

As a Cultural and Spiritual Homeland: Pai Hsien-yung and His *Kunqu Peony Pavilion: The Young Lovers' Version*^{*}

LIANG Yan-li

Fudan University, Shanghai, China

As a Cultural and Spiritual Homeland, Pai Hsien-yung and His *Kunqu Peony Pavilion: The Young Lovers' Version*, the new version of *The Jade Hairpin*, how to be the most aesthetic version, cross-border version and young version, as a sustainable development model.

Keywords: Pai Hsien-yung, *Kunqu*, *Peony Pavilion*, *The Jade Hairpin*, The Young Lovers' Version

In the documentary *Multiflorate Splendour: They Write on the Island* (《姹紫嫣红开遍—他们在岛上写作》), Pai Hsien-yung said to the camera, “Born in Guilin, I have lived in Taiwan for a while, and stayed in the United States for a long time. When asked where my hometown is, I can’t answer it at once since my hometown cannot be defined geographically. However, I always say my roots are in traditional Chinese culture, and this feeling is stronger when I listen to *Kunqu*” (Bilibili 2019-09-22). As a member of Chinese diaspora, Pai Hsien-yung returns to his origin and hometown when he returns to traditional Chinese culture. In fact, as early as in his novel collections *New Yorkers* (《纽约客》) and *Taipei People* (《台北人》), Pai Hsien-yung has already viewed Chinese culture as a spiritual space for Chinese diaspora. The Chinese culture is to Chinese diaspora what *Kunqu* and *Qinhuai* culture are to Mrs. Qian in *Wandering in the Garden, Waking from the Dream* (《游园惊梦》), what the May Fourth New Culture is to Yu Qin-lei (余钦磊) and Wu Zhu-guo (吴柱国) in *Winter Night* (《冬夜》), and what the Shanghai-style culture to the Shanghai people in Taipei in *The Eternal Snow Beauty* (《永远的尹雪艳》)... Ouyang Zi (2000) points out that *Taipei People* is “a nostalgia for the traditional Chinese culture in crisis” (p. 196). In *See How Deepest Purple, Brightest Scarlet: They Write on the Island*, Pai Hsien-yung also states that “the Mainland, Taiwan and Hongkong all belong to the Chinese nation. Deep in our hearts, we share the hope that our culture can be revived...” (Bilibili 2019-09-22). Along such idea, it is easy to understand why Pai Hsien-yung has devoted so much effort to revitalizing *Kunqu* in the new century. For him, it is perhaps not only an attachment to this classical Chinese theatre, but also his wish to promote the traditional Chinese culture to be a spiritual and aesthetic space for Chinese people, encompassing Pai’s reflection on modernity and cultural return as a modernist writer, and also his desire for a Chinese “Renaissance”. Before the reissue of the magazine *Modern Literature* (《现代文学》), Pai Hsien-yung (2019a) wrote, “Looking back at one’s own tradition, one can obtain a new vision and sensibility. We have held a more critical attitude toward our tradition to discard the bad and keep the good..... In fact, this has been a big problem in the reinvention of Chinese culture since the nineteenth century” (p. 75). Pai Hsien-yung’s complex

^{*} **Acknowledgements:** Thanks to Xiong Zhiying (熊之莺), the translator of the article.

LIANG Yan-li, Ph.D., Professor and Doctoral Supervisor, Department of Chinese language and Literature, Fudan University, Shanghai, China.

of traditional cultural is already evident in *Wandering in the Garden, Waking from the Dream*. Pai Hsien-yung has mentioned that when he was a child, he happened to watch a *Kunqu* performance by Mei Lan-fang (梅兰芳) and Yu Zhen-fei (俞振飞) at the Shanghai Majestic Theatre and was “deeply impressed by the beauty of *Kunqu*”. The year of 1987 witnesses Pai’s first access to *Kunqu* when he returned to Shanghai and enjoyed *The Palace of Eternal Youth* performed by the Shanghai *Kunqu* Opera Troupe which made him “greatly touched”. Since the new century, Pai’s works have all expressed the long-cherished wish to recreate the aesthetic space of *Kunqu* and the Renaissance of Chinese literature and art, including his *Kunqu* works *Peony Pavilion: The Young Lovers’ Version* (青春版《牡丹亭》) and the new version of *The Jade Hairpin* (《玉簪记》) and *The White Silk Robe* (《白罗衫》) in collaboration with Suzhou *Kunqu* Opera Troupe, the documentary *Peony Pavilion in Renaissance* (《牡丹还魂》), and his book *One Man’s Renaissance* (《一个人的文艺复兴》).

