

Chasing Light, Pursuing Dreams, Revealing China

- A Call for Entries for the European Tour of Contemporary Chinese Light and Shadow Art

I Project introduction

The "Chasing Light, Pursuing Dreams, and Revealing China -A European Tour of Chinese Traditional Festival Culture in Light Art," co-organized by the Sichuan Fine Arts Institute and the Shanghai University Academy of Fine Arts, has successfully obtained the 2024 National Art Fund International Communication and Exchange Promotion Project. It has also become one of the overseas exhibition projects closely monitored and funded by the National Ministry of Culture and Tourism. This project will integrate traditional festival folklore activities held overseas by our country, creating a high-quality traditional festival-themed light art exhibition with a forward-looking perspective and an international vision. Scheduled to tour France, the United Kingdom, and Italy from 2014 to 2025, the aim is to showcase the "Chinese Dream in Light and Shadow" through cutting-edge technology, "lighting up European" cities with Chinese festivals, and revealing the endless charm of traditional Chinese culture to the world's populace. This initiative aims to enhance mutual understanding between China and foreign countries, increase the international appeal, overseas reputation, and recognition of Chinese traditional culture, and promote the global outreach of our country's traditional culture. It aims to present the prosperous image of China in the new era through cross-cultural communication.

Chasing Light, Pursuing Dreams, and Revealing China - A European Tour of Contemporary Chinese Light and Shadow Art" -We sincerely invite you to participate in the call for entries for the "Chasing Light, Pursuing Dreams, and Revealing China - A European Tour of Contemporary Chinese Image Art." This tour aims to provide an international platform for Chinese artists in light and shadow art and image art. Our curatorial team is dedicated to selecting 20 to 30 outstanding works from numerous artistic creations. These carefully chosen exceptional pieces will be granted special honors and have the opportunity to be exhibited in a worldwide tour. This not only represents a significant recognition of your artistic achievements but also a chance to showcase your creativity and talent to a global audience. Beyond this, your artistic creations will play a vital role in international artistic exchanges, bringing inspiration and enlightenment to audiences worldwide. Additionally, selected works will be permanently archived by the National Art Foundation, becoming classic pieces in the annals of art history, admired and studied by future generations of artists and art enthusiasts.

II Collection content

The theme of this tour is "Chinese Traditional Festivals," selecting artists, digital media artists, and artists of intangible cultural heritage to create original works related to Chinese New Year, Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival. These festivals not only bear deep cultural significance but are also vital parts of Chinese national culture. We look forward to artists presenting the modern face and profound meaning of these traditional Chinese festivals through their unique perspectives.

III Show the effect of the exhibition site



3D mapping building show at the Szechenyi Spa in Budapest



Light Marina Bay, Singapore (3D mapping at Marina Bay, Singapore)

IV Artwork Creation Process

Submission of Ideas: Starting now until May 1, 2024

Proposed Exhibition Time and Locations:

i Dates: October 21, 2024 November 3, 2024, a total of 13 days

Location: University of Huddersfield, UK

ii Dates: November 10, 2024 - November 14, 2024, a total of 5 days

Location: LE CENTQUATRE, 104 Art Center in Paris, France

iii Dates: May 10, 2025 May 22, 2025, a total of 12 days

Location: Baltic Centre for Contemporary Art, UK

iv Dates: July 17, 2025 July 31, 2025, a total of 14 days

Location: Politecnico di Milano, Italy

V Artwork Requirements

i

The artworks should be created with the themes of Chinese New Year, Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival, delving deeply into the cultural essence of these festivals.

ii Work requirement

The art works of this project are formatted as follows, and the time limit is unlimited. Please refer to the details below; the duration is not limited.

We will provide the artist with model files of four pavilions, and the artist will create works based on the model size given by us. The submitted works should be in high-definition video (MOV) format with their own background music.

* We will provide you with the drawings of the University of Huddersfield exhibition area after the submission of the creative brief for the first time, and the rest of the exhibition hall drawings will be provided later. Your work needs to be fine-tuned according to the actual situation of each venue.

The works should be original works, the author has an independent, complete, clear and undisputed copyright, while ensuring that the work does not infringe the copyright, reputation, privacy and other legitimate rights and interests of the third party, and any illegal acts of the author have nothing to do with the organizer.

iii Submission process and method

First of all, contributors are required to submit a brief description of the creation direction, including not limited to the topic involved, outline of creative display content, etc. Contributors are required to indicate "title of work, author, author unit, contact information" and other words in the email title.

Second, after receiving the creative work through the review description, you can continue to create, and the final submission format should be high-definition video (MOV) format.

Submission via Email: collectionoffice@163.com

VI Copyright Statement:

i Originality Guarantee

All submitted works must be original. Artists must ensure that their works do not infringe upon others' copyrights, trademarks, or other intellectual property rights.

ii Copyright Ownership

During the tour, the usage rights of the artworks are owned by the organizers; however, the copyright of the works still belongs to the original authors. Artists retain the rights to be credited for their works and other related rights.

iii Usage Rights Authorization

By submitting their works, artists are deemed to consent to authorize the organizers to use these works in activities related to the tour, such as derivative creations, promotion, publication, and exhibition, without additional compensation.

iv Copyright Declaration

The organizers should clearly indicate the name of the original author in all instances where the works are used, respecting the intellectual property rights of the artists.

v This event does not charge any fees

Participants are responsible for any expenses incurred during the submission process.

vi The final interpretation of this call for entries belongs to the organizers

All contributors are deemed to have agreed to and abide by all regulations and requirements

set by the event organizers.

VII Honors to be Gained

The curatorial team, jointly formed by the Sichuan Fine Arts Institute and the Shanghai University Academy of Fine Arts, will select the works. Selected works will be granted special honors. From this call for entries, we will choose 20-30 groups of outstanding works. Once a work is shortlisted, a certificate of selection will be awarded. Your work will be included in the "Chasing Light, Pursuing Dreams, and Revealing China - A World Tour of Contemporary Chinese Image Art," contributing to international exchange in contemporary art. Artists selected in this call will be formally included in the archives of the National Art Foundation. These records will document the art of outstanding creators, becoming valuable art historical materials.

We sincerely invite you to participate in this call for entries, to showcase your artistic talent to the world, and to join us in promoting the prosperity and development of contemporary art. Your artistic creations not only gain high recognition but also represent a significant opportunity to introduce your work to a global audience. Your art will have the chance to be exhibited in world-renowned galleries and the exhibition spaces of prestigious universities, allowing a broader audience to appreciate the charm of your art.

We look forward to your participation, together witnessing the brilliance of Chinese traditional culture, and through your works, allowing the world to experience the unique charm of Chinese traditional festivals. Should you have any questions, please feel free to contact our staff at any time.

Submission/Inquiry Email: collectionoffice@163.com

Please pay attention and we look forward to your excellent work!

Annex 1

Spring Festival

I Explanation of the Spring Festival

The character "春" represents spring, symbolizing the beginning of the year, a time of vitality and rejuvenation when all things come back to life.

The character "节" signifies a festival, a specific and significant day.

The Spring Festival, or Chinese New Year, marks the start of the year and is the first and most important festival of the year.

II Significance of the Spring Festival

The Spring Festival is a time for reunion and gratitude. People pay tribute to their ancestors and deities, thanking them for their blessings in human life. It is also an occasion to express care for family and friends through the giving of red envelopes, gifts, and blessings. Additionally, the Spring Festival is rich in ancient and meaningful traditional culture, with each region having its own unique customs and practices, making it one of the most anticipated festivals for the Chinese people.

III Origins of the Spring Festival (by Dynasty)

Origins of the Spring Festival (Divided by Dynasty)

i The Harvest Sacrifice was the initial origin of the Spring Festival (in its nascent, unformed stage).

The rhythm of life in ancient Chinese agriculture has always been closely connected with the seasonal festivals. The sacrifices and celebrations following the harvest marked the transition of the annual cycle. The ancients understood time with a sense of the divine, and activities of sacrifice occurred frequently throughout the seasons, with the transition from winter to spring being particularly sacred. The grand sacrifice at the end of the year was a comprehensive offering to the gods, with various forms, such as the great drinking and roasting sacrifices and the great wax sacrifices recorded in the "Book of Rites". Although not officially named as such, the time around the end and beginning of the year had already become a period with special divine significance. People communicated with the heavens and all things through sacrifices, praying for peace and a bountiful harvest. These traditional customs are a vivid embodiment of agricultural Chinese culture and also the origin of the Spring Festival.

ii After the Qin and Han Dynasties (Period of Germination)

Following the Qin and Han dynasties, Chinese society gradually moved away from the influences of early primitive religious beliefs, with a focus on the coordination of seasonal festivals with social life. As the beginning of the year, the Spring Festival took on significant social meaning. The imperial court regarded the New Year as an opportunity to exhibit and reinforce the loyalty between ruler and subjects, while among the common people, it was considered an auspicious time for village and family gatherings.

iii From the Qin Dynasty to the Middle of the Han Dynasty (Temporal Transition, Customs Begin to Form)

From the Qin Dynasty to the middle of the Han Dynasty, the New Year originally fell in the tenth month of the lunar calendar. After Emperor Wu of Han, the New Year was shifted to the first month of the lunar calendar, close to the Start of Spring solar term, celebrating both the New Year and the spring festival together. The October New Year of the Qin Dynasty, later known as the "Qin New Year," saw its celebration customs preserved and evolve. In the Southern

Dynasties, for instance, eating millet and meat soup was a tradition, which later developed into the "Cold Clothing Festival." This change reflects the close connection between seasonal festivals and agricultural life.

iv After the Middle of the Han Dynasty (Gradual Standardization, Traditions Primarily Focus on Sacrifice and Agriculture.

