



Post-new year festivities and the Spring Festival celebration, let's start horsing around in this refreshing Spring 2014 issue.

The Year of the Wood Horse 2014 is temperamental affecting those born in a horse year. The year ahead will bring health and prosperity to others who are not born in a horse year and it is an excellent time for travel, and the more distant and off the beaten track the better. An old warhorse on Chinese history, Eugene Byrne's trip to the Chengde summer resort in 1980's revealed the tranquillity and breath-taking beauty of ancient China. Oh, hold your horses, Jacques Lee's analysis of the symbolic and defensive features of the traditional Hakka round houses should get us packing our bags for the first available flight to Fujian and Meizhou. Alternatively, we could ginger up our taste buds with Paul Hider's bubbling hotpot (aka steam boat) in Kunming, Mandy Hsu's irresistible doughnuts in Taiwan and Sissi Wong's cholesterol-busting aubergine pâté recipe. Amanda Cheong's tips (straight from the horse's mouth) on acquiring those jaw-dropping brawny biceps will have some of us chomping at the bit at paddling in a dragon boat.

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Word from the Chair-Sissi Wong

春風得意馬蹄疾

In the Spring breeze, people feeling happy, horses running fast and free.

The year of the horse is truly here now, though the real spring starts on the 4th February in our agricultural calendar which was the day we had our Chinese New Year celebratory lunch by coincidence. Our members enjoyed very much of a sunny day, the delicious 9 course meal and the warm welcome from our local Man's Chinese Restaurant in Raynes Park.

For year 2014, as you may already find them from our programme, we continue to practise our regular teacher-lead Taiji Qigong Shibashi styles sessions. We have re-introduced the Chinese painting in our programme. There are more Mahjong playing

sessions following the successful introduction in November 2013 by Vincent and Helen Chiew.

Due to the current climate of NHS lack of funding, what could be better to keep our body well maintained for doing some exercise and meeting some friendly faces, and at the same time getting our brains inspired by learning something different for £3.00 including tea, coffee and biscuits.

Notice: I would like to express our warmest welcome to our new members who joined us in late 2013: Mrs Karen Cheung, Mr Bob Rose, Dr Cheong Wong and Ms Jasmine Boxall.



Paul Hider 海德

<http://oceanofmorality.weebly.com/http://oceanofmorality.weebly.com/>

Life in China - Article #9

Who gets the “bill”?

Kunming is known as the Spring City. “The weather is neither too hot nor too cold”, as my students will readily recite when asked what their city is famous for. And that’s true as far as China goes – there are many other cities with very scary extremes. But with no air-conditioning, it can be sweltering at times here in the Summer. And with no central heating, the winters can feel bitter.

The most popular food in Kunming is rice noodles but, when the cold sets in, people can more often be found huddled around a bubbling hotpot. We were having them at home recently until our Chinese-made electric hotplate melted mid-meal! There are also many hotpot restaurants around town. They seem to be very successful partly, I suspect, because they

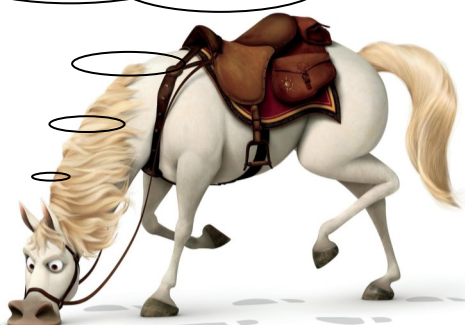
don’t have to employ anyone to do the cooking! Just chop up the basic ingredients and let the customers do the work. Smart, really. I had lunch at one today which boasted some unusual ingredients; a flightless duck (“Ancona” breed, I think - it apparently prefers to live on land) and 魔芋 (móyù), a vegetable I later found translated as “konjac”. This was a new one to me, but it is apparently famous in Japan and known there as “konnyaku” (or yam cake). It’s the root of a plant indigenous to Southeast Asia and has a single leaf which grows up to 1.3m across. Who knew? Anyhow, it was a tasty addition to the other vegetables and, of course, the duck meat, complete with webbed feet and billed head!