“*Kunqu* is nothing but an embodiment of beauty. This art is an integration of beautiful lyrics, dance, music and humanity” (Pai, 2019b, p. 84). However, in a context eager for rapid pace of innovation and changes, the survival of *Kunqu* is in jeopardy. Pai Hsien-yung has almost considered *Kunqu* as a symbol of traditional Chinese culture, thus making “the revival of *Kunqu* only be a prelude to the whole Chinese ‘renaissance’” (Pai, 2019b, p. 85). Extrapolating from the situation of *Kunqu* to the Chinese culture, Pai Hsien-yung says, “Chinese traditional culture is facing a crisis in the wave of globalization. A proposition that everyone who cares about Chinese culture has to ponder is how to connect tradition with modernity so that our culture with thousands of years of glorious history can shine again in the 21st century” (Pai, 2019b, p. 85). To this end, Pai Hsien-yung’s “Renaissance” began by setting up a solid creative team of elites of Chinese culture and opera from Mainland China, Taiwan, and Hong Kong. Since 2003, after rigorous preparations and training, the nine-hour *Peony Pavilion: The Young Lovers’ Version* has been produced, giving a new artistic life to the original classical work of Tang Xian-zu (汤显祖) and “resurrecting” it in the new century to “rediscover the beauty of traditional Chinese culture” (Pai, 2019b, p. 85). This requires the best work in all aspects including actors, the script, and stage art, and the result is “a huge cultural project jointly created” by cultural figures and artists from the three places (Pai, 2019b, p. 85). In this cultural project and aesthetic initiative, the noteworthy experience may lie in the awareness of quality (the most aesthetic version), cultural inheritance integrated with innovation (adherence to tradition and modern innovation go hand in hand), the joint creation and dissemination by Chinese at home and abroad (cross-border and cross-mediation), and the exploration of sustainable development models (nurturing young performers and audiences); and symbolically, the recreation of *Kunqu* as one of the “World Intangible Cultural Heritage” is the imagination and construction of a spiritual and aesthetic space for Chinese.

The Most Aesthetic Version: A Sense of Quality and Cultural Inheritance Integrated With Innovation

Chinese opera is centered on performance in which actors play as the subject. Yu Jiu-lin (俞玖林), with a pure voice and a handsome appearance like a scholar, and Shen Feng-ying (沈丰英), with a graceful figure, charming eyes and calm, and restrained stage manners, are viewed by Pai as the best partners to star in *Peony Pavilion*. “On stage, the infatuation and straightforwardness of Liu Meng-mei (柳梦梅) as well as the softness and strength of Du Li-niang (杜丽娘) are wonderfully portrayed by Yu Jiu-lin and Shen Feng-ying respectively” (Pai, 2019b, p. 85). The script is created by a team of experts and scholars including Hua Wei (华玮), Zhang Shu-xiang (张淑香), and Xin Yi-yun (辛意云) from Taipei. When adapting the script, they retain the original gorgeous lyrics written by Tang Xian-zu while applying modern film editing in terms of scene

reorganization and story splicing, and finally create the script with well-knit plot and rich connotations, which lays a solid foundation for the performance of the *Peony Pavilion: The Young Lovers' Version*. Famous director Wang Tong (王童), as the art director, sets the tone for the stage art. The two hundred costumes carefully designed by him in *The Young Lovers' Version* are so elegant and exquisite that exert a great influence on the circle of opera. As for stage art, lighting and music, after careful arrangement, Taiwanese artists Lin Ke-hua (林克华) (stage art and lighting), Wang Meng-chao (王孟超) (stage art), and Huang Zu-yan (黄祖延) (lighting), as well as Zhou You-liang (周友良) (orchestration) from Suzhou *Kunqu* Opera Troupe have worked in collaboration to make *Peony Pavilion: The Young Lovers' Version* as beautiful as possible. “*Kunqu* is a seamless combination of both singing and dancing. Different from Western opera singers and ballet dancers, performers of *Kunqu* show the essence of both singing and dancing”, remarks Pai Hsien-yung proudly. “It is an extremely difficult performing art, the aesthetic achievement of which is unparalleled” (Pai, 2019b, p. 86). Pai’s idea of the aesthetic space shared by Chinese people at home and abroad is a practice of cultural inheritance integrated with innovation. Based on classical tradition, he has carefully added modern elements to *Peony Pavilion: The Young Lovers' Version* to make it a masterpiece of art that is both classical and modern.