After the middle of the Han Dynasty, the New Year was fixed on the first day of the first lunar month, as determined by the imperial calendar, hence it was called "Zhengyuedan" or "Zhengdan." On this day, the emperor received greetings from his officials, held banquets to celebrate, which gradually became an important royal festival. Subsequently, this custom spread to the common people, and the festive activities of the New Year shifted from the beginning of the twelfth lunar month (Lar month) to the end of the first lunar month (Zhengyue). The Han Dynasty's Zhengdan also included the custom of predicting the year's harvest (New Year's divination), an activity to forecast the "丰收" (bountiful harvest) of crops for the new year. These traditions reflect the close connection between the Chinese New Year's holiday customs and the agricultural civilization.

v During the Wei, Jin, Southern and Northern Dynasties (Already Formed, but Less Documented)

During the Wei, Jin, Southern and Northern Dynasties, the New Year was referred to as Yuansheng, Yuir, or Yuanhui. On the first day of the New Year, it was customary to go to the imperial palace for an audience to celebrate the New Year.

vi Sui and Tang Dynasties Spring Festival (Holidays Appear, New Celebration Methods Emerge.)

The Sui and Tang Dynasties referred to the Spring Festival as Yuandan, marking the beginning of the New Year and the festive season. During the Tang Dynasty, the Spring Festival became a legal holiday, with a seven-day holiday for Yuandan. The imperial court held grand ceremonies, and the lighting was so lavish that it resembled a "city of fire." Among the common people, families gathered for feasts and celebrations. On Yuandan, drinking was a custom to wish for longevity, with young people gaining a year and elders receiving blessings. In the Tang Dynasty, it was customary for every household to erect bamboo poles to hang banners, seeking blessings. On Renri (the seventh day of the first lunar month, the day when Nüwa created human beings), it was customary to cut colored papers and wear headdresses made from them (wintersweet, a type of headdress made from colored cloth), continuing the previous customs. These traditions reflect the grandeur and characteristics of the Spring Festival during the Sui and Tang Dynasties.

vii Song Dynasty (Fully Established, More Splendid)

During the Song, Yuan, Ming, and Qing dynasties, the Spring Festival was referred to as Yuandan or Yuanri, or simply as the New Year. The Zhengyuedan (New Year's Day Court Assembly) remained an important imperial ceremony. In the Northern Song Dynasty, the "Zhengyuedan Great Court Assembly" in the capital, Kaifeng, was particularly magnificent, with the emperor seated in the Daxing Hall, soldiers stationed around the hall, and officials in formal attire presenting tributes from various states, making the ceremony even more imposing than that of the Tang Dynasty. This tradition was carried on through the ages, highlighting the significant role of the Spring Festival in both the imperial and commoner spheres.

IV Festival Customs

i Sweeping the Dust

Meaning: "Sweeping the Dust for the Spring Festival" symbolizes the removal of all

misfortune for the new year.

Method: "Cleaning should be done gently, preferably with a bamboo broom, and it should involve everyone."

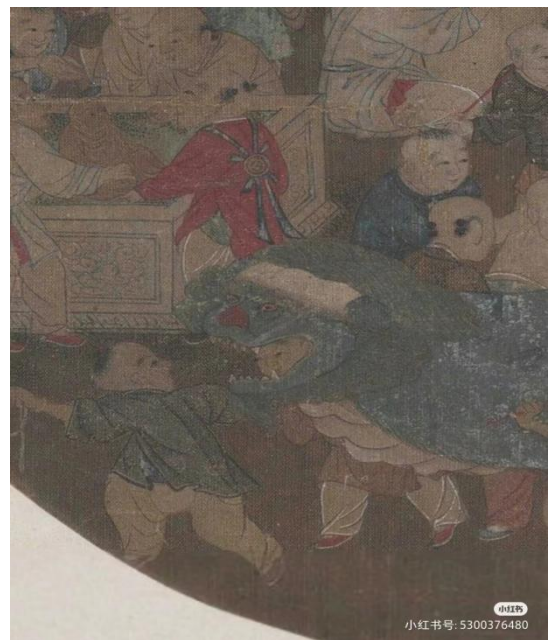
Cleaning Time: From the 23rd day of the 12th lunar month until the end of the year, the period is known as "Spring Festival Preparation Day" or "Sweeping the Dust Day" in Chinese folklore.



南宋 赵伯驥（传）松斋迟客图 局部 台北故宫博物院藏

Qing (Custom Map)

ii Lion dance





Qing (Custom Map)

(i) Moral: The lion is an auspicious animal, and lion dancing is believed to bring good luck. The act of "CaiQing" is performed to seek good fortune.

(ii) Performance Methods

a. Lion Rising:

Starting the Lion Dance (Beginning of the Lion Dance Performance): Before the lion dance begins, the performers must perform the "folded-hand salute" towards the audience. The left hand is open with the palm facing upwards, and the right hand is closed into a fist, held in front of the chest to show respect.

b. Respectful Greeting

Lion dancers should first lift the lion's head to the left and then to the right, raise the paws, bow, nod, and other gestures to show respect and gratitude. The objects of respect can be the audience, organizers, deities, or other lion dance teams.

c. "CaiQing": The lion head is used to bite onto green vegetables or oranges that are hung high, symbolizing prosperity and good fortune.

Green : Typically, the "green" is a green vegetable like lettuce or an orange, which is often hidden with a red envelope or a lucky charm inside.

CaiQing steps:

Tan Qing means to smell or see the Qing(refers to lettuce) with nose or eyes

Shi Qing means to bite or scratch lightly the Qing with teeth or claws.

Xi Qing means to shake or move the Qing with the head or tail.

Shi Qing means to bite or tear off the Qing with force.

Tu Qing means to spits out the Qing bite off, and give red envelopes or mascots to the organizers or the audience.

d. Meeting the Lion

When meeting another lion dance team, the performers should exchange greetings, exchange team flags, and bow to each other.

(iii) Parade

Lion dancers should perform various poses facing the audience in sync with the rhythm of the drums and gongs.

(iv) Ending the Lion Dance

At the end of the lion dance, the dancers should bow again to the organizer and audience.

Nine major taboos to avoid during the meeting of lion dances:

No blinking.

No kicking with the feet.

No chasing or touching the other lion's tail.

No wagging the tail.

No jumping.

No stroking the lion's whiskers.

No lifting the lion's head high.

No turning around in circles behind the lion.

No bending down to lift the lion's head.)



Yongzheng Festival in December

iii Stay up late on New Year's Eve

Meaning: Staying up late during the New Year's Eve symbolizes bidding farewell to the past year and welcoming the arrival of the new year.

Method: All houses are lit with candles and lanterns, and candles are also specifically placed under the bed to ensure wealth in the coming year

Time: From 6 pm until late at night, the traditional custom is to stay awake all night until dawn.



Hongli Snow Scene Pleasure Map

iv Paying New Year's Greetings

Meaning: It is a way for people to express their best wishes for each other. Paying New Year's greetings to each other can strengthen relationships and friendships, and convey beautiful wishes and greetings.

Method: In the morning of the Spring Festival, visiting friends' homes to express their best New Year wishes for others in various ways.

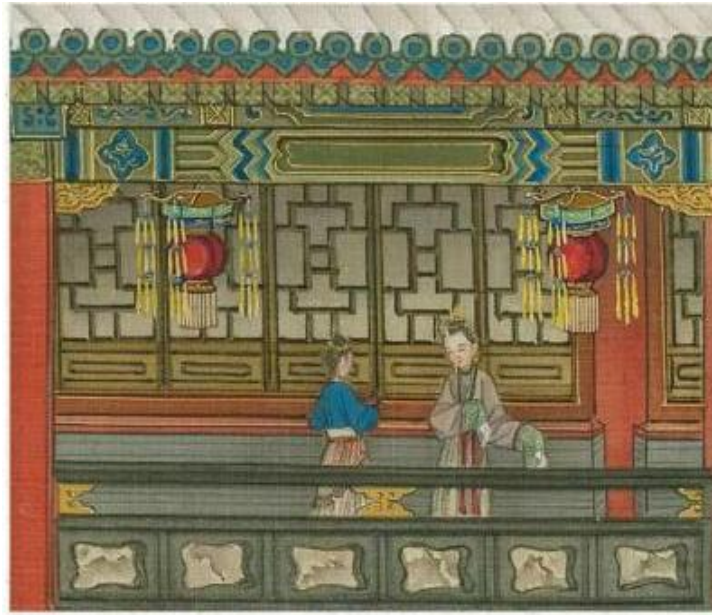
New Year's Greeting Etiquette

a. Bow and make a bow

Bow and Salute: When performing the bow and salute, hold both hands in front with the left hand covering the right, forming a fist. The hands should be raised to the eyebrow level, with a slight emphasis on shaking them up and down a few times.

b. bow

The Greeting with Both Hands: This is often used between peers for New Year's greetings. The standard posture for men is to have the right hand in a fist, with the left hand covering it. For women, the right hand is on top, and the left hand is on the bottom, but they do not make a fist, only pressing the hands together.