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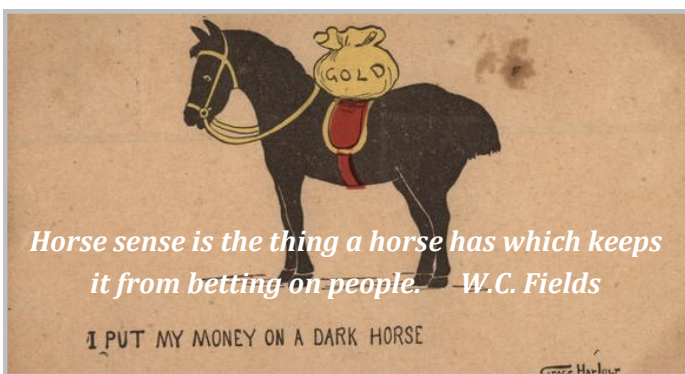
Editor’s Letter

Finally, a horse of a different colour, the CCGM would like to thank the Wimbledon Guild for the staunch support in enabling us to run a varied programme of activities from Taiji Qigong Shibashi, cultural talks, Mahjong, Chinese art sessions, Chinese opera in May to celebrating Chinese festivals in April and June. Let’s hoof it to the Guild Café which is open from Monday to Friday, and enjoy lunch, including tea and coffee with delicious cakes and snacks. One can lounge around in tub chairs to read or surf the internet using one’s own iPads/tablets. If you are at a loss on how to use your tablets or state of the art mobile phones, fear not. There is a free drop-in session at the Mobile Phone workshop on Friday mornings. For more information on Ageing Well programme, go to: <http://www.wimbledonguild.co.uk/> Telephone: 020 8946 0735

I’m so hungry I could eat a horse...



<http://www.resolutionwall.com/hd-hd-wallpaper-horses-6219.html>



Horse sense is the thing a horse has which keeps it from betting on people. — W.C. Fields

I PUT MY MONEY ON A DARK HORSE

<http://www.cardcow.com/267160/put-my-money-on-a-dark-horse-phrases-sayings/>

Hakka Architecture 客家建築 by Jacques K. Lee

As far as Hakka architecture is concerned, future generations will be able to admire many fine examples by simply going to China. The existing ones have been designated UNESCO World Heritage Sites since 2008.



Hakka are Han Chinese who speak a distinct dialect. We first became known as Hakka people when our ancestors arrived and settled in Guangdong (Canton) province. The local inhabitants, Puntis, referred to us as the 'guest people' or in Roman spelling, haak-ka.

Originally from the northern regions of Henan and Shanxi, the communities of Hakka had settled in different parts of the country such as Gansu, Jiangxi, Xingning, Fujian and finally Meizhou. We know this for certain from written records and from the existence of many traditional Hakka houses to be found in these provinces.

Our ancestors considered anything round as a lucky shape: it is symbolic of family reunion. Relatives sit and eat at a round table during family gatherings and many of our cakes are traditionally circular in shape.

This shape is so important to the Hakkas that our ancestors even built our earlier houses round. This later proved to be of particular value for defensive purposes.

These traditional houses are now regarded as a unique style of architecture. In Fujian, where many fine examples can be visited and admired, they are known as Tulou, literally earthen structures. Depending on the materials available, the buildings were built of stones, bricks, rammed earth or a mixture of all three, with only one entrance for maximum security. From the air they look like giant dark-grey doughnuts. These traditional Hakka buildings are large, up to three or four floors. They consist of many apartments to allow for multi-family

communal living. The bigger ones are more like walled villages containing a courtyard, kitchen gardens, an ancestral temple as well as a sophisticated sewage system. Each complex had its own internal source of water.

The average size is over 10,000 square metres but some are much bigger with

a one-metre thick external wall. A few had turrets. As these were living houses as well as real fortresses, they have no windows on the ground floor. The first floor was for livestock and the second floor for food storage – they were well stocked with grains. People lived on the third or fourth floor.

The Hakka buildings evolved into fortresses out of necessity for the sheer survival of the occupants. The local Cantonese did not exactly welcome the arrival of the Hakkas in their region. As these newcomers encroached more and more into what they considered their land, their resentment eventually turned into warfare between the neighbours.

Some of the bigger houses that have survived to this day, despite the havoc of the Red Guards during the Cultural Revolution, have more than one entrance. Their gates were reinforced with stones and even covered with iron. Behind them were smaller doors in case the main one was breached.

The circular shape of Hakka houses was not universal with houses built by later arrivals in Guangdong. Some were square; probably these were no longer designed with defence in mind. These buildings are also known by different names in different parts of China, such as Weilongwu, Wuilungwak and Tulou.

Although many of these houses are still standing, they have become museums and are not known to be inhabited. They are no longer considered practical or safe for people to live in them.

A Hakka fort: <http://www.china-underground.com/magazine/beautiful-hakka-roundhouses-21-pics>



Eastern Traditions in Western Waters by Amanda Cheong

More than just a sport, dragon boating is widely regarded by youth and the young-at-heart, kidney dialysis patients, septuagenarians, world-class athletes, breast cancer survivors, and even tribal warrior women as a transformative life experience.

