There are various styles of Buddhist statues from Japan, India and Thailand. The followers and tourists could freely visit around the area. The most meaningful one is said to be Buddha's relic. What the remarkable honor is! At noon time, there were splashes of rainfall. We left Yogyakarta in the gloomy weather with anticipation of coming again soon.





### 厄瓜多爾前駐華總領事馬蓮娜赴北京拜會剛堅活佛 Ex-Ecuadorean Consul General Ms. Mariella Molina visited Lama Gangchen in Beijing

2018年10月25日，剛堅活佛在北京順義道場親切的接待了前厄瓜多爾駐華總領事馬蓮娜、和平傳媒總監郭松年及和平傳媒團友一行。期間活佛親自引領大家參觀並在其居所外繞行三周，為大家細心介紹室內的佈局與陳設，剛堅活佛還為來訪者作了祈福儀式，引領在場的僧侶與信徒唱誦經文，贈予吉祥信物並予加持。

On October 25, 2018, Lama Gangchen Rinpoche warmly received Ms. Malina Molina, former Consul-General of Ecuador and Mr. Sunny Kuo, President of Peace Media together with Peace Media members at Shunyi ashram in Beijing. Meanwhile, Lama Gangchen led the group to go around the area three times. He presented the layout and furnishings of the venue. After giving blessings to the participants, he led chanting of sutras and gave auspicious object to each person.



From left: Mariella Molina, Sunny Kuo, Huang Jing, Hock Wong, Xie Xue-jun, Yang Bing, Dawn Steve Cain, Linda Yuan

### Cosy Back 與「和平傳媒」分享「人間天壇寺」項目進展 Cosy Back shared about the progress of "Heaven on Earth" project to Peace Media group

剛堅活佛此次返回中國，除參加10月28日至30日在福建省莆田市舉行的第五屆世界佛教論壇外，還為他主持的位於意大利米蘭的「人間天壇寺」募款，該寺是剛堅活佛於1999年創立的阿巴干諾禪修中心的核心設施，旨在普及佛法，淨除惡業，積累功德。剛堅活佛的執行秘書Cosy女士為我們講解並分享了「人間天壇寺」項目進展。

During Lama Gangchen's trip to China this time, apart from attending the The Fifth World Buddhist Forum on October 28 in Putian City in Fujian, he intended to raise funds for constructing "Heaven on Earth Temple" in Milan, Italy. It is the core facility of meditation centre established by Lama Gangchen in Albagiano, Italy in 1999. The core purposes are dissemination of Buddhism, elimination of negative karma as well as accumulation of good merits. Cosy Back, Lama Gangchen's executive secretary, shared with us the progress of the construction "Heave on Earth Temple".





剛堅活佛與「和平傳媒」一行參觀「安博教育」集團總部  
Lama Gangchen visited "Ambow Education" headquarters  
together with Peace Media members

2018年10月25日傍晚，剛堅活佛應安博教育集團黃勁總裁與謝雪君副總裁邀，與「和平傳媒」一行專程赴其集團總部參觀並作開光儀式。抵達時雖已是下班時間，但黃勁博士公司職員人人手持哈達，仍在殷切的等待活佛蒞臨，活佛在黃勁博士的導覽下參觀了安博集團總部新辦公大樓，並為在場所有職員祈福、加持。

In the evening of October 25th, 2018, Lama Gangchen together with Peace Media members visited "Ambow Education" Group by request of the group's CEO Huang Jin and vice president Xie Xue-jun to perform an opening blessing ceremony. Though it was after office hour when the group arrived, all the employees were anxiously expecting his arrival holding long Tibetan scarf "hada" on hands. Lama Gangchen and the group went around the office guided by Huang Jin and continued giving blessings to all the employees present .





2018

## 喚起覺醒：集體的和平意識

Spiritual Awakening:  
Collective Consciousness of Peace



Dzambing Cho Tab Khen

世界需要和平與穩定。迄今為止，人類為追求世界和平所採取的方法都是失敗的。事實上，今天，我們幾乎隨處可見衝突。這些問題往往出現在戰場上以及在經濟、宗教、政治和社會戰線上。似乎所有人類的努力都被衝突玷污了。沒有和平及穩定，就不會有經濟或社會進步。人類的變革和發展以和平與穩定為基礎。因此，問題是人類將如何單獨地和集體地實現世界和平及安定。傳統的領導人依靠三種主要手段實



現了近似的和平：提供經濟援助和物質進步，武裝衝突中的國家，尋求其他形式的談判。這些工具不僅無效，而且還為進一步的衝突創造了更多的條件。第一項經濟援助的方法失敗了，因為資金沒有投入到和平計劃和項目中。此外，作為一種方法，它假定窮人及其貧窮是衝突的主要根源；當衝突發生時，主要是由富裕的團體或國家（掌權者）造成並滋養的。第二種武裝衝突，導致了更多的戰爭和不穩定。這一觀點來自於「力量平衡」理論，該理論認為平等的武器力量可以中和衝突中的各方，沒有比這更偏離真理的了。例子比比皆是（伊朗、菲律賓、敘利亞）。第三種訴諸談判的方法也失敗了，因為那些談判並沒有自我實現和平。因此，他們不知道他們在談判什麼。今天最好的結果是部分地停止衝突。他們都失敗了，因為他們認為和平是「一件事」。和平是「存在的狀態」，它不是「一件東西」。沒有人能在超市買到和平。而且，作為一種內在的「存在狀態」，和平必須自我實現。它是一種個體的、集體的存在狀態——內在的和平與世界的和平。就像喇嘛剛堅仁波切所教導的那樣，只有當我們個人擁有內心的平和，人類才能獲得世界的和平。用他的話說：「內心的和平是世界和平最堅實的基礎」。為了讓內心的平靜成為現實，我們必須進入一個集體的療癒過程，這意味著療癒人性和療癒本性。如果我們不與自己跟大自然和平相處，就不可能獲得內心的平靜。個人療癒，集體療癒，自然療癒，這是完全相互依賴的。所有這些都可以通過各種精神手段和工具達到，包括療

癒練習（例如：冥想、瑜伽、沈思、祈禱、咒語、手印……）。從我的精神和冥想經驗，我得出結論，兩種最強大的治療來源是沈默的力量和我們與自然深刻而有意義的互動。然而，在現代生活中，不幸的是，我們不斷地遠離真正的沈默（空性）。

和平的新模式需要一個精神基礎。世界和平不是慈善或自願的目標或活動。和平是我們個人和集體的責任和義務。為了在我們生活的世界中看到和平的實踐，我們必須獲得更高水平的個人和集體意識。導致戰爭和衝突的舊意識不具備和平的屬性。讓我們一起成為世界和平精神覺醒進程的一部分，我們集體意識的覺醒。

願世界的每一個角落處處和平！





The world needs peace and stability. The approaches in the pursuit of world peace followed till today have failed humanity. Literally, today, we see conflicts almost everywhere. These often manifest on battle grounds as well as on the economic, religion, political and social fronts. It seems that every human endeavor is being tainted by conflict. No economic or social progress will take place without them. Human transformation and development have their foundation on peace and stability. Thus, the question is how will humanity attain them, individually and collectively.

Traditional leaders have resorted to three main vehicles to approximate peace: offering economic aid and material progress, arming the countries in conflict, and pursuing alternative forms of negotiations. These vehicles are not only ineffective but they also create more conditions for further conflicts. The first – economic assistance – has failed because moneys are not invested in peace programs and projects. Furthermore, as an approach, it assumes that the poor and its poverty is the main source of conflict; when, conflicts are mostly put in place and nurtured by well-to-do groups or nations (those in power). The second –to arm the parties in conflict – has led to more wars and instability. This idea comes from the theory of “balance of power”, whereby equal weaponry power was supposed to neutralize the many sides in conflicts. Nothing farther from the truth. Examples abound (Iran, Philippines, Syria). The third – resort to negotiations – has also failed because those negotiating have not self-realized peace. Thus, they do not know what are they negotiating. The best result today is to partially stop a given conflict. All of them have failed because they have assumed that peace is “a thing”.

Peace is “a state of being”. It is not “a thing”. Nobody can buy peace in the supermarkets. And, as an inner “state of being”, peace must be self-realized. It is an individual and a collective state of being – inner peace and world peace. As taught by Lama Gangchen Tulku Rimpoche, humanity will only attain world peace when we, individually, have inner peace. In his words: “inner peace is the most solid foundation for world peace”.

For inner peace to become a reality, we must enter into a collective process of healing. This means healing humanity and healing nature. It is impossible to attain inner peace if we are not in peace with ourselves and with nature. Individual self-healing, collective healing, and nature’s healing. These are totally interdependent. All of them may be reached via various spiritual means and instruments, including self-healing practices (e.g., meditation, yoga, contemplation, prayers, mantras, mudras...). As a result of my spiritual and meditative experience, I have concluded that the two most powerful sources of healing are the power of silence and our deep and meaningful interaction with nature. However, in modern life, unfortunately, we are being constantly diverged from true silence (emptiness). Also, today, we are witnessing the rapid and progressive destruction of nature.

The new paradigm of peace necessitates a spiritual foundation. Having peace in the world is not a philanthropic or a voluntary aim or activity. Peace is our individual and collective responsibility and obligation. To see peace as a reality within the world we live in, we must attain higher levels of individual and collective consciousness. The old consciousness, which is responsible for war and conflict, does not possess the attributes of peace. Let us, all together become part of a process of spiritual awakening for world peace, the awakening of our collective consciousness.

Every corner of this earth in peace!

2018

## 一種不同的生活方式

### A Different Way of Living Life

Vanessa Fasciolo | Peace Media, Argentina



一段時間以來，由於上師們的教導，我注意到我已經能夠擴展一點我的視野。我明白生活有很多不同的方式，沒有一種東西是一成不變的，也沒有一種預設好的人類經驗來等著我們去被動地生活。

相反，上師告訴我們，我們每天都可以選擇我們想給自己的生活方式，從那以後，我知道我會做出一個選擇。

上師們開闊了我們的視野，讓我們相信自己的潛力，並努力改掉自身的毛病，這些毛病時常給我們自己和他人帶來痛苦。這是我所學到的，但我認為同樣的教導適用於許多人。

通過這種教學，我瞭解到它能改變我們的內心深層次，也可以改變我們的自我形象以及與他人互動的方式；還能超越一觸即發不經大腦許可的自我衝動的行為。

以我個人而言，我還在努力中，但現在我已經有了要遵循的願望和方向，我也明白，完全可以有一種不同的方式生活。

這篇文章的主題提出了在上一次在印尼婆羅浮屠寺朝聖時仁波切給我們的建議，他建議我們在布宜諾斯艾利斯進行自我修復，強調不同的冥想五方佛。

我們回到阿根廷後，思考如何執行上師的建議時，我們的腦海裡浮現出五方佛的觀想，那就是真正體驗每一位療癒師佛陀，並深刻地體現他們的正向品質。

有鑑於此，我們決定每月召開一次獻給五方佛的法會修持，會上我們暫時放下我們日常心理狀態和煩惱，讓自己切身感受的五方佛本質，試圖模仿他們的特質，直到我們內心跟他們連成一體。

因此，我們開始以不同的方式擁抱生活。

整個經歷非常深刻，在我們的心靈中留下了痕跡和全新的關聯。在這些接觸中，我們以一種全新的、不同的方式認識了自己。我們覺得，儘管需要付出努力和奉獻，但改變還是有可能的。

通過這些經歷，我們允許自己改變對精神痛苦的慣常認知，並將注意力轉移到自身已有的純良品質上，試圖以一種新的和積極的自我形象來認識自己。





我們試圖用一些小的改變，幫助我們以可接受的方式記住這些積極的品質，以便在喧囂和令人眼花繚亂的日常生活中保持自心觀照。

在我們自己擁有「愛，慈悲，穩定，滿足」等狀態，並熟悉它們後，當我們逐漸向其他有情眾生敞開心扉時，我們就能與之分享這種「愛，慈悲，穩定，滿足」。這是我們向上師剛堅喇嘛仁波切、米歇爾喇嘛仁波切和卡洛琳喇嘛的致敬，感激他們教導我們，改變我們的思想，使得我們成為一個更好的自己。

簡而言之，透過殊勝教法向我們展示，以一種不同的積極的方式生活是完全可能的。

Over some time and as a result of the teachings given by the Gurus, I noticed that I've been able to expand a little bit my vision. I learned that there are different ways of living lives, that there was no such a thing as a rigid and predetermined human experience waiting to be lived passively.

On the contrary, they teach that we can choose the direction we want to give to our lives every day, and since that, I know I have a choice.

The Gurus open our eyes so we may believe in our potential and put effort in order to change personal aspects that generate suffering to us and others. This is what I learned, but I think this same teaching may be applied to many of us.

Through that teaching, I learned that it is possible to change our deep aspects, also the self image we have and the way to interact with others, beyond automatic impulses that arise without asking permission.

In my experience, I am still working on it but now I have an aspiration and a direction to follow. Now I know that it is possible to live in a different way.

The theme of this article came up with the advise Rinpoche gave us on last Bobobudur's pilgrimage, where he suggested that in Buenos Aires we could perform Self-Healing practices emphasizing on the different Dhyani Buddhas.

Once we returned to Argentina and thinking about how to carry out his advise, came to our mind the idea to actually experience each healer Buddha and to embody profoundly their positive qualities.

Given this, we decided to perform monthly meetings dedicated to each Supreme Healer, where for a moment we put aside our regular mental image and defilements, and allowed ourselves to feel inside these holy Healers skin, trying to imitate their qualities until we felt in unity with them.

Thus, we open ourselves to the possibility of embracing life in a different way.

The whole experience has been very profound and left traces and new connections in our mind. During the encounters we perceived ourselves in a new and different way, and we felt that despite the effort and dedication that it requires, it is really possible to change.

Through these experiences we allowed ourselves to change our usual identification with our mental afflictions, and shift the focus into the pure qualities that already lie in us, attempting to recognize ourselves in a renewed and positive self image.

We attempted to generate small transformative experiences which help us to keep those positive qualities in mind and in an accessible way, in order to remember and invite them to our present in the tumultuous and dizzying daily life.

We tried to generate states of love, compassion, stability, satisfaction, and so on in order to get familiarized with them and thus, be able to share them while we gradually open our hearts towards other sentient beings.

This is our tribute in gratitude to our Gurus Lama Gangchen Rinpoche, Lama Michel Rinpoche and Lama Caroline for teaching us that it is possible to change our mind, that we can transform ourselves into a better version.

In short, for showing us that it is possible to live life in a different and positive way.



2018

## 大愛寺

### Temple of Great Love

Claudia Proushan, Daniel Calmanowitz | Peace Media, Brazil



由剛堅喇嘛仁波切精心設計的大愛寺 (Campos do Jordão) 位於 Serra da Mantiqueira 山脈中部的巴西聖保羅市，大愛寺致力於推廣世界和平及世界和平的培育與發展、巴西和世界的生態環境平衡與和諧、推廣內外和平。大愛寺的構思源於意大利阿巴干諾禪修中心的人間天壇寺。該寺位於海拔 1400 公尺的山頂上，建築面積 1000 平方公尺，呈圓形曼荼羅形狀。寺內設計遵循了藏傳佛教傳統，在天

花板上放置 108 個圓形曼荼羅，並在寺廟牆壁上佈置了如西藏寺院般的傳統繪畫。

在寺廟中心，正在建造一個代表通天柱的巨型圓柱，作為支撐寺廟的基礎之一，圓柱中心將填滿巴西水晶。

整個過程將有咒語唱誦、儀式、祈禱和祝福加持，將水晶轉換為包含神聖生命和純粹元素本質能量的純晶體：包含愛、同情、聖地健康環境的能量，在這些特殊空間裡、人們可以得到鼓舞和感動，從而獲得激發自我感知、更深和平與和諧的內在潛力。

這是一個獨特的社交和休閒場所，在此通過舉行諸如冥想、瑜伽練習、健康食品課程和穿行 Parque Ornamental da Paz-Ornamental 和平森林公園這類培養快樂和內在平衡活動來獲得更深刻和更持久的福祉。此處還將是保護和欣賞重點動植物的地方。小徑上將配置各種標誌牌，標識生態系統動態情況、公園內發現的植物，對該區域的動物，鳥類和昆蟲加以解釋。

歡迎大家前往！

The Templo do Grande Amor – Temple of Great Love – is located in the middle of the Serra da Mantiqueira Mountains, in the municipality of Campos do Jordao. Idealized by Lama Gangchen Rinpoche, it is dedicated to the cultivation and development of World Peace, harmony and balance of the environment in Brazil and in the world, and to inner and outer peace. Its conception is based on the Temple of Heaven on Earth at the Albagnano Healing Meditation Center, in Italy Built in the shape of a circular mandala with 1000 m<sup>2</sup>, at 1400 m altitude, it will follow the Tibetan Buddhist tradition. On the ceiling will be placed 108 round mandalas and the walls will have traditional paintings as in Tibetan monasteries.

