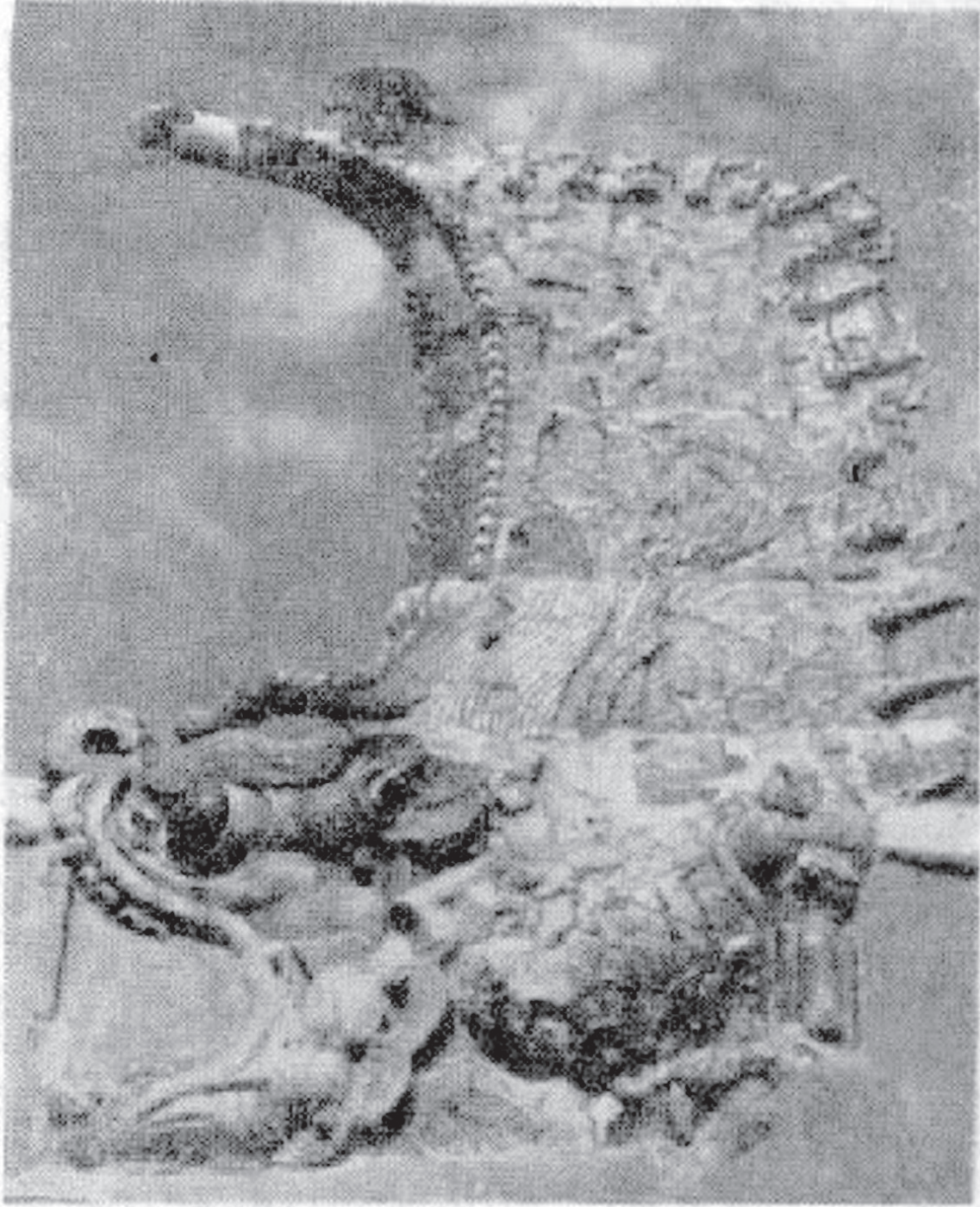


OVERTURE



MULAN TAKES COMMAND
1959 Studio Recording
by MEI Lanfang

[Slow Sanban Rhythm]
My kin, stirred by war drums, soars with courage high,
I, Mu Guiying, grasp arms for frontiers nigh.
Two decades past since armor felt my frame—
Dare doubt this heart that burns for country's name?

[Fast Kuaiban Rhythm]
Hark! War drums boom and horns shake heaven's dome,
Awakening my dragon-might at home!
Recall how peachblossom steed **tore winds apart,
When **foes' blood rained upon my battle-gown!
While breath remains, sworn duty binds my heart—
No inch of sacred soil yields to the crown!
That rebel prince? A gnat before the storm!
One sword shall reap his hordes like autumn corn!

[Slow Sanban Rhythm]
If not I, who shall wield the commander's seal?
If not I, who shall guide the charging steel?
Pages! Bring now my battle-robe aflame!
To drill-grounds bear the seal—**to tame war's frame!

