

## II. Intangible Cultural Heritage Inventory

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### 1. Information of Intangible Cultural Heritage at National-Level

#### 1) Overview

National Intangible Cultural Heritage List of China is approved and promulgated by the State Council of the People's Republic of China. On May 20, 2006, the State Council issued Notice on Promulgating the First List of National Intangible Cultural Heritages, in which totally 518 items of first list of national intangible cultural heritages and were approved and announced. The First List of National Intangible Cultural Heritages includes 31 items of folk literature; 72 items of folk music; 41 items of folk dance; 92 items of traditional drama or opera; 46 items of quyi; 17 items of acrobatics and sports; 51 items of folk art; 89 items of traditional handicraft skills; 9 items of traditional medicine; 70 items of folk customs.

On June 7, 2008, the State Council promulgated The Second List of National Intangible Cultural Heritages, totaling 510 items. Heritages in the second list include: 53 items of folk literature; 67 items of traditional music; 55 items of traditional dance; 46 items of traditional drama or opera; 50 items of quyi; 38 items of traditional sports, entertainment and acrobatics; 45 items of traditional art; 97 items of traditional craftsmanship; 8 items of traditional medicine; 51 items of folk customs. And the State Council also promulgated the List of Extended Items of the First List of National Intangible Cultural Heritages, totaling 147 items. Heritages therein include: 5 items of folk literature; 17 items of traditional music; 13 items of traditional dance; 33 items of traditional drama or opera; 15 items of quyi; 4 items of traditional sports, entertainment and acrobatics; 16 items of traditional art; 24 items of traditional craftsmanship; 5 items of traditional medicine; and 15 items of folk customs.

On May 23, 2011, the State Council published The Third List of National Intangible Cultural Heritages, totaling 191 items. Heritages therein include: 41 items of folk literature; 16 items of traditional music; 15 items of traditional dance; 20 items of traditional drama or opera; 18 items of quyi; 15 items of

traditional sports, entertainment and acrobatics; 13 items of traditional art; 26 items of traditional craftsmanship; 4 items of traditional medicine; and 23 items of folk customs. And the State Council also published the List of Extended Items of the Second List of National Intangible Cultural Heritages, totaling 164 items. Heritages therein include: 8 items of folk literature; 16 items of traditional music; 16 items of traditional dance; 28 items of traditional drama or opera; 10 items of quyi; 8 items of traditional sports, entertainment and acrobatics; 19 items of traditional art; 28 items of traditional craftsmanship; 7 items of traditional medicine; and 24 items of folk customs.

## 2) Category

The First List of National Intangible Cultural Heritages divides China's intangible cultural heritages into 10 categories, that is, folk literature, folk music, folk dance, traditional drama or opera; quyi; acrobatics and sports; folk art; traditional handicraft skill; traditional medicine; and folk customs.

The second and the third list made some revisions based on the category dividing method of The First List of National Intangible Cultural Heritages, that is, folk literature, traditional music, traditional dance, traditional drama or opera, quyi; traditional sports, entertainment and acrobatics, traditional art, traditional craftsmanship, traditional medicine and folk customs.

## 3) Specify Batch and Number in a table based on Content 1

Year	Batch	List of National ICH	Extended List of National ICH
2006	1st	518	None
2008	2nd	510	147 additions to the 1st
2011	3rd	191	164 additions to the 2nd
Total	3	1219	311

## 2. Heritages Selected

### 1) Category

- **General Statement of Categories of the List**

The current 10 categories of intangible cultural heritages divided by China refer to the division system of intangible cultural heritages in Convention for the Safeguarding of the Intangible Cultural Heritage by UNESCO, combining existing academic traditions of research and safeguarding of Chinese's national folk cultural art and special practice experiences of intangible cultural heritage safeguarding. Though Interim Measures for Recognition of Representative National Intangible Cultural Heritages and Intangible Cultural Heritage Law of the People's Republic of China may differ in terms of category dividing of intangible cultural heritages, the division of 10 categories to China's intangible cultural heritages in List of National Intangible Cultural Heritages is a practice and an attempt made based on actual needs of the safeguarding of China's intangible cultural heritages, which will be constantly revised and improved according to the implementation of safeguarding practices such as general survey, utilization and scientific research of intangible cultural heritages.

The method employed in the classification of the first batch to the third batch of List of National Intangible Cultural Heritages, is a key achievement in the classified safeguarding of intangible cultural heritages in China's safeguarding practice process of intangible cultural heritages. This method condensed the joint experience and wisdom of numerous experts and scholars in the field of intangible cultural heritage as well as departments concerned of the government, which has absorbed and drawn upon international and domestic rational composition of research results in this field and specially took into consideration the realistic demand for the current safeguarding of intangible cultural heritages of China and survival situation of intangible cultural heritages, which has a role of demonstration and will create significant influence in a certain period.

- **Brief Introduction of Items (6 items Selected from Each Category)**

- a. Folk Literature**

Creating and spreading with verbal language is a main characteristic of folk literature, while the verbal literature form with extensive content is also an important carrier for folk culture to be passed on by generation after generation. For quite some time, Chinese people of different ethnic groups have been singing or telling the origin and history of their ethnic group, achievements made by their ancestors and heroes, express and communicate their thoughts, emotions and

experience in rich languages of different ethnic groups and local dialects, forming folk literature and works in extraordinarily rich genres including myths, legends, stories, ballads, epics, narrative poems, proverbs and riddles.

Liangzhu Legend (the Butterfly Lovers): the legend of Liang Shanbo and Zhu Yingtai is one of the four folk legends of China, a gem of Chinese culture. For hundreds and thousands of years, this legend has been touching people's heart for its distinct themes of advocacy for knowledge and love as well as celebrating the circle of life. It is widely popular among the masses for its touching plot full of twists and turns, vivid personalities of the characters and ingenious story structure. The artistic appeal presented by Liangzhu Legend and other artistic forms with the content of Liangzhu Legend made it a wonder among China's folk literature art. Liangzhu Legend, since its coming into being 1,600 years ago, has been widely disseminated in Ningbo, Shangyu, Hangzhou, Yixing, Jining, Ru'nan and radiating in different areas and different ethnic groups throughout China. During the process of dissemination, people in different places continuously enriched and developed the content of the legend, and they even built many structures such as tombstones and temples with the theme of Liangzhu Legend. In addition, Liangzhu Legend also reached countries such as North Korea, Vietnam, Myanmar, Japan, Singapore and Indonesia. The influence is really extremely great among all Chinese folk legends.

Gesar: Gesar, an epic that has been sung for thousands of years is very popular among the Tibetan, Mongolian, Monguor, Yugur and Pumi people who are living on the Qinghai-Tibet Plateau of China. By word of mouth, it tells a story about the heroic deeds of King Gesar who came to the lower world to kill demons and monsters, restrained the powerful and helped the weak, and unified different tribes and finally went back to the Heaven. Gesar is so far the longest epic to have been sung in this world. It is not only a melting point of cultural diversity of ethnic group, but also a witness of the sustainable development of multi-ethnic folk culture. This verbal epic shared by multiple ethnic groups is a quintessence of grassland nomadic culture, representing the greatest achievement of ancient folk culture of Tibet and Mongolia as well as verbal narrative art. Countless minstrels passed on the singing and performance of Gesar generation after generation.

The Legend of Qu Yuan: Qu Yuan was a great patriotic poet of China, and he is one of the "Four Cultural Celebrities of the World". Many touching stories and beautiful legends about Qu Yuan are popular centering on Lepingli, where Qu Yuan was born and surrounding towns and townships such as Guizhou, Zhouping, Shazhenxi, Xietan. Record of Jingzhou by Yu Zhongyong in the Jin Dynasty writes:

“there are still the house of Qu Yuan, Nuxu Temple and cloth-cleaning rock in Zigui County.” It is obvious to see that the legend of Qu Yuan had been quite popular before Jin Dynasty. The legend of Qu Yuan has very rich themes including legends of figures, legends of names of places, legends of scenery and those of customs. At present, 91 legends of Qu Yuan have been collected with strong emotions, shocking impact; magic and romance, rich imagination, free spirit and profound content. The Legend of Qu Yuan can provide some reference to artistic creation. At the same time, it is helpful to the research on cultural anthropology, folklore, psychology and aesthetics. Its social value cannot be underestimated. National feelings, nostalgia and family affection highlighted in the legend will be conducive to the establishment of a harmonious society.

**Gada Meilin:** Gada Meilin, a long narrative song of Mongolian people was created in Horchin Left Middle Banner, Inner Mongolia and it has been popular in many surrounding places. According to incomplete statistics, more than a thousand Mongolian songs have been passed on in Horchin Left Middle Banner in modern times. Among them, Gada Meilin is the most representative one. Gada Meilin uses the uprising event of Gada Meilin of Horchin Left Middle Banner in the 1930s as the material, which comprehensively narrates the just struggle of Gada Meilin who led poverty-stricken nomadic people fighting against feudal lords and warlord governments who were looting their land; vividly shaped the heroic image of Gada Meilin who upheld justice, plead for the people and feared not the brutal suppression; and eulogizes the spirit of unyielding fighting of the Mongolian ethnic group. With lively twists and turns in plot, condensed language, pleasing rhyme, beautiful melody and firm and solemn vigor, Gada Meilin possesses very strong artistic appeal and precious literary value and music value.

**Tima Song of Tujia People:** Tima Song is a long epic of Tujia people. It is mainly popular across four counties which are Longshan, Baojing, Yongshun and Guzhang in Youshui basin in Xiangxi Prefecture, Hunan. It uses ritual of “Tima Day” as a transmitting carrier, passed on by word of mouth generation after negation. It has a magnificent structure with several tens of thousands of lines. Tima Song of Tujia people combines poem, song, music and dance, presenting history and social and living content including earth and heaven being separated, human beings’ reproduction, ethnic sacrificial rituals, ethnic migration, hunting and farming as well as diet and daily life. The singing and narration is mainly in Tujia language, a combination of verse and prose, endowing it with a strong literariness. The singing performance is made up of singing and chanting with antiphonal singing and chorus. Since songs and dances are throughout this performance with copper bell as the main dance prop, it is also called “Babao Copper Bell Dance”. Tima Song has expression and narration with songs and

dances. Its unique form of art makes it have very precious aesthetic and cultural value.

**Legend of the Orphan of Zhao:** During the Spring and Autumn Period, Duke Jing of Jin, the king of Jin State bought the slander of Tuan Gu, a powerful minister, which led to the extermination of the whole family of Zhao, totaling more than 300 people killed. Cheng Ying and Gongsun Chujiu, two righteous men, saved Zhao Wu, the grandson of Zhao Dun, and escorted him by riding a horse into Yushan Mountain (today's Cangshan Mountain in Yuxian County) which is a thousand li away and hid there for up to 15 years. In order to safeguard the later generations of the loyal family, local people offered water and food to them. Cheng Ying taught the orphan literature and helped him practice martial arts, and brought him up as a handsome young man, until the wrong done Zhao family was corrected. This moving and tragic story was initially seen in Zuo Zhuan, Records of the Great Historian. Later, Annals of the Kingdoms in East Zhou Dynasty, Grand Total Annals of Yuan Dynasty, Annals of Taiyuan, The Total Annals of Yuan Dynasty, and General Annals of Shanxi had record of this story as well. The important historic value and cultural value of the Legend of the Orphan of Zhao lies in building a moral value that fear not death but value promise, forming the spiritual essence of the culture valuing loyalty and righteousness. It has become the material for creation of domestic and foreign writers from different generations and this legend has been widely disseminated by these works of writers. Ji Junxiang, a playwright in Yuan Dynasty initially adapted this legend into a play titled The Great Revenge of the Orphan of Zhao, which has become the top of China's ten tragedies. In the 18th century Voltaire, a French writer, adapted The Great Revenge of the Orphan of Zhao for a theater drama called Chinese Orphan, and it became a hit after it was put on the stage, making it the first classic drama work that went across Chinese border.