In the center, a large column representing the Central Channel is being built and is one of the bases to support the temple. It will be filled with quartz crystals from Brazil.

The entire composition will be energized with the power of mantra recitation, ceremonies, prayers and blessings that will transform the crystals into pure crystals containing the energy of the sacred beings and the essence of the pure elements: energy of love, compassion, and a healthy environment. Sacred places such as this are special spaces where people get inspired and touched in their own inner potential for self-knowledge, deeper peace and harmony.

A unique place for socializing and leisure, since activities to be held there will contribute to a deeper and lasting



well-being through the cultivation of joy and inner balance Activities such as meditation, yoga practice, health food courses and walks through the forest in the Parque Ornamental da Paz-Ornamental Park of Peace, where the preservation and appreciation of fauna and flora will be highlighted. The trails will be marked with signs that show the ecosystem dynamics, the plants found in the park, and will explain about the animals, birds, and insects that inhabit the region.

Welcome, everyone!





## 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



2018

## 訪金沙遺址博物館

Visit to Jin Sha Site Museum



From left: Sunny kuo, Mariella Molina and Zhu Zhang-yi

2018年3月27日，和平傳媒總監郭松年攜前厄瓜多爾駐廣州總領事馬蓮娜女士赴成都，拜訪金沙遺址博物館常務副館長朱章義，共同探討在金沙博物館的「南美安第斯文化展」的可行性。

隨後，金沙遺址博物館展覽部主任黃玉潔女士與陳列研究部工作人員蔡經緯小姐親自引領我們參觀了館內正在展出的《龐貝：瞬間與永恆——龐貝出土文物特展》。

On March 27, 2018, President of Peace Media Mr. Sunny Kuo and former Consul-General of Ecuador in Guangzhou Ms. Mariella Molina went to Chengdu together. The purpose of the trip was to visit Jinsa Site Museum and to discuss with vice curator Mr. Zhu Zhang-yi to determine feasibility of joint project on "South America Andes Cultural Exhibition".

Thereafter, director of exhibition department Ms. Huang Yu-jie and Ms. Tsai Jing-wei of display research department personally led us to view the ongoing exhibition "Pompei: The Infinite Life".





2018

## 啟動「羽蛇神的誦歌」項目

### Commencement of "Feathered Serpent Chanting" Project



和平傳媒總監郭松年於2018年3月在北京西藏飯店與相關團友分享即將啟動之「羽蛇神的誦歌」項目，該項目包括計劃2020年出版「羽蛇神的誦歌」一書並擬以該書為藍本進行紀錄影片拍攝。

Peace Media President Sunny Kuo together with concerned fellow members initiated the "Chanting of Feathered Serpent Project" at Tibet Hotel in March 2018. It is an ongoing plan to produce a film based on the blueprint of the book "Chanting of Feathered Serpent" which is targeted to be published in 2020.

## 羽蛇神 Feathered Serpent

中美洲文明普遍信奉的神祇，最早見於奧爾梅克文明，後來被阿茲特克人稱為「誇察誇爾(Quetzalcoatl)」，瑪雅人稱作「庫庫爾坎(Kukulcan)」。按傳說，羽蛇主宰著晨星、發明文字、曆法，而且給人類帶來了玉米，是農業神，也是風神和基本方位之神，並且經常跟雨神「特拉洛克(Tlaloc)」聯繫在一起。羽蛇神還

代表著死亡和重生，是祭司的守護神。

羽蛇神的形象常見於中美洲地區。圖①是特奧提華坎城羽蛇神金字塔上的羽蛇神像，在羽蛇神神廟的四面反覆出現了數百次。

羽蛇神庫庫爾坎在後古典時期的奇琴伊察是一個特別重要的神，圖②這個位於奇琴伊察「庫庫爾坎神廟」就是為他而建的。





2018

## Kanaga, Amma ta and Sirige Masks: when the Divine Creation is dancing

◆◆◆  
Ndiaye Zoé | Peace Media, France



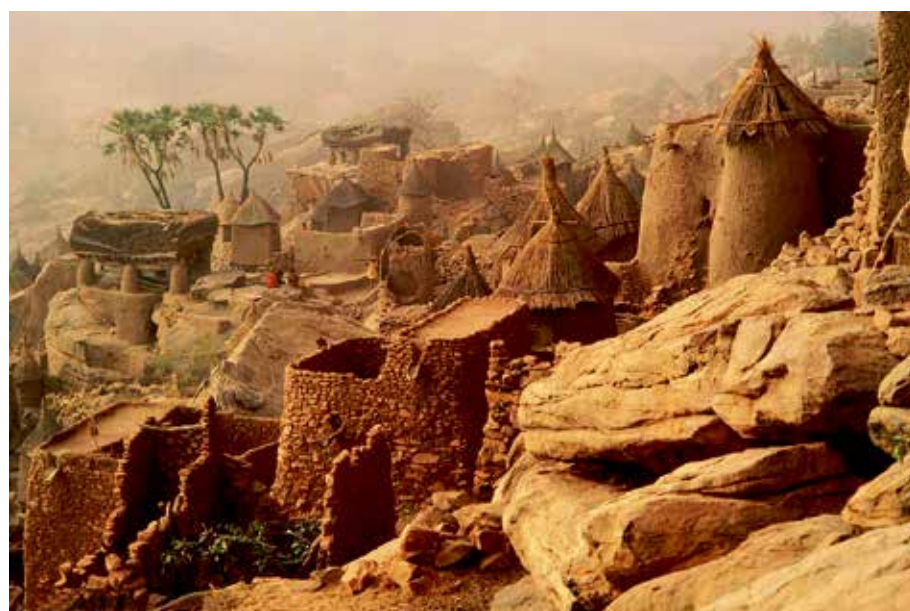
*Since the 1930's several studies have been conducted on the fascinating Dogon people living in the north of Mali. Ethnologists, anthropologists and historians, amongst others, have contributed to the edification of rites and the mystification of their culture. Therefore, masks and funerary dances, which were social components, became Dogon symbols. It is difficult to know, then, what kind of knowledge, what levels of revelations and interpretations have been given by the 'Hogons' (old wise men and religious dignitaries) of older, sacred and esoteric knowledge by these researchers who are neither Dogon nor fully initiated<sup>1</sup>.*

*Hence, the content of this article does not reflect the social and cultural reality of the 'Kanaga', 'Amma ta' and 'Sirige' masks, but is a subjective angle coming from subjective data, all located in the field of possibility of the Dogon traditions.*

The influence of a cultural object lies in its ability to make you think, feel and act. The symbolism of masks in the Dogon tradition is multiple. However, they exist in order to manifest what can't be seen by the profane world. They also exist to show more explicitly what is visible already. In other words, they represent another way to see and tell.

Less than a hundred of these masks, which highlight the origins and elements of the Dogon's life, were counted. In this way, living beings such as: men, animals, objects,

<sup>1</sup> Ciarcia Gaetano. « Dogons et Dogon. Retours au « pays du réel » », *L'Homme* 1/2001 (n°157), p 217-229.



natural and social phenomena are sculpted in wood. A true fresco in motion, some masks are a reminder of mythological and historical events, which are vectors of change – such as the ancestors of the first Dogons, or the discovery of steel – but they also have other significations that are more exogenous to the tradition like 'white people', 'tourists'. Researchers have their representations too. During the rituals where masks are necessary, these masks aren't an illustration of a bygone era or of ancestral nostalgia. Quite the opposite, they are the witness of a past and a moving present. The masks attest on one hand, to the grounded immutability of the tradition, and on the other hand to the social metamorphosis to which all people are subjected. This is a dynamic of life that is in representation and when the masks are dancing, they are dancing 'the walk of the world'<sup>2</sup>. In this system of representation, three masks detach themselves from the rest, as they symbolize the first movements of the creation of the world orchestrated by a Unique and Demiurge God: *Amma*. Sharing the mourning ritual dance, they are the illustration of the first founding events on which the Dogon's identity is based. From these masks, further masks are made possible.

Many analytic perspectives could be taken for this myth. The functionalist view sees in this myth a tool for societies to think, organise and differentiate themselves from others. The psychoanalytic view considers the myth as a mirror of a psychic reality, not of a social reality. The functionalist perspective see in this myth a structured whole that enables the societies to apprehend reality and build it. Therefore, it's because the myth is structured that it makes sense and not the other way around<sup>3</sup>. Regardless of which academic perspective (we are referring to), all agree that the important point isn't the truthfulness of the myth. It doesn't have to be true or false but eloquent<sup>4</sup>.

<sup>2</sup> Marcel Griaule et Germaine Dieterlen. « Le renard pâle », *Revue de l'histoire des religions*, tome 170, n°1, 1996, p 78-82.

<sup>3</sup> Pouillon Jean, « Fétiches sans Fétichisme », Paris, François Maspero, 1975.

<sup>4</sup> Halloy Arnaud, « mythe et mythologie », *cours universitaires*, université de Nice Sophia Antipolis, 2008.



According to the Dogon's cosmogony, the universe is turning in a conic spiral raised from a central core that *Amma's* voice created. Of her double placenta, *Amma* had to give birth to two pairs of twins *Nommo* and *Ogo*, and of their respective twin. *Ogo* decided to come into the world before the end of the pregnancy, leaving his feminine double. Alone and imperfect, he provoked chaos and disorder in the world, and for that reason, was punished and turned into a fox. Therefore, the *Kanaga* mask represents all of the movements printed by *Amma* in the stellar universe. The upper part of the mask symbolizes the cosmic world and the lower part symbolizes the terrestrial world. During the dance the one wearing the *Kanaga* mask shakes his arms as a symbol of *Amma* shaking hers when she created the world. The *Amma ta* or '*Amma's* door' illustrates *Amma's* extraction from her breast, all creation in an arch form, full of all the beings that were to live on Earth – the Earth that, until then, was occupied by *Ogo*, born before the term. Lastly the *Sirige* mask symbolizes the order and reparation: *Amma*, who in order to bring order back, sacrificed *Nommo* whose divisions will give birth to the celestial body and the flora. Then, the resurrection of *Nommo* allowed him to come down to Earth and therefore become the parent/creator of humanity.<sup>5</sup>

The *Awa* Society, named among the Dogon people also as the society of Masks is a highly structured initiation society, protector of and responsible for conducting those ceremonies requiring the use of masks. The term *Awa* qualifies at once the Masks, the masked dancers themselves, the set of fibres worn by the members of the society, and all the circumcised men able to participate to the ritual<sup>6</sup> (women are excluded except if they are born the day of the *Sigui*).

The consecration of this society and the sense of belonging to a sacred filiation is strengthened by a liturgical language: the *Sigi So*. It is in this esoteric language that the *Wala Banga*, the Master of the *Awa* members, transmits the know-how and meaning of each detail, the gestures necessary for making the ritual objects and leading the dance. The ritual formula is also voiced in the secret language during the ceremonies in which the *Awa* members play a role.

To receive the empowerment required to embody entities or strength, members of *Awa* community have to "die"; and it is in the bush, which is a supernatural world according the tradition, where this symbolic death occurs. It is also in this sacred place that the preliminary practices are performed before the public to release of the Masks. Accordingly, members of this society shut themselves away for several days, performing a succession of sacrifices, orations and demands for benedictions to their tutelary protectors. Fashioning of masks and costumes is done in the bush. In this logic of separation between pure and impure, the materials used for the preparation of the clothes and ritual items also come from there.

The production of the dyes, which is kept confidential, is therefore particularly interesting because, according the members of the *Awa* society, what gives life to a mask is not its shape but its colours. A mask without a blazing colour couldn't be used during the rituals because it is considered 'without life', not falling under the 'sacredness'. There is no life without colour because there is no life without the presence of the elements.

5 Dieterlen Germaine. « Mythologie, histoire et masques », *Journal des Africanistes*, 1989, tome 59, p 7-38.

6 Leiris Michel. « La notion d'Awa chez les Dogon », *Journal de la société des Africanistes*, 1941, tome 11, p 229-230.

The *Kanaga* mask is therefore decorated in black, the symbol of water, and white, the symbol of air. The *Sirige* mask is coloured with white and red, the colours of the fire, and then the *Amma ta* with yellow and white colours, meaning the earth. This is a reminder that the four elements, or 'the mothers' according to the Dogon designation, were the matrices of the creation of the universe.

So it is inside the bush that the mask carrier gets purified and enters into connection with the Divine to become 'one' with Him. It is in this sacred place that a symbiosis between things occurs: inanimate beings, animated beings and divine forces. It is in this sphere that the influence of the objects takes place in the insider's bodies and minds; this is the instant where the person doesn't wear a mask but embodies the Mask himself. And, when arising from this realm, the masks will perform in the village in front of the crowd.

We have seen that the word ventured by the omniscient God *Amma* was the detonator of the creation of the world.

In the same logic, each ceremony begins with the sound of the drums (the porters being mute). Without it the masks can't express themselves and they can't dance. The expression 'the mask goes to the drum' is evidence of this interdependent relation. The drummers are in front of the masks when they are moving and it is in front of them that the dancers or dancing entities lean over (the *Sirige* mask carrier lets the peak of the mask fall on the ground as a sign of greeting or prostration towards the 'message of the world'). From there, a particular rhythm is associated with each mask: reflection of a cosmogonist temporality and of a singular choreography, and the reflection of *Amma's* movement creating the world.

Through three events<sup>7</sup>, the masks have a certain hold on the community and on the dead. After coming out of the bush the dancers cross through the whole village. The communication occurs on a fine level: their presence alone provokes an intense emotional discharge among the people grouped massively around them. In doing so, they play a role in the production of a *collective effervescence*<sup>8</sup> essential to social cohesion.

Humans experience their faith through the emotion raised by the cult. Accordingly, the person is not a witness to the ritual but an actor in it, as well as being a part of



Amma ta and Sirige Masks (left), Kanaga Mask (right)

7 "the *Sigui*": is a rite of regeneration of the world. It occurs every 60 years. This length of time corresponds to the Dogons' life cycle. That remembrance marks the release of the hug mask; this mask represents the death of the first ancestor due to a break in the prohibitions that led to the degeneration of the body to which every mortal is subject. The burial "yimu gono" and "the Dama" allow the levying of the mourning.

8 Sociological concept introduced by Emile Durkheim in: « The Elementary Forms of the religious Life » (1912), Harper Collins, 1976.





a tradition and history. The mask reminds the Human that he is the son of an ethnic group, of a community, which inherits a cosmology and a unique but shared history. Human is because he feels. From the *Awa* society member to the villager, a generative dimension is conferred to the rite, which transforms those who are taking part in it. We acknowledge here the power of the masks; they strengthen the belief in a common origin, and by doing so, justify the 'oneness' of the group.

Among the events associated to the dance of the masks, only one concerns the object of our study: the *Dama*. Meaning 'forbidden', the *Dama* orchestrates the levying of the mourning. His interventions take place each three to five years in order to define the end of prohibitions linked to death. These prohibitions apply to the family of the dead and also to the community. According to the Tungo tradition, the mourning is not only restricted to the family sphere, it concerns everyone.

On one hand, this ritual operates as a rite of eviction, and on the other, as a posthumous rite of passage for those who have died in the previous years. The dead being represents a potential threat for the community, and in order to protect the physical and psychic integrity of the living, the masks have to guide the soul of the deceased towards the ancestors' world. During this funeral sequence, the masks work like an authority figure, which guarantees the respect of moral rules. The masks dance on the top of the dead's roof to guide his soul towards the ancestors' world, and to allow him to become an 'omo': an alive ancestor. Due to the presence of the masks, the dead (disturbers of social balance) become beneficial ancestors to the social order.

After the accomplishment of this passage, a dancer and member of the dead's family stay on top of the roof in order to look for the *Nyama*. The *Nyama* is a component of the dead soul. It incarnates the life force as well as the physical and spiritual power. The deceased, now an ancestor, can choose to pass on his *Nyama* to a future newborn of his family clan. As an adult, the individual who carries the *Nyama* of this ancestor will have to make regular offerings as a mark of respect. It is possible to say then, that Death is seen as a restructuring and not a destructive process. Once the *Nyama* is found, the ritual is almost finished: the masks return to the bush as a proof of their efficiency and that the ritual acts were well conducted.