穆桂英挂帅

1959年静场录音

梅兰芳

「西皮散板」

一家人闻边报雄心振奋，
穆桂英为保国再度出征。
二十年抛甲胄未临战争，
难道说我无有为国为民一片忠心

「快板」

猛听得金鼓响画角声震，
唤起我破天门壮志凌云。
想当年桃花马上威风凛凛，
敌血飞溅石榴裙。
有生之日责当尽，
寸土怎能够属于他人。
安王小丑何足论，
我一剑能当百万兵。

「散板」

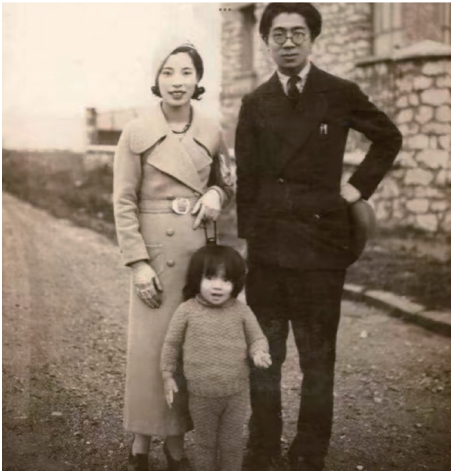
我不挂帅谁挂帅，
我不领兵谁领兵。
叫侍儿快与我把戎装端整，
抱帅印到校场指挥三军！



Lin Huiyin (1904 – 1955)

was a pioneering Chinese architect, writer, and poet, widely regarded as the first female architect in modern China. She studied fine arts at the University of Pennsylvania and later transferred to study architecture informally due to gender restrictions at the time. After returning to China, she worked alongside her husband, Liang Sicheng, to document and preserve traditional Chinese architecture. Their surveys across northern China were physically demanding, often conducted in remote villages with poor conditions. Despite health issues and even during pregnancy, Lin Huiyin continued traveling, measuring, and sketching ancient structures—demonstrating her exceptional dedication.

One of her most significant contributions was co-authoring some of the earliest systematic studies of Chinese architectural history. She helped identify and protect invaluable sites such as the Foguang Temple in Shanxi, one of the oldest surviving wooden structures in China. Lin’s writing, both literary and academic, reflected her deep cultural insight and helped bridge the gap between art and science. Her legacy lies not only in the buildings she studied but also in the way she reshaped the role of women in both architecture and intellectual life in 20th-century China.



Chang Shuhong (1904-1994)

Chang Shuhong (1904 – 1994) was a renowned Chinese art historian and a pioneering figure in the preservation of Dunhuang art, often referred to as the “Guardian of Dunhuang.” He studied oil painting and art history in France, and after returning to China, he gave up a comfortable life to dedicate himself to the protection of the remote and harsh Dunhuang grottoes. As the first director of the China Research Institute on Dunhuang Art (now the Dunhuang Academy), he led large-scale investigations, preservation efforts, and reproductions of the Mogao Caves, laying the foundation for the study of ancient Chinese murals and Buddhist art.

Chang Shana (born 1931)

Chang Shana (born 1931), daughter of Chang Shuhong, is a renowned Chinese decorative arts designer and expert in traditional patterns. She grew up in Dunhuang, deeply influenced by its art, and later studied decorative arts in France. Upon returning to China, she integrated Dunhuang motifs into modern design and contributed to important national projects, including interior designs for the Great Hall of the People and Zhongnanhai, as well as elements of the national emblem and the Renminbi. Her systematic research and innovative application of traditional patterns have made her a key figure in contemporary Chinese design history.

Chang Shuhong appears on the right in the photo, and Chang Shana is in the center.

Tennis Wrecking Relics Rumble

All-Star Lineup!



Certain Politicians

Tomb Raiders

Some Temple Keepers

Most Tourists

Developers & Urban Planners

War & Conflict Culprits

Illicit Antiquities Dealers

Natural Disasters & Environmental Ravagers

Local Residents

Certain Academic Researchers

Some Religious or Cultural Zealots

Incompetent Restorers



1. Politicians Formulating Policies for Economic Gains

- **Method of Destruction:** Politicians prioritize economic development, enacting policies that promote urbanization, industrialization, or tourism development, leading to the demolition, alteration, or over-commercialization of cultural heritage sites, such as converting historical sites into commercial zones or overdeveloping them as tourist attractions without adequate protection measures.
- **Motivation:** Pursuit of short-term economic benefits, political achievements, or local development goals, often conflicting with the long-term investment required for heritage preservation.
- **Impact:**
 - **Direct Damage:** Cultural heritage sites are demolished or modified, losing their original appearance.
 - **Indirect Damage:** Overdevelopment degrades the surrounding environment, causing issues like soil erosion or increased pollution.