### **b. Traditional Music**

Chinese traditional music consists of folk music, court music, literary music and religious music. In China, musical genres, i.e., folk song, instrumental music, singing and dancing music and folk art music that are created orally and transmitted are very popular among the people. Folk music with different creation method, style and features is not only an important aspect of Chinese music tradition, but also a source for traditional Chinese music forms. Folk music such as labor song, field song and village tune in the folk songs is mostly the self-entertainment of singers with sincere and simple emotions.

**Guqin Art:** Guqin is also known as "Qin", "seven-stringed plucked instrument" with nicknames of "Luqi" and "Sitong". Guqin Art is mainly presented as a solo art

form of stringed instrument, but also includes songs and playing skills associated with Guqin, as well as ensemble of Qin and Xiao (two Chinese musical instruments). It is said that Guqin was created during Fuxi and Shennong Period of prehistoric legend era. Confirmed by the current materials of archaeological excavation, Guqin, as a form of musical instrument, has fully developed by Han Dynasty at the latest. Its playing art and style have been improved constantly by the creation of players and scholars generation after generation till now. The playing of Guqin is the most ancient instrumental music playing form in Chinese history with the highest artistic standard, the most distinct ethnic spirit, the strongest aesthetic appeal and the most obvious traditional artistic features.

Nanyin (Southern Music of Fujian): Nanyin is also known as “Xianguan” or “Quanzhou Nanyin”, which is one of the most ancient music genres existing in China. Migrants from Central Plain during Western Han and Eastern Han Dynasties, Jin Dynasty, Tang Dynasty and Northern Song and Southern Song Dynasties brought music culture into southern Fujian centering on Quanzhou, and blended it with local folk music, forming a cultural presentation form -- Nanyin that has the lingering charm of ancient music on the Central Plain. The playing and singing form of Quanzhou Nanyin is lute and Sanxian at the right, Dong flute and Erxian at the left and the person with clappers sings at the center, which is reminiscent of the performing form of Xianghe Song as “when traditional stringed instrument is corresponding with woodwind instrument better and the person with Jiegu sings”. The Gongchi Notation Method established its own system, which is the transmitter of the form of ancient music notation. Lute of crooked neck played while held horizontally, Dongxiao with 10 bamboo joints and 9 sections, Erxian, Sanxian and clappers are all transmitting the forms of ancient musical instrument. Nanyin songs include more than 2,000 songs of instrumental songs and vocal songs, containing business music of Jin Dynasty and Qing Dynasty, Tangdaqu Music, Faqu Music, Yanyue Music and Buddhist music as well as Ci and Qu music and traditional opera music since Song, Yuan and Ming Dynasties. Nanyin is sung in standard ancient local dialect of Quanzhou with its pronunciation keeping the phonology of ancient Chinese of Central Plain. Singing of Nanyin pays particular attention to clear enunciation and rhyme with the last word. Nanyin songs are beautiful in tunes, slow in rhythm with ancient simplicity and elegance as well as gentleness and affection.

Huaer: Huaer belongs to a music genre that only uses local Chinese dialect without exception and has been widely disseminated in Gansu, Qinghai, Ningxia and Xinjiang Provinces among 8 ethnic groups, which are Hui, Han, Monguor, Dongxiang, Baoan, Salar, Tibetan and Yugu. And it can only be sung beyond the stockaded villages, which is generally called “Yequ” (Wild Music) (opposite to

“Jiaqu”, which is “banquet song”, and nicknamed “Shaonian”. The singing of Huaer is composed of two main occasions, which are daily production and daily life, as well as “Huaer Gathering”. “Huaer Gathering” is a large folk singing get-together, which is also called “Changshan” (“Singing across the Mountains”).

**Long Tune Folk Song of Mongolian Ethnic Group:** Long Tune is the paraphrasing of “Urtiin Duu” in Mongolian language. “Urtiin” means “permanence” and “eternity” while “Duu” means “song”. In relevant works and papers, Urtiin Duu is also literally translated into “Long Song”, “Long-tune Song” or “Pastoral of the Grassland”, etc. Based on the historic origin of music culture of Mongolian ethnic group and the current situation of music forms, Long Tune can be defined as a folk song created during the productive work in the animal husbandry by nomadic ethnic groups living in the grassland in northern China and sung when they are grazing cows and sheep in the field and on celebrating occasions of traditional festivals. Long Tune has long and slow tune, open artistic conception with more sounds than words and lingering breath, very ornamental tunes such as front vocal, back vocal, sliding vocal and back vocal. The Huacai singing method formed based on the singing method of “Nugula” (a transliteration in Mongol, wavy note or grace note) is the most unique one in particular.

**Jiangnan Sizhu:** Jiangnan Sizhu is a collective term for music played by traditional stringed and woodwind instruments popular in southern Jiangsu, western Zhejiang and Shanghai area. It is named Jiangnan Sizhu because the orchestra mainly uses Erhu, Yangqin, Lute, Sanxian, Qinqin, flute, and Xiao as well as other stringed and woodwind instruments. There are many traditional techniques of Jiangnan Sizhu such as impromptu playing and higher notes corresponding with lower notes, and a style featuring “subtlety, fineness, lightness and elegance” is gradually established. This technique and style contains social and cultural connotations of being modest mutually, seeking for harmony and innovation, etc. Sizhu music originated from the folk society, and is rooted in the folk society. It is easy to practice and suitable for promotion and has very important folk cultural value. Jiangnan Sizhu music has plentiful songs, including traditional songs such as Zhonghua Liuban, Sanliu, Xingjie, Sihe, and Yunqing. Nie Er once adapted Daobaban into Dance of the Golden Snake and it quickly became a hit around the whole country; whereas, Bianti Xinshuiling created by Liu Tianhua has already become a famous piece of music in the music circle, exerting profound influence in China as a whole. The generation and continuation of Jiangnan Sizhu music plays an important role in research on national music history and the development of opera, folk culture and mass culture. Jiangnan Sizhu is one of the representatives of outstanding cultures of Jiangnan.

Folk Song of Northern Shaanxi: Folk Song of Northern Shaanxi is a collective term for various folk songs popular on Loess Plateau at the north of Shaanxi Province. As a product of long-term integration between nomadic culture at the upper stream and farming culture in the history of northern Shaanxi Province, folk song of northern Shaanxi came into being at a relatively early time. For example, Xintianyou came into being during the mid Zhou Dynasty and developed into a steady form during Han Dynasty, becoming one of the ancient forms of folk songs in China. Folk Song of Northern Shaanxi has a wide variety, mainly including Xintianyou, Shanqu, Pashandiao, Chuangong Haozi, Dayangge Diao, Hanchuanqu, Jiuqu, Errentai, Yulin Xiaoqu, Qingjian Daoqing, Traditional Xiaodiao, folk songs about revolution and history as well as many songs about customs, totaling more than 27,000 ones. Folk Song of Northern Shaanxi was directly created in the daily production and daily life, which is closely related to the voice and tones, regional personality, living environment and emotions in life of local people. It is sonorous and straightforward, sincere and authentic, as well as euphemistic and melodious, reflecting unique regional style of Loess Plateau. It is different from the folk song in the Central Shaanxi Plain and Central Plain, and is also distinguished from folk songs of the nomadic people. The music form of “two sentences with an up-down structure” in Xintianyou, a representative of Folk Song of Northern Shaanxi is entirely different from the folk song form in other places.

### **c. Traditional Dance**

Fifty six ethnic groups of China have their own dancing forms that have come into being and have been spreading in their living areas. These dances are different in postures and splendid in performance. Chinese folk dance is closely related to the belief, festival, production customs and rituals of different ethnic groups. It is usually an important integral part of traditional customs activities, representing cultural traditions, life experiences, aesthetic taste of different ethnic groups and possessing their own distinct ethnic styles and regional characteristics. Chinese folk dance develops with national blending. It is steeped in a profound history and culture with key characteristics such as using props and a combination of songs and dances.

Yangko: Yangko is a term for a folk dance that is widely spread in China (mainly in northern China) that is popular and representative with different terms and styles in different areas. In folk society, the Yangko is divided into two categories: the one with stilt performance is called “Stilt Yangko”; the one without stilt performance is called “On-ground Yangko”. Yangko referred to in modern times mostly means “On-ground Yangko”. Yangko enjoys a time-honored history. Old Stories of Martial Arts Circles written by Zhou Mi in Southern Song Dynasty has the record of “Cuntianle” in his introduction of folk dancing troupes. Copy of New

Year Poetry written by Wu Xilin in Qing Dynasty explicitly recorded the source and stream relationship between the existing Yangko and “Cuntianle” in the Song Dynasty. At present, Yangko in different places are mainly in forms of Yangko dance troupes with the number of members ranging from a dozen to nearly a hundred. Yangko has multiple performing forms such as group dance, duo dance, trio dance, etc. Performers dance freely to the accompaniment of blowing and percussion instrument such as gongs, drums and suona horn with props such as handkerchiefs, umbrellas, wands, drums and copper coin whip. Dancing routines, movements and styles differ in different places. Some are magnificent and mighty; some are gentle and beautiful, presenting various attractive postures and poses.

Hand-swinging Folk Dance of Tujia People: Hand-swinging Folk Dance of Tujia People is the folk dance that owns the most distinct ethnic characteristic of Tujia people and reflects ancient customs of Tujia people to the extreme. Now it is popular in Longshan, Baojin, Yongshun and other places in Xiangxi Prefecture, Hunan Province. It is usually performed during nights from January 3rd to January 15th on the lunar calendar. Hand-swinging dance originated from the ancient ancestor-commemorating ritual. It is speculated from the broken monuments of eight lords of Qing Dynasty and county annals, that hand-swinging dance has history of nearly a thousand years. Hand-swinging dance of Tujia People in Xiangxi combines song, dance, music and play, presenting extensive and rich history and social and living content such as the beginning of heaven and earth, production of human beings, national migration, hunting and fishing, raising silkworms to weave, slash-and-burn cultivation, ancient warfare, myths and legends, and diet and daily life. Hand-swinging Dance of Tujia People is straightforward and bold with movements like single swinging, double swinging, back-and-forth swinging, and swinging while jumping. The dance venue is usually on the level ground. Dance consists of wide swing and narrow swing. Wide swing is used on rituals commemorating ancestors of the ethnic group with a magnificent scale of more than 1,000 dancers and ten thousand spectators; narrow swing is used on rituals commemorating ancestors of their own family with a relatively small scale. Its music includes two parts, which are vocal accompaniment and instrumental accompaniment. The former is mainly made up of Qiqiang Song (Cavity-opening Song) and Hand-swinging song. The latter is mainly drum and gong. Songs usually have variations according to the content and movement of dancing. The characteristics in the movements of Hand-swinging dance are reaching out hand and foot at the same side, knees bending, body vibrating, lowering, thus presenting a powerful, vigorous, free and bold style.

