

傳龍

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The Things I Carried

by Chris Huang

I carried a pair of Amber football shoes. Despite enduring numerous afternoon practices, its yellow leather miraculously kept its shine, while wrapping comfortably around my feet. Yellow is the color of happiness, of friendship, and it indeed was the artifact of one. It was the kind of naive and deep friendship, one you look back for. And when it died, it brought along with it the dream of an 8-year-old, who, on a rainy day, was sent to a football practice session under his parents' orders. He didn't know then that he would run to the field and pick up the ball after school almost every day; he also didn't know that his body would fail him for it.

I was a 3rd grader at Nanshan Foreign Language School in Shenzhen. I had no natural passion for anything; thus everything my parents told me to do, I had passion for, and I would show up to every training with determination. I trained hard, partly due to my coach and my parents. They would push me till I had my hands on my knees, panting hard and barely standing, and then a bit more. What held me together during and after these training sessions was the hot pot my dad used to take me after. Work hard, eat hard, was his motto.

I carried my world and my soccer necessities in my black crossbody bag. A life-saving Gatorade white plastic bottle with an orange cap, always filled with cooler-to-the-touch water, and a life-threatening disorder that can only be sensed by some occasional aching under the stomach. I carried 2 pairs of socks that cover my calves. A pair of Amber football shoes, with a black bottom and yellow laces, a gift from Carter, and another black pair from Adidas, with neon green laces. One mustard colored football, with its weathered surface showing how many blows the little thing endured. I also carried 2 uniforms: a blue jersey from my school team, and a red jersey from the afterschool team. Despite the burden, I didn't give a damn...I love the sport either way. All was happy.

Carter Wu carried an animated smile when he first came up to me on the field back in first grade. He was a boy who lost more games than the fat around his waist.

I like your shoes

Thanks, I guess

We became friends fast, best mates one could say.

We talked about our passions, and established a common interest, which, with no surprise, was football. In early December, Carter shot a football straight through a classroom window. He aimed for the goal, but the ball flew like a wild horse out



of its leash, and it drew a perfect curve in the sky. I ended up taking up the blame for him. Carter wanted to go to Chong Qing for his break, but his dad would immediately reject his proposal if Carter got in trouble. Months later, Carter came up to me after a training session and handed me a shoebox with a pair of burgundy soccer shoes. Kids don't often get gifts from other kids, especially not at this age.

On a late February Friday night, I found out that I carried a disorder. When I first heard its name, Berger disease, I wondered why a burger made me have fevers and bloody urine. A bald and wise looking doctor told me that some disease fighting proteins (IgAs, as I heard) somehow ended up building in my kidneys, and they are disrupting my kidney functions. Well, disrupting isn't the right word; the proteins are attacking my kidneys, which may lead to some serious health consequences such as kidney failure.

I sat at the hospital table, having trouble recalling what a kidney was, while my parents exchanged deep and long eye contacts.

I took a year off school.

It first came off to me as a perk. No longer have I to endure Mr. Zhu's scolding for all of my abstract character writing; Mr. Fang's hour-long lecture about some random weather topic that puts even himself to sleep will also no longer bore me. But as the number of missed birthdays and hangouts tallied up, the last bit of joy was wiped out.

The fever hit first, then the loneliness.

My immune system attacked my kidneys almost every week. Most of my days were accompanied by loneliness and boredom, and sometimes my mother. I prayed to whatever deity who popped up in my mind to revert my life into what it was before. I frequently held the pair of amber soccer shoes. Now they are barely longer than my hand, they seemed to have lost their shine, and I could see some leather starting to come off. They nevertheless represent hope that one day I'll recover, and they continuously remind me of the friendship Carter and I had.

This hope however shattered when Mom took me to Guangzhou. To a third grader, a new city meant a new life, and I was not ready to give up my old one. As our taxi passed through unfamiliar bridges and buildings, the neon lights zooming by, I felt a sense of helplessness, a firm grip on my heart. I was then put into a dark gloomy inpatient room in a hospital. I looked out the window, still haunted by fevers, and simply stared down to scope out the new environment. In front of the hospital, 5 kids ran around, playing catch. I stared down, and imagined myself as one of them, a kid about 6 years old, running away from a girl about the same age. For a moment the concrete floor turned into a grass field, and the lamp posts turned into a goal. But the blissful moment faded in a blink of an eye, into the cold reality that I might never play football again. Streams of my aspirations poured out into the room. I saw a 16 year old boy with his teammates in the locker rooms; I saw a 20 year old boy wearing a bright red shirt, raising the FIFA world cup over his head; I saw Carter, and that one afternoon when the field seemed to be gilded by the bright sun, when Carter hit that window. The streams lit the room bright, filled it with bliss, then abruptly disappeared through the cracks on the wall, leaving behind an empty shell.

As an inpatient, I carried a black notebook, and several ink pens of different shapes and sizes. I learned to pick up on scribbling, to temporarily extract myself from the boredom and the misery. I also carried my hospital necessities, a red button to summon nurses, as well as some red pills I don't bore to name. I carried the horrifying memory of a message the doctor delivered, which went something like: We might have to cut off one of his kidneys.

3 years later, our family decided to move to Hong Kong. Almost everything in the house was loaded onto the car. The only traces of our identity were all in one unpacked shelf. As I worked to box up the last remnants of our time in this apartment, I saw that pair of Amber football shoes. Sitting under 3 textbooks, you could hardly tell they were the same pair. Its amber leather surface has almost fallen off entirely, and it was ugly and dusty. I held them up. Being barely larger than the size of a palm, they are no longer fit for wearing. I told my father that I would throw them out, as they resemble a past I left behind. It was a dream and a friendship of an 8-year-old, a dead one.

行囊

Translated by Niu Niu Fan

我曾拥有一双琥珀色的足球鞋。历经无数个午后的训练，它的黄色皮革竟奇迹般地保持着光泽，仍舒适地包裹着我的双脚。黄色是快乐的颜色，是友谊的颜色，这双鞋正是一段情谊的信物。那是种天真又深刻的友谊，令人终生回望。当它消逝时，也带走了那个八岁孩子的梦想——那个雨天，他被父母命令着送去参加足球训练。那时他不知道，自己此后几乎每天放学都会奔向球场；他更不知道，身体会因此背叛他。

我就读于深圳南山外国语学校三年级。我对任何事物都没有与生俱来的热情，因此父母要求我做的每件事，我都报以热情。我带着决心参加每次训练，努力练习，部分是因为教练和父母。他们会督促我直到我双手撑膝、气喘吁吁几乎站立不住，然后再多练一会儿。支撑我度过每次训练的，是训练后父亲常带我去吃的火锅。“拼命训练，痛快吃喝”是他的座右铭。

我的黑色斜挎包里装着我的世界和足球必备品：一个救命的佳得乐白色塑料瓶，配着橙色瓶盖，总是装满触手冰凉的清水；一种危及生命的疾病，唯有偶尔胃部下方的隐痛提醒着它的存在。我带着两双包裹小腿的球袜，一双琥珀色足球鞋配黑色鞋底和黄色鞋带——这是卡特送的礼物，另一双阿迪达斯黑色球鞋配荧光绿鞋带。还有一个芥末色的足球，磨损的表面诉说着这个小东西承受过的无数次撞击。我还带着两套球衣：一件是校队的蓝色队服，一件是课外训练队的红色队服。尽管背负沉重，我却毫不在意……无论如何我热爱这项运动。一切都是快乐的。

一年级时在球场上，卡特·吴第一次走向我，脸上带着生动的笑容。他是个输掉的比赛比腰间的赘肉还多的男孩。

“我喜欢你的球鞋。” “谢谢。”