Dragon boat racing originated in the waters of the Yangzi River in China more than 2500 years ago, and since then has been practised for festive, ceremonial, and religious purposes. It gained momentum in Vancouver at Expo '86, during which six boats were donated in order to strengthen ties to Hong Kong. Lauded for its potential to foster multiple dimensions of its participants, it is no wonder that dragon boating is one of the fastest-growing water sports in the world today.

As an avid paddler who personally attributes all of the successes she has had in her humble existence thus far to the myriad lessons learned from dragon boating, I took some time to reflect upon how an ancient Chinese ceremonial tradition has so successfully been appropriated by Western society and become a popular competitive sport.

Due to processes of globalization and transnationalization, the world in which we live is becoming increasingly conducive to acts of cultural appropriation—the taking up of an element of one cultural group by another. To give a non-dragon boat example, so common is yoga among Vancouverites that one can easily forget that its roots are in ancient India (and most emphatically not Lululemon). There is much debate surrounding whether these transformations should be regarded as tributes to these traditions, or disrespectful exploitations of them. Could the popular practice of non-Western traditions for Westerners' amusement and recreation serve to perpetuate the essentialization and exoticization of these cultures that we ignorantly

purport to admire? Assuming that culture is a tangible entity that can be owned—and therefore borrowed and modified—would there then be a way to appreciate or give back to the groups from which we take?

Rather than take a negative stance, I choose to see the thriving phenomenon that is dragon boating as a celebration of a Chinese tradition that has spread to over 70 countries. Within the multicultural context of Vancouver, dragon boating has become a symbolic vehicle through which Chinese traditions can be shared and infused with the multiplicity of cultures in this city. Team names such as Gung Haggis Fat Choy, Wasabi Kraken, and the PH&N Horny Goats (to be truthful, I am unfamiliar with the cultural origins to which this team subscribes, but thought I would mention them purely for amusement's sake) are manifestations of the ways in which dragon boating has facilitated synergistic interaction between different cultures and people.

As a Chinese-Canadian citizen who has enjoyed an ethnically cosmopolitan upbringing here in Vancouver, I wholly support the global embracement of dragon boating. If the appropriation of this tradition fosters the promotion of healthy lifestyles, empowers cancer survivors and people with disabilities to collectively reclaim their lives, and teaches self-confidence and cultural pride to a hitherto athletically-challenged, identity-confused person like me, then I strongly advocate that this gift be shared worldwide as a way to disseminate knowledge across borders and strengthen intercultural relations.

Amanda Cheong graduated with a B.A. Honours in Sociology in 2012 from the University of British Columbia, Canada. She is currently pursuing a PhD in Sociology and Social Policy at Princeton University, USA. She has been an avid competitive dragon boater since 13. www.facebook.com/oneteam.onewest.



When I was on a Summer short course at the People's University in the 1980's, Beijing was not the most ideal resort in August. The sandy soil blew in from the soft loess plateau to the Northwest even harder, and people often went out wearing surgical style face masks to avoid breathing it in. It was the month of what was called "Tiger Heat", even without the smog that is nowadays complained of.

To escape from this the 18th century Qing Dynasty emperor Qianlong (1735 – 1796) built a Summer resort in Chengde, a cooler place to the Northwest of Beijing and not to be confused with Chengdu, the capital of the South-western province of Sichuan. A Summer palace was built, rather like a small version of Hampton Court, to which the court repaired in the Summer months. It was convenient for receiving delegations from the Northern vassal states such as Mongolia, Manchuria and Tibet, and temples were built in the surrounding countryside in their local styles so as to help them feel at home. The Tibetan temple in particular was a smaller replica of the Potala palace in Lhasa. This practice came to an end with the Qing Dynasty in 1911 and the subsequent Republican and Communist regimes were not interested in promoting foreign visitors, so the place was kept in repair but visited mainly by a small number of Chinese.

On our course we were taken on a brief visit, an hour or two by train from Beijing. The city itself was

nothing much. The palace on the outskirts was attractive, as were a couple of local girls dressed in Qing costume to greet us. A short distance away could be seen the aptly named Hammer Rock, a small eminence sticking up a number of feet giving a view of the landscape, and a party set out to climb it. I am not a climber, so instead I wandered out along a ridge from the city and sat down to gaze at the broad valley stretching out in front of me. It was a vista of woods and fields, a few small farm buildings scattered here and there, and one of the temples stood out as an impressive sight on the horizon. A pagoda or two stood out, looking perfectly placed in the landscape, an example of the principle of fengshui, "wind and water", by which a building must be sited so as to fit in with the forces of nature rather than clash with them. Even today expert advice is sometimes sought to advise on a new building. In this warm afternoon there was no sound, and no modern building, no vehicle in sight to detract from this beautiful picture of ancient China.