*The mask "Kanaga", "Sirige" and "Amma ta" contribute to the symbols of Dogon identity; this is partly related to their direct significations, but also to the repetition of their appearances during a man's life. They allow the transcendence of worlds or, in other words, they represent the melting together the fact of belonging to the physical world and the mystic nature. The masks facilitate a spiritual awakening, and the witnessing of the interdependencies of Human life. They remind that order and disorder are part of the cosmological harmony, and that the creative force is independent from it: the creative force generates and degenerates endlessly. Finally, they exalt the social life, which is necessary for a society to become self-conscious.*

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## 多貢人 Dogon

在西非國家馬里共和國的高原上，薩赫勒地區尼日爾河的河灣峭壁上，居住著一個名叫多貢的黑人士著民族，以耕種和遊牧為生，生活艱難貧苦。他們沒有文字，只憑口授傳述知識，以獨特的藝術才能和天文學的豐富知識著稱。

「天狼星 Sirius」源自古希臘文，意思是「燦爛」、「明亮」，它是碩大夜空中最亮的一顆恆星，在多貢人的世界裡，Sirius 與他們的祖先有著密不可分的关系。

傳說遠古時代來自天狼星系的高智慧生物來到地球向多貢人的祖先傳授天文知識，從此天狼星 B 這顆繞行天狼星 A 的小星球便是多貢人神聖的信仰基礎。

他們稱這些高智慧生物為「諾姆」（Nommo），多貢人描述諾姆的外貌像人又像魚，是一種兩棲生物，多貢的宗教儀式內容源自於對「諾姆」的崇拜。更讓人驚訝的是，多貢人聲稱「諾姆來自於遙遠的異星體，是一種高智能生物。地球文明是諾姆帶給人類的」。

而現代天文學的發現證明多貢人對宇宙的認識早已凌駕於今天的文明社會，多貢人至少在一千二百年前就已經瞭解了這些知識的存在，已開始祭祀天狼星 B，並且準確地瞭解它的體積，密度，軌道形狀以及它圍繞天狼星運行的週期，而且把這些內容記載到木刻，壁畫和紡織品上。

多貢人的面具也是其特別的文化之一，形式大膽而富有線條，人的造型與動物的形象結合在一起，通常用於祭典舞蹈活動，多貢族面具種類多達八十餘種，每一種面具都有不同的寓意，牛頭代表勤奮，羚羊提醒族人祖先的傳統，水牛代表勇氣與力量等。最有名的面具是「卡納加」，面具具有三條橫線，由上到下分別代表天、天地合一、地，頭頂有祖先像，對這個圖形的寓意有不同的解釋。

在多貢的宗教觀念里，人死後並不會真正的死去，只是由這個世界轉移到另外一個世界，最後還是會回來保護族人，也因此喪禮時並不會充斥著悲傷與負面情緒，在多貢傳統的喪禮中還包括一個面具舞會，通過一系列舞蹈和儀式，將離去的靈魂帶到了最後休息的地方。

多貢人相信，通過這種儀式，生者能與死者的靈魂進行溝通。多貢人神秘的精神世界和傳統的世俗生活在短暫的舞蹈中得到了淋漓盡致的展現。

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2018

## 訪徹摩故鄉瑪家部落 (屏東)

### Visit to Majia Village, Hometown of Cemelesai Pasasauv in Ping Tung



2018年9月24日，中秋節的午後，和平傳媒總監郭松年藉南下高雄之機，在郭雪湖基金會志工郭惠禎的帶領下，一行人去拜訪臺灣原住民排灣族歌手徹摩，徹摩的家鄉位於屏東縣瑪家鄉的瑪家部落。地理位置在臺灣最南端的屏東縣，初秋時節，炙熱奔放的秋陽，仍讓人彷彿有置身在仲夏之感。而當地的排灣族人，也一如太陽的熱情般的招呼我們。

September 24, 2018 happened to be the day of Mid-Autumn Festival in Chinese calendar. President of Peace Media Sunny Kuo took the opportunity of going south to Kaohsiung organized a group visit to ethnic tribal singer Cemelesai Pasasauv. It was led by Huei-chen Kuo who is a volunteer of Kuo Hsueh-hu Foundation. Altogether they headed to Paiwan tribe singer Cemelesai Pasasauv's hometown. It is located in Majia Village in Maja Township of Ping Tung which is the southernmost county of Taiwan. In early autumn, the sun's scorching heat shone on us that nonetheless felt like mid-summer time. The local

Paiwan tribe clansman extended the warmest welcome to us like the sun.



From left: Mei-Yin Chen, Cemelesai Pasasauv, Sunny Kuo, Huei-chen Kuo

此次造訪的瑪家部落，位於瑪家鄉的禮納里，但舊部落的原址其實是位處於更深山的區域。乃因2009年8月受到強颱風莫拉克致命的襲擊，導致整個部落地層下陷，處安全堪慮地區。故颱風過後，全村被臨時安置在北葉國小的活動中心，並於2010年12月25日再遷移至現今的禮納里。

瑪家部落的遷村委員們有感於部落遷村後，擔心傳統舊部落生活的精神及文化會漸漸消逝。為了努力傳承及保有排灣族的文化，在部落的公共建物（部落休閒廣場、戶外球場、多功能辦公室、穀倉及兒童育樂教室），皆以排灣族文化象徵圖騰之百合花、百步蛇、Kubav穀倉等造型來設計、規劃，讓人們一進入到瑪家部落，馬上可以感受到非常有特色的排灣族精神文化。此設計規劃案於2011年11月24日開始興建並於2013年2月8日竣工。





# Peace Media

## New Solutions for Our Planet

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

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

Non-violence is our only hope.

## 解救地球之新途徑

讓我們每人負起責任來呵護地球生態。

在這科技時代，自然環境及我們的心靈世界都遭嚴重污染。

非暴力是我們唯一的出路。

— Lama Gangchen



2018

## 2018 博洛尼亞世界和平祈禱大會： 關注世界環境

Bologna World Prayer for Peace 2018:  
Focus on the World Environment

Yi-yun Mao | Peace Media, Milan

2018年10月14至16日，由意大利聖愛智德團體（天主教下的主要團體）舉辦的主題為「和平之橋」的國際和平大會在意大利博洛尼亞隆重舉辦。遵循團體一貫的會議宗旨，全世界的宗教領袖、政治和文化界人士聚集一堂，和平對話，一同尋找拒絕暴力與戰爭、克勝貧困和社會窘困的道路。今年，人類共同面臨的日趨惡化的國際環境問題得到各界人士的關注，筆者參與名為「環境教育及可持續發展」公共會議，做一下小結和反思。



縱觀人類的歷史，環境問題與人類起源和進化及在文明發展的整個過程中，其實始終密切關連，但是隨著世界人口的不斷增加，人類生產、生活方式的改變，現代環境問題從產生、表現、複雜程度和對人類生存環境的危害程度等各方面都與以往大不相同。同時，現代環境問題在世界上很大範圍內，突破了區域和國家的疆界，相互影響，成為復合性和長遠性的環境問題。全球環境在不斷的惡化，很多環境問題迅速轉化為全球性的環境危機，進而引發生態危機和人類的生存危機。

儘管像巴黎聯合國氣候變化大會這樣的全球化對話和《京都議定書》公約等在前幾年就已經積極開展，但持續上升的全球溫度，海洋及海生物的污染程度，工業化、城市化造成的污染等等，在鐵板釘釘的數據面前，還是讓人不禁唏噓。我們生活的這個地球已經不堪重負！

博洛尼亞校長 Francesco Ubertini 博士指出「儘管從宏觀角度來制定國際公約，約束各國在發展經濟的同時也要強制考慮環境因素是大家共同努力的方向。但是作為一個教育工作者，我認為環境教育是我們每個人都可以參與並且去影響別人的一項志願者工作。我們應當通過正規和非正規教育及訓練，向所有年齡層次的人傳授可持續發展和有責任感的世界公民概念。」通過教育提高大眾對

全球環境現狀的意識，並且清楚地知道人類並非是這個世界的主宰，我們和其他生活在這個地球上的生物一樣暫居在這裡，當我們每個人開始自我約束，並將這種約束力去影響周圍的人，那麼我們生活的環境才將可持續的改善。巴黎勞動銀行可持續發展的部門經理 Mauro Bombacigno 指出：「過去幾年，巴黎勞動銀行在物質上加大對環境教育的設施投資，即時更新教育設備，積極投資創建典型的環境教育示範區，同時帶動周圍地區環境教育事業的發展。此外，加強教育環境人才建設的投資，培養具有專業知識的高水平人才投入到環境教育中。」

會議的探討點為可持續，根據聯合國的定義，「可持續發展」定義為「可持續發展是指既能滿足當代的需要，而同時又不損及後代滿足其需要的發展模式」。言下之意，即是人類能從經濟、社會跟環境之中取得一個平衡，令社會在三方面同時成長，而且在長遠來說並不會損害自然環境。其中舉到一個例子是瑞典。根據英國獨立報的一篇報導，瑞典有機會在 2045 年或以前達至碳中和。瑞典政府計劃將國內二氧化碳排放量大幅減低 85%，而剩下的碳排放量將會以植樹及資助可持續發展去抵消。

當然，即使瑞典能達至碳中和甚至負排放，也不代表經濟發展所帶來的外部成本——環境污染會完全消失。土地仍會被開闢，污水仍會產生。可是，當環境破壞的程度被大大降低時，大自然將會有較大的能力及時間去承受這些損耗，長遠來說對我們下一代的影響也就變小。當我們對環境破壞降低到某個水平時，便會達到可持續發展。

不管是從宏觀和個人的角度出發，心懷對自然的敬畏，並與之和諧相處是我們每個人的日常必修課。

The international peace conference on the theme “bridge of peace”, organized by the Italian sant Egidio community (the main group under the Catholic church), is grandly held in bologna, Italy, from oct 14-16, 2018. Following the group's consistent purpose, religious leaders, political and cultural figures from around the world gathered for peaceful dialogue to find ways to reject violence and war, overcome poverty and social deprivation. This year, people from all walks of life have been paying attention to the worsening international environmental problems common to mankind. The author participated in the public meeting titled “environment education and sustainable development” and made the following summary and reflection.







Throughout the history of the human environment and human origins and evolution and in the whole process of civilization development, actually always close correlation, but as the world's population continues to increase, the human production, life style changes, modern environmental problems from production, performance, complexity and degree of harm to human survival environment and so on various aspects are very different from the past. At the same time, modern environmental problems have broken through the boundaries of regions and countries and become complex and long-term environmental problems. The global environment is constantly deteriorating, and many environmental problems are quickly transformed into global environmental crisis, which leads to ecological crisis and human survival crisis.

Despite the global dialogue like the United Nations conference on climate change Paris and the Kyoto convention in a few years ago has been actively developing, but the increasing global temperature, the polluted oceans and sea creatures, pollution of industrialization, urbanization, etc., in front of the severe data, let people can not help but sigh. The earth we live on is already overwhelmed!

Dr. Francesco Ubertini, the President of bologna, said, "Although international conventions are formulated from a macro perspective, it is our common goal to constrain countries to consider environmental factors while developing the economies. But as an education worker, I think environment education is a volunteer job that everyone can participate in and influence others. We should educate people of all ages on the concept of sustainable development and responsible global citizenship through formal and informal education and training. Through education to improve public awareness of the global environment present situation, and clearly know the human being is not in charge of the world, we and other biological life share this earth together, when each of us begins to self-discipline, and the binding force to influence the people around you, then our living environment will go towards a sustainable

improvement." Mauro Bombacigno, department manager of sustainable development of Paris labor bank, pointed out that "in the past few years, the labor bank of Paris has increased its physical investment in facilities of environment education, updated education equipment in a timely manner, and actively invested in the establishment of typical environment education demonstration area, and promoted the development of surrounding environment education cause. In addition, we will strengthen investment in education environmental talents construction and cultivate high-level talents with professional knowledge to be invested in environment education."

The focus of the conference was on sustainability. According to the UN, "sustainable development" was defined as "a development model that meets the needs of the present without compromising the needs of future generations". The implication is that humans can achieve a balance between the economy and the environment, without damaging the natural environment in the long run. One example is Sweden. According to a report in the UK's independent newspaper, Sweden has a chance of becoming carbon neutral by 2045. The Swedish government plans to slash carbon dioxide emissions by 85 percent, with the remainder to be offset by planting trees and financing sustainable development.

Of course, even if Sweden can achieve carbon neutrality or even negative emissions, it does not mean that the external costs of economic development – environmental pollution will disappear entirely. Land will still be cleared and sewage will still be produced. However, when the extent of environmental damage is greatly reduced, nature will have greater capacity and time to absorb these losses, and in the long run our children will be less affected. When we reduce environmental damage to a certain level, we achieve sustainable development.

However, from the society to the individual, to be in awe of nature and to live in harmony with it is a daily lesson for all of us.





2018

## 森林的守護者

Guardian of Forest

Ada, Linda | Peace Media HK/ China

西雙版納，位於中國西南邊陲、老撾、緬甸山水相連，並鄰近泰國和越南，傣語意思是「理想而神奇的樂土」，這裡氣候溫暖濕潤，樹木蔥蘢，蔓藤盤根錯節，生活著不少的珍稀動植物……

Tony 與 Ada 夫妻廿六年前曾與版納擦肩而過；而和平傳媒 10 月下旬的版納之行，則是與一對中意跨國夫婦：Lorenzo 和微微（Vivian）的相識、相知，因緣際會而成。

微微（Vivian）和他的意大利先生 Lorenzo 都非常喜歡喝茶，他們通過一次雲南的滌心之旅，邂逅了一座美麗的茶山「南糯山」，這裡是以普洱茶聞名於世的哈尼族（又稱阿卡族）的故鄉。為避免過度開發對這片原始生態林地的侵蝕，他們賣房籌錢搶在開發商前買下了位於海拔 1850 公尺山頂的 500 畝從未開墾山地的五十年使用權，其後他們又移栽了五萬多棵原生茶樹，充當起「森林守護者」的角色。2018 年 9 月，他們結識和平傳媒米蘭團友「依雲」，並進一步商討在歐洲推廣中國茶文化的可能。



2018 年 10 月下旬，我們就在這對「森林的守護者」引領下深入到了南糯山哈尼族（阿卡族）的大本營，深刻瞭解他們的祖祖輩輩在這大山之間、瀾滄江兩岸森林之中，人類與大自然如何長期的和諧共生、水乳交融。

「環保」是近年人類（以為）征服了大自然，面臨大自然對人類報復的危機中，產生的反思運動。來到南糯山，我們深深感觸到森林給了我們人類生存的條件，但是我們給了森林什麼呢？人類與大自然和諧共生才有未來。或是天意的安排，抵達西雙版納恰值滿月，又碰上當地傣族的水燈節，亦是歐美的感恩節，值此殊勝時節，我們親臨微微（Vivian）和 Lorenzo 這對「森林的守護者」在西雙版納建立的基地，不禁感佩他們對生活的熱情、對生命的尊重，更感受到了他們對大自然的感恩。願大家攜手為「森林的守護者」注入一分己力。







Xishuangbanna is located on the south western border of China adjacent to Laos, Myanmar neighboring Thailand and Vietnam. In Dai language, it means “Ideal and Magical Land”. Climate in this area is warmly humid flourished with blooming trees and intertwined vines. The area is habitable to a lot of rare living animals and plants ...



Vivian Zhang

Tony and Ada had brushed their shoulders with Xishuangbanna 26 years ago. Yet for Peace Media team, the trip was made possible by good fate of meeting a Chinese Italian couple. Vivian and her husband Lorenzo both like tea very much. Through an impressive trip to Yunnan sometime ago, they became bonded with the tea hill of Nan Nuo. This is the hometown of the reputable Hanni Tribe (also known as Aka Tribe). In order to prevent this area from biological degradation, they sold their home in September and raised enough fund to buy 500 hectares of this uncultivated mountainous place at an altitude of 1850 meters with user right of 50 years. They organized in transplanting 50,000 tea trees and rightfully assume the roles of guarding the forest. In September 2018, they got acquainted with “Yi Yun”, a member of Peace Media in Milan, Italy and discussed the possibility of further promoting Chinese Tea culture in Europe.

Towards the end of October, we were led by the couple “Guardians of the Forest” to visit the base of Hani nationality (Akha) in Nan Nuo hill. We learn more about how their ancestors made their ways into this mountainous area surrounded by rivers and forests. It was the culmination of harmonious co-existence of human and nature.

“Environment Protection” is a rethinking movement that human beings recently consider as an aftermath of conquering nature. When we arrived in Nan Nuo hill, we deeply realize the conditions provided by the forest for us to survive. But what have we offered to the forest in return? It is only when human and nature co-exist harmoniously that there is certainty of future. Auspiciously we arrived Xishuangbanna during full moon that coincided with “Water Lanterns Festival”. Furthermore, it was also western celebration of Thanksgiving Day. Taking the opportunity of such auspicious time, we were delighted to visit the couple Vivian and Lorenzo who are determined to live in this territory acting as “guardians of the forest”. We admire their passion and their respect for life. They truly impressed us with their devotions and efforts for the protecting the forest.