我们很快成为朋友，可说是最好的伙伴。我们聊着各自的爱好，发现共同的兴趣——毫不意外，是足球。十二月初，卡特一脚射门直接击穿了教室窗户。他原本瞄准球门，但足球如脱缰野马般划出完美弧线飞向天空。最终我替他承担了责任。卡特原本计划假期去重庆，但如果惹了麻烦他父亲会立即拒绝这个提议。数月后的训练结束，卡特递给我一个鞋盒，里面是一双酒红色的足球鞋。在那个年纪，孩子很少收到同龄人的礼物。

二月末的一个周五夜晚，我发现我患上了一种疾病。初次听到“贝格病”时，我还疑惑为什么汉堡会让我发烧尿血。一位看似睿智的秃顶医生解释说，有些对抗疾病的蛋白质不知何故沉积在我的肾脏里，正在破坏肾功能。其实“破坏”这个词并不准确——这些蛋白质在攻击我的肾脏，可能导致肾衰竭等严重健康后果。我坐在诊桌前，努力回想肾脏是什么器官，而父母交换着深沉而长久的眼神。

我休学了一年。

起初我觉得这是种特权。再也不用忍受朱老师批评我字迹潦草，方老师那些连自己都能讲睡着的冗长气象课也不再让我无聊。但随着错过的生日聚会和外出游玩越来越多，最后一丝喜悦也被抹去。

先袭来的是高烧，然后是孤独。

我的免疫系统几乎每周都在攻击我的肾脏。大多数日子陪伴我的只有孤独、无聊，偶尔还有母亲。我向脑海中闪现的每个神明祈祷，祈求让生活恢复原状。我常常捧着那双琥珀色球鞋。如今它们比我的手掌长不了多少，似乎失去了往日光泽，我能看到部分皮革开始脱落。但它们仍代表着某天我会康复的希望，不断提醒着我与卡特的友谊。然而当母亲带我去广州时，这份希望破碎了。对三年级学生而言，新城市意味着新生活，而我还没准备好告别过去。出租车驶过陌生的桥梁建筑，霓虹灯飞速掠过，无助感如铁钳般攥紧我的心。

我被安置在医院阴暗的住院病房里。依然受着高烧困扰的我望向窗外，打量新环境。医院门前，五个孩子正在追逐嬉戏。我凝望着，想象自己是其中那个六岁男孩，正被同龄女孩追赶。刹那间水泥地变成了绿茵场，路灯化作了球门。但这幸福转瞬即逝，取而代之的是我可能永远不能再踢足球的冰冷现实。我的渴望如洪流般在病房奔涌：我看见十六岁的少年与队友在更衣室庆祝；二十岁的青年身着鲜红球衣，将大力神杯高举过头；我看见卡特，看见那个阳光为球场镀金的下午，他击碎窗户的瞬间。这些光芒将病房照得透亮，填满欢欣，又猝然从墙缝消逝，留下空洞的躯壳。

住院期间，我带着黑色笔记本和几支形状各异的墨水笔。我开始学习随手记录，试图暂时抽离无聊与痛苦。我还带着住院必需品：呼叫护士的红色按钮，和一些懒得记名字的红色药丸。我更背负着医生那句可怕通知的记忆：“我们可能不得不切除他的一颗肾脏。”

三年后，我们全家决定移居香港。家里几乎所有物品都装上了车。我们存在过的痕迹全都浓缩在最后一个未打包的书架上。当我整理公寓里最后的物品时，又看见了那双琥珀色足球鞋。被三本教科书压着的它们已面目全非，琥珀色皮革几乎完全脱落，丑陋又布满灰尘。我捧起它们，鞋身还没手掌大，再也穿不下了。我告诉父亲要扔掉它们，因为它们代表着已被我留在身后的过往。那是一个八岁孩子的梦想与友谊，一段死去的过往。

大坑舞火龙，香港的中秋传统

by Zi Chi 迟子程

在香港，每逢中秋节，大坑街头就会上演舞火龙活动。火龙长达六七十米，龙身由稻草扎成，并插满线香，龙头则由竹篾制作而成。点燃线香后，火龙在夜幕下烟雾缭绕，火光闪烁，宛如一条腾飞的真龙，点燃人们节日的热情。

火龙的舞动由300多位舞龙健儿协作完成。他们分工明确，有人负责舞龙头，有人负责抬龙身，跟随锣鼓的节奏，火龙在大坑的大街小巷中蜿蜒穿梭。龙头摆动、龙身翻腾、龙尾摇摆，整条火龙气势磅礴，场面壮观，吸引许多市民和游客驻足观赏。

大坑舞火龙的历史可以追溯到19世纪。当时大坑村爆发了一场瘟疫，村民们为了驱赶疫病，制作了一条插满线香的火龙，并在村中游走，同时在中秋夜祭拜祈福。奇迹发生了，瘟疫随后消散。从那以后，每年中秋节，舞火龙的传统便延续了下来，成为祈求平安、驱邪纳福的重要仪式。

大坑的舞火龙是香港中秋节的传统之一。它不仅是一场祈福的仪式，更展现了社区合作的精神。每年中秋前夕，村民们都会齐心协力地参与制作火龙，从扎稻草、插线香到排练舞龙。到了中秋之夜，舞龙健儿们挥汗如雨，齐心协力，将火龙展现得红灵活现。

在霓虹与烟火交织的夜晚，火龙穿梭而过，散发出独特的光芒，成为香港这座国际化都市中不可替代的一抹传统之美。大坑舞火龙，不仅延续了百年的文化记忆，更在现代化的城市中，为人们点燃了对传统与团结的向往。

Tai Hang Fire Dragon Dance: Hong Kong's Mid-Autumn Tradition

Translated by Niu Niu Fan

Every Mid-Autumn Festival in Hong Kong, the streets of Tai Hang come alive with the vibrant Fire Dragon Dance. The dragon, stretching over 60 meters long, features a body woven from straw and studded with glowing incense sticks, while its head is crafted from bamboo frames. Once the incense is lit, the dragon moves through the night shrouded in smoke and sparkling with flames, evoking the image of a soaring real dragon—igniting the festive spirit of the crowd.



The dance is brought to life by more than 300 performers working in perfect sync. Each has a role: some maneuver the dragon's head, others carry its body, all moving to the rhythm of gongs and drums. Winding through Tai Hang's lanes, the dragon sways its head, rolls its body, and swings its tail in a magnificent and powerful display, drawing crowds of locals and tourists alike.

The tradition dates back to the 19th century when Tai Hang Village was struck by a plague. To ward off the disease, villagers created a giant incense-covered dragon, parading it through the streets while offering prayers on the night of the Mid-Autumn Festival. Miraculously, the plague soon receded. Since then, the Fire Dragon Dance has been passed down through generations, becoming a ritual to pray for safety, dispel misfortune, and welcome blessings.

The Tai Hang Fire Dragon Dance is more than a ceremonial practice—it embodies the spirit of community collaboration. Each year before the festival, villagers join forces to craft the dragon, from binding the straw and inserting incense to rehearsing the dance. On the night of the festival, performers pour their energy and sweat into animating the dragon with breathtaking vitality.

Amid the glow of neon and fireworks, the fire dragon weaves through the neighborhood, casting a unique radiance and adding an irreplaceable touch of traditional beauty to Hong Kong's modern urban landscape. The Tai Hang Fire Dragon Dance not only preserves a century-old cultural legacy but also kindles in people's hearts a longing for tradition and unity in the midst of a rapidly evolving city.