Drum Dance: Chinese drum dance is famous across the country and influencing the world mainly for abundant drum notation, ardent feeling and profound connotation. As recorded in *Yi Xici*, “Beat drums and dance to worship the gods”, it not only vividly reflects the long-standing history of Chinese drum dance, but also outlines the main function of the dance. Chinese drum dance has been popular from the ancient times when “music is made by beating and patting stone chimes, followed by the dances of all kinds of animals” up to now, which was passed down for generations throughout China. With a variety of forms, Chinese drum dance has a wide range of distribution and postures. It typically includes various dances such as Yaoguwu (waist drum dance), Bieguwu (ankle drum dance), Huaguwu (Dengwu) (flower-drum (lantern) dance), Muguwu (wooden drum dance), Changguwu (long-drum dance), Bianguwu (flat-drum dance), Tongguwu (bronze-drum dance), Longguwu (dragon drum dance), Shanguwu (fan-like drum dance), Huangniguwu (yellow mud drum dance), Xiangjiaoguwu (elephant-foot drum dance), Houerguwu (monkey-style drum dance), Huabianguwu (drum dance with colorful whips), Zhuguwu (bamboo drum dance), Lingguwu (tambourine dance) and Yangpiguwu (sheepskin drum dance).

Running Bamboo Horse Dance: Running bamboo horse dance, also called “horse race lamp”, “live horse” and “bamboo horse lamp”, is a traditional folk dance. Approximately dated from Song Dynasty, its performance form has been determined after it was repeatedly practiced by folk performers in all ages. It is mainly shown in folk temple fairs on jubilant festivals such as Spring Festival and Lantern Festival. The making process of the bamboo-made horse is as follows: firstly, tie bamboo skins or splits up to form a skeleton; and then, stick several layers of thick papers on it; coat tung oil after painting; fasten a bell on the neck of the horse, and wrap a white cloth apron on the lower part; and draw running-like horse legs on the apron, and can also add the legs of a rider on both sides of the abdomen of the horse. The performance of running bamboo horse dance is simple. Dancers wear ethnic costumes with two half horses which are made of bamboos or bamboo splits fastened to their waists. When they walk and perform in a riding shape, they change their paces and the formation of their teams, followed by audiences all the way. Their acting movements are also relatively simple, mainly consisting of running and walking actions of dancers. The number of performers for the dance is unlimited. Performers are called Duma (literally one horse), and they act as horse and perform jumping. Two performers often perform “Young Couple Return to the Home of Wife’s Parents”, while four performers often perform “Three Brothers Fight against Lv Bu”. Percussion instruments mainly including gong, drum and cymbal are usually used for accompaniment for the performance. In some places, folk music is played by

suona horns to heighten the atmosphere and strengthen rhythm. As a distinctive folk dance accompanied by music, the running bamboo horse dance has value of research on historical culture and art.

**Tiaomafu (Stablemen's Vaulting Dance):** Commonly known as "Shaomafu Xiang" (stablemen burn incenses), it is a popular collective dance performed by men specially for worshipping Zhang Xun, Dutian Royal Highness (maybe for Zhang Shicheng, a leader of Peasant Uprising at the end of Yuan Dynasty) during idolatrous procession in Rudong County, Jiangsu Province. The dance particularly prevails in such regions as Fengli, Juegang and Chaoqiao. When the dance of Tiaomafu is performed, there are at least three or five hundreds of performers of "stablemen" and at most three thousands of performers. They wear colorful napkins, yellow paper-made hats, stablemen's costumes and straw sandals. With copper bells fastened to their waists, they held more than one meter long hitching posts, and silver needles are inserted into their cheeks. In such a solemn and mysterious atmosphere, they stand in queue and show a vigorous and simple dance and make an earsplitting roaring cry. Dancing around the imperial carriages of bodhisattva statues such as "Dutian Royal Highness", they clear the way and guard the bodhisattva statues to express their commemorations for heroes and martyrs. It is heard that Zhang Xun was a general during the reign of Emperor Suzong in Tang Dynasty. When "An-Shi Rebellion" broke out, he led soldiers to guard defensive walls and moats for three years. Trapped into a hopeless situation that there were neither army provisions nor battle steeds, he ordered his armies to tie horse bells onto them and run on the battle field back and forth. Due to the tinkle of the horse bells, they led the wrong judgment of the enemies that they had reinforcements. However, they were outnumbered, and Zhang Xun died for his motherland at last. Later, Zhang Xun was granted the title "Dutian Royal Highness" by Emperor Suzong in Tang Dynasty, and temples were set up for commemorating him by people. Tiaomafu is exactly a dance that is performed by people in Rudong County to sacrifice Dutian Royal Highness.

**Sama Dance:** It is a folk dance of Uyghur nationality with distinctive style. "Sama", Arabic language, means "vault of heaven", "galaxy" and "sky". Particularly represented by the large-scale Sama dance organized in the square that is in front of Mosque of Id Kah, Qeshqer City, it is mainly popular in counties and cities that are around Qeshqer City, such as Shufu County, Shule County, Jiashi County and Yengisar County. Sama dance is a square dance performed by Uighur men at any age. The number of the performers is unlimited, ranging from several hundreds to even one thousand. They can dance together in the company of music formed by drumbeats. In the traditional Lesser Bairam and Corban Festival of Muslim, people gather in the square in front of Mosque and hold a grand celebration,

enjoying songs and dances to their hearts' content. When the music is played by drumbeats to follow the rhythm of Sama dance, performers show up one after another. They stand in several circles that are formed at different sizes inside and outside one by one. Accompanied by naqara (iron drum), tombak (bass iron drum) and Sunaiyi (Suona horn), the dancers rock their bodies backward and forward at a steady steps, turning themselves gracefully. Sometimes, they dance in the inner and outer circles alternatively. Sometimes, they process in the counter-clockwise direction slowly. With concentrated expressions and steady actions, the singers and dancers present a primitive, simple and dignified style of religious dance. As time flies, there are more and more dancers who form more than decades of circles and even a hundred circles. All the circles adjoining one by one cover the whole square, and performers dance at the same rhythm. Looking it from a long distance, the scene appears like dashing waves. With strong rhythm, the accompanying music of Sama dance is breath-taking. And the dance itself has distinctive feature, conveying an extremely dynamic atmosphere.

#### **d. Traditional Drama**

The traditional Chinese drama is a combination form of a variety of art factors such as literature, music, dance, painting and acrobatics. It integrates various forms of performance such as singing, reciting, performing and dancing. The traditional Chinese drama includes ethnic operas featuring native language and music, such as Beijing opera of Han nationality and other local operas, operas of Tibetan nationality, Zhuang nationality, Dai nationality, Bai nationality and Dong nationality. It also includes local operas featuring local languages and music, such as Sichuan opera, Qinqiang opera, Han opera, Min opera, Cantonese opera and Amdo Tibetan opera. Regardless of different historical origins, singing style and artistic characteristics, they all have the same art feature of Chinese opera.

Kunqu Opera: Kunqu opera, also called Kun tune, Kunshan tune and Kun opera, is an opera of south China that was developed in Kunshan in late Yuan Dynasty and early Ming Dynasty. Combined with the local music, songs, dances and languages, the opera was developed into a new vocal drama. During the early years of Ming Dynasty, "Kunshan tune" was brought into being in Kunshan. Reformed by Wei Liangfu during the years of Jiajing, Kunshan tune was combined with the advantages of northern opera, Haiyan tune and Yiyang tune, forming the soft, meticulous and special style of "Shuimo tune". At that moment, Kunqu opera took shape fundamentally. Liang Chenyu directed a Kunqu opera for the tale Huanshaji, changing the form of Kunqu opera into dramatic performance from initial sing opera arias and further expanding its influence. During the years of Wanli, Kunqu opera well-known in Jiangsu and Zhejiang provinces became popular all over the world. It flourished over the one hundred years from the

early years during the reign of Emperor Tianqi in Ming Dynasty to the last years during the reign of Emperor Kangxi in Qing Dynasty. After the reign of Emperor Qianlong in Qing Dynasty, the development of Kunqu opera was on a progressive decline. Since the birth of the People's Republic of China, a favorable turn has hit the art of Kunqu opera. The People's Republic of China has set up 7 professional troupes for Kunqu opera with independent organizational systems. Nowadays, Kunqu opera is mainly performed by the professional troupes, and relevant performances are shown almost in Jiangsu, Zhejiang, Shanghai, Beijing and Hunan. The representative operas include *The Peony Pavilion*, *The Palace of Eternal Youth* and *Fifteen Strings of Copper Coins*.

**Beijing Opera:** Beijing opera, also called Ping opera and Jing opera, is the type that has the greatest influence in China. Based on Beijing, it is performed across the country. Since the 55th year (1790) during the reign of Emperor Qianlong in Qing Dynasty, Anhui theatrical troupes including Sanqing, Sixi, Chuntai and Chunsi have developed in Beijing in succession. With joint performances with the performers of Han troupe who came from Hubei, they learned a part of plays, melodies and performance means of Kunqu operas and Qinqiang operas, as well as some local folk melodies. The increasing exchange and combination finally contributed to the formation of Beijing opera. Beijing opera has spread across the country and has a wide range of influence. It has been reputed as "Chinese opera". Performed around the world, it has been considered an important means for propagation of traditional Chinese culture. The performance system of Beijing opera named after Mei Lanfang has been regarded as a representative of theatrical performance systems in China, ranking the world's top three performance systems together with these of Stanislavski and Bertolt Brecht. The representative repertoires include *The Gathering of Heroes*, *Farewell My Concubine* and *Drunken Concubine*.

**Huangmei Opera:** Huangmei opera, formerly called Huangmei tune and tea-leaf picking opera, originated from Huangmei County, Hubei and now is popular in Anqing City, Anhui Provinces and Huangmei County, Hubei Province. At the end of Qing Dynasty, tea-leaf picking tune sang in Huangmei County, Hubei Province was spread to Huaining County, Anhui Province. Combined with the local folk art, it was sang and recited in the dialect of Anqing County. And then, a new genre of opera was progressively taken shape, called Huai tune or tone. This is the early Huangmei opera. Later, it learned the music, performance and plays of Qingyang tune and Hui tone, beginning to perform "full-scale opera". Later over the one hundred years of development around Anqing County, Huangmei opera has become the major genre of local operas and national famous genre of large-scale

opera. Its representative repertoires include *Fairy Couple*, *The Cowherd and The Weaving Maid* and *The Emperor's Female Son-in-Law*.