2018

## 後自然：美術館作為一個生態系統

Post-Nature: A Museum as an Ecosystem

Ping-yu Lin | Kuo Hsueh-hu Foundation

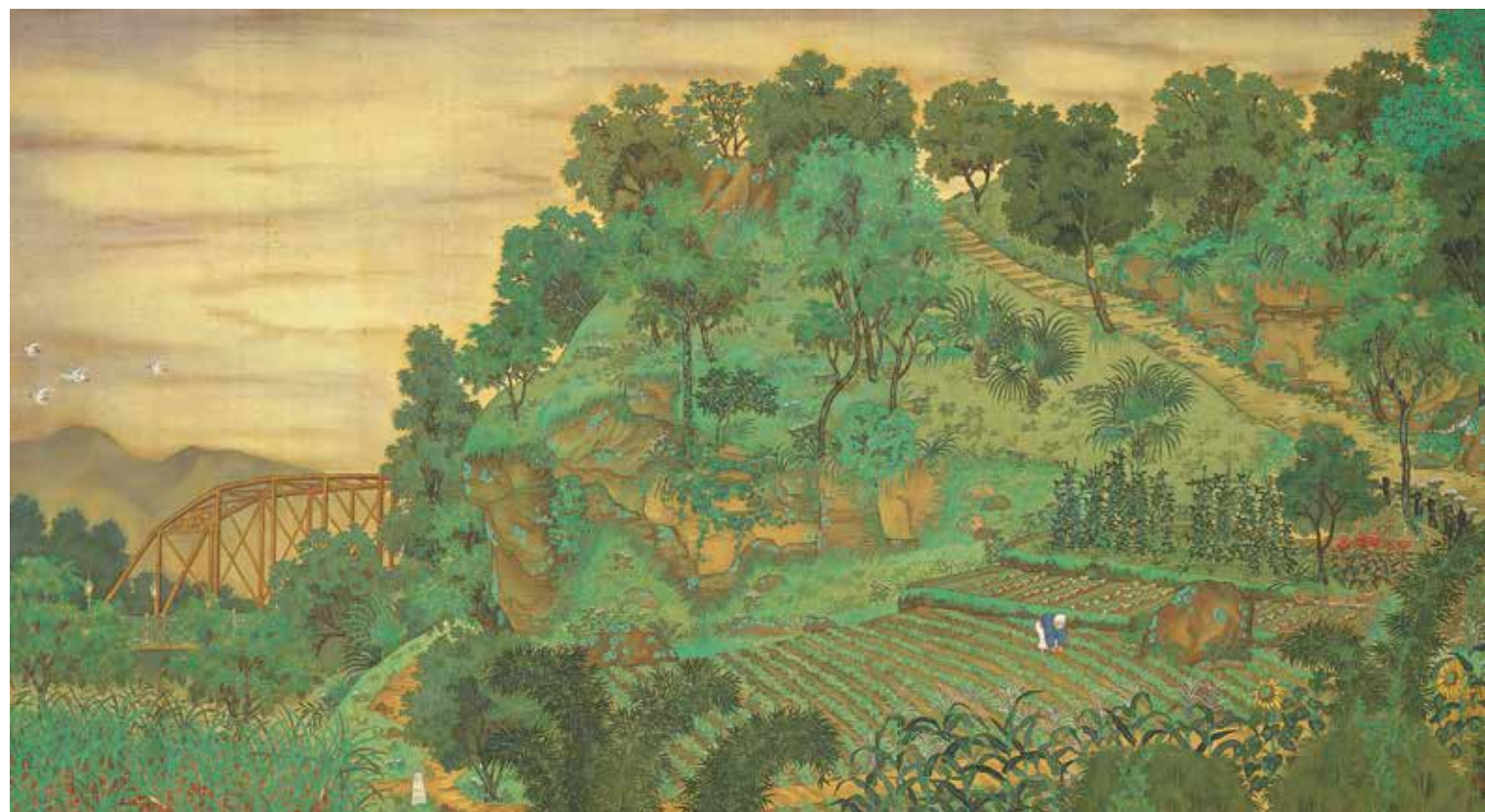
2018年11月16日，和平傳媒總監郭松年及郭香美女士，在臺北市立美術館（簡稱：北美館）的邀請下，特地從香港及美國返臺參加〈2018臺北雙年展〉的開幕活動，當天協同參與盛會的還有郭雪湖基金會一行人。

臺北市立美術館自1998年以來，每兩年舉辦一次以國際性的雙年展為重點展覽活動，並邀請到許多國內外重量級藝術家的熱情參與。

〈2018臺北雙年展〉由策展人吳瑪悌與范切斯科·馬納克達（Francesco Manacorda）共同執行，策展主題為「後自然：美術館作為一個生態系統」（Post-Nature: A Museum as an Ecosystem）。

其中一個單元，特地將北美館所典藏的郭雪湖先生作品《圓山附近》重新展出，並在聲音藝術家范欽慧的創作中，重新進行橫跨90年的古今對話。

從郭雪湖當年在圓山所見、及可能聽見的聲音為出發點，進行跨越時代的聲音對談與思考，反應到目前的空間和都市發展。並藉由實地導覽走訪當年畫家筆下的一景一物，來理解美術館周邊的生態系統，透過聲音工作者聽覺的經驗與視野，重新感受城市的變化。



"Scenery Near Yuanshan" by Kuo Hsueh-hu, 1928

On November 16, 2018, Peace Media's President Sunny Kuo and Ms. Komi Chen who purposely flew from Hong Kong and United States respectively were invited by Taipei Fine Arts Museum to participate in the opening of Bi-Annual Art Exhibition.

Since 1998, Taipei Fine Arts Museum holds iconic events of bi-annual art exhibition. A number of foreign and local significant artists are invited to get involved in it.

The 2018 Taipei's Bi-Annual Art Exhibition was jointly organized by Mali Wu and Francesco Manacorda. The theme of the event was "Post-Nature: A Museum as an Ecosystem". Among the units of collection by Taipei Fine Arts Museum, Kuo Hsueh-hu's artwork "Scenery Near Yuanshan" was once again exhibited. Moreover, it was conducted through voice curation by Laila Chin-hui Fan that seems to link conversations between the past and the present.

Through the medium of sights and sounds as starting points, we may be able to conduct talks and thoughts across the timelines via the iconic painting of "Yuanshan" by Kuo Hsueh-hu. Moreover, we are able to react to the contemporary development of space of and city. We could also visit the scenes and things depicted under Kuo's brushes in order to understand the eco-system in the vicinity of the museum. With museum personnel's guiding voice to expand audio and visual dimensions, viewers can re-experience the changes of the city.





## 圓山附近：傾聽基隆河畔的寂靜與喧囂，2018

### Scenery Near Yuanshan: Silence and Commotion beside the Keelung River, 2018

Laila Chin-hui Fan

長期用聲音記錄臺灣生態環境、致力發展土地之聽音美學的范欽慧，於2013年推動「寂靜山徑」計畫，喚起更多人關注自然聲景保護的價值；2015年創立「臺灣聲景協會」及擔任理事長。

2016年，范欽慧在臺北市立美術館首次看到郭雪湖1928年的作品《圓山附近》，當下被畫面充滿靜謐溫暖的田園氣氛所吸引，腦海也搜尋著關於圓山的記憶，亦好奇畫家所呈現的地點、所選擇的視角究竟在哪裡？畫中意境令人嚮往，但是，自己從畫中聽到的美好旋律會是郭雪湖所聽到的嗎？

郭雪湖彩筆下詮釋的是九十年前的存在，現今范欽慧爬上劍潭山步道尋找當年可能的方位，然而，畫中的明治鐵橋已成為交通繁忙的中山橋，溪流聲被車潮聲掩蓋，畫中悠然的寂靜在時代變遷中走向一片喧囂，唯獨聽見的，是那風動樹搖的瞬間所遺留下的聲音線索。

人們對環境的空間感受大多仰賴視覺，但是透過聲音所展現的時空，有時更具穿透性。范欽慧因而試圖以同低海拔生態物種的環境特色來模擬九十年前《圓山附近》的音景，包括可能的自然、地理聲場和季節感，以及相關人為活動聲響，藉由「聲音地標」來塑造地方感的再現。

除此之外，范欽慧亦規劃圓山徒步導聆，讓參與者循著郭雪湖的寫生路徑，穿梭於不同的聲景中，經由身體的移動與感知交流，打開耳朵與心，喚醒在喧囂環境下被麻痺的感官，進而理解在此空間的細緻變遷。透過《圓山附近》，我們將重新聽見基隆河畔的寂靜與喧囂！

Chin-hui Fan has been recording natural soundscapes since the age of 7, and has dedicated her practice to developing more sensitive and representative methods of listening to the land. In 2013, she launched the Silent Trail Project which promotes the safeguarding of natural soundscapes, and in 2015, the artist founded the Soundscape Association of Taiwan which invites national sound recordists to contribute to this effort.

In 2016, Chin-hui Fan visited Taipei Fine Arts Museum and discovered the painting *Scenery Near Yuanshan* (1928) by Taiwanese artist, Kuo Hsueh-hu. Chin-hui Fan was immediately attracted to the quiet, rural atmosphere of the work, and set about visiting the site of the painting, which Kuo Hsueh-hu had captured 90 years ago. Walking the Jiantanshan Trail in search of the painter's viewpoint, Chin-hui Fan found that the historic Meiji Bridge had been replaced by the busy Zhongshan Bridge, which teemed with cars, masking the sound of the river below: the calm silence of the painting entirely replaced by a new, urban clamour.

Humans often rely upon vision to understand their environments, yet an image presents just one static shot, while listening enables people to recall their own unique memories and impressions of a place. To highlight the significance of sound in human experience, Chin-hui Fan has simulated the soundscape of Kuo Hsueh-hu's iconic painting. Taking her audience back almost a century in time, this work is composed of audio material from similar topographies across Taiwan – their animal and insect species, geographical sound fields and vegetation, accompanied by the whispers of early twentieth century human activity.



From left: Mali Wu, Elizabeth Chen, Komi Kuo, Sunny Kuo, Florentina Tapnio and Laila Chin-hui Fan









2018

## 維也納、波蘭紀行

Journal of Journeys to Vienna and Poland



2018年7月，適逢和平傳媒創始人喇嘛剛堅仁波切77歲生日慶典，和平傳媒總監郭松年經維也納、波蘭，專程赴意大利米蘭參與此盛會。

Taking the opportunity of celebrating the founder of Peace Media Lama Gangchen's 77th birthday in July 2018, the president Peace Media Sunny Kuo specially made the trips to Vienna, Poland and Milan in Italy for the event.



Schönbrunn Summer Palace, Vienna

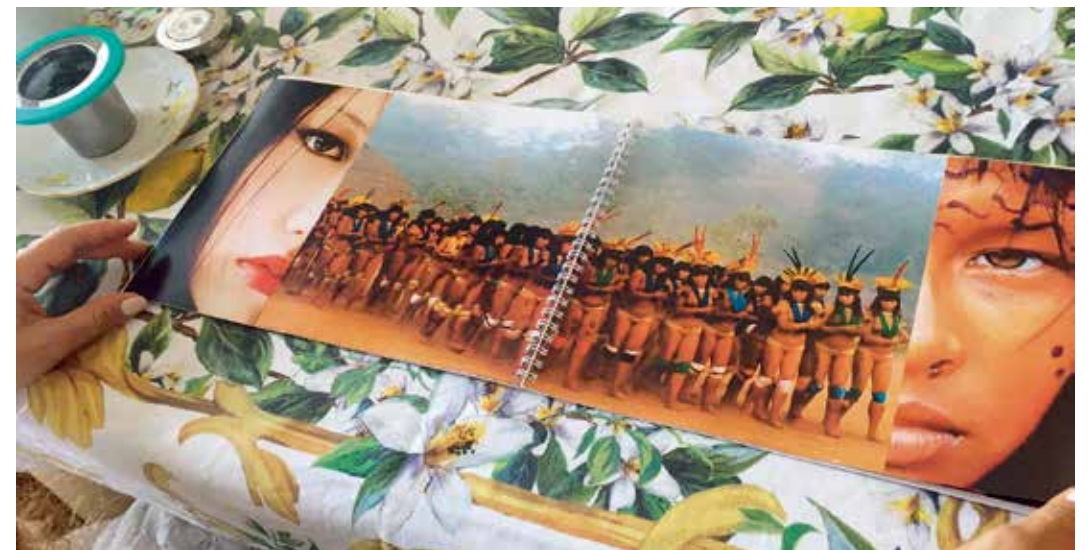
## 與和平傳媒（巴西）團友 Deniela 在維也納重逢 Reunion with Deniela (Peace Media, Brazil) in Vienna

郭松年與和平傳媒巴西團友 Deniela 相隔十多年後，於維也納再度重逢。在他們夫婦盛情邀請與款待下，下榻他們位於維也納夏宮一角的新居。Deniela 是郭松年在 2003 年隨剛堅活佛護送佛舍利子巡迴南美洲時結識的音樂家，即便已相隔多年但仍一見如故。Deniela 特地安排郭松年參加她在維也納的演唱會，並與郭松年分享她正籌劃中的舞台劇「Gueixa Tropical」。



Gustavo Cortes de Lima (left), Sunny Kuo and Deniela

Sunny Kuo caught up again with Brazilian friend for over 10 years Daniela in Vienna. She and her husband extended warm invitation to Sunny to stay in their new home situated at a corner in former summer palace. Daniela is a musician and she met Sunny during the trip with Lama Gangchen in escorting Buddha's relics to South America. After a year apart, the two caught up again. Daniela invited Sunny to see her preparatory concert in Vienna.





## 拜訪臺灣駐波蘭代表處

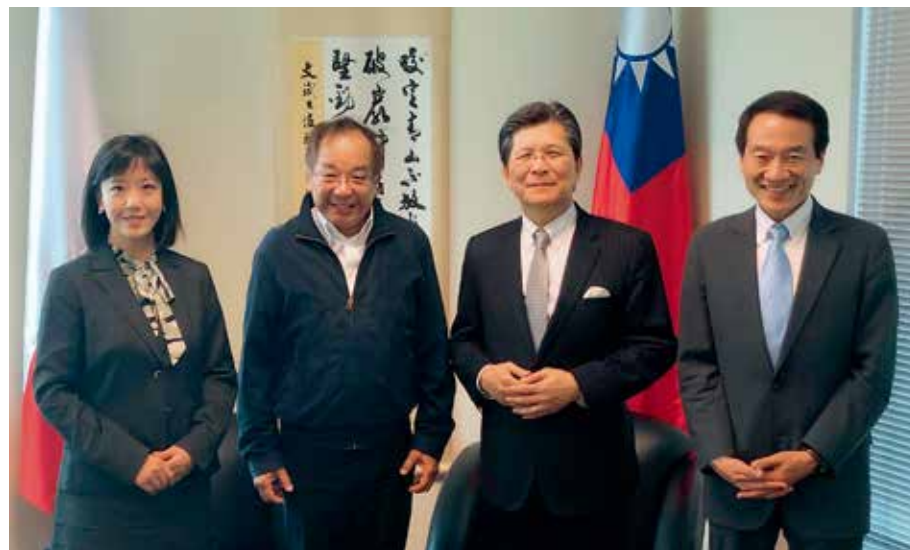
### Visit to Taiwan's Representative Office in Warsaw, Poland

承蒙中華民國（臺灣）駐波蘭代表處的關愛，將郭雪湖經典畫作《南街殷賑》的複刻畫作，帶到了波蘭，讓來訪的尊客觀賞 1930 年代臺北熱鬧蓬勃的大稻埕景緻，感受風華絕代的臺北及過往的臺灣歷史。郭雪湖基金會的代表郭松年利用訪歐機會，特地拜會了波蘭代表處的施文斌大使及協助促成「南街殷賑在波蘭」之 Colin Kao 組長，受到施大使及 Colin 的熱情接待，任教於北京大學的和平傳媒團友張幸博士也專程從柏林飛來參加聚會。

In the care of the representative office of the Republic of China (Taiwan) in Poland, the duplicate of Kuo Hsueh-hu's renowned classic painting "Festival on South Street" was brought to Poland. The artwork presented Dadaocheng, which is the booming and bustling area of Taiwan in 1930's. Viewers can get a glimpse of paramount lifestyles of Taipei in history. Taking the opportunity of the trip to Europe, Sunny Kuo paid a visit to Ambassador Weber V.B. Shih and Colin Kao who also made this event possible in Poland. Also present at this event in Berlin was Dr. Zhang Xing who is teaching at Beijing University also came all the way from Berlin to join this gathering.