踢足球

by Zi Chi 迟子程

小时候，我是个不太爱运动的孩子。每次看见一群人追着一个足球跑来跑去、传球、射门，我总是感到不解：一个球而已，为什么那么多人抢得那么起劲？足球场上的喧嚣与热闹，对那时的我来说似乎是另一片世界，与我毫不相关。

到了高中，我开始接触足球，也渐渐爱上了这项运动。现在的我，已经不再是那个站在场边冷眼旁观的孩子，而是一个在球场上挥汗如雨的球员。尽管我的球技一般，远远比不上校队高手，但这并没有阻碍我对足球的热情。

尽管不在校队，我总是能找到一群志同道合的朋友一起踢球。没有比赛的压力，也没有技术的苛求，我们只是单纯地享受奔跑的感觉。当我们为了一次漂亮的传球欢呼，为了一脚精彩的射门击掌，为了一场激烈的对抗大笑时，我才终于明白了，足球的魅力不仅仅在于胜负，更在于这份共同努力、彼此支持的团队精神。

足球教会了我很多东西。它让我懂得合作和坚持。每一次传球、进攻、守门，大家都需要为一个共同的目标而努力。高中校园的足球场上，留下了我和球友们的汗水与欢笑。虽然至今我的球技仍然不算出色，但每当我站在球场上，听到脚下足球与地面碰撞的声音，感受到奔跑时风从耳边呼啸而过的畅快，我就感到无比满足。

Playing Soccer

Translated by Niu Niu Fan

As a child, I was never particularly drawn to sports. Whenever I saw a crowd chasing after a football, passing and shooting, I couldn't understand the appeal—why were they so fervently competing for just one ball? The noise and excitement on the pitch seemed like a world entirely separate from my own, something I had no part in.

It wasn't until high school that I began to play football and gradually fell in love with the game. Now, I'm no longer that child standing on the sidelines watching indifferently, but a player sweating and striving on the field. Though my skills are modest, far from those of the school team's top players, that hasn't dampened my passion for the sport.

Even though I'm not on the school team, I've always found like-minded friends to play with. Free from the pressure of formal matches or technical demands, we simply enjoy the thrill of running across the field. Cheering for a clever pass, high-fiving over a spectacular shot, laughing through an intense tackle—it's in these moments that I've come to understand that the beauty of football isn't just about winning or losing, but the shared effort and camaraderie among teammates.

Football has taught me many things—cooperation and perseverance among them. Every pass, attack, and save requires us to work together toward a common goal. The football field at my high school holds countless memories of sweat and laughter shared with my friends. Though my skills may still be far from impressive, every time I step onto the pitch, hearing the thud of the ball against the ground and feeling the wind rush past as I run, I am filled with an incomparable sense of fulfillment.

十六字令-台风三首

by Charles Huang

十六字令-台风前

临，阴云遮日意郁贫，声寂隐，蝉鸣乱我心。

十六字令-台风天

迅，风雨摧残落叶钩，木断陨，花鸟无处寻。

十六字令-台风后

惆，微风凉凉拂玉楼，思涟走，疑虑不时悠。

Song of Sixteen Words- Typhoon

Translated by Niu Niu Fan

Song of Sixteen Words - Before the Typhoon

Approaching, heavy clouds veil the sun, sorrow weighs low,
Silence lingers, hidden sounds—
Cicadas' chirrs disrupt my soul.

Song of Sixteen Words - Amid the Typhoon

Furious, wind and rain ravage leaves in ruthless sway,
Trees splinter, crash down—
Nowhere for birds or blooms to stay.

Song of Sixteen Words - After the Typhoon

Melancholy, cool breezes brush the jade tower fair,
Thoughts drift away,
Yet doubts still haunt the air.



中秋的月

by Zi Chi 迟子程

中秋的夜晚，吃完团圆饭，我和爸妈散步在维多利亚港。不夜的城市里，霓虹灯将街道点缀得如梦似幻，路上熙攘的人群和川流的车辆让夜晚显得热闹非凡。我抬头仰望夜空，一轮明月静静地挂在那里，月光如水般洒在维多利亚港的海面上。海风袭来，带着咸咸的味道，吹动我的思绪，也吹回了童年的记忆。

童年的傍晚时分，我们一家经常去山顶广场。广场的游乐场里，有着我和妹妹无忧无虑的欢笑声。每当夜幕降临，月光便穿过繁茂的树叶，在太平山的小路上洒下斑驳的影子。与维多利亚港的月亮不同，山顶的月格外静谧。偶尔传来的虫鸣声与微风拂过的沙沙声，仿佛是月亮与大地之间的低语。月亮静静地看着我和妹妹在滑梯上追逐打闹，一点点长大。而它无论是弯弯如镰，还是圆满如盘，却始终未曾改变。

如今，站在维多利亚港的街道上，望着眼前这熟悉又陌生的城市，我不禁感慨时光的流逝。月亮依旧高挂天际，洒下它永恒的光辉，而曾经的我们，却已从孩童长高长大。望着这轮皎洁的明月，我忽然明白，无论我们身处何地，也无论岁月如何变迁，每一次仰望月亮时，记忆与思念都会如同月光般轻轻涌上心头。中秋的月亮，承载着家的温暖。

The Mid-Autumn Moon

Translated by Niu Niu Fan

On the night of the Mid-Autumn Festival, after our family reunion dinner, I took a stroll with my parents along Victoria Harbour. The city, vibrant and sleepless, was adorned with neon lights that lent the streets an almost dreamlike glow. Crowds filled the sidewalks, and streams of cars flowed steadily—a portrait of urban liveliness. I looked up at the night sky, where a bright full moon hung quietly, casting a stream of silvery light over the harbor waters. A sea breeze swept by, carrying its distinct salty tang, stirring both my thoughts and memories of childhood.

In those early years, our family often went to The Peak in the evening. At the playground there, carefree laughter echoed between my younger sister and me. As dusk deepened, moonlight filtered through the dense foliage, scattering mottled shadows along the paths of Victoria Peak. Unlike the moon over the harbor, the one above the hills felt deeply tranquil. The occasional chirping of insects and the rustle of leaves in the wind seemed like soft whispers between the moon and the earth. That same moon watched quietly as my sister and I chased each other down the slides, growing a little with each passing year. Whether waxing crescent or full and round like a plate, it never changed.

Now, standing again by Victoria Harbour, gazing at this city that feels both familiar and distant, I can't help but reflect on the passage of time. The moon remains where it has always been, shining with the same eternal light, yet we who were once children have now grown tall. Looking up at its radiant face, I suddenly understand—no matter where we are, no matter how much time has passed, each time we raise our eyes to the moon, memories and longing gently surface like moonlight filling the heart.

The Mid-Autumn moon carries with it the warmth of home.

Analysis of 'Picnic' By Masato Seto

by Niu Niu Fan



This photograph by Masato Seto, taken in 1996, evokes a dreamlike quality reminiscent of the quiet of summer nights—the stillness of the city after rain, the hushed rhythm of a life momentarily slowed. The image captures a high school couple sitting in the grass, the brightness of their uniforms contrasting sharply with the shadowy forest that surrounds them. Every detail draws the eye: the girl concealing her face with her hand as though shielding herself from intrusion, the young man staring blankly into the distance. Their expressions suggest unease, an intrusion into their private world, and embarrassment at being observed. The overall tone of the photograph is dark and cold, evoking a sensation akin to drifting downward into a deep, endless body of water, with light slowly fading to a pinprick.

Seto is renowned for photographing couples in parks, highlighting the preciousness of leisure in urban Japan, where residents escape cramped high-rise living for the scarce greenery of public parks. This image belongs to his Picnic series, a body of work that continues his exploration of the everyday lives of ordinary Japanese citizens. Seto himself was born in Thailand in 1953 to a Japanese mother and a Vietnamese-Thai father, moving to Fukushima Prefecture in 1961. He studied at Tōkyō Shashin Senmon Gakkō and apprenticed under Daidō Moriyama, a photographer celebrated for his black-and-white street photography. In 1981, Seto began his career as a freelance photographer.

At the heart of Picnic lies the theme of personal space—or rather, its scarcity—in urban Japan. As critic Koike Hiro'o observed, "They look as if they were in their rooms without roofs and walls. The photographer creates invisible rooms,

using a conceptual tool." In densely populated cities, private space is rare, particularly for young people who live with their parents. Public parks become makeshift sanctuaries, temporary substitutes for privacy. Yet Seto's technique underscores this tension by deliberately intruding into these spaces. His subjects, left without direction, respond authentically to his presence. In this photograph, the girl's attempt to hide communicates discomfort at the intrusion, her posture reinforcing the idea of fragile boundaries between public and private. The image asks viewers to reflect on the nature of privacy and the blurred lines between intimacy and exposure.