Qianlong's Year of Pleasure

v Setting off Firecrackers

Meaning: One of the customs of the Spring Festival, used to drive away bad luck.

Taboos and Customs: The firecrackers set off on the morning of the first day of the first lunar month are called "door-opening firecrackers" or "door-opening cannon."

The firecrackers set off on the fifth day of the first lunar month are called "market-opening firecrackers." The custom is to "fire continuously without interruption," meaning that the firecrackers should not be extinguished or fail to make a sound in the middle. This symbolizes "prosperity in the new year."



Baby Show

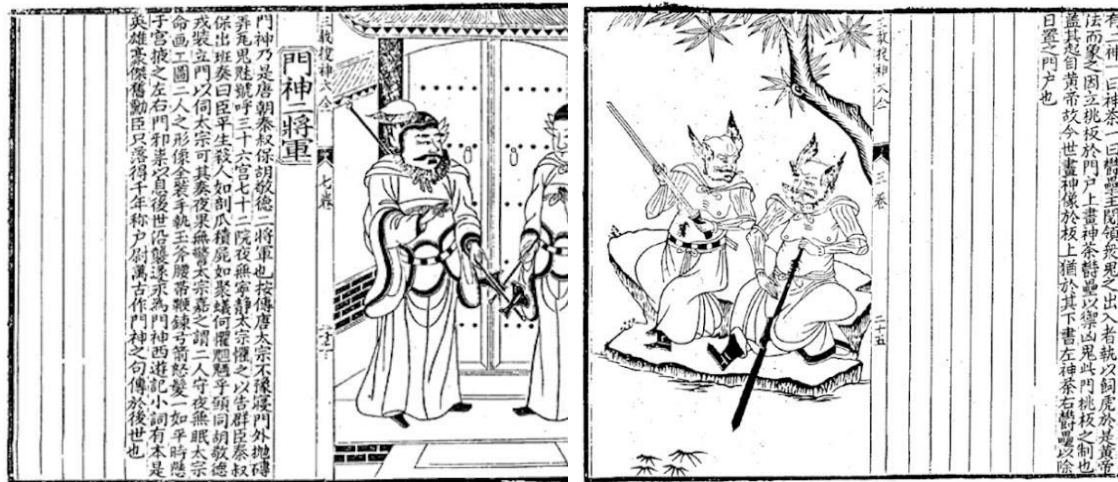
V Important festival customs

That is, Spring couplets (written on paper, cloth or engraved on bamboo, wood, pillars), door god (as a folk belief in the guard of the door of the gods, to ward off evil spirits, pray for good luck), New Year pictures, Fu characters (all express people's yearning for a happy life, but also wishes for a better future. Every Spring Festival, every family must be on the door, walls, lintel affixed large and small "fu" word), window flowers (window flowers are affixed to the window paper or window glass paper-cut), etc., because these are the red festive elements pasted during the New Year, so collectively known as "stick red".

i Door God

Meaning: One of the customs means home peace.

Taboo pay attention to: the best time to post the door god is 30 days after the New Year, before the New Year's Eve dinner, and after the whole family to post.



"The Source and Flow of the Three Religions Searching for God", volume 7, the first year of Xuanton (1909).



Ming Dynasty version/" Door God "left with the name of the green dragon Meng Zhang, right with the name of the white tiger



ii Spring Festival couplets

Door pairs, that is, couplets, also known as "door pairs", "joint pairs", "peach symbols" and so on. It is said that spring couplets come from peach symbols, which are posted on the door



Peach Charm (Qing Dynasty) Qianlong Palace Museum

(i) Taboos for Pasting Door Couplets

Taboo 1: Do not paste the left and right couplet upside down.

Taboo 2: The best time to paste Spring Festival couplets is between 6 am and 12 pm on New Year's Eve.

Taboo 3: Only paste the character "Fu" (Fortune) upside down on containers such as water barrels or wine barrels that store things. In the case of the main door of a house or public places, the character "Fu" should not be pasted upside down.

(ii) Horizontal scroll

Function: The use of glue pasted on the top of the door, the role is mainly to summarize, refine and sublimate the theme and mood of the Spring Festival couplets.

Meaning: Express good wishes for the New Year

Taboo: on New Year's Eve from 6 a.m. to 12 p.m., tear off the old Spring couplets and re-post the new door pairs, implying the old and new.



The Body of Wang Xi (Hengpi)

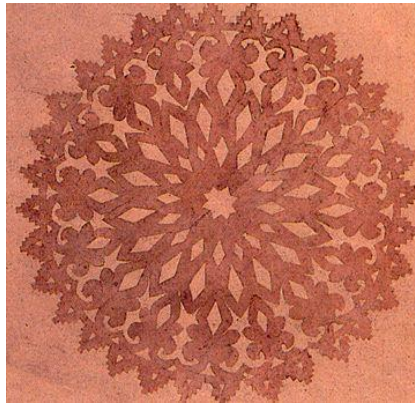
iii Window Paper-cuts

Meaning: Decorate the environment and enhance the atmosphere, expressing wishes for a beautiful new year.

Window paper-cuts with different patterns represent different meanings. For example, patterns symbolizing continuous wealth or small chicks and birds represent auspiciousness and good fortune.

Points to Note When Pasting Window Paper-cuts:

- For the rooms of elderly family members, the content should mainly be flowers, plants, and animals.
- When pasting window paper-cuts, the size should not be too large, and attention should be paid to the hollow and translucent effect.
- The usual position for pasting window paper-cuts is on the glass of doors or windows, facing outwards.



iv DiaoQian

Meaning: A New Year's custom in Northern China, named with the word "money" in it, hanging them above the door is believed to signify continuous wealth in the new year.

Points to Note: The center pattern and text of the hanging paper money should be closely connected to the border. If they are as detailed as window paper-cuts, they will not be clear to see.

Do not paste the entire hanging paper money design onto the glass. Instead, only attach the top part (pay attention to the hanging paper money being blown off by the strong wind. When the hanging paper money falls, it has completed its role in the new year and has become real money.



v Pasting the Character "Fu"

Meaning: The character "Fu" refers to good fortune, symbolizing people's yearning for a happy life and their wishes for a bright future.

Method: In the house, on the door, walls, and other surfaces, use glue to paste various sizes of the character "Fu".



Taboos for Pasting the Character "Fu":

- a. In the house, the character "Fu" should be pasted upside down to indicate that the house is full of blessings.
- b. On items like cabinets, trash cans, water buckets, rice containers, and other items that need to be inverted, the character "Fu" should also be pasted upside down to signify that blessings are returning.
- c. The character "Fu" should be pasted before sunset on the last day of the year, and it should not be pasted after that time.

VI Ancient traditional festival verses about the Spring Festival

i

元日

宋·王安石

爆竹声中一岁除，春风送暖入屠苏。
千门万户曈曈日，总把新桃换旧符。

This poem is a vivid depiction of the ancient celebration of the New Year, drawing on folk customs and capturing key details of daily life: setting off firecrackers, drinking the festive TuSu wine, and replacing old peach wood talismans with new ones. These elements vividly convey the joyous atmosphere of the holiday, rich in the vibrancy of life. Although the poem uses a simple and straightforward style, it skillfully portrays the festive and jubilant mood of the holiday. At the same time, through the customs of renewal associated with New Year's Day, the poem subtly conveys the poet's thoughts and aspirations in a veiled yet expressive manner. This blend of vivid imagery and subtle meaning makes the poem a delightful read, reflecting both the joy of the season and the deeper sentiments of the poet.

ii

除夜雪

宋·陆游

北风吹雪四更初，嘉瑞天教及岁除。
半盏屠苏犹未举，灯前小草写桃符。

The passage describes a scene on the night of Chinese New Year's Eve, where the northern wind blows snow until the fourth watch of the night. Lu You, the poet, has a half-filled cup of TuSu wine on his table, untouched. He has been busy writing peach wood talismans by the light

of a lamp.

Peach wood talismans were an ancient Chinese New Year custom. They were pieces of peach wood on which the names of the deities "Shen Tu" and "Yu Lei" were written, or sometimes the images of these deities were drawn on paper. These talismans were then hung, inlaid, or pasted on the doors as a way to seek blessings and ward off misfortunes. This practice symbolized the desire for good fortune and protection in the coming year, embodying the deep-rooted cultural beliefs and traditions of the time. Lu You's act of writing these talismans by lantern light on New Year's Eve reflects his engagement with these customs and his hopes for the new year, adding a layer of cultural depth and personal reflection to the poem.

Annex 2.