Sunny kuo with Ambassador Weber V.B. Shih



From left: Zhang Xing, Sunny kuo, Weber V.B. Shih and Colin Kao

在波蘭參訪期間，華沙當地導遊 Czarek，引領郭松年參觀了波蘭籍偉大的音樂家蕭邦故居和波蘭著名諾貝爾科學家居里夫人故居，以及遠赴克拉科夫參觀二戰時納粹德國大量屠殺猶太人的「奧斯威辛集中營」。

短短幾天 Czarek 與郭松年成了知己，他以身為波蘭人的驕傲，向郭松年講述了波蘭曲折苦難的歷史，他形容波蘭是一隻善良堅毅的白鷹，在其歷史上曾四次被德國、俄國侵略瓜分，甚至亡國，直至 1918 年 11 月 11 日才得以重新獨立。二戰時，德國又在波蘭實行種族滅絕，建立了一座座布滿鐵絲網、毒氣室、焚屍場和加工廠的大型「死亡工廠」，其中最大的「奧斯維辛集中營」，肆意凌虐，泯滅人性，二戰結束後又在蘇聯的獨裁統治下，舉步維艱。（詳見 Czarek 撰文《White eagle》），波蘭人憑藉重視家族親情、宗教信仰及其堅韌不屈的民族精神，在一片廢墟上重建家園。現波蘭華沙古城每座建築物的外貌都保持了原來的內部結構、設施及建築風格，這樣的重建工作也使從來不承認重建是文化遺產的聯合國教科文組織在 1980 年把這座浴火重生的老城以「華沙歷史中心」列入了世界文化遺產名錄。

During the visit in Poland, Czarek, local guide in warsaw, led Sunny Kuo to visit Poland's former residence of the great musician Chopin and the famous Nobel Prize scientist Madame Curie's home in Poland, as well as going to Krakow to visit the "Austsewitze Concentration Camp" where Jews were imprisoned and massacred by Nazis Germans.

Within few days, Czarek and Sunny Kuo became good friends. Czarek is proud of his Polish identity in spite of the torturous history. He described Poland as a tenacious white eagle. In history, the country had ever been invaded and occupied four times by Nazis Germans and Russians. It was until November 11, 1918 that they ultimately regained their independence. Yet during World War II, Germans again performed racial extinction in Poland. Large hard hired camps were built with gas chamber, corpse extinction facility and massive "death factory". The



Warsaw Old town, Poland





largest infamous “Auschwitz – Birkenau Concentration Camp” was particularly brutal and inhuman. After the end of World War II but again under the rule of the Soviet, there was absolutely no freedom of movement (Refer to Czarek article on “White Eagle” and “White Pigeon”). Based on Polish’s attributes to solidarity of family, race, and religion as well as persistent spirit of “white eagle”, the people managed to rebuild their homeland on ruined areas.

Nowadays the buildings within the old city of Warsaw all keep the original internal construction structures, facilities and architectural styles. This rebuilding project nonetheless propelled UNESCO to recognize it as cultural heritage. In 1980, this reborn old town is granted the name of “Warsaw’s Historical Center” in the World Cultural Heritage List.



Warsaw Old town, Poland

## 訪「蕭邦故居」 Visit to Former Residence of Chopin



蕭邦故居位於華沙西北約五十公里的幽靜小村——熱拉佐瓦·沃拉，這裡是他的誕生地。現在的蕭邦故居紀念館是二戰後重建的。一排白色的小屋掩映在綠樹鮮花之中。室內保留當年的風貌，存放著蕭邦少年時代的作品和他曾經使用過的「長頸鹿」豎式鋼琴。每到周日，這裡都要舉行音樂會，由世界各地著名的鋼琴家彈奏蕭邦作品。故居外的庭院風景如畫，種植著由波蘭各地捐獻的名貴花草樹木，院內豎立著蕭邦的雕像。溪水潺潺，琴聲渺渺，這裡悠美的環境吸引了不少遊客前來休閒、散步。



蕭邦的作品有鋼琴協奏曲兩部，鋼琴奏鳴曲三部以及瑪祖卡等，曲調多樣，和聲優美，動人心弦。由於蕭邦一生憎恨俄國對波蘭的民族壓迫，故不少作品反映了他對故國家園的深情懷念，對民族獨立的渴望以及憂國傷時的悲憤心情。

Chopin's former home is located in the quiet village of therazova walla, about 50 kilometers northwest of Warsaw, where he was born. The current residence of Chopin was rebuilt after world war II. A row of white cottages were set among the trees and flowers.

The interior retains the look of the era, with Chopin's boyhood pieces and the giraffe upright piano he once used. On Sundays, concerts are held here, with Chopin's works played by renowned pianists from all over the world. The courtyard outside the former residence is picturesque, with valuable flowers and trees donated by various parts of Poland and a statue of Chopin erected inside. The stream is bubbling and the music is blowing. The beautiful environment here attracts many tourists for leisure and walking. Chopin's works include two pieces of piano concerto, three pieces of piano sonata and mazurka. Because Chopin hated the Russian oppression on the polish nation all his life, many of his works reflected his deep nostalgia for his homeland, his desire for national independence and his grief and indignation at the time of national grief. Born into a family of teachers, Chopin began to learn to play the piano at the age of 6. His first performance at the age of 8 caused a sensation in Warsaw and was praised as the "Mozart of Poland".



## 訪「居里夫人故居」 Visit to Madame Curie's former residence



瑪麗·斯科沃道夫斯卡居里 1867 年 11 月 7 日生於波蘭華沙 Freta 街 16 號之新區，波蘭隨後被分割，華沙被俄羅斯統治。1891 年，她赴巴黎大學就讀科學系。1893 年獲物理學學士學位，年後獲數學學位。1895 年，她和法國著名的物理學家皮埃爾居里（1859-1906）結婚。兩人不僅感情深厚，且在科研工作上有著共同的興趣，都是放射學的早期研究者。

她一生的偉大貢獻在於和丈夫居里一起，在極其簡陋、艱苦的條件下煉出了放射性物質——釷和鐳。丈夫去世以後，她強忍悲痛，繼續對鐳和其他多種放射性元素進行研究，並取得豐碩成果，推動了原子核科學的發展。由於她在放射性現象方面成就顯著。1903 年她獲得了諾貝爾物理學獎，1911 年她又獲得諾貝爾化學獎。她一生共獲得 10 項獎金，16 種獎章，107 個名譽頭銜，特別是獲得了兩次諾貝爾獎。

儘管生活和巴黎息息相關，但居里夫人總是和自己的祖國保持密切的聯繫。在她的影響和直接幫助下，波蘭實驗室的放射學研究得以持續發展。1932 年波蘭鐳學院成立，它的首要任務便是利用鐳的治療特性去保護和拯救人類的健康和生命。

居里夫人的研究工作奠定了放射性科學的基礎，使得物質結構統一觀點的形成成為可能，接下來為世界史卷添寫了原子能時代的篇章。在居里夫人百年誕辰之際，波蘭政府在她的出生故居以這座獨特的紀念性博物館的建立向這位偉大的同胞獻上了自己的敬意。





Maria Skłodowska-Curie was born on 7 November 1867 in Warsaw, at Freta Street 16, in the New Town district. Poland was then partitioned, and Warsaw was under Russian rule. In 1891, the young Maria for Paris to take up studies at the Science Faculty of the Sorbonne. As early as in 1893, she was awarded her bachelor's degree in physics as the best student, and a year later in mathematics, this time with the second position. In 1895 she married Pierre Curie (1859-1906), a famous French physicist, and settled down in France. Pierre and Marie were bound not only by love, but also by joint passion and work. Their research of uranium ore radiation led to the discovery in 1898 of two radioactive elements: polonium (named after Maria's homeland) and radium. On 19 April 1906 Pierre Curie was killed in a traffic accident. Maria Skłodowska-Curie was appointed head of the physics department of the Paris University in his place. In 1908 she became the first female professor of the Sorbonne. After her husband's death she continued her research work, crowned with the isolation of radium metal. In 1911 she was again awarded the Nobel Prize for this research, this time in the field of chemistry and alone. She is the only scientist who has been granted the Nobel Prize twice and in two different areas.

Even though her life was bound with France, the great scientist always maintained strong relationships with her home country. Owing to her efforts and direct assistance, radioactivity research could develop in Poland, conducted in the Radiology Laboratory created and led by her; it was also Skłodowska-Curie that created and equipped the Warsaw Radium Institute where the curative properties of radium were used.

The work of Marla Skłodowska-Curie provided the foundations of radiology and contributed to the creation of new branches of science; the views on the structure of matter were homogenised, and the way to the era of nuclear energy paved. One of the ways in which Poland honoured its great scientist was the creation of Skłodowska-Curie's biographic museum on the 100th anniversary of her birthday in 1967. The museum is located in the place in which Maria Skłodowska-Curie was born: in an 18th-century house at Freta Street 16.



## 訪「奧斯威辛集中營」 Visit to Auschwitz Concentration Camp

「全世界數以百萬計的人都知道奧斯威辛是什麼，但最基本的是，我們要永遠清醒地記住，是人類決定這樣的悲劇是否會再重演！」

*“Millions of people around the world know what auschwitz was but it is basic that we retain in our minds and memories awareness that it is humans who decide whether such a tragedy will ever take place again.”*

— Professor Wladystaw Bartoszewski. A Former Auschwitz Prisoner —







在奧斯威辛集中營存在的整個過程中，它一直扮演著集中營的角色。隨著時間的推移，它成為德國最大的集中營（Konzentrationslager）。最初，大部分波蘭人是被佔領者送到那裡的。納粹選擇了他們認為特別有威脅的人：波蘭精英、政治、社會和精神領袖、知識分子、文化和科學的代表、抵抗運動中的人們和軍官。

第一批波蘭政治犯於1940年6月14日從Tarnow監獄運抵營地，共七百二十八名囚犯。據說，營地從這一天開始運作。在集中營存在的整個過程中，納粹把波蘭人送入集中營。其中還

有一些人在街頭突襲或將人趕出家園的行動中被圍捕，並被帶到營地。這些人包括來自德國境內的扎摩斯克地區和1944年起義期間來自華沙的整個家庭。

隨著時間的推移，德國當局也開始驅逐其他被佔領國家以及吉普賽人和蘇聯戰俘的囚犯，他們被登記並得到一個號碼。從1942年開始，猶太人被集體運送到奧斯維辛集中營。在黨衛軍醫生的選拔過程中，那些被歸類為適合工作或被選擇進行刑事醫學實驗的人都在集中營登記。至少有一百三十萬人被驅逐到奧斯維辛集中營，其中約有四十萬人登記並被安置在集中營裡：約二十萬猶太人、約十四萬波蘭人、二萬一千名吉普賽人、一萬二千名蘇聯戰俘和二萬五千名其他國籍的囚犯。超過50%的人死於奧斯維辛，死於飢餓、過度強迫勞動、恐怖、死刑、駭人聽聞的環境、疾病和流行病、懲罰、酷刑和刑事醫學實驗。將近二十萬名囚犯被德國人轉移到其他集中營，其中有相當多人死亡。解放時，營地裡大約有七千五百人。

Throughout its existence, Auschwitz always functioned as a concentration camp. With time, it became the largest German Konzentrationslager. Initially, mainly Poles were sent there by the occupiers. The Nazis chose those whom they regarded as a particular threat: members of the Polish elite, political, social and spiritual leaders, the intelligentsia, representatives of culture and science, people in the resistance and officers.

The first transport of Polish political prisoners, 728 prisoners in total, arrived at the camp from the prison in Tarnow on 14 June 1940. It is regarded that the camp started operating from this date on. The Nazis sent Poles to the camp throughout its existence. Among them were also people rounded up and taken to the camp during street raids or during operations to remove people from their homes, including entire families from locations earmarked for German settlement such as the Zamosc area and from Warsaw during the 1944 uprising.



Cezary Rękawek with Sunny Kuo

With time, the German authorities also started deporting groups of prisoners from other occupied countries as well as Romanies (Gypsies) and Soviet POWs. They were registered and given a number. From 1942, Jews were transported en masse to be executed in Auschwitz. During selection by SS doctors, those classified as fit to work or selected to undergo criminal medical experiments, were registered in the camp.

Of at least 1.3 million people deported to Auschwitz, around 400,000 people were registered and placed at the camp: approx. 200,000 Jews, around 140,000 Poles, approx. 21,000 Romanies (Gypsies), approx. 12,000 Soviet POWs and 25,000 prisoners belonging to other nationalities. More than 50% died in Auschwitz of hunger, excessive forced labour practices, terror, executions, appalling conditions, illness and epidemics, punishment, torture and criminal medical experiments. Almost 200,000 prisoners were transferred by the Germans to other concentration camps, where a significant number of them died. At the time of liberation, there were about 7,500 people still in the camp.





## “White Eagle” and “White Pigeon”

Cezary Rękawek | Poland

This is the story of how a country acquired the symbol of “White Eagle” a long time ago.

During the period when the Prince wished to find a favourable land for his new kingdom, he decided to set on a journey.

After some time, he entered a forest where he saw a big nest on top of one of the trees. Looking closely, the prince realized that it was a big nest with a strong bird inside. He reckoned it was a good sign for him to find an ideal place of new kingdom.

Soon after, a white eagle met a white pigeon and the two became friends. The white pigeon asked his big friend to help him to fly high to heaven to ask God’s blessings for his country as well as for the white eagle.

After the return of the white pigeon carrying God’s blessings, the nations of the two birds became strong and ideal places to live. Together they decided to merge and make the white eagle country bigger and better. The people were happy and proud of their new identity in presenting their stories to other nations.

Unfortunately, three big neighbours became jealous and wanted to concede the country of the white eagle. The eastern neighbour used black eagle as symbol while the western neighbour had white eagle. The third neighbour located in the south also carried black eagle. The three eagles joined forces to make the white eagle disappear. They divided the conquered white eagle country among themselves.

Although the nation of the white eagle lost their homeland, the people nevertheless remembered their own identity and where they originated from. With determination, they did everything to regain and rebuild their own country.

During such time when the white eagle country disappeared, general masses were struggling. One person stood out and was determined to leave home to find a friendly nation. He started relating and reminding the world about the existence of the nation of white eagle. Sooner or later, the people there would rise up in order to get rid of the three black eagles. This man used his talents in composing music and playing the piano. Full of emotions, the melodies conveyed his longings for his homeland. Bitterly, this man hesitated to take risk to return home because that would only lead to personal arrest and expulsion to Siberia. This person was Fryderyk Chopin.

There was another remarkable person who also left home in order to study at Sorbona University in a friendly country.

Receiver of two Nobel Prizes, she is known for her discoveries of radiation. She named one of the elements “Polonium” after the White Eagle country. This person became the first woman in the world to receive two Nobel Prizes. The name of this remarkable woman is Maria Skłodowska – Currie.

After 123 years, the White Eagle regained position as the Three Black Eagles began to fight against one another during the first World War.

During the long period of occupation by the Three Black Eagles, people of White Eagle never give up. The new generations born during that time are told by their parents and grandparents that they are children of White Eagle that still exist in everyone’s hearts.

During the former dramatic times, the small friend of the White Eagle, the White Pigeon, were of big help to the people for survival. The Little White Pigeon lived in the souls of the people.

The power from the White Eagle and Holy Spirit from the White Pigeon have stamped the rebirth of the country of the White Eagle.

The good time of White Eagle nation did not last long. It was because Black Eagle were attacked by another Black Eagle from both eastern and western sides. Furthermore, World War II broke out.

The Black Eagles divided the country of the White Eagles and started occupation. This put the people in horror and fear of being killed. Such has never happened throughout their time of civilization.

The Black Eagle with two heads was killing White Eagle’s people and millions were sent to the gulags in Siberia where they were forced to work hard under harsh condition below 50 degrees Celsius. The people there were dying in the country called USSR. The other Black Eagle that has attacked White Eagle from the west started to execute innocent people on the streets. They were sent to concentration camps and being commanded to execute harsh work for 12 hours a day. These labourers received low subsistence of 1500 calories only and zero medical assistance.

Under such conditions, the people’s lives were hanging on a string and many died after months. Furthermore, the Black Eagle used prisoners for medical experiments.

Still that was not enough for the Black Eagle. What followed millions of people are sent to the gas chambers to be executed.

During World War II, the country of the White Eagle was completely destroyed leading to 6.5 millions White Eagle population killed.

What these two Black Eagles did during World War II did not occur during our civilization. The name of this country is Germany.

They simply turned from Black Eagles to become devils of the world. After World War II, the White Eagle did not gain independence.

The country became colony of the Red Beast that killed people of White Eagle who also fought against the Beast that was controlling everyone through created terror.

The people of the White Eagle nevertheless resisted the Red Beast all the time. In 1979 during the mass led by White Eagle’s Pope John Paul II, the Pontiff asked the White Eagle’s young people to come down and to change the country of the White Eagle. They followed the Pope’s call and flew down to ask for God’s blessing again to help the people of the White Eagle.

The physical strength of the White Eagle and the power of Holy Spirit gave the people big hope and ability to break chains of the Red Beast.

In June 1989, White Eagle Nation was free. With the Red Beast defeated, White Eagle once again thrives inasmuch as possible along with the world.

We are nevertheless the nation that withholds “White Eagle” in our hearts as well as “White Pigeon” in our souls. The name of our home country is Poland.