The context of 1990s Japan further deepens the image's meaning. During this period—often referred to as part of the "Lost Decades"—the nation experienced prolonged economic stagnation following the collapse of its financial bubble. For the younger generation, financial instability meant that private, secure spaces of their own were often unattainable. Rather than choosing public green spaces as sites of leisure, couples were compelled to retreat to them out of necessity. In this sense, the girl's attempt to shield her face reflects not only embarrassment but also the helplessness of a generation denied stable, private refuge. Her posture conveys the vulnerability of youth in a society where economic pressures and social norms restrict personal freedom.

Literary parallels can be drawn to George Orwell's 1984. Just as Winston and Julia escape to a secluded clearing in order to momentarily evade the oppressive scrutiny of their society, Seto's subjects retreat into parks to escape suffocating urban life. Both situations reflect a yearning for autonomy and a desire for a private world untouched by intrusion. While modern Japan differs greatly from Orwell's dystopia, the resonance lies in the struggle to carve out personal refuge within a society that dictates the rhythms of everyday life.

This photograph stands out not only for its thematic richness but also for its aesthetic qualities. The interplay of light, shadow, and color imbues it with a haunting beauty that intensifies its underlying message. The subtlety of its theme—privacy, intrusion, and despair—gives it depth without obscuring its meaning. Ultimately, Seto's work underscores the fragility of private life and the emotional weight of a generation's quiet struggles, while also testifying to the power of photography to reveal beauty and meaning in the ordinary.

沉入深绿：一则青春的无声告白

Translated by Niu Niu Fan

濑户正人1996年拍摄的这幅摄影作品，弥漫着恍若夏夜静谧的梦境质感——雨后天晴的都市静默，生命节奏被短暂拉长的绵长呼吸。画面中身着校服的高中情侣坐在草地上，明亮的制服与幽暗的森林形成强烈反差。每个细节都引人注目：少女用手遮挡脸庞仿佛抵御外界侵扰，少年茫然凝视远方。他们的表情透露出私人领域被闯入时的不安与被窥视的窘迫。整幅影像笼罩在阴郁冷峻的基调中，恍若缓缓沉入深不见底的水域，最后的光斑渐次湮灭。

以拍摄公园情侣闻名的濑户，始终关注都市日本休闲时光的珍贵性——居民们从拥挤的高层住宅逃往稀缺的公共绿地。这幅隶属于《野餐》系列的作品，延续了他对普通日本人日常生活的观察。1953年生于泰国的濑户，母亲是日裔，父亲为越泰混血，1961年迁居福岛。他先后就读于东京摄影专科学校，师从以黑白街拍闻名的大森达郎，1981年成为自由摄影师。

《野餐》系列的核心命题直指日本都市中个人空间的稀缺性。正如评论家小池博雄所言：“他们仿佛置身于没有屋顶与墙壁的房间。摄影师用概念工具构筑了无形的空间。”在人口稠密的都市里，私人空间尤为珍贵，对于与父母同住的年轻人更是如此。公园成为临时避难所，权充私密领域的替代品。而濑户的拍摄手法刻意闯入这些空间，强化了这种张力。未被引导的拍摄对象对其存在做出真实反应：画面中少女的遮掩姿态，既传达出被侵犯的不适，也强化了公私领域脆弱边界的概念。这幅影像邀请观者思考私密的本质，以及亲密与暴露之间的模糊界限。

杨柳青年画

by Zi Chi 迟子程

我是在外婆家第一次见到杨柳青年画的。一张张鲜艳夺目的画作挂在墙上，为外婆那间朴素的老屋增添了生机。我一下子就被画上明丽的色彩和生动的形象吸引住了，久久移不开目光。外婆笑着告诉我，在她年轻的时候，每逢过年，天津的人们都流行贴年画。人们用这些画装点家居，迎接新春，把对来年五谷丰登、一切顺遂的美好期盼融入画中，挂到墙上。

外婆还告诉我，杨柳青年画最中的代表作是“娃娃抱鲤鱼”。画中的娃娃穿着红色肚兜，面如满月，胖乎乎的小手抱着一条大大的鲤鱼，天真可爱。这幅画寓意“连年有余”，表达了人们对丰收、富足和幸福生活的向往。

在天津的古文化街，我了解到，杨柳青年画的制作工艺极其讲究，主要分为绘稿、

雕版、印刷和彩绘四个步骤。首先，画师以精湛技艺绘制出初稿，接着雕版师将画稿刻在木版上。然后，工匠用雕刻好的木版将画面印刷到纸上，最后由彩绘师手工填色，使画面更加鲜艳、生动。这种工序复杂且耗时，但正因如此，杨柳青年画才能展现出独特的艺术魅力，成为中国民间艺术的珍品。

杨柳青年画不仅仅是艺术作品，更像是一段段色彩斑斓的历史，记录了中国百姓的日常生活与美好愿景。然而，随着社会的发展和审美的变化，这种传统艺术逐渐被年轻一代淡忘。如今，很少有人过年时张贴年画。近年来，许多艺术家和文化保护者开始创新杨柳青年画。他们将传统的艺术形式与现代设计结合，让年画不仅仅出现在春节装饰中，还融入到装饰和服装中。通过这些努

Yangliuqing New Year Prints

Translated by Niu Niu Fan

I first encountered Yangliuqing New Year prints at my grandmother's house. Vivid, brightly colored artworks hung on the walls, breathing life into her simple, old-fashioned home.

Instantly, I was captivated by their brilliant hues and lively figures—I couldn't look away. Grandma explained with a smile that when she was young, it was customary in Tianjin to put up New Year prints during the Spring Festival. People used these artworks to decorate their homes and welcome the new spring, embedding in each piece their hopes for a bumper harvest and a smooth, fortunate year ahead.

She also told me that the most iconic Yangliuqing print is Chubby Baby Holding a Carp. In it, a rosy-cheeked child wearing a red belly cover clutches a large carp with plump little hands—an image full of innocence and charm.

This print symbolizes “abundance year after year” and reflects people's longing for harvest, prosperity, and happiness.

While visiting Tianjin's Ancient Culture Street, I learned how meticulously these prints are made. The creation process is divided into four main stages: sketching, engraving, printing, and coloring. First, the artist draws the initial design with skilled precision. Then, an engraver carefully carves the image onto a wooden board. Next, the carved board is used to print the outline on paper. Finally, colorists fill in the print by hand, making the image radiant and dynamic.

Though labor-intensive and time-consuming, this intricate process is precisely what gives Yangliuqing prints their distinctive artistic charm, elevating them to treasures of Chinese folk art.

Yangliuqing prints are more than just art—they are vibrant fragments

of history, chronicling the daily life and heartfelt aspirations of ordinary Chinese people. Yet as society evolves and aesthetics shift, this traditional art form has gradually faded from the awareness of younger generations. Nowadays, few still put up New Year prints during the festivities.

In recent years, however, artists and cultural preservationists have begun to reimagine Yangliuqing prints. By blending this traditional craft with contemporary design, they've allowed New Year art to extend beyond Spring Festival decorations into modern accessories and fashion. Through these efforts, this age-old art form is gaining fresh vitality and capturing the interest of a new generation.

The Struggle to Define a Sandwich

by Jayden Choi

The seemingly simple question of “what is a sandwich?” has proven to be a surprisingly delicate puzzle. While the “sandwich alignment chart” became a popular internet meme, objective definitions are often required in areas like food regulation, restaurant menus, and legal statutes. This is where we traditionally turn to dictionaries for authority. However, language evolves at a deliberate pace, while food culture innovates rapidly. This creates significant gaps in definition, with the sandwich debate being the most prominent example. As global cuisines continually adapt and reinterpret the “sandwich model,” the distinctions between what is and isn't a sandwich become increasingly blurred.