Lantern Festival

I The meaning of Lantern Festival to Chinese people

The Lantern Festival, also known as Yuanxiao Festival, is a significant part of the Chinese New Year celebrations and serves as an important day for social activities. It originated from the traditional Chinese concept of time and the psychology of seeking blessings. For the Chinese, the first full moon of the lunar new year is a momentous occasion, symbolizing reunion and beauty. In the face of the bright moon of the new spring, people light lanterns to illuminate the sky, matching the earthly lights with the celestial, and the secular bustle with the rhythm of the heavens. This practice aims to achieve a harmony and warmth between heaven and humanity, and among people and the earth, highlighting a deep-seated cultural desire for balance and unity.

II The historical origin and evolution of Lantern Festival

The formation of festival customs is a gradual accumulation process. The Lantern Festival, as an important event, first appeared during the Sui and Tang dynasties. Although the tradition of celebrating the first day of the first lunar month as the New Year began during the reign of Emperor Wu of Han in 104 BC, there is no evidence in Han Dynasty literature that the 15th day of the first lunar month was celebrated as the Lantern Festival. The earliest record of the 15th day of the first lunar month as a festival comes from the "Jingchu Suishi Ji" by Zong Lin of the Southern Dynasties, which describes the customs of the people in Jingchu who worshipped at their doors and welcomed the Purple Spirit on this day to pray for a bountiful silk harvest.

During the Eastern Han Dynasty, the tradition of lighting lamps on the 15th day of the first lunar month to honor the Buddha entered secular life during the Sui and Tang dynasties. Taoism also highlighted the significance of the 15th day of the first lunar month through the Upper Yuan Festival, one of the Three Primes. The "Book of Sui" in the biography of Liu Yu describes the urban festival customs during the early Sui Dynasty on the night of the full moon in the first lunar month, with "drums resounding through the heavens and torches illuminating the earth." This evolution from religious practices to a more secular celebration marked the Lantern Festival's transition into a widespread and culturally significant event.



III The custom of Lantern Festival

The customs of the Lantern Festival are deeply intertwined with the emotional and spiritual focus of the people. During the Tang Dynasty, the first full moon night of the lunar new year, which symbolizes reunion and joy, was particularly emphasized. The 15th day of the first lunar month, known as the Lantern Festival, became a significant and lively event in ancient times. Chang'an, the capital of the Tang Dynasty, had a strict night curfew system, which prohibited people from going out during certain hours at night. However, during the Lantern Festival, the curfew was lifted, allowing for three consecutive nights of lantern displays, known as "releasing the night." Going out to admire the lanterns became a customary practice for urban residents. As the poem by Cui Ye, "On the Night of the Lantern Festival," describes, "Who, seeing the moon, can sit idly? Where, hearing of lanterns, does no one come to see?" The festival was so popular that some people would walk for dozens of steps without their feet touching the ground, a phenomenon known as "floating steps," highlighting the grandeur of the lantern-viewing scenes. This tradition continued through subsequent dynasties, including Song, Yuan, Ming, and Qing, with cities and towns being decorated with lanterns and colorful banners on the 15th night of the first lunar month, making the Lantern Festival a joyful and festive tradition.

IV Lantern Festival

"Noisy" is a prominent feature of Lantern Festival activities. There are two meanings: First, Yuanxiao is the beginning of spring (the beginning of spring), the earth is not completely warm (gradually warming), need to through people's noise, let the earth wake up, thus obtain vitality, pray for agricultural harvest; The second is to gather people, cheer up the spirit, and create social peace (social stability; The atmosphere of family harmony. The "noisy" of the Lantern Festival is produced jointly by a variety of festival and custom forms, but the most prominent is sound and color.

V The "Sound" of Yuanxiao

The "sounds" of the Lantern Festival are an integral part of its festive atmosphere, encompassing various forms of noise and music. There are two primary types of sounds during the festival:

The most distinctive of these are the sounds of gongs and drums, which are essential for celebrating the festival and creating a lively atmosphere. In cases where gongs and drums are insufficient, people resort to using any utensils that can produce sound, such as bowls, dishes, cups, and plates. In Xiaogan, Hubei, there's a saying, "During the middle of January, strike the iron pot," illustrating this practice. As recorded in Gu Lu's "Qing Jia Lu·Na Yuan Xiao," during the Qing Dynasty in Suzhou, "before and after the Lantern Festival, every household would use gongs, drums, cymbals, and bells to create music, which was called 'making a noise for the Lantern Festival'." In Ningbo's Ninghai County, the town of Qiantong maintains an ancient way of celebrating the Lantern Festival, with performances along the parade route accompanied by loud drumming and music, as well as thunderous firecrackers. In Hebei's Zhengding, there's the "Na Nian Gu" (Noise of the New Year Drums), and in Dongli District of Tianjin, the "Fa Gu Hui" (Lantern Festival Drumming Association) contributes to the festive mood with loud sounds.

The Lantern Festival is a grand occasion for folk temple fairs, social fire activities (involving gongs, drums, torches, lion and dragon dances, with crowds following, enhancing the 'divine power' with 'human vigor'), and dance performances. Besides the commonly seen dragon and lion dances, various rural dramas are performed throughout the festival in both northern and

southern regions. Northern cities and towns engage in social fire activities and yangge dancing, while southern regions have parades, "Zhuang Gushi" (a unique traditional folk cultural activity in Rucheng County, reflecting ancient dramas and poetic or legendary stories from real life), Yingge dance (a form of Han Chinese dance combining southern martial arts with dance), and "Ca Jie" (a traditional folk art in Quanzhou, China, involving parades with elaborate costumes). The atmosphere is lively, with Huaguxi and Caicha Xi being common performances during the Lantern Festival. The noise of gongs and drums, along with various dances and plays, forms the primary "sound" source of the Lantern Festival customs.





VI The "noise" of colors

The "colorful" aspect of the Lantern Festival is a vibrant and visually stunning celebration, characterized by its bright and vivid colors. In addition to the elaborate and colorful attire of visitors and performers, the festival is primarily known for its lanterns and fireworks. The bustle of lanterns is one of the main traditional symbols of the Lantern Festival. People in the Sui and Tang dynasties had already witnessed the prosperity of lanterns. To add to the festive atmosphere, people made lanterns and dragon lanterns that were so large that they resembled mountains. The lantern craftsmanship in the Song dynasty was even more exquisite and diverse than that of the Tang dynasty, with a wide array of lanterns that were dazzling and abundant. In the Ming dynasty, the lantern festival customs were not different from those of the Song dynasty, and during the Yongle period, the lantern festival was extended to ten days, with officials in the capital granted a ten-day holiday. The duration of lantern viewing in the countryside varied, usually lasting for three, five, or ten nights. Tang Yin's poem "Yuanxiao" captures the charm of lanterns and the moon: "Without the moon, lanterns are not entertaining; without lanterns, the spring is not complete. When spring comes to the world, people are like jade under the moon, and the lanterns burn like silver under the moon." In the Qing dynasty, Beijing also saw the introduction of ice lanterns from the Northeast, and lantern festivals across the country were a kaleidoscope of colors. Even in modern times, the national intangible cultural heritage list includes numerous lantern festivals, such as the Zigong Lantern Festival, Qinhuai Lantern Festival, and Yu Garden Lantern Festival. These festivals feature lanterns depicting human stories, poems, flowers, dragons, and hundreds of birds, among other themes. With the aid of new lighting sources and material technologies, contemporary lantern festivals are even more resplendent than their ancient counterparts.



The colors of the Lantern Festival are also reflected in the ascending fireworks. Fireworks originated in the Song dynasty, where the climax of the imperial palace's viewing parties was the display of fireworks, competing in ingenuity and beauty to create a scene described as "silver flowers and fire trees, dazzlingly bright." Similarly, in the folk tradition, there were "erected craggy mountains, fierce fires, lanterns, and blooming flowers, with groups celebrating and drinking together," all part of the "Nao Yuanxiao" (making a noise for the Lantern Festival). Fireworks and firecrackers enhance the beauty of the Lantern Festival night, adding luster to the New Year celebrations.

The traditional Lantern Festival is a significant folk festival that Chinese people hold in high regard. It embodies the unique social and recreational characteristics of the Chinese populace. This festival serves as a ritual to ignite passion for life, invigorate spirits, and foster emotional connections. "Nao Yuanxiao" is a traditional yet modern way for the collective to release emotions and enjoy public entertainment, and it is worth our efforts to protect and pass down. The lively atmosphere of the Lantern Festival is centered on creating a festive and joyous ambiance, with the primary purpose of making wishes for the new year. It is a celebratory scene created by the reserved Chinese people during festivals, inspiring them to face the new year with a spirit of vigor and optimism.



Annex 3

Dragon Boat Festival

I Traditional customs of the Dragon Boat Festival

i Eating customs

The traditional customs of the Dragon Boat Festival in China are deeply rooted in the country's rich cultural heritage.

(i). Dietary Customs

Confucius once said, "Food and sex are human nature." Eating is one of the most basic human needs. There is a Chinese proverb, "Food is the first necessity of the people," highlighting its paramount importance in human survival. The Chinese people attach great importance to food, not only to satisfy the physical needs of life but also to inherit the cultural spirit of thousands of years. Food culture plays a very significant role in traditional Chinese culture, marked by its profound historical heritage and unique artistic charm.