**Cantonese Opera:** Cantonese opera is prevalent in urban and rural areas in Cantonese dialect, including the entire area of Guangdong, southern part of Guangxi Zhuang Autonomous Region, Hong Kong Special Administrative Region and Macao Special Administrative Region. In late Ming Dynasty and early Qing Dynasty, Yiyang tune and Kun tune were spread to Guangdong. During the years of Xianfeng and Daoguang in Qing Dynasty, "Banghuang" (Xipi and Erhuang) remained the basic tune in the performances of local Guangdong troupes which added the Gao and Kun tunes to Guangdong folk melodies and Shi tune (popular tune). The Xipeng Guanhua (official language of opera bamboo sheds) was the major language employed and was sometimes mixed in the Cantonese dialect, which gradually gave rise to the formation of Yueju Opera. Around 1912, the Cantonese dialect became the major language used in the performances of Cantonese opera. Following the maturing of the performance system, Cantonese opera started to introduce folk songs and ditties and replaced the falsetto voice with pinghou (modal voice). Cantonese opera has widely applied the local forms including Guangdong music, Guangdong embroidery, ivory carving, pottery and lime modeling, giving a full expression to the local cultural tradition of Cantonese people cluster. Spreading all over the world, it has a strong cohesive force of culture for global Chinese people. Its representative repertoires include *Five Outstanding Sons*, *The Shepherd Su Wu* and *Lotus Lantern*.

**Lu Opera:** Lu opera, formerly called "Zuoqiang Yangqin" and "Huanzhuang Yangqin" (story-telling by song with musical accompaniment), is developed by combing folk flower-drum dance, ditty and Den tune with Shandong Qinshu (form of ballad-singing). It is prevalent in a part of regions including Shandong, Jiangsu and Anhui. Belonging to rural art, it plays stories and plots about peasant families. Its roles mainly include Sheng (main male role), Dan (young and beautiful female) and Chou (clown, male or female), whose words of ballad and spoken parts mainly consist of folk language. They perform in the company of music mainly made by musical instruments including Zhuihu (bowed string instrument), Urheem and Sanxian (three-stringed plucked instrument). The music for voices in Lu opera is formed by folk songs, belonging to typical structure of Banqiangti (beat tune style) which consists of "Siping tune" and "Urban melody". The melody is simple, primitive and pleasant to hear, smooth to read, and easy to study and sing. Featuring heavy sense of vitality and local characteristics, it has been reputed as "Shuan Laopo Juezi" (Mao tune, opera of Han nationality) by populaces in the places where it is popular. Its representative repertoires include *The Gathering of Heroes*, *Farewell My Concubine* and *Drunken Concubine*.

Pingju Opera: Pingju opera, formerly called Bengbeng opera and Laozi opera, as well as Pingqiang Bangzi opera (Pingxi opera in short), was officially named in 1935. It is prevalent in Beijing, Tianjin, Hebei and Northeast China and widely popular among people. Around 1910, based on the closely related “Lianhualao” (opera sung by blind beggars) performed in Luanzhou in the east part of Hebei Province, the performers of Bengbeng opera led by Cheng Zhaocai learned the music and plays of Northeast Errenzhuan (northeast song-and-dance duet). Later, they imitated the music and performance arts of Beijing opera, shadow puppetry and bass drum, and performed with the accompaniment of the complete set of musical instruments that are applied to Hebei Bangzi (clapper opera), thereby forming the basic form of Ping opera. Such an emerging tune opera was further developed and improved in the later practices. Its representative repertoires include *Flower is a Go-between*, *Third Sister Yang Goes to Court*, and *Liu Qiao'er*.

#### **e. QuYi (Folk Art)**

As the generic term of all kinds of singing and telling arts in China, Quyi is a performance art that combines actions with the voices of “singing and telling” to show a story, express sentiments and reflect the social lives. Most of such kind of Quyi are performed primarily by narration and secondarily by representation, and characterized by “one character for multiple roles” (one performer can act as several roles), while a part of them are performed primarily by representation and secondarily by narration and played by different performers. Quyi is performed in dialects around China, and the music it employs is an important part of Chinese national music. It is often played by one to three performers who use simple props. Its performance form includes Zuochang (singing while sitting), Zhanchang (singing while standing), Zouchang (singing while walking), Chaichang (singing by multiple performers), and Caichang (singing after dressing up).

Suzhou Pingtan (Story-telling and Ballad Singing in Suzhou Dialect): Suzhou Pinghua (Suzhou popular stories) is a folk vocal art form of recitative, performed in Wu dialects represented by Suzhou dialect without any accompaniment. It is popular in south Jiangsu Province and north Zhejiang Province, covering most Wu-dialect-speaking regions in Shanghai. Generally speaking, Suzhou pinghua and Suzhou Tanci (storytelling to the accompaniment of stringed instruments) are collectively known as Suzhou pingtan. Suzhou pinghua is called Dashu (popular stories told only by narration instead of singing) and Suzhou Tanci is called Xiaoshu, both known as “story-telling” in the places where they are popular. Suzhou pinghua has a quite profound artistic tradition. It is narrated primarily by the third pronoun – the storyteller and larded with the first pronoun that refers to mimic figures in the story to speak. In mimicking stories, languages

and behaviors of figures of figures are called role-playing, and story-telling by the third pronoun is called “Biao” while that by the first pronoun is called “Bai”. Most of the Biao and Bai are prose, and a part of them are verse used for reciting performance, including Fuzan (descriptions about sceneries, background, mental activities and characteristics of figures in the story), Guakou (self-introduction of the storyteller), Yinzi (brief introduction of the whole story) and Yunbai (a summary of earlier plot). The performance focuses on producing comic effect by telling jokes and there is a saying “joke-telling is a treasure for story-telling”. Different language performances of performers and roles-playing resulted in diversified styles. For instance, the performance that is scrupulous with fixed language is called Fangkou; if the storyteller is changeable in different occasions with witty remarks and good at improvising according to different audiences, such a performance is called Huokou; if the storyteller speaks fast, humorously and sonorously, the performance is called Kuaikou, otherwise it is called Mankou; if the storyteller is good at narrating Biao with less role-playing, the performance is called Pingshuo. It is almost the most artistically developed of some story-telling forms.

Shandong Kuaishu (Shandong Clapper Ballad): Shandong Kuaishu is a very typical storytelling form of folk art with reciting performance. In the early stage, it was mainly used for telling the story about Wu Song (the figure of tiger killer in Water Margin). Wu Song is the second son, so he was called “the second brother of Wu family”. Storytellers were called “people telling or singing the story about the second brother of Wu family”. Wu Song, the protagonist in the story, is tall and strong, so his storytellers were often called “people singing the story about the big guy”. In the later different times, the folk art form was ever called “Zhuban Kuaishu” (bamboo clapper ballad) and “Huaji Kuaishu” (comedic clapper ballad). In June 1949, the performer Gao Yuanjun recorded the album titled Luda Chuba in Shanghai Great China Records Corporation. At that time, Zhuban Kuaishu or Huaji Kuaishu was officially renamed “Shandong Kuaishu”. Shandong Kuaishu is played mainly with reciting performance in Shandong dialect. Sometimes, there is a spoken part. Its singing tune is of eulogium form, and its libretto is verse that mainly consists of sentences each contain seven words. It is featuring spoken language and vividness.

Fengyang Huagu (Flower Drum Dance): Fengyang Huagu, also called “Huagu”, “Dahuagu” (beating flower drum), “Huagu Xiaolu” (flower drum and small gong) and “Shuangtiaogu” (double-stick drum), is a folk performance art which integrates Quyi (folk art) genre and songs and dances. The telling and singing performance in the form of Quyi is the most important and famous. As generally recognized, it was formed during Ming Dynasty. Fengyang Huagu mainly spreads

to villages and towns such as Randeng Township and Xiaoxihe Township, Fengyang County. The performance of Quyi genre is provided with the accompaniment of snare drum and small gong by one or two performers who dance while singing. In the history, performers usually regarded the performance as a means for begging outside, making Fengyang Huagu famous all over the world. During the reign of Emperors Kangxi and Qianlong in Qing Dynasty, the festively singing and dancing performances for Fengyang Huagu were recorded in poems by many scholars. After the middle term of Qing Dynasty, the folk Fengyang Huagu performed leaved out the dance part gradually and only reserve the ballad singing part which includes forms of “Zuochang” (singing while sitting) and “Changmentou” (singing out of the doors of others).

Jingyun Dagu (Story-telling in Beijing Dialect with Drum Accompaniment): Jingyun Dagu, which is mainly prevalent in Beijing, Tianjin, North and Northeast China, has been called “Jingyin Dagu” and “Xiaokou Dagu”. In the late Qing Dynasty and early Republic of China, the drum singers Hu Jintang (known as Hu Shi), Huo Mingliang, Song Yukun (known as Song Wu) and Liu Baoquan made a reform for Muban Dagu (Big Drum Recitative) in Hejian, Hebei. They added the accompaniment of Sihu (Four-stringed bowed lute) and Pipa (a plucked string instrument with a fretted fingerboard), together with initial Sanxian (a three-stringed plucked instrument). Meanwhile, they replaced Hejian dialect with Beijing dialect, learned the skill of pronunciation in singing Beijing opera and a part of music for voices in Beijing opera, and substantially introduced the operatic works of “Qingyin Zidishu” (telling and singing literary work) that was popular nobles’ children in Qing Dynasty. Therefore, Jingyun Dagu with distinctive style was brought into being. Jingyun Dagu is a combination form of talking and singing which complement each other and suit both refined and popular tastes. Its musical tune is often used for multiple purposes. Focusing on expressing thoughts and feelings, it has successfully attracted its audiences at once in terms of rigid and gentle style since its first performance in the world.

Cross Talk: Cross talk is one of the most widespread and popular genres of Quyi, featuring comical and irony styles. It is full of theatricality. During the reign of Emperors Xianfeng and Tongzhi in Qing Dynasty, it was formed in Beijing, and later widely spread to North China, particularly Beijing and Tianjin. Up to now, it has been passed down to the ninth generation. Cross talk originally consists of two kinds of performances, “Anchun” (comic dialogue performed in curtain) that mainly shows oral stunts, and “Mingchun” (comic dialogue performed in the open air) that mainly shows language programmes. As for performing forms, “Mingchun” include Dankou Xiangsheng (monologue comic talk acted by one comic), Duikou Xiangsheng (formalized comic dialogue between two stand-up

comics), and Qunkou Xiangsheng (comic dialogue among three comics or above), and Duikou Xiangsheng is the most common performance. In the performance of Duikou Xiangsheng, there are performers A and B. A is responsible for making fun with jokes, while B is responsible for supporting A. As for the performance content, Duikou Xiangsheng further consists of “Yitouchen” (one of comics have most of lines), “Zimugen” (both comics have the same tasks) and “Guankou” (coherent performance from beginning to end without a stop). In recent years, Huazhuang Xiangsheng (crosstalk performed by make-up performers) and Xiangsheng Xiaoping (short sketch) with strong comedic effect) has also emerged.

Sichuan Pingshu (Storytelling): Sichuan Pingshu, which was formed not later than the years of Xianfeng in Qing Dynasty, is a Quyi genre that is mainly popular in Chongqing and Sichuan. It is performed by only one performer by means of props including noising wood, fan and handkerchief, without the accompaniment of musical instruments. It consists of “Qingpeng” and “Leipeng” in terms of the style of performance: “Qingpeng” attaches importance to storytelling art and specializes in the literature stories, while “Leipeng” lays an emphasis on tune and rhythm and specializes in martial art books. As for the different origins of stories, it also includes “Moshu” (programmes adapted from a novel), such as Romance of the Three Kingdoms and Water Margin, and “Tiaoshu” (programmes composed by performers), such as Jinji Furongtu and Tiexiaji. Its performance is attractive. With humorous language, it is rich in features of Ba-Shu culture.