So, how do they make innovations while upholding the tradition at the same time? The general principle is to respect but not completely follow “the classical”, and to properly use modern theatre elements. The costumes designed by Wang Tong are the typical example. They not only maintain classical beauty, but also display the sense of creativity. In *Kunqu*, performers’ postures are given priority, so the traditional design of costumes focuses on facilitating the elaborate dance movements. Following the traditional concept, Wang Tong has gone to Suzhou personally to select the silk and find skilled embroiderers who have inherited the craft handed down for generations. The material and styles of silk are maintained the same as the traditional, while the color is more elegant and brighter to indicate the youthfulness, and it changes depending on the characters’ mental activities and the atmosphere of the play. The design of the floral decorations shows even more creativity, with the costumes of the 13 Gods of Flowers styled with a white cloak embroidered with flowers according to the 12 monthly orders. The Gods of Flowers have no fixed appearances, so Wang Tong creates them with a great deal of imagination. The dance of the Gods of Flowers is designed by the choreographer Wu Su-jun (吴素君), who is known for her contemporary dance but has a special affinity for *Kunqu*. The appearances and dance of the Gods of Flowers serve as an excellent illustration of the combination of the “classical” and the “modern”. Based on the traditional characteristics of opera, the open stage, the slides with rear projection, and the design of atmospheric lighting of modern theatre are used in a very careful way in the play so that they do not interfere with the performance. Most of the grand theatres in the 21st century feature the western-opera-hall-style stages and computer-controlled lighting since the combination of performing arts and technology is the necessary way to go. The proper use of technology injects modern elements into stage art, lighting, costume design, and mise en scene. The acceptance of the *Peony Pavilion: The Young Lovers' Version* in Chinese regions as well as in European and the American countries mainly benefits from its sophisticated production, which well combines traditional and modern elements together to meet the aesthetic needs of audiences in the 21st century.

Based on the experience of the *Peony Pavilion: The Young Lovers' Version*, the new version of *The Jade Hairpin* tries to make a further exploration in terms of the stage aesthetics of *Kunqu*. The return to *Ya’bu* (“elegant division” literally, another name of *Kunqu*) is “the trend of the entire *Kunqu* aesthetics”. *Kunqu* is originally a part of the “elegant division” in the Ming and Qing Dynasties. The adaptation of Gao Lian’s legend *The Jade Hairpin* reaffirms that *Kunqu* is a part of the tradition that Chinese literati express their elegant

interest. In *The Jade Hairpin, Flirting With Guqin* is about Pan Bi-zheng (潘必正), a scholar, and Chen Miao-chang (陈妙常), a Taoist nun who use the Chinese zither to convey their romance; while in *Stealing Poem Manuscripts*, they express their feelings by poems, both of which demonstrate “the elegant culture of Chinese literati”. Meanwhile, Pai Hsien-yung still emphasizes how to innovate while respecting the traditional culture: The performing arts of each era will inevitably reflect the aesthetics of the time; *Kunqu* in the 21st century should certainly be distinguished from that in the Ming and Qing Dynasties, and even from the last century. As a classic of *Kunqu*, *The Jade Hairpin* has also become one of the repertoires in Beijing opera, Shaoxing opera, and Sichuan opera. In Pai Hsien-yung’s view, “the greatest challenge” for such a “classical play” is “how to give its new interpretation and new aesthetic styles” (Pai, 2019c, p. 104). The new version of *The Jade Hairpin* is adapted based on the performance of Yue Mei-ti (岳美缙) and Hua Wen-yi (华文漪). The first act *To the Nunnery* opens with a conversion ceremony, creating a sacred and dignified atmosphere of the nunnery. As a new director of traditional opera, Weng Guo-sheng (翁国生) is good at mise en scene and formation arrangement, thanks to which the last act *Autumn River* blends the exterior scenes of surging wave in autumn with the characters’ inner passions and brings the play to the climax.