(ii). Eating Zongzi

Zongzi is a seasonal food associated with the summer solstice. The main ingredients of zongzi are glutinous rice and various fillings, wrapped in leaves such as reed leaves, bamboo leaves, or wild tea leaves. Zongzi comes in various shapes, mainly triangular or square. Categorically, there are salty zongzi and sweet zongzi. The fillings can include red dates, mung beans, pork belly, bean paste, eight-treasure mix, ham, mushrooms, and salted egg yolk, among others. The term "zongzi" was already documented in the "Shuowen Jiezi," a dictionary compiled by Xu Shen during the Han Dynasty. However, in ancient times, zongzi was known as "jiaoshu" legend has it that it was invented to commemorate the poet Qu Yuan, who drowned himself in the river, making it one of the most culturally significant traditional foods in Chinese history. After the Ming and Qing dynasties, it gradually came to be known as zongzi. The ancients believed that eating zongzi during the Summer Solstice could benefit the digestive system and enhance resistance to diseases. Later, as the customs of the Summer Solstice faded, zongzi became the iconic food of the Dragon Boat Festival.



(iii)Ancient records

The translation is as follows:Volume One of "Erya Yi" includes an annotation that a lost text from "Jingchu Sui Shi Ji" (Annals of Jingchu's Seasons): "Those wild rice leaves, in the Jingchu region, are used on the day of the Summer Solstice to wrap glutinous rice and cook it until it becomes soft. This food is revered during both the Dragon Boat Festival and the Summer Solstice, known as zongzi, or also referred to as jiaoshu."

ii Drink realgar wine, wormwood wine, calamus wine, vermillion wine

(i)

Realgar wine is made by adding a small amount of realgar to white liquor or homemade yellow rice wine. Sometimes, dried and finely chopped roots of the cattail (Scientific name: *Senecio oldhamianus* Maxim. a plant in the aster family, commonly known as "Puer Gen" in Chinese medicine) are also added. Realgar is a mineral, commonly known as "orpiment," mainly composed of arsenic sulfide and containing mercury, which is toxic. It is often used in folklore to expel pests and diseases, so people believe that drinking realgar wine can ward off toxins and plagues. This belief has gradually led to the custom of drinking realgar wine during the Dragon Boat Festival. When drinking realgar wine on this day, it is also customary to apply the wine to children's cheeks, ears, and nose, or write the Chinese character "王" (meaning "king") on their foreheads, symbolizing the power of a tiger to ward off evil spirits. People also use realgar wine to spray inside corners of houses and outside ditches for disinfection, or keep it in commonly used places. It is applied to mosquito bites to relieve swelling and neutralize the poison.

Ai liquor, also known as mugwort wine, is a medicinal wine made by soaking mugwort leaves. Similarly, calamus wine is a type of medicinal wine made by soaking calamus. Both mugwort leaves and calamus are traditional Chinese herbal medicines. People in folklore believe that drinking ai liquor and calamus wine during the Dragon Boat Festival can ward off evil spirits and diseases, meaning to subdue demons and monsters so they do not harass people.



(ii) Ancient records

DiJinglingWuLue: 'On the fifth day of the fifth month, use calamus to infuse wine, insert mugwort at the door, and apply realgar to the nose and ears, all to avoid poisonous insects.'

The translation is as follows: "In the 'Yueling Guangyi' (The General Rules of the Lunar Calendar), Feng Yingjing of the Ming Dynasty stated: 'On the fifth day, using cinnabar wine can ward off evil and detoxify. Apply the wine to the forehead, chest, palms of the hands, and soles of the feet to prevent troubles caused by snakes. At the same time, sprinkle the wine on walls, doors, and windows to avoid poisonous insects.'"

II、Hygiene Customs

These customs mainly focus on cleanliness, fitness, and disease prevention. Since the Dragon Boat Festival season was considered an inauspicious and poisonous day (especially the fifth day, known as the day of poison, with the "five poisons" snakes, centipedes, scorpions, lizards, and toad being particularly feared) in the minds of the ancients, this belief has been passed down in folklore. Consequently, various customs seeking safety and warding off disasters have emerged. In reality, due to the hot and dry summer weather, people are more susceptible to illnesses, and it's also a time when epidemics and viruses spread more readily. Hence, people engage in actions to prevent diseases.

i MuYuLanTang

(i) Definition

The original folk customs of the Dragon Boat Festival were based on the belief that the fifth day of the fifth month was an inauspicious day. During the pre-Qin period, people believed that this day was particularly unlucky, so they would bathe in orchid soup or collect herbs to avoid evil spirits. Orchid soup, the herbal bathwater used on the day of the Dragon Boat Festival, is a practice that still persists. It is said to cure skin diseases and dispel evil influences. This custom was documented in the "Da Dai Li Ji" (The Book of Rites by Dai Zong) towards the end of the Western Han Dynasty. However, the "orchid" mentioned is not the orchid flower but a Chinese herb, Peilan (*Belamcanda chinensis*), a plant in the aster family with a fragrance, which was used to make herbal baths.



(ii) Ancient records

Translation: Qu Yuan's "Chu Ci" also recorded: "with the orchid grass soup bath, fragrance." "Sui Shi Guang Ji" quotes from the "Sui Shi Za Ji" : "At noon of the Dragon Boat Festival, all the seasonal herbs stored before gathering are burned in the courtyard to drive away the epidemic gas, or only the Shu Cao (a kind of Chinese herbal medicine) is burned."

ii Hanging White Mugwort and Wearing Mugwort Tiger

White mugwort, also known as May mugwort or Dragon Boat Festival mugwort, has a warm

nature and a bitter taste. On the fifth day of the fifth lunar month, it is early summer, a time of frequent rain and humidity, which leads to rapid bacterial growth and increased susceptibility to diseases. People hang mugwort on doorframes and window ledges, allowing the aroma of the herb to permeate inside and outside the house. This aroma is believed to help drive away evil spirits and eliminate viruses.



(i)

The Ai Hu (Mugwort Tiger) is an object commonly used in ancient China during the Dragon Boat Festival for exorcising evil spirits and can also serve as a decorative item. In ancient China, the tiger was regarded as a divine beast, and many believed it could ward off evil spirits and bring peace. As recorded in "Fengsu Tong" (A Compendium of Manners and Customs), "The tiger is a creature of the sun, the leader of all beasts. It can devour ghosts and spirits... and also ward off evil." Tigers were often used in folk customs as talismans against evil, with the Mugwort Tiger of the Dragon Boat Festival being the most typical. The Mugwort Tiger can be woven or cut from mugwort leaves, or made from colored paper and then pasted with mugwort leaves, to be worn in the hair or carried on one's person.



(ii) Ancient records

Recorded in "Jingchu Sui Shi Ji" (Annals of Jingchu's Seasons): "Collect mugwort to make it into the shape of humans and hang it on the doors and gates to drive away evil spirits."

iii Calamus

In some places, people hang calamus swords during the Dragon Boat Festival. In Ningbo, for example, people bundle mugwort and calamus together to make a calamus sword, which they hang on their own windows, symbolizing a treasure sword to prevent mosquitoes, ward off evil, and cure diseases. Calamus leaves can grow several feet long and resemble swords, hence the folk name "calamus sword." Calamus has a fragrance, and its roots can be used to make spices and are also of medicinal value, known for its properties to refresh, unblock nasal passages, and kill bacteria. It can also be used externally to treat toothaches and gum bleeding. There is a folk saying, "During the Dragon Boat Festival, calamus is made into a sword and hung to ward off evil," signifying the intention to dispel diseases, drive away evil spirits, and pray for safety and health.



iv Wear five-color rope

(i)

(also known as long life strand, continuing life strand, five-color silk) wormwood sachet,

five-poison fan, five-poison charm, and five-poison hairpin on the body

Dragon Boat Festival not only in the home hanging exorcism items, the body will also hang evil things, intended to protect life and peace. Wearing colorful silk fabrics is the most common, and these silk fabrics are called long life strands, continuous life strands, and five-color silk.

The five-color line has the symbolic meaning of driving away evil and avoiding pestilence, which is closely related to the color of the matching genus of the five elements. Five elements refers to the five ancient philosophical terms of metal, wood, water, fire and earth, which is a kind of material concept in ancient China. The Five Elements theory is one of the ancient natural philosophies, which holds that everything in the universe is composed of the movement and changes of five basic substances: wood, fire, earth, metal and water. Among the five colors, cyan is wood, red is fire, yellow is earth, white is gold, and black is water.