#### **f. Traditional Sports, Entertainment and Acrobatics**

As the important forms of traditional entertainment, Chinese acrobatics and athletics have comprehensive functions including performance, amusement, bodybuilding and athletic contest. Chinese acrobatics is a kind of performance art which shows the physical skill of performers. However, the contents it includes are far more than these due to the close relationship with folk activities. Chinese kungfu (martial art), used for attack and defense, is also considered a way of bodybuilding or cultivation of temperament. Activities of traditional customs that have important social significance are always combined with athletics, including dragon dance and dragon boating race of Han nationality, and horse race, wrestling, archery, crossbow shooting, Damoqiu (sport like seesawing movement), and kicking shuttlecocks of minority.

Wuqiao Acrobatics: Wuqiao County, located in the southeast of Hebei and governed by Cangzhou, is a world-famous hometown of acrobatics. With the development of Chinese acrobatics, the culture of Wuqiao acrobatics has come into being. Nowadays, it is mainly spread to a part of regions including Wuqiao County, Ningjin and Lingxian Counties of Shandong Province. Over the 2,000 years of history, the culture of Wuqiao acrobatics has been developed

increasingly. “Lv Yan” (founder of Quanzhen Sect) is worshipped as the god of Wuqiao acrobatics industry. The industry has created its own “Chundian” (jargons), and developed oral performance arts such as “Shuokou” (spoken part) and “Luoge” (gong song). Distinctive performances, props and rules for management and transmission have taken shape in the industry, forming a complete cultural system that is highly praised in the circle of Chinese acrobatics. It has resulted in an effect across the world, leading to the sayings that “90% of acrobatics are originated from Wuqiao County” and that “If there were no Wuqiao people, there would no acrobatics built”.

Doukongzhu (Chinese Yo-yo Playing): the name of Kongzhu (Chinese yo-yo, literally meaning empty bamboo) comes from the facts that it is made of bamboos and that it is hollow. In Qing Dynasty, it was also called Kongzhong (hollow bell). Commonly known as Xianghulu (sounding cucurbit), it is also called Cheling (pulling a bell to cause sound). Kongzhu produced in Beijing and Tianjin are considered the most famous ones. Kongzhu has a long history. There are descriptions for its playing and producing methods that were recorded in Survey of Scenery and Monuments in the Imperial Capital in Ming Dynasty. The cultural relics that were excavated from Dingling Mausoleum of Ming Dynasty can also prove that the popular folk Kongzhu playing has at least 600 years of history. Kongzhu is of a discoid shape, in the middle of which there is a wooden axle. Coils are fastened to bamboo sticks and wrapped around the wooden axle, and the wooden axle will be joggled by a pull force from the bamboo sticks. Kongzhu may contain one wheel (one end of the wooden axle is provided with a disc) or double wheels (both ends of the wooden axle are each provided with a disc). There are grooves inserted in the rim of the disc. The large groove makes low pitch sound, while a number of small grooves make high pitch sound. They can be classified into different types such as double, four and six sounding holes, and even 36 sounding holes. While Kongzhu is pulled and joggled, all the grooves make so sonorous and vigorous sound that it spreads far away in the open air.

Choy Li Fut Boxing: As one of boxing schools in the south of the Five Ridges, Choy Li Fut Boxing was founded by Chan Heung, native of King Mui, a village in San Woi district of Guangdong province in the 16th year during the reign of Emperor Daoguang in Qing Dynasty (1836). Choy Li Fut Boxing has a large martial art system which includes 193 sets of techniques, specifically including 39 series of boxing skills, 54 series of two-person fighting skills, 64 series of weapon skills (including 14 series of cudgel skills), 18 series of pile exercising skills (commonly known as 18 piles of wooden dummies), 9 series of lion-like skills, and other series of inner exercising skills. It involves 30 attack methods, 28 palm methods, 29 horse stances, 35 chopping (boxing) methods, 14 defense methods, 16 kicking

methods and 18 footwork methods. It has been marked by the five pronunciation notes of “Yu”, “De”, “Yi”, “Xia” and “He”. If there are three pronunciation notes of “Yi”, “De” and “Yu”, it can be concluded that the martial art belongs to Choy Li Fut. Generally speaking, Choy Li Fut Boxing contains a wide variety of forms with various movements. Its techniques focus on attack and defense, and footwork is flexible and steady. The movements are pliable but strong. It devotes particular care to the combination use of shouting and movements as shouting boosts the moral and vigor of the movements. With generous movements, the martial arts are powerful. Besides bodybuilding, Choy Li Fut Boxing pays more attention to the development of trainees’ characters and morals. There is a saying that “Never forget where your water comes from when drinking it and work with perseverance”, and this is its unique humanistic concern which has the value of popularization culture.

**Shaolin Kungfu:** Shaolin Kungfu is a traditional culture system that was formed in such a specific Buddhist culture environment of Shaolin Temple on Songshan Mountain, Dengfeng, Henan. Based on the fact that people practicing it have faith in Buddhist divine power, it gives full play to the wisdom of Zen Buddhism and is regarded as the major one of martial arts practiced by the monks of Shaolin Temple. Shaolin Kungfu has a complete technical and theoretical system that is represented by martial arts and forms. It contains cultural connotations including the belief in Buddhism and the wisdom of Zen Buddhism. Shaolin Temple, founded in the 19th year (495) of Taihe in the Northern Wei Dynasty, is the culture place for practice of Shaolin Kung Fu. Following the history of Shaolin Temple over the 1500 years, Shaolin Kungfu has been enriched and improved constantly. Originally used for safeguarding the property of Shaolin temple, it was later developed into a cultural form with complete techniques and abundant contents. According to the records in the boxing scripts that are passed down in Shaolin Temple, there have been hundreds of forms of Shaolin exercised in past dynasties, including decades of armed fists that have been spread in sequence, and 72 unique skills and techniques such as grappling, wrestling, bone and joint dislocation, acupoint pressure and qigong. Nowadays, there are 255 forms that have been handed down in Shaolin Temple, including hand form, weapon form and pair practice form.

**Weiqi (the Game of Go):** Weiqi originated from China. It exactly refers the game of go in the term “playing piano and Weiqi, calligraphy and painting” Zhang Hua in Jin Dynasty wrote in *Bowuzhi* that, “Emperor Yao invented Weiqi to educate Dan Zhu so as to cultivate his ability.” He indicated that Weiqi was invented by Emperor Yao to educate his son. During the Spring and Autumn Period, there was a record about Weiqi made in *Analects of Confucius*, that is, “adversarial game”,

and a record about Yi Qiu (master of Weiqi) made in The Mencius. As a traditional game for competition of intelligence, Weiqi has so far had more than 4,000 years of history. Opening on an empty chessboard, Weiqi is played in a more and more complicated process. The playing goes from the easy to the difficult. After unending changes, it ends on the empty chessboard and waits for a new opening. More and more Weiqi pieces are placed to fully fill the chessboard and moved in turn with ever-changing skills, showing a lot of combinations between strategies and tactics and contributing to the reputation that “games will never be the same.” Weiqi is not only an interesting competitive game, but also a high end activity of thinking. Its widespread and profound connotations have constituted a unique cultural pattern. Focused on the playing skill, the culture of Weiqi takes methodology as its soul. It shows a lot of particulars in terms of playing, psychology, morality of players, literary expression, politics and economics, revealing the extensive and profound knowledge of Chinese culture.

Shiba Ban Wuyi (Skills in Wielding 18 Kinds of Weapons): Shiba Ban Wuyi is a traditional sport event which integrates bodybuilding, self-defense, athletics and appreciation value. It is heard that Shiba Ban Wuyi in Wuchang Village was founded by Hong Zhong (a high official in Ming Dynasty) after he retired from the court and returned to his hometown. Developed on the basis of the practice of 18 ancient weapons, it has been so far handed down for almost 500 years. Shiba Ban Wuyi in Wuchang Village combines broadsword techniques, stick work, boxing, and tactical formation. It introduces the distinctive practice methods of boxing and weapons in Xixi Brook (Wuchang Village), Hangzhou, having the apparent characteristics of Xixi Brook area. It has various formations and plentiful forms, including Qundaohui formation, Riyue formation, Wulian formation, Weiwu formation, Jingangsan formation, Dapisuo formation, Yushou Biyizhua formation, Dawupa formation and Dacaoian formation.

#### **g. Traditional Fine Arts**

The traditional fine arts include Chinese folk arts that are classified as categories of painting, sculpture, applied arts and architecture. They are granted not only the general property and significance of formative arts, but also the distinctive aesthetic quality and representation. Closely related to the social lives of people of all nationalities, they are often regarded as an important part of folk activities that is revealed in the changing society. The values of their practicability and aesthetic nature have always remained the same. Their consistent visual forms and modeling procedures imply a plenty of cultural and historical information, and gather a wide range of ideological understandings, values, experience of life and aesthetic ideas.

Yangliuqing New Year Wood-block Prints: Among the large number of folk arts in Tianjin, Yangliuqing New Year wood-block prints are probably the most representative. Yangliuqing New Year wood-block prints have their origin in Yangliuqing, an ancient town with a history of over one thousand years. During the reign of Emperor Yongle in Ming Dynasty, Yangliuqing became an important distribution center for products from both South and North China, with a booming economy resulting from the opening of the Beijing-Hangzhou Grand Canal and the rise of the water transport of grains in Tianjin. Wood-block prints masters began to move to the Town of Yangliuqing from surrounding areas to start their businesses. The outskirts of the town happened to be famous for their *pyrus betulaefolia* tree, a tree with wood suitable for carving. With processes and materials available, Yangliuqing New Year wood-block prints thrived, and finally reached their gold age as the whole town and its surrounding villages witnessed an upsurge in which all families were excellently skilled in the art of dyeing and painting.

Gu Embroidery: Gu embroidery was created by Mrs. Miao, the concubine of Gu Huihai who was the son of Gu Mingshi. Gu Mingshi was a successful candidate of Songjiang Prefecture in the highest examination of Ming Dynasty. It was the only embroidery school named after the surname of family in the south regions of the Yangtze River. Han Ximeng, the wife of the second grandson of Gu Mingshi, was good at painting. With unique ingenuity for stitch and use of color, she improved the art character of such an embroidering to a large extent. Therefore, Gu embroidery is also called “painting embroidery”. It is mainly featured by: Firstly, combination of embroidery and painting which employ complementation and introduction of color; secondly, peculiar ingredients; and thirdly, application of demitint. With such a method of combining embroidery and painting, Han Ximeng spared both mental and physical efforts of over several years to embroider eight famous paintings (albums) of Song and Yuan Dynasties, and the paintings have been highly praised in the world. Dong Qichang, a representative of Songjiang Painting Style in Ming Dynasty, gave a lot of praises for Gu embroidery, eulogizing that, “Gu embroidery is embroidered so exquisitely that the peer embroidery cannot rival it at all....It extraordinarily appears like a work of nature.” The “painting embroidery” was initiated by Han Ximeng in the beginning of the development of Gu embroidery, mainly involving needlecraft works. It is called “embroidery of Han”, basically used as family collection or given as a present.