I sat for some time drinking this in; it had indelibly taken its grip on me. I'm advised that most of it has now been built over, and Chengde is now promoted as a mountain resort, see www.china.org.cn/english and other websites. But I returned to the unattractive architecture of Communist Beijing inspired to learn more about the oldest continuous culture in the world, the inheritance of every Chinese person.

Liu Yuxi 劉禹錫 (AD772-842) was a Chinese Tang Dynasty poet, philosopher and essayist.

春詞

新粧宜面下朱樓，
深鎖春光一院愁。
行到中庭數花朵，
蜻蜓飛上玉搔頭。

Spring Verses

Down from a tower of crimson red came a freshly
powdered pretty face,
Being confined to a court saddened spring and its
grace.

To the garden centre she strolled and flowers
counted,

A dragonfly the scent of a woman followed and rested
on her hairpin made of jade.



Please Queue Here by Mandy Hsu

Queuing up to get services is a representation of modern social order. With massively increasing population and the first-come, first-served basis, people nowadays cannot avoid getting in a queue, spending time and waiting for what they want. However, since time is so valuable, usually people are only willing to spend time waiting for things that are necessary.

In December 2013, American doughnut shop Krispy Kreme opened its first chain in Taiwan, and it was much to my surprise that it immediately took off and created such a great sensation. Eating Krispy Kreme suddenly became a trend in Taipei, and everyday there is a massive queue outside the shop with people waiting three to four hours on the street just



to buy Krispy Kreme doughnuts. Doughnuts have never been one of Taiwanese people's favourite sweets, but out of the blue it seems everyone in Taipei is dying to have a taste of it. It is more or less considered a waste of time to queue for Splash Mountain for an hour or two in Disneyland or to queue five hours for a ground ticket for Wimbledon. However, in these two cases, the things to queue for are time-limited: you don't go to Disneyland everyday and that's the price to pay if you don't want to miss the Wimbledon game. But why doughnuts?

Especially when people in Taiwan are never really keen on doughnuts.

This Krispy Kreme mania in Taiwan makes me wonder: do people queue for what they want or queue for a sense of belonging? It is not about the thing they queue for but about not wanting to be different, so they follow the "trend". The phenomenon of collective action is not an exclusive Taiwanese thing but can actually be seen in the East Asian culture, the so-called "Confucian World". The ancient Chinese culture is deeply influenced by Confucianism, which is all about obedience; obedience to self, to nature and to others. Multiple historical backgrounds have helped China develop into one unit, one country, even though there are numerous different local cultures existing in the vast land. In China, people consider themselves and the society as a whole, and they see things from the view of a group instead of individuals. Europe, on the other hand, has different local cultures that become different countries, and people tend to think as individuals rather than collectively.

Western cultures tend to value the differences that distinguish one from others, while Eastern cultures try to prevent differences to avoid conflicts. Despite the fact that globalization has shortened the gap of cultural differences, some fundamental beliefs and thinking remain the same. It is not better or worse, it is just different.

Mu-yun Hsu obtained her master's degree in Curating Contemporary Design and a bachelor's degree in History. Now working as a Store Assistant Manager with Crabtree & Evelyn in London, she is currently working on her book "Hello Goodbye London", expected to publish in Taiwan.

CCGM PROGRAMME: March-July 2014

All meetings are conducted in English for anyone interested in Chinese culture at Drake House, 44 St George's Road, London SW19 4ED on 1st and 3rd Tuesdays, beginning at 3.30 p.m. with 45 minutes of Taiji Qigong Shibashi exercises followed by a talk or activity. £3.00 per session (Tea & refreshments included). Leonie Tarratt will continue with Taiji Qigong exercises once a month and lead a specific type of Taiji for treatment or prevention of arthritis, back pain, diabetes, and a special variation for over 55's. The programme is subject to change.

£5.00 for annual membership from 1st April to 31st March. We would like to remind you our annual membership fee is due on 1st April 2014. Please complete and return the attached renewal application form with the fee to Ivy Salvage, our treasurer.