2018

## 臺展三少年第二代 見證臺灣美術史薪傳

Second Generation Taiwanese Artists  
to Witness Art Legacy of Taiwan

Elizabeth Chen | Kuo Hseuh-hu Foundation



2018年6月9日順益原住民博物館的《見圖思情：揭開臺灣美術史櫥窗》展覽隆重開幕，特地邀請郭雪湖基金會郭松年夫婦及基金會夥伴們一起參加盛會。首先，由順益臺灣原住民博物館創辦人林清富董事長致詞。林董事長四十多年來蒐集300多件畫作，是為了珍藏臺灣藝術文化，以這座博物館呈現給臺灣民眾完整的臺灣歷史樣貌，關愛守護故

鄉之初心，令人敬佩。本次展覽最難得的是臺展三少年林玉山、陳進、郭雪湖珍貴照片及畫作歷史重現，第二代林柏亭、蕭成家、郭松年先生親臨講座，在策展人蘇振明教授引導之下，展開生動感人的對話，讓聽眾更深度了解臺展三少年創作心路歷程及與家人互動片段，真摯感人。1927年，林玉山、陳進、郭雪湖一起入選臺灣美術展覽會，當時三位都大約二十歲，英雄出少年，一鳴

驚人，被稱為《臺展三少年》，轟動畫壇。

林玉山先生以代表作《蓮池》入選第四屆臺展特優，結合膠彩畫與水墨畫，尤以動物畫栩栩如生著稱。陳進女士以仕女膠彩畫著稱，呈現1930及1940年代的臺灣仕女群像，為第一位獲得行政院文化獎之女藝術家。郭雪湖先生是臺灣膠彩畫先鋒，以《圓山附近》榮獲臺展特優，細密畫的風格開創了膠彩畫之新境界，而郭雪湖先生對於臺灣風土民情之刻畫入微，《南街殷賑》也成為深受民眾喜愛之大稻埕記憶符碼。

在此盛會中許多前輩畫家後代，包括李梅樹紀念美術館館長李景光及執行長李景文先生，畫家郭柏川之女郭為美女士也都蒞臨參與盛會。會後，蘇教授親自導覽畫作，為大家解說每幅畫作背後的臺灣歷史文化，彌足珍貴。仔細欣賞前輩藝術畫家們筆下的臺灣風情，歷久彌新，曖曖內含光。

從臺灣藝術文化源頭開始，點滴串起每一顆藝術珍珠，臺灣藝術瑰寶就在我們這塊土地上，我們更應該要好好珍惜欣賞及探究，臺灣最美的就是這人文藝術文化，薪火相傳，豐華後代。



From left: Jen-ming Su, Bo-fing Lin, Chen-cha Shaw, Sunny Kuo and Chin-fu Lin

From left: Chih-hsuan Kao, Elizabeth Chen, Sunny Kuo, Ping-yu Lin, Hwei-chen Kuo

臺灣三少年



The exhibition of Shung Ye Museum of Formosan Aborigines “Uncovering the showcase of Taiwanese Art History” has started a significant opening ceremony on June 9, 2018, where Sunny Kuo, the representatives of Kuo Hsueh-hu Foundation and fellow volunteers were invited in particular. First, Mr. Lin Chin-fu, the founder of the Shung Ye Museum of Formosan Aborigines, gave an opening address. He mentioned that over forty years he had collected more than three hundred precious paintings to conserve the precious Taiwanese art and culture, for the purpose of maintaining the complete historical profile of Taiwanese art legacy for people.

The most remarkable event was that the precious artworks of the so called “Three Young Artists of Taiwanese Art Exhibition” have been displayed in this exhibition and the second generation of the artists, including Mr. Lin Bo-ting, Mr. Shaw Chen-cha and Sunny Kuo, were invited to have a inspiring dialogue on how these precious and touching stories behind the creation of masterpieces, with the introduction of the curator Professor Su Chen-ming. In 1927, the young artists Lin Wu-shen, Chen Chin and Kuo Hsueh-hu had been dramatically selected into the most prestigious Taiwanese Art Exhibition, who were all around twenty years old and thus were called “Three Young Artists of Taiwanese Art Exhibition,” evoking sensational applause and concern at that time.

Among these artists, Kuo Hsueh-hu was the pioneer of the Taiwanese glue-pigment painting and won the excellent prize of Taiwanese Art Exhibition with his masterpiece “The Landscape around Yuanshan,” which vividly portrayed the beautiful scenery with his unique and delicate style. He has successfully captured the spirits and content of Taiwanese culture and the masterpiece “Festival on South Street” has been praised and loved by common people with the vivid description of the details of the daily lives on South Street, reflecting the real profile of Taiwanese civil culture at that time.

Many famous artists and celebrities attended the opening ceremony, including Mr. Li Chin-guan and Mr. Li Chin-wen, the directors of the Li Mei-shu Art Museum and Mrs. Kuo Wei-may, the daughter of the artist Kuo Bo-chuan. And the curator Professor Su Chen-ming also gave a guide for the audience to appreciate these masterpieces in this exhibition, which are well deserved to be closely observed and preserved as the most precious landmarks in the legacy of Taiwanese art and culture.



"Colorful Boats on Tan Chiang River" by Kuo Hsueh-hu 1982



2018

## 臺南市美術館新開幕 展望臺灣藝術新動能

### Opening Ceremony of Art Museum of Tainan

Elizabeth Chen | Kuo Hseuh-hu Foundation

漫漫六十年之後，臺南市美術館一館終於在眾人期盼之中落成。2018年10月20日上午，基金會代表郭松年先生及廣容小姐應館長潘潘先生之邀請，參加此場開幕茶會，見證此珍貴歷史時刻，與會者皆深感歡欣鼓舞。

誠如潘館長所言，臺南市美術館希望能呼應府城四百年的歷史，連結近代當代及未來，具備多元藝術之複合功能，以落實藝術生活化之宗旨。這所美術館原是百年警政署舊建築，本次改建由日本建築普立茲克獎得主坂茂先生設計，臺灣石昭永建築師施工，在靜謐簡潔的設計之下，連結過去歷史及現代的美感過渡，矗立在秋天的南國陽光之下，現代靜謐之美感讓人深感療癒。

在開幕儀式之後，貴賓們進入展館參觀，迎面而來的是陳澄波、郭柏川等臺灣前輩畫家們的畫作，珍貴手稿難得一見。更有許多臺灣資深畫家之傑作，比如何肇衢老師之畫作等，非常值得仔細駐足欣賞。這些臺灣前輩畫家們的重要畫作，凝鑄了臺灣藝術史，也是珍貴歷史之見證，展現了臺灣文化與時代之風濃厚肌理。

在館內巨大老樹濃濃樹蔭之下，開幕茶會溫馨雅集，巧遇許多藝術家耆老及貴賓，一起回憶聊起臺灣前輩藝術家種種軼事，懷念之情油然而生，共度悠然美好之時光。期待12月中旬美術館二館開幕，那又將是臺南藝術界一大亮點，也期待活化南臺灣之藝術動能，讓世界更看見臺灣之光。



In the morning of October 20th, 2018, the opening ceremony of the First District of Tainan Art Museum was finally held after sixty years of long expectations. Sunny Kuo, the representative of Kuo Hsueh-hu Foundation and Elizabeth Chen were invited by Mr. Pan Fan, the Director of Tainan Art Museum, to witness the precious and unforgettable moment for the event.

As the Director of Tainan Art Museum Mr. Pan said, the construction of Tainan Art Museum is to echo the four-hundred history of Tainan city, connecting the modern, the contemporary and the future, with the multi-functional art, for the purpose of coordinating art into daily lives. This construction project was directed by the renowned Japanese architect Mr. Ban Shigeru, the winner of the Pritzker Architecture Award, and supervised by the architect Mr. Shi Chao-jung. The beauty of the modern and simplicity of design has been fully displayed under the warm sunlight, which impressed all the audience at first sight.

In the museum many precious artworks of ancient Taiwanese artists are displayed, such as the artist Chen Chen-po, Kuo Bo-chuan etc. These precious manuscripts conveyed the historical messages and unique artistic images from ancient times of Taiwan, which reflected the inner spirits of Taiwanese Culture.

The construction of the new second section of Tainan Art Museum is now almost completed. And the opening of the new section of Tainan Art Museum in 2019 will be a significant landmark in the history of Taiwanese art, as a new gesture to the new era of modern art on the world stage.



Sunny Kuo, Pan Fan and Elizabeth Chen



Elizabeth Chen, Yeh Tse-shan and Sunny Kuo



Ho Cua-chu, Elizabeth Chen and Sunny Kuo





2018

## 南島新聲驚豔各地，排灣族新生代創作歌手——徹摩

Amazing Voice of Paiwan Tribe Creative Singer –  
Cemelesai Pasasauv

Han Chung International Music

用歌聲溫柔堅定地綻放，渲染世界樂壇！  
Blooming in the music world with his voice



Cemelesai Pasasauv, a Paiwan singer-songwriter

徹摩，排灣族新生代創作歌手，2009年開始參加過無數的音樂創作比賽，2016年發行首張個人族語創作專輯《真圓 ZEMIYAN》，在2017年入圍第二十八屆金曲獎「最佳原住民語歌手獎」、第八屆金音獎「最佳民謠專輯獎」後備受矚目，徹摩同時兼具天籟般溫柔純淨的嗓音、渾厚嘹亮的歌喉，形成鮮明的對照，在流行與獨立間綻放出獨樹一幟的魅力，首張專輯甫推出就引起許多注意，從他的歌聲中可以感受到巨大的能量、真摯的情感，深深觸動聽眾的心靈。

Cemelesai Pasasauv, a Paiwan singer-songwriter, started to write his own songs since 2009, released his first original album “ZEMIYAN” and has been nominated as the Best Aboriginal Language Vocalist in the 28th Golden Melody Award/ Best Folk Album in 8th Golden Indie Music Awards. His voice is sonorous while tender, having his own charm in the music scene, the first album has already drawn a lot of attention. People were moved and touched by the energy and emotion from his voice.



2017 Golden Melody Award Best Aboriginal Language Vocalist red carpet

## 徹摩：「我的爸爸是勇士」為《望鄉》新書發表會獻聲 Singing for “Home Gazing” book launching event

2018年初，郭雪湖基金會邀請徹摩，為郭雪湖傳記《望鄉》新書發表會獻聲，書中紀錄臺灣畫家郭雪湖的生平及創作歷程，是由他的次子郭松年，耗時4年整理撰寫，徹摩呼應新書，唱出動人的自創曲《勇士爸爸》獻給在臺下的郭松年先生，也為徹摩演出活動正式揭開序幕，同時也積極的在籌備第二張專輯，規劃了將近一年的時間，計劃在年底發行，而音樂的創作靈感都是自部落生活、演出經歷汲取而來，徹摩說：「只要用心去生活，用愛去感同身受，生活中就會帶給你很多靈感。」



Cemelesai sang in “Home Gazing” book launching event

In January 2018, Cemelesai was invited by Kuo Hsueh-hu Foundation to sing in “Home Gazing” book launching event. The book which was written by Sunny Kuo, second son of Taiwanese painter Kuo Hsueh-hu, contains the artist's life story and process of creativity. In order to connect with the book, Cemelesai performed his original song, “The Valiant”, which is written for his father during this event. His second original album was inspired by his daily life and performing experience. He believes life will provide you with lots of inspiration if you live your life with your heart.

## 從部落懵懂的少年，逐漸成熟邁向國際舞臺 From the tribe to the world

2018年6月初徹摩遠赴法國，參加一年一度在坎城舉辦的世界代表性音樂商展「MIDEM 國際唱片展」，今年進入第52屆舉辦，在當地時間6月3日正式揭開序幕，徹摩帶著首張個人族語創作專輯，向國外展現音樂創作實力，與漢創國際音樂團隊開拓國際音樂與商務合作交流，堅持著「音樂無國界」的信念，藉由參與國際音樂商展的平台，讓更多的人聽見自己的音樂。六月中參與金曲獎系列活動「GMA 金曲國際音樂節展示活動」，以「音樂產業 × 科技跨界 = 未



Cemelesai attended MIDEM in Cannes, France



來體驗 Lab」為主軸，邀請國內外 4 家品牌在現場展示，其中包含漢創國際音樂，而徹摩的創作歌曲《思念》被收入在陽春白雪音樂遊戲平臺中，以創新的模式在現場呈現。七月底再度前往成都，參與成都市重大國際性音樂盛會「2018 成都國際友成青年音樂周」演出，活動以「樂夢無疆 · 向東綻放」為主題，邀請來自亞洲、歐洲、北美洲、南美洲、大洋洲 31 個國家 42 個地區 / 城市的 48 支海內外藝術團近 500 名青年藝術家，齊聚成都以樂會友進行國際交流，徹摩原音重現排灣族部落傳統音樂，以說唱故事的方式，用歌聲分享給現場每位聽眾。

On 5-8 June 2018, Cemelasai attended MIDEM, the largest trade show of music industry, in Cannes with the team of HanChuang international music. Through the event, he met people of the industry from all around the world, exchanged each other's opinion and introduced his own music. In mid-June, HanChuang international music displayed their own rhythm game "Lyrica" at Golden Melody Awards & Festival, Cemelasai's original song "Longing" was also in the game and presented in an innovative form. After that, he went to Chengdu to attend Chengdu International Music Festival in July. Almost 500 artists from 42 cities, 31 countries including Asia, Europe, North and South America, Africa, Oceania gather all together in Chengdu. Cemelasai shared Paiwan culture and stories with the audience by singing their traditional songs.



2018 Golden Melody Awards & Festival, displaying rhythm game "Lyrica"

## 第二張個人族語創作專輯《天窗 VANGAV》正式發行 Second original album "VANGAV (Skylight)" officially released

透過十首歌曲，感受從古至今誕生到逝去的情感；穿越萬變的時空；延續太陽之子 (Uyan) 的故事，隨著承載時代記憶的人一一離世，帶走的不只是一個生命，而是古老文化的流失，祢。從哪裡來？又將回到哪裡？

從石板屋「天窗」灑落的光，「賦予族人生命的氣息，創造世間萬物新生命」徹摩靜靜地望著，彷彿聽見大武山上的歌聲，那是夢裡看見的神話傳說，還是祖先傳承下來的古老文化。2019 年徹摩第二張族語創作專輯《天窗 VANGAV》正式發行，於各大唱片行都可以聽見這南島新聲，未來徹摩會持續在音樂的路上努力，鼓勵更多的年青人傳唱祖先的歌，並不斷以全新的創作為臺灣、為部落文化注入更多能量。

The story of Uyan (the son of sun) has been continued through ten songs, it represents the ancient culture of Paiwan. Where do we come from? where are we going to? Cemelasai hearing the voice from Dawu mountain, it's the myth and culture of our ancestors.

At the end of 2019, Cemelesai's second album "VANGAV (Skylight)" has officially released. On his path of music, he will sing more songs about his own culture, injecting energy into the tribe through his songs.