The most commendable thing is that the new version of *The Jade Hairpin* creates a pure and elegant world of ink and water by applying the aesthetics of traditional Chinese music, calligraphy, and painting as well as line-based art design. Besides, it also uses Dong Yang-zi’s (董阳孜) calligraphy and Xi Song’s (奚淞) paintings of Guanyin holding a lotus flower in hand that symbolizes blessing to the characters in the play. The singing and postures of performers in *Kunqu* are respectively like audible calligraphy and flowing ink paintings. *Kunqu*, calligraphy, and ink painting are harmoniously fused together into a set of line-based cultural symbols, which marks the new aesthetic height of *Kunqu* that the new version of *The Jade Hairpin* attempts to achieve. It also reflects the obvious intention of *Kunqu* as a space symbolizing the traditional Chinese culture and art. With lyre-playing, chess, calligraphy, and painting interlinked and integrated, the traditional Chinese culture essentially features the unity of nature and human, free flowing style of writing, the harmonious sounds of nature, and the line symbols. As the pinnacle of the elegant culture and beauty, *Kunqu*’s stage performance form is a comprehensive expression and ultimate attainment of Chinese culture. From *Peony Pavilion: The Young Lovers’ Version* to the new version of *The Jade Hairpin* and *The White Silk Robe*, Pai Hsien-yung’s exploration of Chinese culture has reached a more profound and unique realm.

Cross-Border Version: The Joint Creation and Promotion by Chinese at Home and Abroad

Peony Pavilion: The Young Lovers’ Version and the new version of *The Jade Hairpin* and *The White Silk Robe* are all cross-medium collaboration among cultural figures and artists at home and abroad who have broken through barriers. It restores the traditional poetic charm and cultural atmosphere of *Kunqu* and contributes to the cooperation among cultural figures and opera performers from both sides of China. Thanks to the joint efforts made by numerous people, such excellent works have been produced through various obstacles and eventually become one of the most influential cultural projects co-built by artists from both sides of the Taiwan Straits in recent years.

Between 2004 and 2010, *Peony Pavilion: The Young Lovers’ Version* has toured Taiwan, Hong Kong, Macau, mainland China, Europe, America, and Singapore with a total of 200 performances and over 300,000 audiences. Each performance has not only been accompanied by a grand press conference, but also been widely reported by media from mainland China, Taiwan, Hong Kong, Europe, and America, and the staff has accepted

interviews from media including television, radio, the Internet, newspapers, and magazines. Through CCTV, Beijing TV, Shanghai Oriental TV, Zhejiang TV, Sunshine TV, Phoenix TV, etc., Pai Hsien-yung has appealed to the entire Chinese audience to realize the importance and beauty of *Kunqu* as our cultural treasure. “For me, every *Kunqu* performance has the same cultural significance as an exhibition of Terracotta Warriors of the Qin Dynasty, bronze ware of the Shang and Zhou Dynasties, and porcelain of the Song Dynasty” (Pai, 2019b, p. 88), says Pai. It is perhaps more like a carnival ritual of the Chinese world’s returning to the tradition. Among the 200 performances, Pai Hsien-yung has mentioned several key ones, through which we witness the spiritual and aesthetic space shared by Chinese at home and abroad again and again.