The current dictionary definitions fail to represent the complete range of sandwich types because they were created before the modern understanding of sandwiches evolved. The Oxford English Dictionary stands as the primary reference point for defining words because it serves as a leading linguistic authority. The Oxford English Dictionary defines a sandwich as a light meal made from two thin slices of bread which are usually buttered and contain a savory or similar filling. The definition provided by the Oxford English Dictionary successfully includes traditional sandwiches from basic ham and cheese to complex club sandwiches. The definition encounters a technical problem because it fails to validate multiple accepted food items that extend past its fundamental requirements. The ice cream sandwich made from ice cream placed between wafers or biscuits serves as an ideal example to analysis. The Oxford definition excludes this item because it contains ice cream instead of bread and its flavor profile is sweet instead of savory.

The name and widespread acceptance of this item do not prevent it from being disqualified under technical standards. The Filipino “queso ice cream pandesal” presents an interesting situation when trying to apply technical definitions to this food item. The street food item unites a cheese-based ice cream made in the local style (which has savory flavors) with the traditional bread roll known as pandesal. The Oxford definition accepts this unique combination because it meets both bread and savory requirements yet excludes traditional sweet ice cream sandwiches. The strict nature of dictionary definitions proves inadequate for handling human culinary innovation because people continuously work to merge and exceed traditional food boundaries. The problem becomes much more complex when we consider both geographical locations and cultural backgrounds.

The world's various regions have created their own specific sandwich interpretations which frequently oppose any attempt to create a single worldwide definition. The Merriam-Webster dictionary establishes a solution to this problem through official recognition of both closed-faced and open-faced sandwich types. The definition of a closed-faced sandwich in Merriam-Webster includes "two or more slices of bread or a split roll with food between them" while an open-faced sandwich consists of "one piece of bread topped with food." The definition from Merriam-Webster brings European dishes like Dutch smørrebrød and American favorites like BLT under the sandwich category. The broader interpretation of sandwiches produces results that some people view as unreasonable. The definition of a "split roll" as a sandwich according to Merriam-Webster would establish hot dogs as sandwiches. The definition extends to include tacos when we push its boundaries. The court has already tested this definition in a legal proceeding. The state of Indiana used the term "Mexican-style sandwich" to describe tacos when implementing zoning regulations according to the case of Quintana v. Fort Wayne Plan Commission of Fort Wayne. The application of this reasoning to its maximum extent would eliminate most handheld foods from the sandwich category because they contain starch-based containers with fillings. The category includes burritos together with gyros and particular types of dumplings and calzones.

The continuous emergence of new exceptions demonstrates how challenging it is to establish a definition. The process of defining something more precisely creates additional complex cases which need their own definitions. A pizza qualifies as a sandwich according to what criteria? The open-faced definition supports the argument that pizza should be classified as a sandwich. Dictionary definitions would need to expand so widely that they would lose their purpose of providing clear definitions which would render them useless for their intended function. The fundamental function of dictionaries as language adaptation tools remains essential despite their inability to match the rapid global food innovation. The distinction between a traditional sandwich and a salad becomes obvious when examining them through written descriptions. The attempt to define the core characteristics of sandwiches proves extremely challenging because it requires a definition that works across all cultural boundaries. The application of the verb "to sandwich" to the noun does not resolve all doubts about whether tacos and hot dogs and wraps qualify as sandwiches. The definition of a sandwich in dictionaries continues to be a matter of ongoing disagreement among scholars. A practical guide to sandwiches should refer to the sandwich alignment chart because the definition of a sandwich depends on individual preferences and personal taste.



定义三明治的纠结

Translated by Niu Niu Fan

看似简单的“什么是三明治？”问题，已然成了一个微妙难解的谜题。尽管“三明治阵营九宫格”成了网络热梗，但在食品监管、餐厅菜单和法律法规等领域，往往需要客观的定义。这时，我们通常会诉诸词典的权威。然而，语言的演变步调从容，而饮食文化却日新月异。这就导致了

定义上的巨大空白，三明治之争便是最突出的例子。随着全球美食不断演绎和重构“三明治模式”，是与非之间的界限也愈发模糊。

现行词典定义未能涵盖所有三明治类型，因为它们诞生于现代三明治概念演化成型之前。《牛津英语词典》作为首要的语词定 ▶

义参考，是权威的语言标杆。它将三明治定义为：一种简便餐食，由两薄片通常涂有黄油的面包构成，中间夹有咸味或类似馅料。此定义成功囊括了从基础的火腿奶酪到复杂的俱乐部三明治等传统品类。然而，该定义在技术上遇到了问题，因为它无法涵盖许多超出其基本要求但已被广泛接受的食物。以威化或饼干夹冰淇淋制成的“冰淇淋三明治”为例进行分析，它便是一个绝佳例证。牛津定义将其排除在外，因为它用的是冰淇淋而非面包，且风味是甜而非咸。即便该食品名称广为人知并被接受，也改变不了它在技术标准上不合格的事实。菲律宾的“奶酪冰淇淋面包”在套用技术定义时，则呈现了一个有趣的状况。这款街头小吃将当地特色的咸味奶酪冰淇淋与传统面包卷“Pandesal”结合在一起。牛津定义接受了这种独特组合，因为它同时满足了面包和咸味的要求，却把传统的甜味冰淇淋三明治拒之门外。词典定义的刻板性在应对人类烹饪创新时显得力不从心，因为人们总在不断融合并突破传统食物的边界。而当我们考虑到地理区域和文化背景时，问题就变得更加复杂了。世界不同地区孕育了各自独特的三明治解读，常常与构建单一全球定义的努力背道而驰。《韦氏词典》通过官方承认闭式与开式三明治两种类型，为此提供了一种解决方案。其定义中，闭式三明治包含“两片或以上面包，或一个切开的卷饼，中间夹有食物”，而开式三明治则是“一片面包，上面覆盖食物”。韦氏的定义将荷兰

的Smørrebrød等欧式菜肴和美式经典BLT等都归入了三明治范畴。但这种更宽泛的解读也带来了某些人认为不尽合理的结果：根据韦氏词典对“切开的卷饼”算作三明治的定义，热狗就成了三明治。若将其边界推到极致，定义甚至能囊括塔可。这一点已在法律程序中经受检验：在Quintana诉韦恩堡规划委员会案中，印第安纳州在制定分区法规时，就用“墨西哥风格三明治”来指代塔可。将此逻辑贯彻到底，多数手持食品，如卷饼、希腊旋转烤肉、特定类型的饺子和卡尔佐内烤饼，都将因其“含淀粉质外皮包裹馅料”的结构而被纳入三明治范畴。层出不穷的新例外不断印证着下定义的难度。定义越求精，衍生案例越复杂，乃至需要各自独立的界定。比萨算三明治吗？依据何在？开式三明治的定义确实支持将比萨归类为三明治。但若词典定义为此无限扩展，便会丧失提供清晰界定的初衷，变得毫无用处。尽管词典难以匹配全球美食创新的飞速步伐，但其作为语言适应工具的基本功能依然不可或缺。通过文字描述来审视，传统三明治和沙拉的区分一目了然。然而，要界定三明治的核心特征却极具挑战，因为这需要一个能跨越所有文化边界的定义。将动词“夹入”应用于名词“三明治”，并不能打消所有关于塔可、热狗、卷饼是否算三明治的疑问。词典中三明治的定义至今仍是学者们争论不休的话题。一份实用的三明治指南，或许更应参考那“三明治阵营九宫格”——毕竟，三明治为何物，终究取决于个人偏好与口味。





Hong Kong's Broken Ladder

by Jayden Choi

Hong Kong maintains numerous world-class international schools and prestigious universities, yet it faces major educational inequality. The difference in academic achievement between students from wealthy and poor families amounts to 4.5 years of education, which creates substantial learning disadvantages for many students. This problem exists because of fundamental economic and social cultural elements which produce major negative effects for people and the entire community. The main reason why this educational gap exists is because Hong Kong maintains one of the biggest wealth disparities found in developed territories and nations. The economic differences produce better educational opportunities for some groups. Elite schools, along with private tutoring and enriching extracurricular activities known as "shadow education" become accessible to families who have sufficient financial resources. Students who access these resources tend to experience better well-being and increased confidence which leads to improved results in their Hong Kong Diploma of Secondary Education (HKDSE) exams.