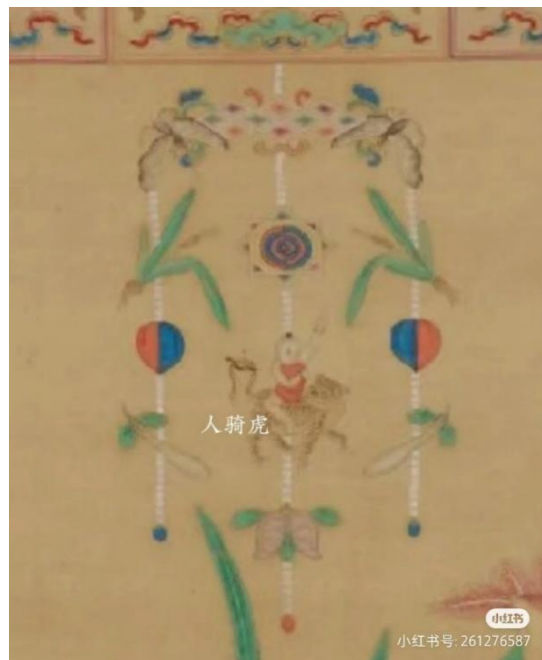
The five-color rope has many names, such as long life strand, continuous life strand, five-color silk, etc., but the function and shape are generally the same. Its specific content refers to the Dragon Boat Festival, the five-color silk rope is hung on the door column, or worn on the child's neck and arm, can also be hung in the cradle, bed tent, etc., according to legend, it can bless health, avoid disaster and disease, prolong life. The shape of this kind of adornment is roughly five-color silk thread simply joined into a rope.



In addition to the five-color rope, another accessory used during the Dragon Boat Festival is the fragrant sachet, also known as a perfume pouch, fragrant bag, or purse. These are small bags made of colorful cloth or silk, available in various shapes such as square, rectangular, diamond, peach, and lock shapes, as well as various animal shapes like goldfish, rabbits, tigers, and kittens. Inside, they are filled with fragrant herbs, spices like realgar, and other items, serving the purposes of warding off evil, decoration, and purifying the air. During the Dragon Boat Festival, sachets often contain realgar, mugwort, garlic, and other substances, as well as "plague-avoiding pills" to prevent epidemics. The sachets are often embroidered with various patterns, mostly related to warding off evil, such as the mythical figures Zhong Kui and Guan Gong, patterns of the five poisonous creatures, and various flowers and birds. Fragrant sachets are commonly worn by women and children.



During the Dragon Boat Festival, there is a special kind of talisman used exclusively for women's headwear in the Jiangsu and Zhejiang regions. In the past, women in these areas would wear "Jianren" or "Dou Niang" on their heads during the festival. "Jianren" are generally made of gold or copper wire and gold foil, shaped like small figures riding tigers. Some are further adorned with bells, tassels, garlic, and zongzi (rice dumplings), inserted into women's hairdos to ward off evil spirits.



The Five-Poison Charm, a common talisman used for exorcism during the Dragon Boat Festival, consists of images of a snake, scorpion, centipede, toad, and gecko. Sometimes, other creatures such as spiders or bees may substitute one of these. These charms can be embroidered on clothing, drawn on paper, or made into small objects for decoration, with various methods of use. Originally, the "five poisons" were objects of removal, but later they came to be used as talismans against evil. During the festival, people scatter lime in the corners of their homes, spray realgar wine, and burn medicinal smoke to dispel the five poisons. The Five-Poison Charm can

also be embroidered on children's vests and shoes. On the day of the Dragon Boat Festival, children wear vests and shoes adorned with the charm to ward off evil and ensure safety. The charm, which depicts the five poisonous creatures, is also drawn on paper for posting in homes. The Five-Poison Charm serves multiple purposes during the Dragon Boat Festival and is a symbolic pattern of the festival. In folk art, it appears in colorful drawings, woodblock prints, and as decorations made from silk, representing both practical and aesthetic value.



Another item used for exorcism during the Dragon Boat Festival is the fan, specifically known as the "Five-Poison Fan." This is a small paper fan adorned with the Five-Poison patterns. There is a custom of giving away fans during the Dragon Boat Festival. With May being a hot summer month, fans are a commonly used item. By painting the Five-Poison patterns on the fans, they not only serve the practical purpose of cooling but also fulfill the ceremonial function of warding off evil, a tradition that has formed in conjunction with the seasonal timing of the festival.)



(ii) Ancient records

In "Fengsu Tongyi", it is mentioned that on the fifth day of the fifth month, people tie colorful silk threads around their arms to ward off evil and protect their health, avoiding diseases and malevolence. This custom is also related to the commemoration of Qu Yuan.

III Competitive entertainment custom

i Step on grass, fight grass

Treading on various grasses is one of the exorcism customs during the Dragon Boat Festival. On that day, the public goes out to the countryside for a walk, stepping on various grasses as a form of entertainment. It is believed that the dew on the grass has the function of dispelling poisonous gases and eliminating dampness and heat, so farmers with bare feet must tread on dew-laden grass on the Dragon Boat Festival. Competing in grass picking, which evolved from treading on grass, is recorded in "Liu Bincheng's Conversations" as: "During the reign of Emperor Zhongzong of the Tang Dynasty, Princess Anle held a competition to pick one hundred types of grass on the fifth day of the fifth lunar month." During the Song Dynasty, this custom extended to being practiced at any time, not just on the festival day.

Competitive Grass Picking is divided into two types: literary and martial. Literary competitive grass picking often has specific rules, very much like playing a matching game. For example, one person would name the grass in their hand, such as "dogtail grass," and the other person would respond with "cock's comb." If the other person cannot answer, they lose. Martial competitive grass picking involves selecting some tough grass, such as dogtail grass, and the two people cross their hands and tear at the grass, as if in a tug-of-war. Whichever person's grass is broken will lose.



ii Dragon boat, land boat running

The custom of rowing dragon boats to call back souls in the Chu region, combined with the sacrifice of historical figures, constitutes a major custom of the Dragon Boat Festival. During the pre-Qin period, there were already activities of dragon boat rowing, and dragon boat rowing served the purpose of the emperor (or king) to parade and worship the water god.



However, dragon boat races (dragon boat competitions) can only be held in water-rich areas. In many places in China without sufficient water bodies, dragon boat races cannot be held. In these areas, there is a custom of running dry boats, which symbolizes the wish for favorable weather and good fortune. This custom shares similarities with the meaning of dragon boat races during the Dragon Boat Festival, so people use the custom of running dry boats as a substitute for dragon boat races. This practice began in the Wu and Yue regions and spread to the Yellow River basin during the Tang Dynasty. By the Five Dynasties and the early Song Dynasty, it had developed into a nationwide custom, and it has become a part of the customs of the Dragon Boat Festival.





iii Shooting willow, playing polo, batting, tug-of-war, shooting, fighting force, etc

In the long history of the Dragon Boat Festival, some games and competitive customs have been derived on the basis of the custom of warding off evil spirits. These can be described as the mutation of the Dragon Boat Festival inheritance, because these customs and the Dragon Boat Festival custom of warding off evil, although there are still lingering links (used to describe the relationship between people although the surface has been severed, but still have a deep connection or emotional connection). After all, its game entertainment color is more vivid, and the meaning of warding off evil spirits has only been left. Shooting willow, also known as "cutting willow", "stepping willow", etc., shooting willow held in the Dragon Boat Festival morning, a number of willow trunks, in the upper part of each willow trunk cut off a green skin, exposing a white background, as a bull's eye, and then do a good bull's eye willow trunks inserted in the playground. At the beginning of the competition, the participants shot the bull's eye of the willow trunk in turn. After shooting the willow trunk, they also shot the horse to catch the broken willow. The winner is the one who shoots the willow trunk but cannot catch.

射粉團 (shè fěn tuán)

01

唐代端午节流行一种据说是宫廷内流出的“**射粉团**”戏：剥开用艾草汁浸泡过的黄米角黍，切成小块放在漆盘中，让人们用特制的小弓箭射粉团，射中者得食。后来历经朝代更替，逐渐成为了另一项影响深远的重要习俗——**端午射柳**。



“射粉团，唐宫中造粉团角黍钉盘中，以小弓射之，中者得食。”

Equestrian Polo, also known as "Hitting the Ball with a Stick While Riding a Horse," is another major competitive and recreational activity during the Dragon Boat Festival in northern China. Equestrian Polo, also known as "Polo" in ancient times, was originally not a custom of the Dragon Boat Festival but an activity within the imperial court. There were already polo activities during the Wei and Jin dynasties. The following image is a depiction of the courtly polo scene from the Tomb of the Prince of Zhanghui in the Tang Dynasty. The painting shows a broad field with a group of galloping horses, with riders wearing fútou (a type of headdress made of silk, also known as "black silk hat" due to its color) and long boots, striking a ball with sticks while mounted on horses (a team sport where the objective is to hit a ball into the opposing team's goal using a long-handled mallet while riding on horseback..



iv Leaping Zhong Kui

Since the Jin Dynasty, Nao Zhongkui (Zhong Kui) is a famous mythical figure in traditional Chinese culture, and is usually considered to be a god to ward off evil spirits. According to legend, Zhong Kui was ugly, but upright and fierce, and good at catching ghosts and subduing demons.) Blessing town house ("town house" is a custom in traditional Chinese culture to protect the family or residence from evil forces.) It is an important part of the Dragon Boat Festival. The origin of Zhong Kui is recorded in the Biography of Zhong Kui: "Husband Zhong Kui, the name Zhong Kui, the ancient Yongzhou Zhongnan people also, born in the south and live in the south, Wenwu full repair, leopard head round the eyes, iron face Qiu temples, strange appearance, full of integrity, not afraid of evil, treating people with integrity, the first champion of the Gongshi, no defense, no door, sacrifice life for righteousness, anger against the temple column died, the emperor with the champion job burial, Dream exorcism more Tang Ming Emperor disease, seal 'blessing town house saint king', edict the world, hanging "Zhong Kui blessing town house map" to protect the blessing of evil charm to bless peace. So it is famous all over the world!" Later, Taoism honored Zhong Kui as the door god, named Zhong Kui as the judge of exorcising ghosts and evil, and named him the "holy king of blessing the town house". Folk began to hang Zhong Kui like blessing town house, dancing Zhong Kui dance to pray for good luck and exorcise evil, has continued to this day. Zhong Kui is a legendary figure in ancient China. His story first appeared in the book Zhong Kui's Biography. Zhong Kui was a man of Zhongnan Mountain in Yongzhou in ancient times. He had a very characteristic head as big as a leopard, round eyes, face as iron, and beard as curly as a dragon. He is very strong in both literary and martial arts, has a very upright character, and is not afraid of anything evil.