Date	Time	Programme	Speaker
4th March	3.30-5.30 pm	Taiji Qigong Shibashi The Chinese Maritime Customs Part 2 : 1911-1949	Eugene Byrne
18th March	3.30-5.30 pm	Taiji Qigong Shibashi - Leonie Tarratt China and the West, the Emerging Situation – Comparing the Chinese view of the West as a result of economic developments.	Eugene Byrne
1st April	3.30-5.30 pm	Taiji Qigong Shibashi Qīngmíng Festival 清明節 Qīngmíng Shànghé Tú, 50' long Chinese scroll painting by Zhang Zeduan (AD1085-1145)	Sissi Wong
15th April	3.30-5.30p.m.	Taiji Qigong Shibashi - Leonie Tarratt Mahjong	Helen & Vincent Chiew & Jasmine Boxall
6th May	3.30-5.30 pm	Taiji Qigong Shibashi The Art of the Chinese Opera Clown	Kathy Hall
20th May	3.30-5.30 pm	Taiji Qigong Shibashi - Leonie Tarratt Chinese Art	Dong Yang
3rd June	3.30-5.30 pm	Taiji Qigong Shibashi Dragon Boat Festival 端午節 With the Japanese in Shanghai (1940): Maureen Bird will describe her vivid memories as a child of living with her parents under the Japanese in Shanghai in 1940.	Sissi Wong Helen Chiew Maureen Bird Eugene Byrne
17th June	3.30-5.30 pm	Taiji Qigong Shibashi - Leonie Tarratt Rickshaw Boy 骆驼祥子 (DVD Part 1): Directed by Zifeng Ling in 1982, the film was adapted from a Chinese classic literature by Lao She (published in 1936). Set in the 1920s, a young hard working peasant, Xiangzi, goes to Beijing to become a rickshaw boy at a time when the city is torn apart by duelling warlords.	Eugene Byrne
1st July	3.30-5.30 pm	Taiji Qigong Shibashi Rickshaw Boy 骆驼祥子 (DVD Part 2)	Eugene Byrne
15th July	3.30-5.30 pm	Taiji Qigong Shibashi - Leonie Tarratt Mahjong	Helen & Vincent Chiew & Jasmine Boxall

Chinese or Non-Chinese Aubergine (茄子) Pâté by Sissi Wong



66 kal/278KJ, 1.4g protein, 7.1g carbohydrate, 3.9g fat, 4.4g dietary fibre

Serves 4

Ingredients:

2 medium aubergines

2 cloves garlic, finely minced

15ml (1 tbsp.) sesame oil (Chinese version) or olive oil (non Chinese)

Soya sauce (Chinese) or sea salt (non Chinese)

1. Steam the whole aubergines in a pot/wok/steamer. Cook until tender (about 7-8 minutes depending on size).

2. Top and tail the aubergines and drain the water and pat dry.

3. Use a fork to mash the aubergines and mix in with the minced garlic and oil, and season to taste. Serve with steamed rice or pitta bread.

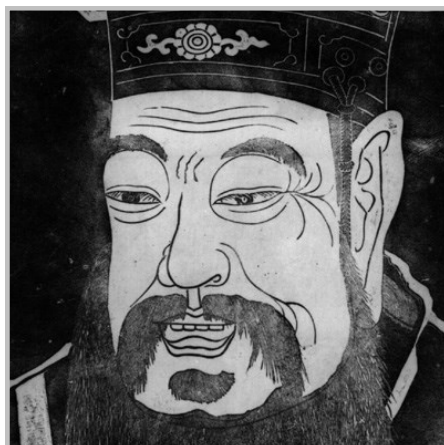
The Art of the Chinese Opera Clown: a talk by Kathy Hall at Drake House on 6th May



Clown wen chou: Famensi Zheng Yan

The Clown ('chou') is one of the four major role types in Chinese opera. It has not received as much attention as the other role types in the West. Kathy Hall will reveal the complexities behind the clowning in Peking Opera and Kunqu Opera. At the end of the talk, the audience will be invited to design a clown face on paper and to talk about it.

<http://www.londonjingkunopera.co.uk/core.htm>



Quotes from Confucius (551–479 BC)

At fifteen my heart was set on learning; at thirty I stood firm; at forty I had no more doubts; at fifty I knew the mandate of heaven; at sixty my ear was obedient; at seventy I could follow my heart's desire without transgressing the norm.

Forget injuries, never forget kindnesses.

Never give a sword to a man who can't dance.

Can there be a love which does not make demands on its object?

Chinese Cultural Group Merton

We welcome your contributions and feedback, and would love to hear from you about Chinese culture, history, food and contemporary events. Please email to chineseculturalgroup@gmail.com or contact Helen Marti relating to any queries on Chinese activities and programme updates.

Check <http://issuu.com/ccgm/docs> for our archive file.

Guild House, 30/32 Worple Road

Wimbledon, London SW19 4EF

For more information, contact

Helen Marti, CCGM secretary

on 0208 946 0735 (Tues/Thurs)