2018 Chengdu International Music Festival, with artists from all over the world



2018

## 媒體藝術新視界： 從「第五空間——2018 虛擬現實藝術展」談起

New Perspective of Media Art:  
From “Room V – Virtual Reality Art Exhibition 2018”



Evelyn Wang | Peace Media, Taiwan Image: 余潔宇



今年五月下旬，筆者在上海藝倉美術館策劃了「第五空間 Room V-2018 虛擬現實藝術展」。V 除了代表數字概念，也是 Virtual 虛擬的首字母；在電影《星際穿越 Interstellar》中，宇航員在相互平行的不同時間和空間軸線中來回穿梭，通過心靈感應完成任務。物理學上愛因斯坦打破了有序的牛頓宇宙觀，發表空間和時間相互交織而成的「時空」的四維整體。所謂「第五空間」並非企圖再架構空間上的新維度，而是轉入意識空間，反應事物的本質，第五維度和其他四維呈現意識世界和物質世界的相互轉化。

上世紀中葉傳播學者麥克盧漢（Marshall McLuhan）名言「媒介即訊息，媒介即人的延伸」，任何一種新媒介的發明都將使人們感覺器官的平衡狀態產生變動，任一種感覺的延伸都將改變對世界的感知方式。媒介發展從口頭媒介，文字和印刷媒介進入電子媒介時代，互聯網使得感知活動從有限性的實體時空轉移到虛擬世界，人們調動所有感官與意識系統投入參與媒介，而緊接著虛擬現實（VR）沈浸感更進一步脫離身處的真實環境，將人類從「空間」、「時間」的維度解放，流進無限想象的虛擬時空，未來傳媒科技發展，將使人們轉化為一個可穿越時空的虛擬身體，以往主客體交互所定義的新媒體特徵也將進化成為主客一體的全新體驗，改寫影像製作邏輯與美學；觀者就是主角，不再只是視覺和聽覺的客觀判斷，而更多轉化成為主觀經驗的一部分，去感受傾聽我們的內心世界。

自 1987 年傑倫拉尼爾（Jaron Lanier）以計算機模擬提出虛擬現實概念至今，VR 仍被大量作為模擬、演示等工具應用，對其媒介特質的理解停留在初始狀態。2018 年，隨著 VR 頭顯設備上市，精彩紛呈的創意內容如同打開了「潘多拉魔盒」般傾瀉而出，徹底顛覆以往的工具性認知而向一訊息／內容媒體蛻變。本次展覽與瑞士虛擬現實論壇共同策展虛擬現實影院單元，邀請國內外包括電影導演、藝術家、動畫、舞蹈、交互設計、紀實影片等所製作的共 18 件 VR 影像作品，以迷幻而詩性的視覺語言、令人驚艷的時尚色彩和敘事手法向世人展示 VR 藝術人文面貌和技術的最新成就。

自 1987 年傑倫拉尼爾（Jaron Lanier）以計算機模擬提出虛擬現實概念至今，VR 仍被大量作為模擬、演示等工具應用，對其媒介特質的理解停留在初始狀態。2018 年，隨著 VR 頭顯設備上市，精彩紛呈的創意內容如同打開了「潘多拉魔盒」般傾瀉而出，徹底顛覆以往的工具性認知而向一訊息／內容媒體蛻變。本次展覽與瑞士虛擬現實論壇共同策展虛擬現實影院單元，邀請國內外包括電影導演、藝術家、動畫、舞蹈、交互設計、紀實影片等所製作的共 18 件 VR 影像作品，以迷幻而詩性的視覺語言、令人驚艷的時尚色彩和敘事手法向世人展示 VR 藝術人文面貌和技術的最新成就。

對於有心踏入 VR 領域的創作者而言，技術門檻著實是硬傷，在藝術與技術上不斷求創新的上海紐約大學交互媒體藝術系葛瑞田 Christian Grewell 教授《星際穿越 Hyperspace》為現地創作作品，結合人工智能計算將現場的煤倉展場空間穿越時空之門，成為宇宙遨遊的新次元世界。黃曉蕾《鳥籠·逃脫》以鳥籠作為密室逃脫遊戲的場景，困住了在虛擬鳥籠之中的參與者，唯有不斷與環境中的物件交互，方能找到逃脫之道，試問：VR 究竟帶給了我們自由還是約束？

“Room V – Virtual Reality Art Exhibition 2018” was curated in Shanghai Modern Art Museum in late May this year. In addition to representing the V of the number fifth, also the first letter of Virtual. In the movie “Interstellar” the astronaut in different time and space of the parallel axis in the back and forth, through telepathy to complete the task. Albert Einstein discovered outside of orderly Newtonian cosmology, space and time are interwoven and into the fourth dimensions of time and space. So-called “fifth dimension” not attempt to an architectural space on a new dimension, but into the consciousness of space, reaction to the nature of things, the fifth dimension and other four dimensional consciousness of the world and the exchange of the material world.

In the middle of the 20th century, Marshall McLuhan said that the media is the message or the media the extensions of Man. The invention of any new media will change the balance of people’s sensory organs, and the extension of any kind of feeling will change the way people perceive the world. The development of VR media technology in the future will transform people into a virtual body that can travel through time and space. The characteristics of new media defined by the interaction between subject and object in the past, will also evolve into a new experience integrating subject and object. The viewer is the protagonist, not only an objective judgment of vision and hearing, but also a part of subjective experience to feel and listen to our inner world.

VR used to be considered as an application tool in general, in 2018, with the launch of VR headsets (all in one), overturn the previous instrumental cognition and transform to a message/ content media. The exhibition VR cinema unite co-curated with Salar Shalna from WVRF Switzerland, invited include film directors, artists, animation, Choreographer, interaction design, the documentary film produced by VR image works, with poetic visual language, amazing fashion color and narrative to show humanities by the latest VR technology achievements.

On the other hand, VR artworks quite often stocked by lacking of advanced facilities. NYU in Shanghai interactive media art department, continually devoted time in art and technology innovation. professor Christian Grewell “Hyperspace” is an site-specific project, combined with artificial intelligence computing to build coal warehouse museum into the universe with the time travel machine. Shirley Huang “Birdcage” takes the birdcage as the scene of the escape game, and the participants in the virtual birdcage are trapped, only by constantly interacting with objects to find a way to out. In the end it asks: does VR bring us freedom or another constraint?





2018

## 訪臺中林獻堂故居

### Former Residence of Lin Hsien Tang (林獻堂) in Taichung



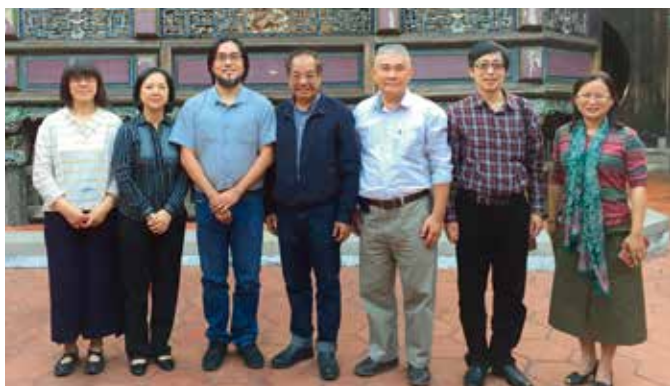
Arthur Peng | Kuo Hsueh-hu Foundation

臺灣前輩畫家郭雪湖先生的公子郭松年伉儷，在霧峰知名文史工作者及收藏家郭雙富老師的引介下，聯袂參訪霧峰林家萊園所在的明台高中，受到林獻堂曾孫明台高中副校長林承俊及彭永康老師熱情接待！

郭雪湖先生曾於 1934 至 1935 年間數度前往霧峰拜訪獻堂先生，獻堂先生亦曾參加郭雪湖 1934 年 12 月 15 日於臺中州立圖書館（今臺中自由路之合作金庫）的畫展，並購買畫作《鸚鵡》一幅；郭雪湖先生也曾在 1940 年創作一幅《萊園春色》，據悉，此畫仍由郭雪湖家族保存！



萊園建於 1893 年，本為林獻堂父親林文欽為娛養其母羅太夫人所建，以「老萊子彩衣娛親」之意命名。園中五桂樓為梁啟超訪臺遊歷中部時所居住，原建於 1887 年，1905 年林獻堂改建，為國定古蹟；921 大地震受損，2011 年林芳煥董事長依照 1905 年樣式重建完成！景薰樓建築群，為林文欽、林獻堂故居，也是國定古蹟。景薰樓始建於 1864 年，歷經多次增建，1899 年大致完成。總共有三進，第一進為祠堂，第二、三進為居住空間，尤其第三進被李乾朗老師評定為臺灣最好的磚造閣樓之一，可惜在 921 地震時倒塌，目前重建只限於第一、二進。



From left: Hsiu-hui Chiu, Florentina Tapnio, Jeng-guang Lin, Sunny Kuo, Shuang-fu Kuo, Jacky Chen, Li-tuan Wu

景薰樓建築群也是當年郭雪湖和林獻堂見面、談話之地！知名文史工作者郭雙富老師導覽介紹萊園及景薰樓，細數當年點滴、先人行誼，如今，景物雖舊，人物已然凋零。

一行人最後在大花廳戲台前拍照留念，夜幕低垂，完成這一趟緬懷之旅！

Reputable artist Kuo Hsueh-hu's son Sunny Kuo and spouse visited Ming Tai high school located in Wufeng Lin's "Laiyuan" garden through introduction of famous historian and collector Mr. Shuang-fu Kuo. The couple were warmly received by the great grandson of Lin Hsien-tang, Ming Tai high school vice principal Lin Cheng-chun and the teacher Pang Yung-kang.

Mr. Kuo Hsueh-hu went to Wufeng several times in order to pay visits to Mr. Lin Heng-tang during 1934-1935. Mr. Lin had attended Kuo's exhibition held in Taichung Library (a cooperation treasury of Taichung on Freedom Road today) on December 15, 1934, and he also purchased Mr. Kuo's artwork named "parrot". Kuo had ever created a painting called "Spring in Laiyuan" in 1940 which remains under Kuo family's possession.

"Laiyuan" was built in 1893 originally by Lin Heng-tang's father Lin Wen-chin to honor his mother Ms. Luo. It was named according to the story of "Lao Laizi's dressing in motley and clowning to amuse his parents". "Wuguilou" building of the garden was inhabited by Liang Qi-chao during his visit to the central part of Taiwan. The "Wuguilou" was originally built in 1887s. In 1905s, Lin Heng-tang rebuilt it and it became the national ancient residence. It was further damaged caused by earthquake on Sep. 21, 1999. As directed by Chairman Lin Fang-ying, reconstruction in accordance to 1905 model was completed in 2011. "Jingxun Complex Building" of "Laiyuan" is the former residence of Lin Wen-chin, Lin Heng-tang also designated it as national ancient residence.

Originally "Jingxun Complex Building" was built in 1864, there were several expansions throughout the years. It was overall completed in 1899. Comprising of three sections, the first was ancestral hall followed by second and third that were used as living areas. The most prominent one is the third which was rated by Li Chien-lang as one of the best brick attics in Taiwan. Unfortunately, it crumpled down during the earthquake on Sep. 21, 1999. In the meantime, reconstruction is limited to first and second.

"Jingxun Complex Building" is also the place where Kuo Hsueh-hu and Lin Heng-tang met and had chats. Renowned literary historian Mr. Kuo Shuang-fu conducted introduction of "Laiyuan" and "Jingxun Complex Building" for us. He described every details of the past until present. Flowers bloom year after year while people change. Finally, we took group photos in front of drama stage for remembrance. As evening drew to an ending note, this put a memorable completion to our trip.



"Spring in the Lai Garden" by Kuo Hsueh-hu, 1939



2018

## 「郭禎祥藝術教育貢獻獎」成立

### The Establishment of Dr. Ann Kuo Education Contribution Award



Yichen Cooper with Sunny Kuo



12月13日假香港教育大學舉辦「2018 國際藝術教育協會亞洲區研討會」暨「第七屆世界華人美術教育協會」閉幕式會中，由世界華人美術教育協會主席陳怡倩正式宣布以創始人郭禎祥為名成立「郭禎祥藝術教育貢獻獎」，郭禎祥本人因2012年在韓國一次國際會議意外受傷，導致行動不便，未克親蒞此會，由其弟郭松年先生代表致詞見證這歷史性的時刻！

陳怡倩曾說：「藝術教育對於郭禎祥老師而言，不僅僅是她的熱情，更是她一生的追求，盡力培養、搭建橋梁、呵護、並塑造藝術教育領域。藝術教育是她的生命。」並強調：「老師對許多亞洲國家的藝術教育具有承先啓後的重要影響力。」

On December 13, 2018, the closing ceremony of “InSEA Asia Regional Congress, Hong Kong 2018 and The 7th World Chinese Arts Education Symposium” was held at Hong Kong Education University. The President of the association, Dr. Yichen Cooper, officially announced that the Art Education Contribution Award is named after the founder Dr. Ann Kuo. In 2012, Dr. Kuo was accidentally injured while attending an international conference in Korea. This incident unfortunately had caused physical disability that has prevented her from accepting this recognition in person. Therefore, her brother, Sunny Kuo, represented her and delivered a speech on her behalf for this historical moment.

Dr. Yichen Cooper said, “According to Dr. Kuo, art education is not only her passion, it is her pursuit in life. She recognizes that her mission is to strive to nurture, connect, shape the field of arts education.” Moreover, “Dr. Kuo has contributed greatly in bridging art education from the past to future among Asian countries.”

2018

## 「躍動的音符」郭香美膠彩畫創作展

### Komi Kuo's Art Exhibition “Moving Melodies”



2017年12月，臺灣前輩膠彩畫畫家郭雪湖的三女兒郭香美帶著累積30年，48幅膠彩畫作於臺灣國立歷史博物館舉行「躍動的音符」膠彩畫展，這是她首次完整呈現個人創作生涯脈絡的展覽。郭香美用色彩明亮、構圖豐富精準的膠彩畫，說故事，從生活中親情互動以及旅遊世界的所見所聞，與觀眾一起分享她對生活中的各種感動。2018年3月至4月，郭香美則以「璀璨」為題，將她的畫作帶到了中臺灣，於臺中旻谷藝術進行展出。

In December 2017, Kuo Hsueh-hu's third daughter, Komi Kuo, exhibited her paintings at Taiwan National Museum of History. Featuring a collection of 48 Gauche paintings, this exhibition, *Moving Melodies*, signified her life-long passion, spanning over 30 years. This is the first extensive and complete artworks that have demonstrated how she instills creativity in daily life. By using vibrant gauche colors, she aims to compose stories that were inspired from daily interactions during her travels around the world. She also has organized an exhibition, *Sparkling*, showing her works at Ming Gallery in Taichung, a city in central Taiwan from March to April 2018.



From left: Amy Kuo, Jane Kuo, Komi Kuo, Ding Yang Chen and Sunny Kuo



“Longing Hearts” by Komi Kuo, 2012



2018

## 獨特的中國少數民族服裝表演

### Unique Costume Show of Chinese Ethnic People

Diana Fan, Amy Huimei Kuo | Peace Media, USA

郭雪湖先生的二女兒郭惠美女士，目前任職於美國加州柏克萊公共圖書館亞洲部門的主管。於 2018 年 5 月 16 日在該圖書館主辦了一個公開的文化活動。郭惠美邀請美國德森學院的創辦人解冰女士攜手為當地民眾籌備一場中華傳統民俗文化服飾的展現。這次的表演挑選了十七個民族服飾做為代表，每個民族服飾有不同的意義和舞蹈詮釋，並逐一以中文和英文為觀眾講解各個民俗文化與特質。

中華民族是由許許多多不同的族群融合而成，各個民族有不同的風俗民情與歷史背景；也因著地理幅員的廣大，環境和氣候的差異影響，不同民族產生不同的飲食習慣與服飾。而其傳統的服飾、頭飾以及圖騰，都蘊藏著這些民族其背後的意義和故事。這次能夠一次將多元的特色服飾展現，實屬非常的難得。最後活動圓滿成功，而讓現場的來賓觀眾也更佳瞭解中華民族的多元文化以及包容的特性，是一場美的饗宴。

郭雪湖基金會駐美小編范藍方以及范瓊方倆姊妹也參與了這次的活動，她們分別代表「怒族」和「土族」這兩個族群。光是由「怒族」和「土族」這兩個民族來看，就能夠看到許多的不同組成元素和文化特性。中華民族有五十六個民族，族群能夠融合且和平共生在這片土地上，這是多麼地難能可貴。這也是和平傳媒希望傳遞給普世的訊息。



Emily Fan in "Tu" clothes (left), Diana Fan in "Nu" clothes (right)



Amy Huimei Kuo (right in green dress), Xie Bing (middle in red dress) and all ethnic dressing models

China is a multi-ethnic country with 56 different ethnic groups each carrying unique culture. Their costumes demonstrate distinctive differences between groups, respect to customs, traditions, cultures, behaviours, economic standings, as well as geographic environment and climate.

Ms. Amy Huimei Kuo, Mr. Hsueh-hu Kuo's second daughter, currently heads the Asian Department of Berkeley

Public Library. On May 16, 2018, Ms. Kuo organized a unique costume show of Chinese ethnic groups celebrating traditional Chinese folk culture costumery for the library program. Collaborated with Ms. Xie Bing, the founder of the Dasen American Academy, they selected 17 models to exhibit these incredibly beautiful costumes. Diana Fan and Emily Fan, volunteers of the Kuo Hsueh-hu Foundation, were invited to participate in this live show. They represented the "Nu" and the "Tu" ethnic groups respectively.

The "Nu" is one of the ancient people of Yunnan province, living on the banks of the Nujiang River and the Lancang River. There are more than 270,000 Nu people – one of the smaller ethnic groups in China – and most live in small settlements. They speak various languages belonging to the Sino-Tibetan language and Tibetan-Burmese language families. The "Nu" do have their own written language. Following liberation, the Nu use Chinese as their written language. The Nu are primarily engaged in agriculture, handicrafts, and commerce. In terms of religious beliefs, the Nu people used to worship the totem, believed in all things, and some of the Nu people believed in Lamaism or Catholicism.

The Nu people are good at improvising songs of myths, legends and poems. Their dances and musical instruments are extremely rich and ethnical. Women of the Nu ethnicity are good at burlap, and both men and women like to wear linen-woven clothes. Women generally wear open-legged, long-sleeved robes, and like to put a lot of laces on the front and back of the clothes.

The "Tu" area is located in the northeastern part of the Qinghai-Tibet Plateau. It is divided into three types of terrain, mountainous area, shallow mountainous area and Chuanshui area. In the past, the Tu people had only spoken language but no written words. The Tu language belongs to the Altaic Mongolian language, and the basic vocabulary is the same or similar to the Mongolian. Religious belief is an important part of the Tu ethnic spiritual culture. The Tu people believed in polytheism originally and some believed in Taoism. However, after Yuan and Ming dynasties, most of Tu believed in



Tibetan Buddhism. Besides, due to the influence of the Han culture, the Tu people worshiped the ancestors and believed in Guandi, Erlang, Jiashen, Kitchen God, Gate God, God of Wealth, and Bodhisattva, etc. Tu people mainly engaged in agriculture and animal domestication, especially in raising sheep.