Legend has it that Zhong Kui took part in the imperial examination. Although he was very talented, he didn't get the top prize because he was ugly. He was so angry that he killed himself by crashing into a pillar. The emperor admired his integrity and talent, so he awarded him the title of champion and buried him in accordance with the etiquette of the champion.

Later, Zhong Kui appeared in a dream and cured the emperor of Tang Dynasty. Therefore, the emperor named him the "Holy Prince of Blessing the town house". Since then, people think Zhong Kui can protect the family and drive away the bad things. During traditional festivals and celebrations, people hang portraits of Zhong Kui or dance Zhong Kui in the hope of peace and happiness. Taoism also regards Zhong Kui as an important deity, believing that he can drive away evil. Zhong Kui's stories and images have an important place in Chinese culture.

Later, Zhong Kui's paintings gradually went to the folk. Most of Zhong Kui's paintings were

painted on the day of the Dragon Boat Festival in May, or a few days before and after the Dragon Boat Festival. In the Qing Dynasty, the residents of Jiangsu and Zhejiang areas in the south of the Yangtze River hung Zhong Kui pictures in their gates or halls for one month in the fifth lunar month, hoping to exorcise evil spirits and exorcise evil spirits (attracting good luck and good fortune by exorcizing bad things or evil forces). In the Shanghai area, there is a Zhong Kui competition, by a man dressed as Zhong Kui, hand dance sword, holding a paper bat in front of the bat, as "drink the blessing to come late"; Marching through the streets in full armor.



v Poetry competition

Poetry Competition According to the Qing Dynasty's "Gui Zhou Zhi" (Guizhou Annals), Zigui's Le Ping Li was particularly renowned for its poetic culture. During the Ming and Qing dynasties, poetry enthusiasts formed a society called "Sao Tan" (Pentatonic Poetry Society). Every year around the Dragon Boat Festival, these poets would gather, drink, and compose poetry, expressing their aspirations and emotions, which became a local custom.

Zigui's Le Ping Li is the birthplace of the ancient great poet Qu Yuan. There is also a poetry society mainly composed of farmers, called "Sao Tan Poetry Society," which reflects the local people's love and inheritance of poetry culture.

IV Ancient traditional festival poetry

渔家傲

宋·欧阳修

五月榴花妖艳烘。绿杨带雨垂垂重。
五色新丝缠角粽。金盘送。生绡画扇盘双凤。
正是浴兰时节动。菖蒲酒美清樽共。
叶里黄鹂时一弄。犹曹松等闲惊破纱窗梦。

It is the season when pomegranates are in full bloom. Willow branches drooping in the rain look very heavy. People wrap zongzi with colorful threads and distribute them on gilded plates. Raw gauze made of fan painting winding double wind. It is the Dragon Boat Festival season with the orchid soup bath, drink together under the flag soaked wine window of the forest oriole from time to time singing a few calls to open their eyes still muddle-headed, the oriole easily woke up the girl's dream

Annex 4.

Mid-Autumn Festival

I Mid-Autumn Festival Basics

The Mid-Autumn Festival, also known as "Moon Festival," "Autumn Festival," "Mid-Autumn Festival," "August Festival," "August Assembly," "Chase the Moon Festival," "Play the Moon Festival," "Worship the Moon Festival," "Daughters' Festival," and "Reunion Festival," is a traditional cultural festival widely celebrated by many ethnic groups across China. It is named for occurring halfway through the three autumn months. It is said that on this night, the moon is at its largest, roundest, and brightest. Since ancient times, people have had the custom of dining and enjoying the full moon on the Mid-Autumn Festival night, symbolizing completeness and auspiciousness.

The Mid-Autumn Festival originated in ancient times, became popular during the Han Dynasty, took its current form in the early Tang Dynasty, and became more prevalent after the Song Dynasty. It is one of the four major traditional Chinese festivals, along with the Spring Festival, Qingming Festival, and Dragon Boat Festival.

The Mid-Autumn Festival originated from the worship of celestial phenomena, evolving from ancient rituals of offering sacrifices to the moon on autumn evenings. Throughout history, the festival has been associated with various customs such as moon worship, moon viewing, eating mooncakes, appreciating lanterns, enjoying osmanthus flowers, and drinking osmanthus wine.

II Mid-Autumn Festival ancient traditional festival customs

i Moon worship



Moon worship is a very ancient custom in China, representing the ancient people's worship of the "Moon Goddess." In ancient times, there was a custom known as "Chou Mu Xi Yue" (worshipping the moon at the end of autumn). "Xi Yue" refers to the act of worshipping the moon deity. In some regions of Guangdong, people have the custom of worshipping the moon deity (also known as "Moon Goddess" or "Moonlight") on the Mid-Autumn Festival night. The ritual involves setting up a large incense table with offerings such as mooncakes, watermelon, apples, red dates, plums, and grapes. The "Moon Goddess" tablet is placed in the direction of the moon, with bright red candles lit, and the family members pay their respects to the moon, praying for blessings. Moon worship and moon appreciation are ways to express people's good wishes and to commemorate loved ones. As one of the important rituals of the Mid-Autumn Festival, moon worship has been passed down from ancient times to the present.

ii Enjoy the full moon



According to the records in “Tianbao Tianbao Yishi,” Emperor Xuanzong of the Tang Dynasty prepared literary and wine banquets on the night of the 15th of August, and he enjoyed the full moon with the scholars in the palace. Since then, people have followed this tradition of moon-viewing every year on the 15th of August. In order to enjoy the moon with Yang Guifei, Emperor Xuanzong even ordered the construction of a hundred-zhang-high platform on the western shore of the Taiye Pool, but the platform was never completed due to the outbreak of the An Lushan Rebellion. After Emperor Xuanzong, there was a surge in poetry about moon-viewing during the Mid-Autumn Festival. For example, the Tang Dynasty poet Bai Juyi wrote in “August 15th at the Panyu Pavilion Looking at the Moon”: “Looking northwest, where is my hometown? Looking southeast, how many times has the moon been full?” Wei Zhuang wrote in “Sending Li Xiusai Back to Jingxi”: “On the 15th of August, the moon is round, sending you on a mulberry boat.” Su Shi of the Northern Song Dynasty wrote in “Shuidaoetou Tou”: “When is the bright moon to be seen? Raising a cup of wine, I ask the blue sky.” These are all beautiful verses that describe the joy of moon-viewing during the Mid-Autumn Festival. Not only scholars and literati enjoy moon-viewing and moon-singing, but ordinary people also “look at the dew on thousands of houses, feel the clarity of the sky over ten thousand miles.” In the Song Dynasty, the custom of moon-viewing during the Mid-Autumn Festival was very popular. “Dongjing Menghua Lu” Volume 8 “Mid-Autumn Festival” records: “Before the Mid-Autumn Festival, shops sell new wine, decorate their doors and windows, build colorful towers, and hang drunken immortal banners. Citizens drink until noon... On the Mid-Autumn Festival night, noble families decorate their terraces and pavilions, and the common people occupy the taverns to enjoy the moon... Children play all night, and the night market is bustling until dawn.”

iii Moon chase

“Chasing the moon” is a custom in traditional Chinese culture, mainly performed after the Mid-Autumn Festival on the 15th day of the eighth month of the lunar calendar. On Mid-Autumn Day, people will appreciate the full moon and enjoy reunion. But the celebrations did not end there. On the evening of August 16, many people will continue to invite relatives and friends to admire the moon together, which is called “chasing the moon”. According to Chen Zihou’s “Lingnan Chores” in the Qing Dynasty, people in Guangdong would gather friends and relatives at the August 16 party, prepare wine and food, and enjoy the fun of appreciating the moon together, which is the so-called “chasing the moon”

iv Do puzzles



On the night of the full moon, many lanterns are hung in public places, and people gather together to guess the riddles written on the lanterns, because it is a favorite activity of most young men and women, and at the same time, love stories are also transmitted on these activities, so the Mid-Autumn Festival lantern riddles have also been derived from a form of male and female love.