The current educational system faces additional challenges because of certain government policies which inadvertently make matters worse. The Direct Subsidy Scheme gives public funds to specific schools which enables them to maintain expensive tuition fees. The funding system of well-funded education remains unreachable for low-income families, yet the government provides limited support for underprivileged students' extracurricular activities. The social environment strongly influences educational outcomes in addition to economic factors. Children from families with advanced educational backgrounds receive essential assets which include academic standards and linguistic abilities and cultural understanding. The practice reading and discussing current events which benefits Liberal Studies students because these activities occur frequently in their homes. The educational advantages of lack essential cultural resources.

The educational gap produces extensive impacts on society. Students who receive inadequate education face children from educated families perpetuate themselves because they start with better preparation for school success while underprivileged students restricted career choices which results in reduced earning potential that sustains poverty across generations. Social effects of this educational gap match the severity of its individual impacts. The combination of economic underdevelopment and increased criminal activity emerges from educational inequality which also restricts national economic expansion. The brain drain of local graduates from Hong Kong leads to a dependency on foreign talent for expertise instead of developing local experts which creates an unstable workforce. The current solution proves to be an unworkable remedy because it does not resolve the fundamental causes of the problem. A solution to this crisis needs active participation from public authorities and private businesses together with community involvement.

The government must allocate more funds for public education institutions and teacher education programs. The current public school teaching staff demonstrates insufficient mastery of advanced language skills. The implementation of professional development programs for teachers will enhance educational standards and student performance while providing maximum benefits to students from low-income families. Private and international schools need to provide complete scholarship programs to underprivileged students who demonstrate academic excellence even though these institutions remain inaccessible to most families. The educational system can only be fair when students receive access to quality education based on their abilities instead of their financial status. The establishment of volunteer mentorship and tutoring programs should address the missing socio-cultural resources that disadvantaged students need. These programs would offer essential academic guidance and language-based support to students.

The city needs a unified effort to provide quality education to all students because it represents both a moral duty and a vital investment for Hong Kong's development.

香港断裂的升学阶梯

Translated by Niu Niu Fan

香港坐拥众多世界一流的国际学校和知名高等学府，却面临着严峻的教育不平等问题。富裕与贫困家庭学生之间的学业水平差距，竟相当于接受了4.5年教育的差异，这使许多学生处于严重的学习劣势。这一问题根源在于深层的经济与社会文化因素，其对个人乃至整个社会都产生了严重的负面影响。

教育鸿沟之所以存在，主要源于香港作为发达地区却拥有全球最悬殊的财富差距。经济地位的差异直接转化为教育机会的不平等——精英私立学校、高价补习以及被称为“影子教育”的素质拓展活动，仅限有足够财力的家庭问津。获得这些资源的学生往往拥有更健康的心理状态和更强自信心，最终在香港中学文凭考试中取得更亮眼的成绩。

当前教育体系面临的困境还因某些政府政策而雪上加霜。直接资助计划虽向特定学校提供公帑补贴，却默许其维持高昂学费。这种资助模式将优质教育资源隔绝在低收入家庭之外，而政府对弱势群体课外活动的支持力度却始终不足。

除经济因素外，社会文化环境同样深刻影响教育成果。高知家庭子女自幼获得包括学术素养、语言能力与文化认知在内的关键资产。例如通识教育科看重的时事研讨能力，正是这类家庭日常对话的自然延伸。而缺乏文化资本的学生，则在这种隐

形竞争中逐渐掉队。

教育鸿沟正在全社会引发连锁反应。获得优质教育的学生延续着家族优势，而教育资源匮乏者不仅职业选择受限、收入水平低下，更可能使贫困代际传递。教育不公带来的社会危害与其对个人的伤害同样触目惊心：经济活力受阻与犯罪率上升相伴而生，本地人才外流导致依赖外来专家的畸形人才结构，这些都危及社会发展的根基。

当前零敲碎打的改善措施显然力有未逮，必须建立政府、私营机构与社区的三方协作机制。政府亟需增加对公立教育的投入，特别是提升师资队伍专业水平——当前公校教师高阶语言教学能力的整体不足，正制约着教学质量提升。推行系统化的教师专业发展计划，将显著提升教育质量，尤其惠及低收入家庭学子。

私校与国际学校应当为表现优异的清寒学子设立全额奖学金，打破阶层对教育机会的禁锢。真正的教育公平，应让每个学生都能凭天赋而非家底获得优质教育。同时亟需建立志愿者导师与课业辅导体系，弥补弱势学生缺失的社会文化资本，为他们提供必要的学术指引与语言支持。

为所有学子提供优质教育，既是道义责任，更是关乎香港未来的战略投资。这座城市的持续繁荣，有赖于构建更具包容性的教育生态。



唐代最佳诗人

诗佛

王维

By Charles Huang

每个人心中的最佳略有不同，有壮志凌云，宛如谪仙的李白，有仁民爱物，身先士卒的杜甫，也有如白居易一般即兼济天下，又独善其身的诗人。有人说，字数的精简与字词的深奥运用是奠定诗人能力的唯一考量标准，实则不然，万千大道，条条道路通罗马。诗人生在不同时代，有着不同感触，有些用繁复的语言描绘大唐盛世，有些用朴实的字句叙述草木人生。唐朝最佳诗人并不能客观的选出。我所衡量的标准也只是主观评判，仅是我个人所想。

如何评选最佳诗人

1. 对后代的影响

对后代的影响可以体现在三个方面：作品数量，独特性和创新，以及对与他的流派与当时诗坛所做的贡献。贡献与独特性大致并无争议，但可能很多人说数量不能代表质量，乾隆一生写了超过四万首诗，但真正耳熟能详的并不多。反倒很多诗人，以一首诗就足矣扬名立万。但从另外一个角度来看，中国古代战乱纷纷，朝代更替之间，外族入侵之间，大部分的文章，诗作都不能从烧杀抢掠之中保存下来，唯有真正有价值的佳作才会，在被南迁逃跑的贵族，百姓带走，从而流传于世。从这个角度上来说，一位诗人作品的数量足以证明他持续作出有价值作品的的能力，而不是运气般的灵光一现写出的两首传世佳作。

2. 思想深度与表达能力

第二点是诗人的思想深度与表达能力。表达能力可以从意象和意境，词汇选择，写作手法等多方面来衡量。这点需从诗人多首诗中提取衡量，因评选的是最佳诗人，而非最佳诗作。思想深度则更加主观，表达的意境有效与否，人们能否理解诗人的思想深度并不能简单概括，如对比白居易与李白的诗作，因表达方式不同，思想深度并无可比性，只能说各有千秋。

3. 经历与价值观

一位诗人的经历是次要的，因为一个人的经历很多时候并不是可控的，我们不能对比人的经历是好是坏，但从一位诗人经历之中体现的价值观以及诗人应对挫折所采取的行动则可以对比，也可以从此观察出诗人的人品，志向，抱负等等因素。才华，价值观，贡献，这三点都是“最佳诗人”必不可少的，三者缺一不可。

对后世的影响

1. 诗作存量多

王维现存诗歌数量超过370首。他的作品现存数量较多，例如《王维诗选》等选本收录了其不同时期的诗作，是后人对他的诗作的肯定。

2. 山水田园诗派的集大成者

王维继承并发展了陶渊明、谢灵运以来的山水田园诗传统，将自然景物的描写提升到新的高度。他的诗歌以山水、田园、隐居生活为主题，语言清新自然，意境空灵悠远，如《山居秋暝》《渭川田家》等。他善于捕捉自然中的细微变化，通过诗画结合的手法，营造出“诗中有画”的独特美感，以一人之力为把山水田园诗推上了新的高度。