2. Tomb Raiders Plundering Ancient Artifacts

- **Method of Destruction:** Tomb raiders use illegal excavation, explosives, or mechanical tools to destroy tombs and archaeological sites, looting valuable artifacts and disrupting their archaeological context, such as stratigraphy.
- **Motivation:** Economic profit, driven by the high value of artifacts on the black market.
- **Impact:**
 - **Direct Damage:** Tombs or sites are structurally damaged, and artifacts lose their research value due to removal from their original context.
 - **Indirect Damage:** Illegal trade fuels black market demand, encouraging further looting.

3. Tourists’ Modern-Style Destruction

- **Method of Destruction:** Tourists, lacking preservation awareness, damage sites by touching artifacts, littering, graffitiing, or climbing. High visitor numbers at popular sites cause ground wear or environmental changes, accelerating artifact deterioration.



stone carvings eroding or structures collapsing.

- **Indirect Damage:** Environmental degradation accelerates deterioration, and poor management leaves artifacts exposed to ongoing risks.

10. Local Residents’ Unintentional Destruction

- **Method of Destruction:** Residents near heritage sites, unaware of preservation needs, damage artifacts through daily activities like graffiti, littering, or repurposing site materials for construction.
- **Motivation:** No malicious intent; actions stem from ignorance or practical needs.
- **Impact:**
 - **Direct Damage:** Artifact surfaces or structures are damaged by daily activities.
 - **Indirect Damage:** Cumulative small-scale actions degrade the site’s environment, impacting preservation.

11. Certain Academic Researchers

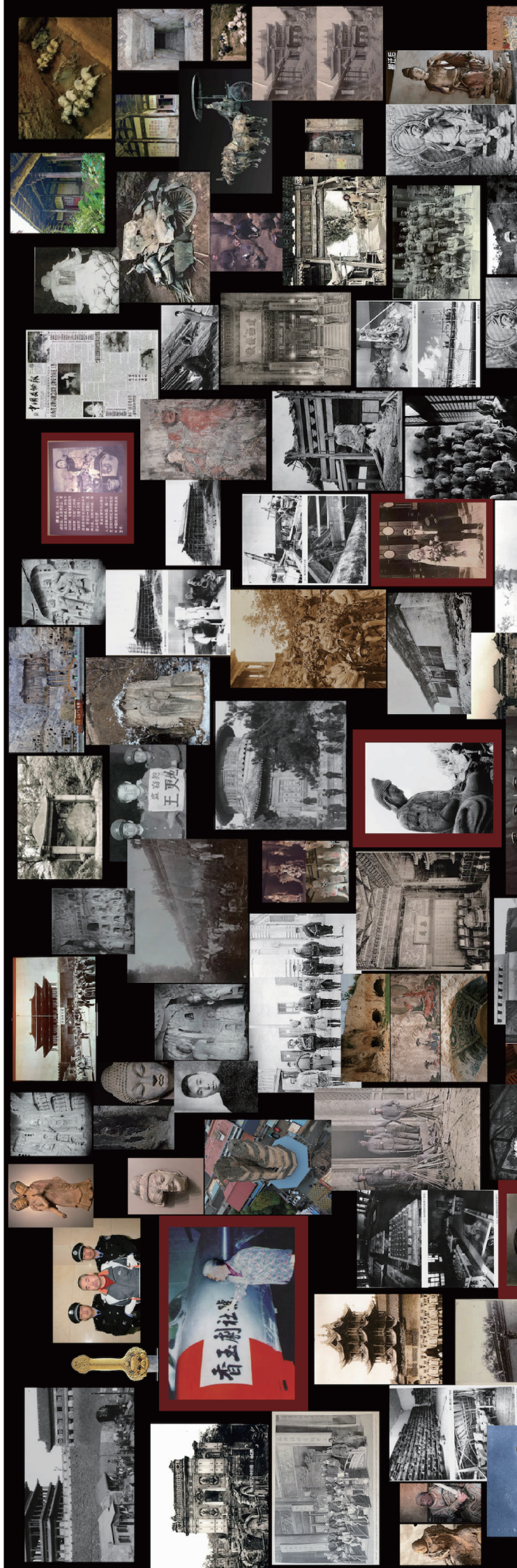
- **Method of Destruction:** During excavations or studies, some researchers, due to inadequate techniques or haste, disrupt site stratigraphy or damage fragile artifacts.
- **Motivation:** Pursuit of academic discoveries, sometimes overlooking preservation priorities.
- **Impact:**
 - **Direct Damage:** Site structures or artifacts are damaged, losing archaeological context.
 - **Indirect Damage:** Disrupted contexts hinder future research, reducing the site’s scientific value.