Beijing Silk Flower: Beijing silk flower, also called “Jinghua” (flower of Beijing), is a traditional art of silk figure popular in Beijing. It originally comes from the flower market outside of Chongwenmen. During the thriving period of the reign

of Emperors Kangxi, Yongzheng and Qianlong in Qing Dynasty, there were a lot of silk flower workshops in different sizes. All the households around them were engaged in binding silk flowers, gradually providing one-stop services for production and sale of flowers. Thus, this area was considered a distribution place for Beijing silk flower and called “flower market” that has been used up to now. Beijing silk flowers are made of silk, damask, habotai, paj and crinkle. With a series of procedures carried out during its production, the finished products are exquisite and vivid, and distinctively ornamental.

**Dongyang Woodcarving:** Dongyang woodcarving is named after its place of origin. Dongyang, a city in the middle of Zhejiang Province, is endowed with numerous hills and smaller area. In ancient times, people suffered from the disasters of drought and flood that happened to Dongyang River and South River and are forced to make a living on craftsmanship. Dongyang woodcarving is considered one of numerous outstanding handicrafts. Mainly practiced in all the villages and towns of Dongyang, it is spread to surrounding counties and cities, and introduced to Jiangsu, Shanghai, Jiangxi, Anhui, Fujian, Guangdong, Hubei, Henan, Jilin, Sichuan, Chongqing, Taiwan, Hong Kong and Macao, and even far to countries such as Singapore, Thailand, Mongolia, Albania and Canada. Belonging to decorative sculpture, the traditional Dongyang woodcarving that focuses on plane relief includes thin relief, basso-relievo, deep and high relief, multi-layer stacked relief, transparent relief with double surfaces, empty relief, relief full of dermatoglyphic patterns on the surface, relief inlaid with colorful wooden patterns, and round wooden relief. It has abundant layers and remains the basic characteristics of plan decoration. It is provided with light color instead of dark color paints so that the natural color of wooden vein can be shown. With elegant style, it is reputed as “Baimudiao” (woodcarving with light color paints). Dongyang woodcarvings are made of materials that are meticulously selected, mainly including basswood, myrtus, camphorwood, and ginkgo. It consists of two types: sculptures integrating picture, design and carving, and sculpture carved in accordance with the design of drawing. Both attach importance to creativity and “painting” and have much higher artistic value. There are a lot of schools of woodcarving in Dongyang, and they are mainly passed down by family and taken over by apprentices from master.

**Gourd Carving:** The gourd carving of Dongchangfu District is spread to Liaocheng, Shandong. Focused on Tangyi Town, Dongchangfu District, its distribution covers Liangshui Town, Yansi and Xinji Town, Guanxian County. According to investigation and study on the materials for carving in Dongchangfu District, the gourd carving has skillful craft, smooth stripes, and wonderful patterns. It is perfect in workmanship, showing vivid regional features. Such carving technique

combines an exquisite modeling technique with reality, giving rise to the formation of a complete set of artistic system. Most of finished gourd carvings are engraved with patterns which deliver a meaning of luckiness. From this, they boast the cultural themes that have been passed down since ancient times, such as reproduction worship and totemism. Undergoing a long history of development, the craft for gourd carving in Dongchangfu District has been handed down for generations without cease from masters to apprentices.

**Chinese Calligraphy:** It is often called Shufa (calligraphy), and is a prevailing traditional art of writing Chinese characters across the country. As a regular means of writing Chinese characters and an art form to express feelings and emotions, calligraphy has developed for thousands of years in China. It evolved from oracles and inscriptions on bones or tortoise shells, then on ancient bronze objects, to big-seal style, small-seal style and clerical script, and then was shaped into grass script, regular script and running script in the Eastern Han Dynasty, the Wei Dynasty and the Jin Dynasty respectively. Depending on hieroglyphic symbols of Chinese characters, using a unique writing instrument, specific dictions, writing techniques, structures and art of composition, calligraphy shows the way of thinking, value and aesthetics of the Chinese nation and conveys the distinctive personality, style, temperament and interest of Chinese people and becomes an indivisible and integral part of Chinese culture. Among all the nations in the world, the Chinese nation is the only one that is able to develop calligraphy, the writing of practical characters, into an art in parallel with painting, music, dance, sculpture and literature. In that sense, calligraphy is not only the treasure of Chinese culture but also the precious wealth of the world's culture and art treasury.

#### **h. Traditional Crafts**

China enjoys a complete and developed handicraft production system. Handcraft production involves in every field of human being's production practices and living needs and therefore generates numerous expertise such as carpentry, carving, firing, smelting, casting, spinning, printing and dyeing, sewing, embroidery, knitting, japanning, decorating, pen making, paper making, leather making, brewing, squeezing, cooking, medicine processing. Chinese handicraft embodies the great creativity and valuable practice of the Chinese people of all ethnic groups, whose unique technical thoughts and approaches for respecting nature and ecology are of precious cultural value that is consistent with the demand for sustainable development nowadays.

**Production Craft of Yixing Purple Clay Pottery:** It refers to a traditional folk craft of hand-made pottery in Dingshu Town, Yixing, Jiangsu. With a history of more than 600 years, the craft took shape in the Song and Yuan dynasties and become

fully-fledged in the Ming Dynasty. Being unique in the world, it features the use of a very special raw material: purple clay (including purple clay, red clay, and hill green clay) which has an unusual granular structure and double stomatal structure and is only available in the Yixing region. Besides purple clay, it involves more than a hundred of self-made tools and goes through such processes as clay slicing, clay-body flapping (for round potteries), clay-body joining (for quadrate potteries), inlaying and sculpturing combining (for flower containers), polishing, carving and decorating. The superb craftsmanship of Yixing purple clay pottery is best represented by teapots. The designs and shapes of clayware can be classified into three main types: plain (round or quadrate potteries), geometric and artistic. Purple clay pottery is totally unglazed and boasts an aesthetic effect of natural quality and texture. As a top-grade tea set, Yixing purple clay teapot enables people to enjoy the pure flavor and aroma of tea because of its porosity. Purple clay pottery plays an important role in traditional Chinese tea culture by adding to its glamour.

**Jingdezhen Porcelain Handicraft Skills:** Among the first 24 historic and cultural cities in China, Jingdezhen is the only one that wins the honor by its special local products. Archaeological excavations show that Jingdezhen's porcelain making started in the Five Dynasties, and developed rapidly in the Song and Yuan dynasties and became the national porcelain making center after a royal factory was set up in Zhushan in the Ming and Qing Dynasties. The major procedures of molding in Jingdezhen porcelain handicraft skills were primarily established in the Song Dynasty. Labor division within this trade was increasingly intensified and blank porcelain ware was made mainly through the following processes: throwing, hand-pressing, fine trimming, undercutting, glaze dipping and shaking. Then the porcelain is loaded and fired by upward firing in a saggar, upside down firing on a saggar or a support ring. In the Yuan Dynasty, the skill of "two ingredients based formula", which consisted of porcelain stones and kaolin, and the skill of under-glaze decoration for blue and white were developed. Jingdezhen porcelain industry was further developed in the Ming and Qing dynasties and the system of porcelain handicraft skills was basically complete at that time.

**Wood-block Printing Techniques:** Located at the No.19, Liulichang Street West, Xuanwu District, Beijing, Rongbaozhai is famous for its wood-block printing technique. Rongbaozhai woodblock printing technique comes from the "assembled block printing" of block printing in ancient China. The so-called "assembled block printing" refers to carving many blocks according to the thickness, length, shape, strength and moisture degree of the handwriting of the paintings and the depth, shade, coldness and warmth of the colors and the face,

back, yin and yang of the hue, and then according to the original work, using those blocks to print from dark colors to light colors. This kind of printing technique tries to copy the original work perfectly and accurately and reaches the level of fidelity. Woodblock printing technique, a purely manual printing skill, has the basic process programs such as Gou (dividing blocks), Ke (making blocks), Yin (printing) and special skills like carving, picking, whisking and copying. Pen, knife, brush, rake, pigment for Chinese painting, water, etc are the basic tools for woodblock printing which is aim at reproducing the artistic form, pen and ink techniques and romantic charm of traditional calligraphy works and paintings.

The Firing Techniques of the Tri-colored Glazed Pottery of the Tang Dynasty: The Tang tri-colored glazed pottery produced in Luoyang, Henan is a kind of traditional handicraft with unique style and is also a precious traditional cultural heritage. Since the Tang Dynasty, it has had a long history of more than 1,300 years. The so-call “tri-colored” refers to using yellow, green and white as the main glazes to paint the white biscuit, which expresses the meaning of colorfulness. Tri-colored glazed pottery of the Tang Dynasty was mostly produced in Luoyang, so it was also called Luoyang Tri-colored Glazed Pottery of the Tang Dynasty. The raw material for making biscuit of Tang Tri-colored Glazed Pottery is mainly Kaolin produced in Luoyang. It was made by double-firing process: First, keeping the carved biscuit dry and then put it into the kiln and burn it at around 1,000°C; second, coloring it with various glazes and then put it into the kiln again and the finishing is at around 900°C. The Tang Tri-colored Glazed Pottery is a low-melting glazed pottery. The melting glazes will flow down naturally and blending with each other in the firing process, creating a variegated effect with a majestic and elegant artistic attraction.

Xuan Paper Making Techniques: Paper-making is one of the four great inventions of China. Xuan paper, or rice paper, is one of “the four study treasures” and is the outstanding representative of traditional handmade paper with a history of more than 1,500 years. Xuan paper is the finest material for Chinese calligraphy and painting. Crowned as “Paper of Ages” and “King of Papers”, Xuan paper is known for the strength, cleanliness and smoothness of its surface, the water/ink-absorbing ability of the texture, durability and resistance to creasing, corrosion, moths and mould. When Guo Moruo visited Xuan Paper Factory of Jingxian County, he wrote an inscription which said that Xuan paper is an artistic creation of Chinese working people and the artistry of Chinese calligraphy and painting can not be conveyed without Xuan paper. The making techniques and features of Xuan paper show the advantages of traditional crafts, and so far those making techniques can not be replaced by machine.

**Gold and Silver Fine Workmanship:** Gold and silver fine workmanship is a traditional handicraft of making gold and silver wares which are mainly used as interior furnishings and for appreciating and also have practical functions. Gold and silver fine workmanship goes back to ancient times and can be dated back to Shang and Zhou period and so far has a history of over 3,000 years. In the Eastern Han Dynasty, there were complete gold and silver workmanship. In the Ming and Qing dynasties, the making techniques of enamel and cloisonné promoted the development of gold and silver workmanship, which made the gold and silver wares more crystalline and their colors brighter. The making techniques of Lao Feng Xiang, a time-honored jewelry shop in Shanghai, and Nanjing Baoqing Jewelry Shop and the gold and silver fine workmanship of Jiangdu are the most famous ones in the industry.

#### **i. Traditional Chinese Medicine**

Traditional Chinese medicine is a medical system with unique theoretical style formed in Chinese nations' long-term medical and living practices through continuous accumulation and repeated summarizing. Influenced by different regions and cultures, the Chinese nations have formed their own ethnic minority medicine. Traditional Chinese Medicine mainly includes Han Medicine, Tibetan Medicine, Mongolian Medicine, Uighur Medicine, Korean Medicine, Zhuang Medicine, Dai Medicine, Hui Medicine, Miao Medicine, Lahu Medicine, She Medicine, Olunchun Medicine, etc. The Han Medicine is the most influential one in China, and the whole Traditional Chinese Medicine including other ethnic minority medicines is playing an increasingly important role in the world.