3. 对诗坛的贡献

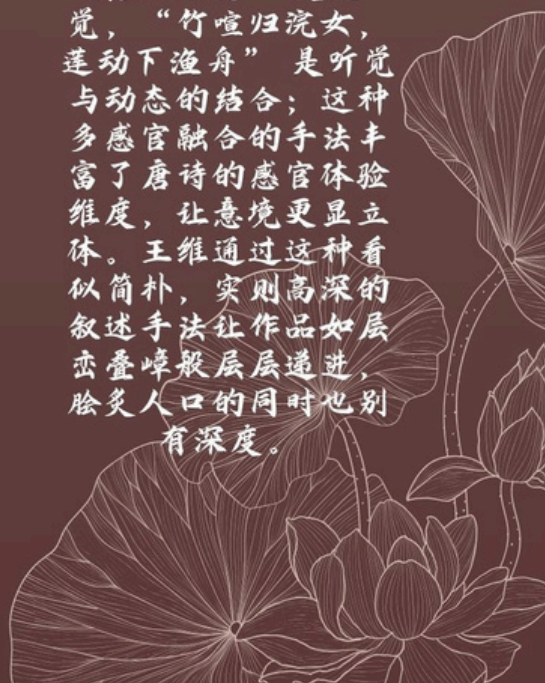
王维深受佛教禅宗影响，将禅意融入诗歌创作，使作品充满哲理性和超脱尘世的意境。例如《鹿柴》《辛夷坞》等诗，通过简练的语言表达深邃的禅理，开创了“以禅入诗”的传统。这种风格不仅丰富了唐诗的内涵，这种传统影响了中晚唐的诗人如韦应物、柳宗元。到宋代，他的风格几乎成为诗坛的普遍风尚。苏轼、黄庭坚等诗人的作品都充满了禅理机趣。严羽的《沧浪诗话》更以禅论诗，提出“妙悟”说。苏轼评之：“味摩诘之诗，诗中有画；观摩诘之画，画中有诗。”

意

王维本身是画家，他将绘画的构图、色彩和意境融入诗歌，形成“诗中有画，画中有诗”的独特艺术风格。例如“大漠孤烟直，长河落日圆”以简练笔触勾勒出壮阔画面。王维晚年信佛教，创作了一批“以景寓禅”的五言绝句。如《鹿柴》“空山不见人，但闻人语响。返景入深林，复照青苔上”，以“空、寂、幽”的场景，传递“万物皆有自性”的禅理；这类诗语言简单却意蕴无穷。又如《相思》“红豆生南国，春来发几枝？愿君多采撷，此物最相思”，语浅情深，通俗如话，却情感真挚，成为绝句范本，推动了五言绝句短小精悍、意蕴无穷的风格定型。王维还主张语言的留白与含蓄。他的诗常以白描手法，用最少的文字传递最多的信息，无需额外修饰。区别于李白的豪放飘逸、杜甫的沉郁顿挫，成为后世雅正诗风的重要源头，也是王维本身意境和思想深度的体现。

法

唐代是近体诗成熟的关键时期，王维对五言律诗、五言绝句的格律运用达到了自然无痕的境界。他的五言律诗严格遵循平仄、对仗、押韵的规则，却无刻意雕琢之感，如“明月松间照，清泉石上流”，“明月”对“清泉”，“松间”对“石上”，“照”对“流”，对仗工整却如自然天成；王维精通音乐，诗歌节奏和谐，语言凝练而富有韵律感，如《送元二使安西》被谱曲为《阳关三叠》，成为千古传唱的名作。王维不仅善写视觉之景，更擅长通过听觉与触觉的细节，让静态的画面活起来：如《山居秋暝》中“清泉石上流”是视觉，“竹喧归浣女，莲动下渔舟”是听觉与动态的结合；这种多感官融合的手法丰富了唐诗的感官体验维度，让意境更显立体。王维通过这种看似简朴，实则高深的叙述手法让作品如层峦叠嶂般层层递进，脍炙人口的同时也有深度。



多彩的经历

王维早年曾出使边塞，也曾写过边塞诗。但其边塞诗不同于高适、岑参描写战争残酷与悲壮的风格，而是以极简的线条勾勒边塞的壮阔，无战争的惨烈，反而传递出对自然伟力的敬畏；在《陇西行》里则通过“关山正飞雪，烽火断无烟”的细节，通过情感描述写出边塞生活的孤寂与无奈，增添了抒情性。除此之外，王维打破了早期唐诗多聚焦于边塞、宫廷、离别等宏大题材的局限，将诗歌的视角延伸到更细腻的自然场景与更内在的精神世界，为唐诗题材注入了新的维度。在755年安史之乱爆发，长安陷落，王维被迫接受叛军伪职。期间他曾吃药装哑，试图抵抗。乱平后，因其被囚时所作《凝碧池》一诗：“万户伤心生野烟，百官何日再朝天？”表达了对唐室的忠心得以赦免，甚至继续为官。即便晚年潜心向佛，他依然没有完全抛弃士大夫的责任感。他在诗中时常流露出对百姓的同情（如《渭川田家》），其官职也一直做到最后。儒家是他无法完全褪去的底色，构成了他性格中温暖和关怀的一面。



独一无二的价值观

约在30岁时，妻子去世。王维自此不再续弦，孤居三十年。这一重大打击使他的人生观发生转向，开始更加倾心于佛教，寻求精神上的解脱。他的价值观最终导向了一种超越世俗、与自然合一、追求内心绝对宁静的精神境界。正是这种复杂而深邃的精神世界，让他能写出“行到水穷处，坐看云起时”这样充满禅机与哲理的诗句，也最终成就了其“诗佛”的崇高地位。从他的经历来看，作为臣子，王维是一个报效国家，坚忠不二的人，作为官宦，他是一个为国为民，普渡众生的人，作为个人，他是远离红尘牵挂的人，这足以体现出他价值观的深度。

The Best Poet of the Tang Dynasty: The Poet Buddha

Translated by Niu Niu Fan

The title of "best" poet differs in everyone's heart. There is Li Bai, ambitious and transcendent as a banished immortal; Du Fu, compassionate towards the people and leading by example; and poets like Bai Juyi, who both cared for the world and maintained his personal integrity. Some say that the conciseness of words and the profound use of vocabulary are the sole criteria for judging a poet's ability, but this is not truly the case. There are countless paths, and many roads lead to Rome. Poets lived in different eras and had different sensibilities. Some used elaborate language to depict the grandeur of the Tang Dynasty, while others used plain words to narrate the life of common people and nature. The title of the best poet of the Tang Dynasty cannot be determined objectively. The standards by which I measure are also subjective judgments, merely my personal thoughts.

How to Evaluate the Best Poet? Influence on Later Generations

Influence on later generations can be reflected in three aspects: the quantity of works, uniqueness and innovation, and contributions to his poetic school and the contemporary poetry scene. Contribution and uniqueness are generally undisputed, but many might say quantity does not represent quality. Emperor Qianlong wrote over 40,000 poems in his lifetime, but few are truly well-known. In contrast, many poets achieved fame with just a single poem. However, from another perspective, ancient China was plagued by frequent wars, dynasty changes, and foreign invasions. Most articles and poems could not be preserved amidst the slaughter and plunder. Only truly valuable masterpieces would be taken away by nobles and commoners who selected them, thus being passed down through the ages. From this angle, the quantity of a poet's works sufficiently demonstrates their ability to consistently produce valuable works, rather than just relying on one or two timeless masterpieces written in a fleeting moment of brilliance.

Depth of Thought and Expressive Ability

The second point is the poet's depth of thought and expressive ability. Expressive ability can be measured through imagery and artistic conception, word choice, writing techniques, and more. This needs to be extracted and measured from multiple poems by the poet, as we are evaluating the best poet, not the best single poem. Depth of thought is even more subjective. Whether the expressed

conception resonates and whether people can understand the poet's depth of thought cannot be simply summarized. For example, comparing the works of Bai Juyi and Li Bai, due to their different expressive styles, their depth of thought is not directly comparable; one can only say each has its own merits.