v Eat a mooncake



Moon cake, also called moon group, harvest cake, palace cake, reunion cake, etc., is the ancient Mid-Autumn Festival to worship the moon God tribute. Mooncakes were originally used to offer offerings to the god of the moon, and later people gradually came to enjoy the moon and taste mooncakes as a symbol of family reunion. Mooncakes symbolize happy reunion. People regard them as festival food, offering sacrifices to the moon and presenting them to relatives and friends. Today, eating moon cakes has become an indispensable custom in the north and south of China to celebrate the Mid-Autumn Festival. On this day, people will eat moon cakes to show "reunion".)

vi Enjoy osmanthus flowers and drink osmanthus wine



People often eat moon cakes to admire osmanthus flowers during the Mid-Autumn Festival, and eat various foods made by osmanthus flowers, with pastries and candies being the most common. On the night of the Mid-Autumn Festival, looking up at the middle of the Tangui, smelling the bursts of osmanthus fragrance, drinking a cup of osmanthus nectar wine, celebrating the sweet honey of the family, has become a beautiful holiday enjoyment. In modern times, people often use red wine instead.

vii Enjoy osmanthus flowers and drink osmanthus wine

(i) Huguang burning lamp



On the Mid-Autumn Festival night, there is a custom of lighting lanterns to enhance the brightness of the moon. In the regions of Hubei and Hunan, there is still the tradition of stacking tiles to build towers and placing lanterns on them. In the Jiangnan area, there is a custom of making lantern boats. The tradition of lighting lanterns during the Mid-Autumn Festival has become even more prevalent in modern times. In the article "Idle Talk About the Customs of the Seasons" by Zhou Yunjin and He Xiangfei, it is written: "In Guangdong, lanterns are most extravagantly displayed, with families starting to make lanterns with bamboo strips a few days before the festival. They create lanterns in the shapes of fruits, birds, animals, fish, insects, and even with 'Celebrating the Mid-Autumn Festival' written on them, covered with colored paper and painted in various colors. On the night of the Mid-Autumn Festival, candles are placed inside the lanterns and tied to bamboo poles, which are then raised high on the eaves or balconies, or small lanterns are arranged to form letters or various shapes, hanging from the high parts of the houses, commonly known as 'Tree Mid-Autumn Festival' or 'Standing Mid-Autumn Festival'. The lanterns hung by wealthy families can reach several zhangs in height, with family members

gathering under the lanterns to drink and enjoy themselves. Ordinary people will set up a flagpole with two lanterns, also taking pleasure in the festivities. The entire city is lit up like a world of glass and crystal." The scale of lighting lanterns during the Mid-Autumn Festival seems to be second only to the Lantern Festival.

(ii) Tide watching in Zhejiang



In ancient times, in addition to moon-viewing on the Mid-Autumn Festival, watching the tides of the Qiantang River in Zhejiang Province was another major event. The custom of watching the tides of the Qiantang River during the Mid-Autumn Festival has a long history, dating back to the Han Dynasty. The Han Dynasty literary figure Mei Sheng detailed the scene of watching the tides in his work "Qi Fa." After the Han Dynasty, the custom of watching the tides during the Mid-Autumn Festival became even more popular. The Ming Dynasty's "Zengbu Wulin Jiu Shi" and the Song Dynasty's "Mengliang Lu" also recorded the custom of watching the tides during the Mid-Autumn Festival. These texts reflect the people's love for this natural wonder and their unique way of celebrating the Mid-Autumn Festival.

(iii) Mid-Autumn Festival in Guangdong



In some places in Guangdong Province, the Mid-Autumn Festival has a kind of interesting traditional custom, called "tree Mid-Autumn Festival". The tree is also vertical, that is, the color of the lights is erected, so it is also called "vertical Mid-Autumn Festival". With the help of parents, children use bamboo paper to tie rabbit lights, star fruit lights or square lights, hung in the short pole, and then erected on the high pole, held high, the color light shines, adding a scene for the Mid-Autumn Festival. The children often compete with each other to see who is the highest, the highest, and the most exquisite. At night, the city lights, such as stars, and the moon in the sky to celebrate the Mid-Autumn Festival.

In some parts of Guangdong, there is an interesting tradition called "Tree Mid-Autumn Festival". The "tree" here actually means "vertical", that is, the colored lights are erected high, so it is also called "vertical Mid-Autumn Festival". On this day, children, with the help of their parents, use bamboo and paper to make bunny-shaped lights, star fruit lights or square lights. These lanterns are hung horizontally on short bamboo poles, and then the bamboo poles are erected on high poles, so that the lamps are raised high, shining with colored light, adding a beautiful scene to the Mid-Autumn Festival. The children would often compete with each other to see who had the higher and more lights and whose colors were more elaborate. At night, the whole city is illuminated like stars, competing with the moon in the sky to celebrate the arrival of the Mid-Autumn Festival.

(iv) Play the Loc boy



"Shualu Zi" was a very popular children's game during the Mid-Autumn Festival in the past. In this game, children would carve patterns into the shells of pomelos and place lanterns inside them. Carrying these pomelo shell lanterns, children would play together in groups, or walk along the streets with colorful lanterns shaped like various animals and fruits, singing as they went. The song they sang was called the "Shualu Song," with lyrics that roughly translate to: "Playing Shualu Zi, playing Shualu Er, lighting the bright lanterns. Those who understand culture respect it;

Studying is the most important thing in the world. Don't say that literature is useless; As the ancients said, a single character is worth a thousand pieces of gold,

For from books come distinguished individuals..." After enjoying the game to their heart's content, the children would disperse and return home to enjoy traditional Mid-Autumn Festival foods like mooncakes and other fruits. This game not only brought joy to the children during the festival but also reflected the importance placed on culture and learning.

(v) Lanterns in Guangdong and Guangxi



Mid-Autumn Festival, there are many game activities, the first is to play lanterns. The Mid-Autumn Festival is one of the three major lantern festivals in China. Of course, the Mid-Autumn Festival does not have a large Lantern Festival like the Lantern Festival, playing with lights is mainly carried out between families and children. As early as the Northern Song Dynasty "Wulin Old Events", recorded in the autumn night festival customs, there is a "little red" lamp into the river rafting play activities. Mid-Autumn Festival play lanterns, mostly concentrated in the south. Such as Foshan autumn fair, there are all kinds of colorful lights, amazing. In Nanning, Guangxi, in addition to all kinds of lanterns tied with paper and bamboo for children to play, there are also very simple pomelo lanterns, pumpkin lanterns, orange lanterns. Guangxi has a simple household autumn lamp, which is tied into six bamboo strips circles, pasted white gauze paper, inserted candles, and hung on the altar for the moon, and can be used for children to play. Nowadays, in many areas of Guangdong and Guangxi, lantern fairs are arranged in the autumn night, large modern lanterns lit by electric lamps are made, and all kinds of new lanterns made of plastic are made for children to play, but there is a lack of the simple beauty of the old lanterns.

(vi) Hong Kong Fire dragon dance



The fire dragon dance is the most traditional custom of Hong Kong Mid-Autumn Festival. From the evening of August 14 of the lunar calendar every year, the Tai Hang area of Causeway Bay holds a grand fire dragon dance for three consecutive nights. This fire dragon is more than 70

meters long, with pearl grass tied into 32 sections of the dragon body, filled with longevity incense. On the night of the grand event, the streets and alleys in this district, a winding fire dragon dances joyfully under the light and dragon drum music, which is very lively.

III Mid-Autumn Festival ancient traditional festival poem

i

《水调歌头》

宋·苏轼

(丙辰中秋，欢饮达旦。大醉，作此篇，兼怀子由)

明月几时有?把酒问青天。不知天上宫阙，今夕是何年。我欲乘风归去，又恐琼楼玉宇，高处不胜寒。起舞弄清影，何似在人间?
转朱阁，低绮户，照无眠。不应有恨，何事长向别时圆?人有悲欢离合，月有阴晴圆缺，此事古难全。但愿人长久，千里共婵娟。

C Chen Mid-Autumn Festival, drink all night, drunk, wrote this word - and some miss brother Su Zhe. How can we know the law of the moon? I raised my glass to the sky. I wonder what time of year it is in the Heavenly Palace. I could have gone up with this breeze to ask the old man, only afraid of high-rise red walls, storey stacked pavilions, I can not withstand the height of the cold. And where is the scenery above the nine days comparable to the silver light at this moment, like the shadow of the palace dancing and the wind of this water wave? The twinkling of light, the moon from the corner of the high tower eaves, and jumped into the window full of carved clusters, staring at me so tossed and turned people from the countryside look ah look. Moon, moon, where can I annoy you? Otherwise, why should I be extra round when I depart from my relatives and friends? Hey! In fact, I also know that since ancient times, the joys and sorrows of this world are like the waxing and waning of the moon, and it is difficult to achieve perfection. Only distant relatives and friends are safe and happy, even now across the thousands of rivers and mountains, bathed in this same moonlight, and we are together is the same.

ii

《望月怀远》

唐·张九龄

海上生明月，天涯共此时。情人怨遥夜，竟夕起相思。
灭烛怜光满，披衣觉露滋。不堪盈手赠，还寝梦佳期。

There is a bright moon on the sea, and you and I are far away to enjoy the moon. A lover hates the long night, all night long will miss you bitterly. The candle lights out the moonlight is full of love, and the dew hangs on the wet clothes. Can not hold the beautiful silver light to give you, it is better to dream and you together