**Acupuncture:** With a long history, acupuncture is a unique medical treatment technique invented by ancient Chinese working people. For thousands of years, people have used metallic needles or moxa cone and moxa roll to conduct acupuncture and moxibustion in certain parts of human body to cure disease and relieve pains. Based on that, the distinctive theory of meridians and acupoints is established and becomes a treasure of Traditional Chinese Medicine and enjoys great popularity in the world. The treatment of acupuncture, actually made up of acupuncture and moxibustion, is an important part of Traditional Chinese Medicine. It includes acupuncture theory and techniques, meridians and acupoints and related tools. During the process of its forming, application and development, acupuncture has distinctive Chinese regional and cultural features. It is a valuable heritage formed on the basis of Chinese cultural and scientific traditions.

**The Traditional Preparation Method of Chinese Medicine:** The preparation of Chinese medicine refers to the traditional means and techniques of processing Chinese medicinal materials into TCM decoction pieces under the guidance of

TCM theory and on the basis of the requirements of drug use. It was called “Paozhi”, “Xiushi” or “Xiuzhi” in ancient times. After processing, the pesticide effect can be improved and at the same time the toxic and side effect can be reduced. Moreover, the processed Chinese medicinal materials are easy to store, and the preparation of Chinese medicine is a necessary procedure of TCM clinical medication. For thousands of years, Chinese people have accumulated rich preparation methods and techniques and formed a set of tools used for preparation and processing. Preparation is the epitome and core of the traditional processing techniques of Chinese medicine. “Using decoction pieces as medicine, and the raw decoction pieces and cooked decoction pieces can treat different diseases” is a distinctive feature and great advantage of Chinese medicine. The preparation method of Chinese decoction pieces is unique to China and the production of Chinese people’s wisdom and the treasure of Chinese culture.

Tongren Tang (TRT) Chinese Medicine Culture: Beijing TRT is a famous time-honored brand in traditional Chinese Medicine industry. It was founded in 1669 and has a history of 337 years. Since 1723, TRT was appointed as “the supplier of medicines to the royal court” in ancient China and maintained this title until 1911. During those 188 years, TRT complied with the imperial court’s standard of medicine, adhered to the court’s secret recipes and pharmaceutical methods, and formed a strict quality supervision system. The integration and influence between TRT and the Qing dynasty’s imperial physicians and drug stores helped TRT develop its modern line of TCM products and services. The essence of TRT’s TCM culture is embodied in its value of “practice virtue and morality provide people with relief from pain and preserve their health”; its values toward quality as “no manpower shall be spared, no matter how complicated the procedures of pharmaceutical production are; and no material shall be reduced, no matter how much the cost is”; and its management principal of “we shall conduct ourselves with the utmost sincerity and trustworthiness and promote unity of the people”. TRT has also adhered to the professional ethics of treating everyone, the old and the young, equally and fairly. Its unique mark as well as its brand -- which includes the Recipes of the Yue’s Bolus, Powder, Plaster, and Pellet that have been passed down through the ages, the TRT Medical Catalogue of Bolus, Powder, Plaster, and Pellet, traditional TCM processing techniques, unique pharmacies involving the integration of TCM with imperial medicine shops -- have “unique recipes, the best raw materials, excellent workmanship and marked effects”.

Huqingyu Pharmacy Traditional Chinese Medicine Culture: Huqingyu Pharmacy, also known as the “Southern Medicine King”, was founded by the “Red Cap Businessman” Hu Xueyan in the 13th year during the reign of Emperor Tongzhi

in Qing Dynasty (1874) and is located at Qinghefang in Hangzhou. From the Southern Song Dynasty when Lin'an was set as the capital (now known as Hangzhou) to the Ming and Qing Dynasties, an array of "medicine shops" has formed in the Qinghefang area. Such shops include the Southern Song Dynasty's Baohe Pharmacy, Ming Dynasty's Zhuyangxin Plasters Shop, late Qing Dynasty's "Great Six Medicine Shops" such as Huqingyu Pharmacy, Yezhongde Pharmacy, Fang Huichun Pharmacy and many more. Huqingyu Pharmacy has carried on the pharmaceutical skills and industrial regulations of the Formularies of the Bureau of People's Welfare Pharmacies created by the Southern Song Dynasty officials. In this sense, Hangzhou can be regarded as the birthplace of "ancient Chinese pharmaceuticals", and Huqingyu Pharmacy has transmitted this good tradition well. Huqingyu Pharmacy has a number of rich traditional business practices that have been preserved over the years. One is the "fraud is forbidden" culture, which also serves as the shop motto of Huqingyu Pharmacy and was written by Hu Xueyan. Huqingyu Pharmacy has abided by this principle and the ethics of traditional Chinese medicine for more than 130 years and has formed a set of business concepts and store rules featuring the "fraud is forbidden" motto. Those concepts advocate social morals beyond the business environment. Huqingyu Pharmacy has preserved many ancient folk prescriptions and secret recipes. Many pharmaceutical workers still know many of the secrets of TCM and master the handicraft of Chinese medicine, and these individuals are a great fortune of the society.

Miao Medicine: Miao people mainly live in Miao and Dong Autonomous Prefecture of Southeast Guizhou where there are some 1.7 million Miao people, accounting for one fourth of all Miao people in China. Miao minority has won the reputation for a long time that "hundreds of plants can be used as medicine and Miao people all know about medicine". It is said that "Miao medical theories have a history of thousands of years and Miao medicine has a history of 10,000 years" and "there are 3,000 kinds of Miao medicines and 800 folk prescriptions". The way to explore etiologies, diagnose, prescribe, name medicine, process medicine and maintain health shows the distinctive features of Miao minority. Miao Medicine has formed the theoretical system: two generalities, five channels, 36 serious diseases, 72 illnesses, 108 minor illnesses and 49 symptoms. Miao Medicine has mastered more than 200 diseases which are involved in internal medicine, surgery, gynecology, pediatrics, orthopedics and traumatology, etc. Among those therapeutic methods, the external therapy is very unique. The famous fumigation, egg-rolling therapy, Huashui therapy, Caihuakou therapy, tendon-picking therapy, blistering therapy, fire-needle therapy, Baodahuo therapy, scrapping therapy, etc. are quite effective when they come to

bonesetting, treating injuries and wounds caused by knife, sword and gun and snake and insect bite.

Traditional Preparation Method of TCM: TCM preparations mainly refer to bolus, powder, plaster, and pellet. Moreover, there are medical liquor, pastille, jelly, etc. Each type of preparation has a set of traditional processing techniques. There are also several special processing techniques in terms of some products. After fully achieving mechanized and modern production, the preparation method of Chinese patent medicine has been reformed and innovated, which greatly improves the production efficiency. However, traditional preparation methods are not completely replaced because some of them are still the best choice for processing Chinese patent medicine. Some time-honored companies still use the traditional preparation method when processing some brand Chinese patent medicine, or medicine with secret recipes and expensive and fine materials. The traditional preparation method of TCM maintains some features of ancient workshop production. With the best raw materials, orderly preparation procedures, unique workmanship and packaging and specification showing traditional culture, it has been deeply trusted by doctors and patients.

#### **j. Customs**

The well-developed and abundant Chinese customs and culture permeate every aspect of social life such as family, faith, religion, manner, production, trade, wedding and funeral, communication, accommodation, food and drinking, dressing, language, etc. Life etiquette customs, customs about season, faith customs, social customs and economic customs clearly show the distinctive features of life and the mental outlook of Chinese nation. In the unity of Chinese nation, the Han and minority groups have different traditions and customs. The difference of customs is often the basis of one's national identity and also has a great effect on the intangible cultural forms of one's nation.

Spring Festival: Spring Festival is a traditional folk festival in China. It falls on the 1st day of the 1st lunar month and is the most important and biggest festival in a year. The Han nationality, Zhuang nationality, Bouyei nationality, Dong nationality, Korean nationality, Gelao nationality, Yao nationality, She nationality, Jing nationality, Daur nationality, etc. all celebrate the Spring Festival. With a long history, the Spring Festival originated in the Shang Dynasty from the people's sacrifice to gods and ancestors at the end of an old year and the beginning of a new one. There are many colorful legends about the origin of Spring Festival. Among those legends, Monster "Nian" (literally meaning "year"), staying up late into the New Year and Wan Nian creating the calendar are the most representative legends. After Emperor Wu of the Han Dynasty adopted lunar calendar, the later dynasties of China all designated the Beginning of Spring of the

24 Solar Terms as Spring Festival and the 1st day of the 1st lunar month as the beginning of a new year. At the very beginning, the day of Beginning of Spring is for sacrificing to heaven, God of Agriculture, God of Spring, whipping cows made of soil and praying for a harvest new year. Shih Chi and Han Shu call the 1st day of the 1st lunar month “Four Beginnings” (the beginning of year, season, day and month) and “Three Starts” (the start of year, month and day and start is beginning too). During the Spring Festival, ancient Chinese people always visited each other and held various entertainment activities, greeted gods, sacrificed to ancestors, divined the climate and prayed for a harvest year, which gradually formed the Spring Festival with rich contents.

**Qixi Festival:** The evening of the 7th day of the 7th month on the Chinese lunar calendar is the Chinese Valentine’s Day, called Qixi in Chinese. In China, this day is also known as “The Begging Festival” or “The Daughter’s Festival”. It is the most romantic festival among Chinese traditional festivals and is also the day that ancient Chinese girls valued most. It originated from the legend of the Cowherd and the Weaving Maid. There were the record of Altair and Vega as early as the Warring States Period. In the Eastern Han Dynasty, it was said that the Emperor of Heaven allowed the Cowherd to get married with the Weaving Maid, but the Jade Emperor asked the Queen to use her hairpin to draw a line between the two. The line became the Silver River in heaven, or the Milky Way. The Queen allowed the couple to meet once every year on the Silver River on the double seventh day through a bridge formed by magpies. According to the legend, this festival formed among the people and was passed on over generations and last till now. People celebrate Qixi by holding the following activities: 1. worshipping the Cowherd and the Weaving Maid and overhearing the “talk” between the two; 2. throwing needles and divining luck; 3. seven close girlfriends become sworn sisters; 4. collecting dew and bundling sprouts of various beans; 5. sacrificing to the seven fairy ladies, the four stars in the bowl of the Big Dipper, Wenchang God, Guan Yu, Vega, etc. The utensils and productions related to the Qixi Festival are the new year picture of the Cowherd and the Weaving Maid, the picture of seven fairy ladies, Qixi paintings, Qiqiao building, Qiqiao needle, Qiqiao fruit, tangram, etc. Qixi Festival plays an important role in studying Chinese history and culture. The touching story of Cowherd and the Weaving Maid is the significant material for Chinese folk literature. Combined with folk life, the story forms unique folk activities and is the important content of the study of literature, Folklore, Recreation and many other disciplines.

**The Sacrificial Ceremonies in the Yellow Emperor's Mausoleum:** The sacrificial activities have formed certain patterns and ceremonies in long-term practical activities and can be classified into official sacrifices and folk sacrifices.