Life Experience and Values

A poet's life experience is secondary, because a person's experiences are often not controllable. We cannot judge whether someone's experiences are good or bad. However, the values reflected in a poet's experiences and the actions the poet took in response to setbacks can be compared. From this, we can also observe the poet's character, aspirations, ambitions, and other factors. Talent, values, and contribution – these three points are all indispensable for the "best poet." None can be lacking.

Influence on Later Generations

Substantial Body of Extant Work

Wang Wei has over 370 extant poems. The relatively large number of his surviving works, compiled in collections such as "Selected Poems of Wang Wei" which include works from different periods of his life, is an affirmation by later generations.

Synthesizer of the Landscape and Pastoral Poetry School

Wang Wei inherited and developed the landscape and pastoral poetry tradition stemming from Tao Yuanming and Xie Lingyun, elevating the depiction of natural scenery to new heights. His poems focus on themes of mountains, rivers, countryside, and reclusive life. Their language is fresh and natural, and their conception ethereal and far-reaching, such as in "Autumn Evening in My Mountain Abode" and "Returning to Wang River". He was adept at capturing subtle changes in nature and, through a combination of poetry and painting, created a unique aesthetic of "painting within poetry." Through his own efforts, he elevated landscape and pastoral poetry to a new level.

Contribution to the Poetic World

Deeply influenced by Chan (Zen) Buddhism, Wang Wei integrated Zen concepts into his poetry, filling his works with philosophical

depth and a transcendent, otherworldly conception. For example, poems like "The Magnolia Basin" and "Lacquer Tree" express profound Zen principles through natural language, initiating the tradition of "infusing poetry with Zen." This style not only enriched the connotation of Tang poetry but also influenced Mid and Late Tang poets like Wei Yingwu and Liu Zongyuan. By the Song Dynasty, his style had almost become a universal fashion in the poetic world. The works of poets like Su Shi and Huang Tingjian were full of Zen wit and charm. Yan Yu's "Canglang's Remarks on Poetry" even discussed poetry through the lens of Zen, proposing the theory of "wonderful enlightenment" (妙悟). Su Shi commented on him: "When I savor Mojie's (Wang Wei's) poetry, I find painting within the poetry; when I observe Mojie's painting, I find poetry within the painting."

Artistic Conception and Technique

Wang Wei was himself a painter. He integrated the composition, color, and conception of painting into his poetry, forming a unique artistic style of "painting within poetry, poetry within painting." For example, "In boundless desert lonely smoke rises straight; / Over endless river the round sun sinks low." outlines a vast picture with concise strokes. In his later years, Wang Wei believed in Buddhism and created a number of five-character quatrains that "use scenery to convey Zen." For instance, "The Deer Enclosure": "On the empty mountain no man is seen, / Only the echo of men's voices is heard. / The reflected light pierces the deep forest, / And shines again upon the green moss." uses scenes of "emptiness, stillness, seclusion" to convey the Zen principle that "all things have their own nature." Such poems use simple language but contain boundless meaning. Another example, "Love Seeds": "Red berries grow in the southern land. / How many load the spring branches? / I hope you will gather more of them, / For they arouse most loving memories." The language is as plain as speech, yet the emotion is sincere, making it a model quatrain that promoted the definitive style of the five-character quatrain being concise and potent with boundless meaning. Wang Wei also advocated for linguistic understatement and subtlety. His poems often use straightforward description, conveying the most information with the fewest words, needing no extra embellishment. Different from Li Bai's unconstrained ethereality and Du Fu's profound and restrained forcefulness, Wang Wei became an important source for the later elegant and balanced poetic style, and also embodies Wang Wei's own depth of conception and thought.

The Tang Dynasty was a critical period for the

maturation of "modern-style" poetry (regulated verse). Wang Wei's application of the rules and forms of five-character regulated verse and five-character quatrains reached a state of naturalness and seamless. His five-character regulated verses strictly followed the rules of tonal pattern, parallelism, and rhyme, yet show no sense of deliberate carving. For example, "Bright moon shines between the pines; / Clear spring flows over the stones." – "Bright moon" parallels "clear spring," "between the pines" parallels "over the stones," "shines" parallels "flows." The parallelism is precise yet seems naturally formed. Wang Wei was proficient in music; the rhythm of his poetry is harmonious, and his language is concise yet rich in musicality. For instance, "Farewell to Yuan II on His Mission to Anxi" was set to music as "Three Variations of the Yang Pass," becoming a masterpiece sung throughout the ages. Wang Wei was not only skilled at visual scenes but also excelled at using details of auditory and tactile sensation to bring static pictures to life. For example, in "Autumn Evening in My Mountain Abode," "Clear spring flows over the stones" is visual, while "Though washing-girls are heard, / their bamboo rafts gone, lotus moves, / fishing boats downstream are drawn" combines auditory and dynamic elements. This technique of multi-sensory fusion enriched the sensory experiential dimension of Tang poetry, making the conception more three-dimensional. Through this seemingly simple yet profoundly skillful narrative technique, Wang Wei made his works progress layer by layer like rolling mountain ranges, being widely loved and appreciated while also possessing unique depth.

Colorful Experiences

In his early years, Wang Wei served as an envoy to the frontier and also wrote frontier poems. However, his frontier poems differed from the styles of Gao Shi and Cen Shen, who depicted the cruelty and tragedy of war. Instead, Wang Wei used minimalistic lines to sketch the vastness of the frontier, omitting the horrors of war, and instead conveying awe for the power of nature. In "Longxi Song," through the detail "Flying snow obscures the mountain pass, / No smoke rises from the beacon fires," he describes the loneliness and helplessness of frontier life through emotional description, adding a lyrical quality. Furthermore, Wang Wei broke the limitations of early Tang poetry, which often focused on grand themes like the frontier, court, and farewells, extending the perspective of poetry to more delicate natural scenes and more internal spiritual worlds, injecting new dimensions into Tang poetry themes. When the An Lushan Rebellion broke out in 755 and Chang'an fell, Wang Wei was forced to accept a pseudo-appointment under the rebels. During this time, he allegedly

ook medicine to feign illness and tried to resist. After the rebellion was quelled, he was pardoned because of a poem, "Suspicious Blue Pool," he wrote while captive: "A myriad households grieve as wild mist rises; / When will the hundred officials again face the heavens?" which expressed his loyalty to the Tang court. He even continued to hold office afterward. Even in his later years, devoting himself to Buddhism, he did not completely abandon the sense of responsibility of a scholar-official. His poetry often revealed sympathy for the common people (e.g., "Farmhouse by the Wei River"), and he held official positions until the end. Confucianism was a foundation he could never completely shed, constituting the warm and caring aspect of his character.

Unique Values

Around the age of 30, his wife passed away. Wang Wei never remarried thereafter, living alone for thirty years. This significant blow caused a shift in his outlook on life, making him more inclined towards Buddhism and seeking spiritual liberation.

His values ultimately led to a spiritual realm that transcended the mundane, united with nature, and pursued absolute inner peace. It was precisely this complex and profound spiritual world that enabled him to write lines full of Zen insight and philosophy like, "I walk to where the water ends, / And sit watching clouds arise." This also ultimately secured his lofty status as the "Poet Buddha." Judging from his experiences, as a subject, Wang Wei was someone who served his country with unwavering loyalty; as an official, he was someone who worked for the state and the people, respecting and aiding all beings; as an individual, he was someone detached from worldly attachments. This sufficiently reflects the depth of his values.

The Unquestionable Choice

Under comprehensive consideration, whether judged by his influence on later generations, his depth of thought and expressive ability, or his character and values, Wang Wei is truly worthy of the name "The Best Poet of the Tang Dynasty."

THE END