The costumes of Tu people are colorful and elaborated retaining national character until now. The traditional men's clothing is an embroidered high-necked slanted white short plaque with a two-centimeter square embroidered pattern on the chest, a black, blue or purple vest, or a wide-brimmed robes.

The clothing of Tu women is more vivid. The usual attire is wearing a sloping top, and the two sleeves are made of red, yellow, green, purple, and blue five color cloth stitches. Looking at it like two beautiful rainbows. It is said that these colors are symbolic, such as blue for the sky, red for the sun, and other colors for the rainbow.

From the perspective of the two ethnic groups, the "Nu" and the "Tu", many different elements and cultural characteristics can be seen. There are 56 ethnic groups in China who live and integrate peacefully under the same nation. We can say that this expresses the message of what Peace Media delivers – Love and Peace.



2018

## 從《南街殷賑》看 1930 年代大稻埕產業

Festival on South Street

Shih-che Chen | Kuo Hsueh-hu Foundation

郭雪湖的《南街殷賑》，描繪的是 1930 年代中元節前南街市井繁榮的景象。畫中林立的市招，標誌著當時南街的產業型態。但如果我們回到 1930 年代真實的南街，會看見什麼樣的景象呢？在開始這項研究之前，讓我們再認識一下這幅畫，與這條街。



"Festival on South Street" by Kuo Hsueh-hu, 1930

郭雪湖是 1908 年出生於大稻埕的臺灣畫家。1930 年第四屆臺展徵件，郭雪湖選擇以他熟悉的大稻埕南街景象為題材，完成了膠彩畫《南街殷賑》，並獲得當屆「臺展賞」。「南街殷賑」是指「南街（今迪化街一段南段）商業繁榮的景象」，這幅畫作以獨特的美術風格與手法，記錄了當時漢人市街的樣貌，也成為大稻埕的文化象徵。

1930 年代真實的南街是什麼樣子呢？

擅長描寫常民生活史的作家陳柔縉，提供筆者一條線索，就是 1928 年出版的《御大典紀念臺北市六十餘町案内》。這本「臺北店家指南」詳細介紹了臺北市六十多個行政區（町）的商家，並依照店家順序，詳細列出每一家店家的名稱，因此得以還原當時店家的位置與排序。

《南街殷賑》畫中描繪的是大約是當時永樂町三丁目的範圍，由霞海城隍廟的位置，向北取景。筆者憑藉著線索，與畫作中的店家招牌對照後，發現畫右側（東側）「協吉成公司」、「乾元老山高麗蔘部」、「乾元元丹本舖」、「金瑞寶金銀細工」、「寶香齋商行」、「太生儀」、「俱樂部」、「体天儀時計店」、「保生參茸燕桂」、「四益廣東雜貨

店」，左側（西側）的「高源發綢緞疋頭」、「黃裕源布行」、「勝正商店時色布類」、「謝義德商會」，大部分都是真實存在當時南街的店家，而且存在於差不多的相對位置。畫中右側的「元春製菓店」，資料中登錄的是「森永製菓販賣所（小春商店）」，也有脈絡可循。根據以上線索可以發現，《南街殷賑》畫中大部分的招牌，取材自南街，而且真實記錄了當時南街店家相對位置。

從郭雪湖筆下《南街殷賑》的 1930 年代，到現在的 2010 年代，八十多年的光景，南街的建築形式獲得一定程度的保留，但街上的店面卻有了很大的改變。畫中與街上林立的招牌，正見證了這一切。從畫作中市街，可以看到以下包含布業、雜貨、糕餅／蜜餞、特產、鐘錶／銀樓、撞球場、命相館等幾類商店。

至今八十多年的光景，南街的建築形式獲得一定程度的保留，但街上的店面卻有了很大的改變。畫中與街上林立的招牌，正見證了這一切。根據 1928 年出版的《御大典紀念臺北市六十餘町案内》，《南街殷賑》所描繪的「永樂町三丁目」範圍約七十家店面中，占比最高的依序是布業（37.1%）、雜貨（22.9%）及藥材（7.1%），其中布業與雜貨類合計佔了 60%，是南街最主要的行業。對照現今迪化街的樣貌，可以發現迪化街上幾乎看不到布行，布產業大多遷移到永樂市場大樓中的二、三樓，以及「南街」周邊的側巷。

南街的變與不變從《南街殷賑》這幅作品，我們看見了這條街區產業的變與不變。下一個百年迪化街會蛻變成什麼面貌？街上的漢藥、南北貨產業，能不能持續隨著時代演進，成為這座城市保留一些有記憶的味道呢？一起來迪化街找答案吧！

（完整內容同步刊載於《發現故事》試刊號）

### Abstract

From a glimpse of "Festival on South Street", one of the masterpieces of the Taiwanese artist Kuo Hsueh-hu, we witnessed the glorious history of Dadaocheng District in the 1930s. In this artwork, Kuo has successfully captured the carnival atmosphere of the South Street along the Xia Hai Cheng Huang Temple. We are able to trace the bustling scenes in the old days through the detailed depictions of stores, signs, and people in those time.

In comparison with the actual location of South Street, the painting showed the scenes northwards from Xia Hai Cheng Huang Temple. Many store signboards painted in this painting reflected vividly the real locations of the stores on South Street at that time.

The outlook of the streets has changed significantly since then. Through the portrayed store signboards of "Festival on South Street", we made a historical survey on the merchandized goods on the South Streets. According to historical records of the industries in Taipei being in 1928, among 70 stores on South Street, cloth industry covered 37.1%, which was the largest part of the whole market, grocery industry was 22.9%, and Chinese medicine industry covers 7.1%. Especially, cloth and grocery industries were up to 60%, occupying main industries of South Street during that time. However, nowadays cloth stores have relocated to the upper second and third floors of the buildings in Yung Le Market as well as the streets along South Street.



2018

## 日本友人專程來訪參觀「少年郭雪湖特展」

Visit by Japanese Friends at  
“Young Kuo Hsueh-hu’s Art Exhibition”



2018年春節時分，Tina 日本友人 Kozo Maeda、Harasawa 分別從菲律賓、日本專程前來臺北參觀臺北市政府觀傳局舉辦的「畫中臺北——大稻埕少年郭雪湖特展」。他們對於郭雪湖在日治時代展現的臺灣畫派的風格特別感興趣，對郭雪湖終其一生奉獻藝術的精神非常景仰。

In spring this year, Tina’s Japanese friends Kozo Maeda and Harasawa specially made the trips to Taipei from the Philippines and Japan respectively. Their purpose of visit was to attend “Taipei in Painting – Dadaocheng Young Kuo Hsueh-hu’s Art Exhibition” organized by Department of Information and Tourism, Taipei City Government. Both of them were particularly interested in Taiwan style paintings depicted and portrayed by Kuo Hsueh-hu during Japanese occupation era. They expressed exceptional admiration to Kuo Hsueh-hu’s lifetime devotion in art.





Peace Media

願一切有情眾生知聞佛法，離苦得樂。  
願一切有情眾生抱持佛法真義，  
離苦得樂，萬世如此。

May the great sound of Dharma eliminate  
the sufferings of sentient beings.  
May it uphold the meanings of Dharma  
for inconceivable eons to come.

ཚོས་རྩེ་ཆེན་པོ་སྐྱེ་ལྷིས་སྒྲི། །སེམས་ཅན་སྐྱུག་བསྐྱེད་ཐབས་བསྐྱིད་ཤོག །  
བསྐྱེད་པ་བེ་བ་བསམ་ཡས་སྐྱ། །ཚོས་སོན་འཛིན་ཅ་སྐྱིད་བཞུགས་གྱུར་ཅ་སྐྱིག །



# 發願文

願一切眾生遠離痛苦及痛苦的因 願一切眾生不離於無痛苦之真正安樂

願一切眾生遠離親、疏、愛、憎，住於平等之捨無量

願一切眾生除盡身心的污染與病痛，於現在和未來永遠安享健康

願一切眾生於現在和未來永遠安住於純淨與健康的內部和外部環境之中

願一切眾生於現在和未來永遠安享內心與世界的和平

願一切眾生具備安樂和安樂的因

## The Seven Limitless Meditations

May all beings have happiness and its causes.

May all beings be free from suffering and its causes.

May all beings never be separated from the great happiness that is beyond all misery.

May all beings dwell in equanimity, unaffected by attraction to dear ones and aversion to others.

May all beings recover from the sicknesses of mind and body pollution and enjoy relative and absolute health now and forever.

May all beings relax in a pure and healthy outer and inner environment now and forever.

May all beings enjoy inner and world peace now and forever.

སེམས་ཅན་ཐམས་ཅད་བདེ་བ་དང་བདེ་བའི་རྒྱ་ནང་ལྡན་པར་གྱུར་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་སྤྲུག་བསྐྱེད་དང་སྤྲུག་བསྐྱེད་སྤོང་གྱི་རྒྱ་ནང་བཟུང་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་སྤྲུག་བསྐྱེད་མེད་པའི་རྒྱ་ནང་དུ་བཞུགས་པར་གྱུར་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་ཉེ་རྒྱུད་ཆགས་སྤངས་གཞིས་དང་བཟུང་བའི་བཏང་སེམས་ལ་གནས་པར་གྱུར་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་དུས་སེམས་ཀྱི་སྤྲུག་བསྐྱེད་ལས་གསོ་ཞུས་ཞུས་ལྷན་ལྷན་སེམས་བདེ་བ་དང་ལྡན་པར་གྱུར་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་དང་ལ་གསོ་ཐོབ་ཅི་གྱི་དུས་ནང་སོད་བཅུད་ཁོར་ཡུག་དང་སྤོང་གཅོད་མར་གནས་ཀྱི་རྒྱུར་ཅི་གྱི་ག །

སེམས་ཅན་ཐམས་ཅད་དང་འཛོམས་སུ་གྱིད་སྤོང་གྱི་འགོ་མཐའ་དག་སྤོང་གྱི་ཞུས་ཞུས་བདེ་བ་དང་ལྡན་པར་གྱུར་ཅི་གྱི་ག །

2018

## 惜別尊貴的拉旺喇嘛

Farewell to Honorable Lama Lhawang

Gabriella Lore | Peace Media, Italy

23 Dec. 2018



惜別尊貴的拉旺喇嘛，昨晚他在月圓時分往生了。

願他作為淨法修行者的偉大榜樣，愛、慈悲、喜樂和菩薩的智慧永遠留在所有人的心中，成為靈感和祝福的恆久源泉。

願他力求質樸、感恩和仁慈的偉大教誨永遠伴隨我們。

Bid farewell to precious Lama Lhawang who passed away his body last night during full moon.

May his great example as a practitioner of pure Dharma, love, compassion, joy and wisdom of a bodhisattva remain forever in the heart of all and be a constant source of inspiration and blessings.

May his great teaching of the importance of simplicity, gratitude and kindness always accompany us.





2018.10

## 有關《發現文明》專題片項目完成彙報

蘇三 於北京



From left: Sunny Kuo, Lama Gangchen, Felix Chen and Su San

2016 年對於我而言是幸運的一年。在這一年裡我受到一直關注我研究的「和平傳媒」的嘉獎和扶持，先是授予我 2016 年度「和平傳媒使者」的榮譽，然後，在邀請我到臺灣開會領獎的同時，贈與我一筆款項，幫助我最終完成了一直籌劃中的專題片《發現文明》。

該片是 2015 年與心流工作室開始籌劃的，核心闡述我最近幾年開創的文明學這個新學科的核心思想：以大歷史

的框架重新解釋人類文明的發源、發生和發展，同時展望人類文明的未來發展。由於在大陸找不到贊助，這些思想先行以《忽然》電子書的形式在網絡上傳播，突然有幸在臺灣得到「和平傳媒」的贊助，驚喜不已，深感大陸與臺灣到底是血濃於水。

收到贊助款項後，經過大約一年的各方努力，為時 70 多分鐘的專題片終於在 2018 年春天正式發佈，並且得到了非常好的學術思想評價。由此，蘇三也可能也成為大陸第一個把自己研究思想紀錄片化的歷史研究者。另外，在另外一位大陸企業家的贊助下，我剛剛還發佈了第二部紀錄片，探索中華文明起源的《西出陽關有故人：舊約與夏商周起源》。

回憶 2016 年冬天到達臺灣，是在袁隆玲小姐的全程陪同之下完成的，那是我第二次遊覽寶島，和許多熱心的臺灣義工和佛教人士在一起，開會探討文明起源，也參與了許多其他的文化文藝活動，在臺短短幾天時間裡，深切體會到不一樣的臺島風情和同胞們的熱情與文明，倍感溫暖人心，至今印象深刻。同時參加的郭松年先生的父親已故著名畫家郭雪湖先生的隆重畫展，重溫臺灣歷史，也收穫滿滿。

《發現文明》一片的製作完成，直接得益於和平傳媒主席陳盛涸先生和總監郭松年先生的幫助，在此對於他們熱心贊助學術研究的善舉特別表示感謝！也感謝剛堅大師一行的護佑！

願文明與和平與我們同在！

2018.9.15

## 還我父親甲骨文遺作、遺品！

譯者：王一仁 | Peace Media, Japan



歐陽可亮 (1918.5.23-1992.5.1)

最近在日本的美術新聞上刊登有關一件新聞報導提及一名閩登美子（中文名歐陽效平）的女士為其先父歐陽可亮（1918-1992）向日本的學校法人立命館追討其父長年研究的世界記憶遺產甲骨文的遺作、遺品歸還的「公開嘆願書」。其實早在多年前在日本由一名沒有繼承權的日本籍第三者暗中將遺物捐贈給了日本學校法人立命館。效平得知此事後多次提出民事訴訟，直至最終告上最高法院但仍然敗訴。絕望之餘，歐陽效平無奈提出此公開嘆願書希望能獲得有志之士讚同支持取回其父留下的遺物歸還中國。

嘆願書中提出二項歸還理由：

1. 中國北京的中國國家圖書館及故宮博物院等 11 機關把甲骨片記載列入「殷王朝記憶文獻」並且向聯合國「UNESCO」申請成為世界記憶遺產。此申請於去年 10 月 30 日已被批准。作為歐陽可亮的遺族，已把「立命館不當收藏」在發覺後的 2009 年已托了中國國務院僑務辦公室（北京）在「安陽日報」上尋找揭登載此關連報導「甲骨還鄉之願」時發現安陽市外事部教務辦公室早在 1985 年 10 月 11 日揭載過同記事的復印文件。之後訪問了安陽市殷墟博物館館長等學者是從家父的遺物中得到啟發後才於 2007 年發起了為「殷墟甲骨」申請世界記憶遺產的登錄運動。家父也於身體能夠移動的 1988 年為止多次到訪了安陽市並通過「安陽日報」的報導介紹了甲骨片為殷王朝的記憶遺產。
2. 日本的文部科學省著作權課於今年（2018）三月將「著作權法」的一部分改正案提交了國會並於二個月後的 5 月 18 日方案可決成立了明年一月開始施行。此法案的改正是將數碼化、網路化的進展做出柔軟性的整備、並且對教育文化情報化的對應權利限制的規定也做了適當的調整。於是對家父遺傳下來的甲骨文研究文獻及作品身為遺族的寄存人來說是應該有責任來做好正當的管理及推廣。另外北京的中國國家圖書館也於 2011 年得知家父最大的之一的「集契集」手稿留放在立命館、在翌年的 2012 年特別發起在家父的命日四月以推廣世界記憶遺產登錄運動的一環活動中決定了企畫開催「殷契重光——國家圖書館甲骨片精品展」經過代理人律師向立命館交涉引渡此手稿手續。但是被告立命館忽視。展會後翌年中國國家圖書館再次向立命館請求引渡時立命館獨自對本件遺品、遺作做了鑑定後認為沒有美術上學問上的價值。因此拒絕了引渡。其實此鑑定報告就是在早年民事訴訟中立命館向法庭提出的鑑定結果。

為遺族的一份子總不甘願就此罷休。為了早日向先代及後代對家父的遺作、遺品做好交代特此提出此公開嘆願書希望大家伸手支援！

註：本文轉載美術新聞報導「可亮的遺作・遺品、返して！」日本平成 30 年（2018）年 9 月 15 日





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」

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ཉིན་མོ་བདེ་ལེགས་མཚན་བདེ་ལེགས།།  
 ཉིན་མའི་གུང་ཡང་བདེ་ལེགས་ཤིང་།།  
 ཉིན་མཚན་རྟུ་རུ་བདེ་ལེགས་པས།།  
 དཀོན་མཚོག་གསུམ་གྱིས་བྱིན་གྱི་རློབས།།  
 དཀོན་མཚོག་གསུམ་གྱིས་དངོས་གྲུབ་སྟུང་།།  
 དཀོན་མཚོག་གསུམ་གྱིས་བཟང་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

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