Nowadays, the official sacrifice is grand and solemn. The site layout of the Sacrificial Ceremonies is as follows: Hanging a banner with the words “Official Sacrificial Ceremonies in the Yellow Emperor’s Mausoleum” on the pavilion. Hanging vertical banner in the pavilion and posting couplets newly wrote every year on the two pillars and putting sacrificial utensils, seasonal fruits, flowers, candles, dough modeling, etc. on the table. The procedures of the ceremonies are: 1. everyone present stands up solemnly; 2. the chief mourner and his assistants take their place; 3. playing ancient music; 4. presenting flower baskets and wreaths; 5. making three bows; 6. reading sacrificial article (read by the chief mourner); 7. delivering a speech; 8. setting off firecrackers around the Mausoleum; 9. taking photos; 10. planting memorial trees. The folk sacrifices are usually held around Qingming Festival and during the Double Ninth Festival and don’t follow fixed patterns and just go with the wills and customs of the people who sacrifice. The procedures of the folk sacrifices are: 1. everyone present stands up solemnly; 2. every representative take his or her place; 3. beating a drum and tolling; 4. playing ancient music; 5. sacrificing (presenting flower baskets and wreaths and representatives from the public present cow, sheep and pig, burn incense and paper and offer libation); 6. making three bows; 7. reading sacrificial article; 8. setting off firecrackers around the Mausoleum (led by drum corps and then the chief mourner and then his companies); 9. taking photos; 10. planting memorial trees. The folk sacrifice not only keeps some of the traditions of the official sacrifice but also displays strong local color by adding drum corps, suona horn team, honor guard and animal (cow, sheep and pig) team. After the establishment of the People’s Republic of China, especially the reform and opening up, the sacrificial ceremonies at the Yellow Emperor’s Mausoleum have attracted more and more attention from Chinese both at home and abroad.

The Custom of Women’s Script: Jiangyong Nvshu (literally women’s script) of Hunan is the world’s only language unique to women. Its development, transmission and the cultural information conveyed by it enable the formation of the custom of Women’s Script. Its characters take the shape of rhombus and are slender and well-distributed, look like mosquitoes and ants at first glance, and therefore they are called long leg mosquito character or ant character. Because those characters are only used by women, they are named “Women’s Script” by the academic world. As a kind of ancient character, Jiangyong Nvshu has been acknowledged by experts and scholars. But its origin time can not be identified because there is no ancient relic and record. The language record by Women’s Script is a local dialect of Yongming prevalent along the Jiangyong area; the way it marks language is quite strange. In this language, loan homonym is available so that it can use about 400 characters to write a seven-word quatrains which have more than 7,000 words in total; Women’s Script is passed down from generation

to generation or through learning from or teaching relatives and friends; it is closely combined with women's marriage, season, festival, temple fair and other folk activities through which it fully shows its own functions and values. Therefore, Women's Script has important academic value from the perspectives of linguistics, history, archeology, ethnography, women studies, folklore, sociology, aesthetics, history of national culture, folk literature and other disciplines.

**Sacrificing Ceremony for Mazu:** Mazu Culture originated from the early years of the Northern Song Dynasty and so far has a history of over 1,000 years. Mazu's name was Lin Mo. She was born in the first year of Jianlong of the Northern Song Dynasty (960) on Meizhou Island, Putian and died in the fourth year of Yongxi (987) because of helping people fight against the marine peril. Moved by her philanthropic service, her fellow islanders deified her as the "Holy Mother (or Mazu)" and the "Goddess of the Sea" and built the Temple of Goddess Mazu in her memory, which sits on Meizhou Island in Putian. The Sacrificing Ceremony is on her birthday which is on the 23rd day of the 3rd lunar month. It is often held on the grand courtyards of the Mazu Temple and the Tianhou Temple in Meizhou. The whole process lasts about 45 minutes with three different scales: large, middle and small. The whole process includes: 1. beating drums and firing cannons; 2. honor guard, armed escorts, musicians and dancers take their place; 3. the chief mourner and his companies take their place; 4. greeting the god and burning incense; 5. presenting silk; 6. reading congratulatory message; 7. kowtow; 8. conducting the starting ritual of the sacrificing ceremony and playing music for peace; 9. conducting the middle ritual of the sacrificing ceremony and playing music; 10. conducting the ending ritual of the sacrificing ceremony and playing music; 11. burning the congratulatory message and the silk; 12. kneeling down three times and kowtow nine times; 13. end of the whole ceremony. The custom of holding sacrificing ceremony for Mazu has a long history and profoundly influences the coastal area of mainland China, Hong Kong, Macao, Taiwan and the Southeast Asia. The image of Mazu is deeply rooted in the heart of people, either the old or the young.

**The New Year Festival of Qiang Minority:** Rimai Festival, also called the "New Year's Day of Qiang Minority", "Guo Xiao Nian (passing a year)" and "Harvest Festival", is an important festival for Qiang people. In the festival people mainly celebrate the good harvest, send best wishes and pray for safety. It is mainly popular in the localities of Qiang minority in the 23 towns of Maoxian County, Sichuan. Besides, it is also celebrated by some localities of Qiang minority in Wenchuan County, Lixian County, Songpan County and Beichuan Qiang Minority Autonomous County. Rimai Festival gets its name from the Pingyang Calendar of

Qiang minority and usually falls on the 1st day of the 10th lunar month and lasts 3 to 5 days. From the perspective of its contents, the activity of Qiang New Year mainly reflects the conditions of the early agrarian culture of Qiang minority. While its manifestation mode shows many traces of the nomadic culture, hunter-gatherer culture and the worship of animism. When the festival comes, every Qiang village holds grand celebration presided over by venerable old people. Men, women, the old and the young make a circle on the lawn. At first, they sing and dance, which is called "Dancing Festival Salang". Then they begin to drink and send delicious food to each other and extend best wishes. They cheer to their heart's content and come back to home till the late night. The New Year Festival of Qiang minority is the cultural treasure of Qiang people. It combines faith, history, sing, dance, food and drink and shows the Qiang people's national personality of worshiping nature and ancestors through various celebration activities. Moreover, it has great research value of ethnonyms, folklore, sociology, history, culturology, etc.

### **3. Selection Standard**

#### **1) Introduction of the Selection Standard for Intangible Cultural Heritage**

Items meeting the following conditions can apply inscription in the for national-level list of intangible cultural heritage: folk cultural expression forms or cultural space having outstanding values; or having typical significance among intangible cultural heritages; or having important value in history, art, ethnonyms, sociology, anthropology, linguistics, literature and so on.

#### **2) Standard Selection Requirements**

The specific standards of review are as follows:

- Items with the outstanding value for showing Chinese nations' cultural creativity;
- Items deeply rooted in the cultural tradition of related community and passed down from generation to generation and having obvious local features;
- Playing an important role in promoting the cultural identity of Chinese nation, strengthening social cohesion and national unity and social stability and being the important tie of culture exchanges;
- Being able to excellently using the traditional handicrafts and skills and showing super-high level;
- Having the unique value of showing the living cultural traditions of Chinese nation;
- Playing a significant role in keeping the cultural transmission of Chinese nation and being endangered because of social reform and lacking safeguarding measures.

#### **3) Summary of the Information of Transmitters and the Transmission Situation**

To effectively safeguard and transmit the national-level intangible cultural heritage, encourage and support the transmission of such cultural heritage by representative transmitters of national-level intangible cultural heritage items and then formulate a set of scientific and effective transmission mechanism, the Ministry of Culture, according to the Interim Measures for Determination and Administration of Representative transmitters of national-level Intangible Cultural Heritage Items, approved and announced 1986 representative transmitters of national-level intangible cultural heritage in 2007, 2008, 2009, and 2012. There are 226 people in the list of the first group of representative transmitters of national-level intangible cultural heritage items; 551 in the

second; 711 in the third; 498 in the fourth. The provincial (city-level, district-level) governments also approved and announced about 9,000 representative transmitters of provincial-level intangible cultural heritage items which are involved in folk literature, acrobats, athletics, traditional art, traditional music, traditional dance, traditional opera, traditional handicraft and traditional medicine, amounting to 10 categories.

#### **4) Selection Standard of Transmitters**

Citizens meeting the following conditions can apply for or can be recommended as representative transmitters of national-level intangible cultural heritage items:

- Citizens who have controlled and succeeded to certain national-level intangible cultural heritage;
- Citizens who have been generally acknowledged to be representative and influence within certain area or domain;
- Citizens who play an active part in transmitting such cultural heritages, and developing and training transmitters.

## 4. Relevant Documents of Intangible Cultural Heritages

**For information about "List of National-level Intangible Cultural Heritages", please refer to:**

Appendix 1 Notice of the State Council on Publishing the List of the First Batch of National-level Intangible Cultural Heritages

Appendix 2 Notice of the State Council on Publishing the List of the Second Batch of National-level Intangible Cultural Heritages

Appendix 3 Notice of the State Council on Publishing the List of the Third Batch of National-level Intangible Cultural Heritages

### **Related Links:**

The Intangible Cultural Heritage Internet China, Digital Museum of China's Intangible Cultural Heritage

<http://www.ihchina.cn/show/feiyiweb/html/com.tjopen.define.pojofeiyiwangzhan.GuoJiaMingLu.guojiamingluMore.html>

### **Refer to the following for the list of "Representative transmitters of national -level Intangible Cultural Heritage Designations"**

1) The Intangible Cultural Heritage Internet China, Digital Museum of China's Intangible Cultural Heritages  
(The first, the second, and the third batches)

- <http://www.ihchina.cn/show/feiyiweb/html/com.tjopen.define.pojofeiyiwangzhan.ChuanChengRen.chuanchengrenMore.html>

2) China Culture (the fourth batch)

- [http://epaper.ccdy.cn/html/2012-10/22/content\\_83075.htm](http://epaper.ccdy.cn/html/2012-10/22/content_83075.htm)

## 5. Information Source

- 1) Overview of Intangible Cultural Heritage, Wang Wenzhang (ed.). Educational Science Publishing House (May, 2013)
- 2) Intangible Cultural Heritage Law of the People's Republic of China, Law Press (March, 2011)
- 3) A Guide to Intangible Cultural Heritage Law, Culture & Art Publishing House (June, 2011)
- 4) A Corpus of Legal Documents Concerning Intangible Cultural Heritage Safeguarding, Department of Intangible Cultural Heritage, Ministry of Culture (2009)
- 5) Illustrated Catalogue of the First Batch of National-level Intangible Cultural Heritages, Culture and Art Publishing House (December, 2006)
- 6) A Brief Introduction to the Second Batch of National-level Intangible Cultural Heritages, Culture and Art Publishing House (July, 2010)
- 7) Illustrated Catalogue of the Third Batch of National-level Intangible Cultural Heritages, Culture and Art Publishing House (November, 2012)
- 8) Transmission Awards for China's Intangible Cultural Heritages, Culture and Art Publishing House (April, 2013)
- 9) The Second Transmission Awards for China's Intangible Cultural Heritages, Culture and Art Publishing House (December, 2013)
- 10) Official website of the Central People's Government of the People's Republic of China (<http://www.gov.cn/>)
- 11) Official website of the Ministry of Culture of the People's Republic of China (<http://www.mcprc.gov.cn/>)
- 12) Website of the Intangible Cultural Heritage of China (<http://www.chinaich.com.cn/>)
- 13) The Intangible Cultural Heritage Internet China, Digital Museum of China's Intangible Cultural Heritages (<http://www.ihchina.cn/show/feiyiweb/index.html>)