12. Certain Religious or Cultural Zealots

- **Method of Destruction:** Driven by ideology, zealots deliberately destroy artifacts deemed “heretical” or “opposing” using explosives, demolition, or vandalism.
- **Motivation:** Religious or cultural beliefs, aiming to erase specific cultural symbols.
- **Impact:**
 - **Direct Damage:** Artifacts are completely destroyed, losing their physical existence.
 - **Indirect Damage:** Such acts undermine cultural identity and hinder preservation efforts.



The red box indicated historical contributors.





The red box indicated historical contributors.



THE ART OF NON-ACTION

Lan

Through countless years,
Legions have stood as sentinels of dust and glory—
Artisans, scholars, keepers of truth,
Public servants uncorrupted by power' s lure,
And youth aflame with devotion.

They pledge their fleeting lives
To shield what centuries would claim:
Against nature' s crushing tide,
Against human hands that mar or erase—
Deliberate ruin, or apathy' s slow decay.

Such sacrifice commands reverence.
History weighs heavy on a nation' s soul—
A burden and a beacon.
To guard its truth is every citizen' s charge,
For authenticity is its breath, its pulse.

Yet mortals tread this earth
With hearts tangled in desire and frailty.
Here lies nature' s eternal duality:
Where guardians rise, destroyers stir.
Where one mends stone, another shatters scrolls.

So flows the ceaseless river—
Preserver and dismantler locked in dance,
While relics of our shared dawn
Drift into time' s turbid tides,
Dissolving like salt in the sea of ages.

6. War and Conflict Participants

- Method of Destruction: Through wars, armed conflicts, or terrorist acts, participants destroy heritage sites via bombings, shelling, or deliberate vandalism, targeting sites as symbols or causing collateral damage.
- Motivation: Military strategy or ideological agendas, aiming to destroy cultural symbols or unintentionally causing damage.
- Impact:
 - Direct Damage: Heritage sites are destroyed or severely damaged, losing their physical existence.
 - Indirect Damage: Conflicts disrupt preservation efforts, leaving sites unguarded and vulnerable to further damage.

7. Illicit Antiquities Dealers

- Method of Destruction: Organized networks illegally excavate, transport, and trade artifacts, using destructive tools or methods to extract items, disrupting the integrity of archaeological sites.
- Motivation: High profits from the global demand for antiquities on the black market.
- Impact:
 - Direct Damage: Excavations destroy site structures, and artifacts lose their original context and research value.
 - Indirect Damage: Black market trade fuels further illegal excavations, perpetuating a cycle of destruction.

8. Incompetent Restorers

- Method of Destruction: Using improper techniques or materials, such as modern cement on ancient structures, restorers inadvertently damage artifacts, altering or destroying their original appearance.
- Motivation: Desire to restore or beautify artifacts, hindered by lack of expertise or resources.
- Impact:
 - Direct Damage: Artifact surfaces or structures are damaged, losing historical authenticity.
 - Indirect Damage: Faulty restorations mislead future understanding, diminishing cultural value.

9. Natural Disasters and Environmental Degradation

- Method of Destruction: Earthquakes, floods, acid rain, or climate change directly damage artifacts, while negligent environmental management exacerbates destruction by failing to implement protective measures.
- Motivation: Natural disasters lack intent; managerial negligence stems from insufficient resources or misplaced priorities.
- Impact:
 - Direct Damage: Artifacts are physically damaged, such as

- Motivation: Seeking entertainment, social media exposure, or personal experiences, often disregarding heritage protection.
- Impact:
 - Direct Damage: Artifact surfaces are damaged by graffiti or touch, and structures are stressed by trampling.
 - Indirect Damage: Excessive visitors overload the site’s environment, such as humidity changes hastening deterioration.

4. Temple Keepers Selling Artifacts for Funds

- Method of Destruction: Temple keepers or similar custodians, driven by financial hardship, privately sell or misuse temple or shrine artifacts, such as manuscripts or carvings, leading to their loss or damage.
- Motivation: Economic necessity or personal gain, selling artifacts to secure survival resources.
- Impact:
 - Direct Damage: Artifacts are fragmented or sold, losing their cultural context.
 - Indirect Damage: Lost artifacts enter private collections or black markets, becoming difficult to recover and weakening cultural heritage.



5. Developers and Urban Planners

- Method of Destruction: For urban expansion, infrastructure projects, or commercial development, developers and planners demolish or alter heritage sites, damaging their original structures or disrupting their surrounding environment through construction activities.
- Motivation: Pursuit of economic benefits and urban modernization, prioritizing population or commercial needs over heritage preservation.
- Impact:
 - Direct Damage: Heritage sites are demolished or modified, losing their historical appearance.
 - Indirect Damage: Construction activities cause environmental changes, such as unstable foundations or pollution, accelerating artifact deterioration.