On 29th April 2004, coinciding with the “Conference on Tang Xianzu’s *Kunqu* Work *Peony Pavilion*”, *Peony Pavilion: The Young Lovers’ Version* premiered at the Grand Theatre in Taipei and was scrutinized by “scholars and experts from all over the world”. From June 11th to 13th, 2004, the premiere of the play in mainland China was held at Cunju Hall, Soochow University, coinciding with the opening of the World Intangible Cultural Heritage Conference in Suzhou. In 2001, *Kunqu* was listed by the United Nations as the first Representative Work of Human Oral and Intangible Cultural Heritage, and *Peony Pavilion: The Young Lovers’ Version* was performed in advance of the World Intangible Cultural Heritage Conference and held a press conference in Shanghai. After its premiere in Suzhou, the cast and crew immediately moved on to Hangzhou, Beijing, and Shanghai to participate in art and music festivals, among which the premiere in Shanghai was described by Pai Hsien-yung as a milestone for *Peony Pavilion: The Young Lovers’ Version* due to the attendance of important figures of the cultural and opera circles from both inside and outside of Shanghai. *Kunqu* is the cultural heritage belonging to all mankind. In September 2006, *Peony Pavilion: The Young Lovers’ Version* was performed on the West Coast of the United States to echo UNESCO’s evaluation of *Kunqu*. The US tour began with performances at the four campuses of University of California, i.e., Berkeley, Irvine, Los Angeles, and Santa Barbara. Thanks to the great support and coordination of Joe Yang, the Chinese-American Chancellor of the Santa Barbara Campus, the play was performed 12 times in one month in the four campuses successfully and thus drew attention from the whole world. On September 15th, *Peony Pavilion: The Young Lovers’ Version* was performed at Zellerbach Hall in Berkeley with more than half of the 2,100 audiences being non-Chinese people. The American press declared the play made the biggest impact that the Chinese opera had ever exerted on the American cultural circle since Mei Lan-fang’s (梅兰芳) visit to the United States in 1930. The performance in Berkeley was followed by a celebratory banquet at East Ocean Hotel attended by nearly 400 people, and the local leaders of Chinese invited a gongs and drums band from Chinatown. Amidst the deafening sound of drums and gongs, cast and crews of *Peony Pavilion: The Young Lovers’ Version* and the audience spent the most joyous Chinese Cultural Night in North America. In 2007, the 100th performance of *The Young Lovers’ Version* was staged at Beijing Exhibition Hall Theatre, and the celebratory dinner was held at the Jianfu Palace of the Forbidden City, where a large number of cultural figures from home and abroad gathered in the evening. In 2011, the 200th performance of the play was held at the Opera Hall of the National Centre for the Performing Arts in Beijing. Frequently staging Western opera and song and dance drama, the Opera Hall eventually witnessed the performance of *Kunqu* that is one of the cultural heritages of mankind recognized by UNESCO.

The 200 performances in any place, especially overseas like in Taiwan, Hong Kong, Singapore, Europe, and America, have all been created and spread by Chinese people at home and abroad and become a carnival of Chinese culture.

Young Version: A Sustainable Development Model

The “Young Version” implies that both the performers and audiences are young, and it also expresses the wish that the Chinese culture and art represented by *Kunqu* can be full of vigor. For a bright future of *Kunqu*, the revival of a couple of classical works is not enough; instead, it is necessary to cultivate a new generation of performers and audiences to inherit the culture by taking the opportunity of classics’ rebirth. Therefore, a sustainable development model is a major priority. Pai Hsien-yung has always held the belief that *Kunqu* is beautiful enough to move people’s heart, and that the magnificent and romantic love story of Tang Xian-zu’s classics *The Peony Pavilion* is sure to appeal to young men and woman. In terms of the ideological content, Pai Hsien-yung’s choice reflects his international vision. On a global basis, he finds that this *Kunqu* work “has described a love story so movingly as early as the Ming Dynasty (1368-1644) which is well ahead of the Western story *Romeo and Juliet*” (Pai, 2019d, p. 62). From the dimension of time, Pai Hsien-yung holds that *The Peony Pavilion*, *The Jade Hairpin*, and *The White Silk Robe* have a sense of modernity that transcends the time. “Does the extreme romantic love in *The Peony Pavilion* still appeal to the youth of e-generation?” Pai Hsien-yung answers, “Youth of the e-generation are also ‘human beings’ whose ‘love myth’ deep in heart is waiting to be awakened” (Pai, 2019e, p. 82). With this understanding, Pai Hsien-yung has explored the sustainable development in terms of performance, innovation of the stage art, and the introduction of *Kunqu* to university students, thanks to which the charm of “the young version” and “the new version” has changed the stereotype of *Kunqu* as being outdated and sluggish, blended the traditional Chinese impressionistic stage art with modern theatre elements, and attracted young audiences to enter the theatre and quietly appreciate an elegant art that boasts profound history and culture.

The first step is to invite veteran artists to nurture young actors. When *Peony Pavilion: The Young Lovers’ Version* was launched, Pai Hsien-yung discovered Yu Jiu-lin and Shen Feng-ying who were like two diamonds in the rough. Then he invited renowned *Kunqu* artists Wang Shi-yu (汪世瑜) and Zhang Ji-qing (张继青) to coach them respectively. The training was rigorous to hand down the orthodox and authentic *Kunqu* performance tradition, through which the Little Orchid Class of Suzhou *Kunqu* Opera Troupe trained a group of young actors and actresses who inherited the skills of the *Kunqu* masters and could perform in full-scale opera. When it came to the launch of *The Jade Hairpin*, Pai Hsien-yung continued the inheritance of *Kunqu* by inviting Yue Mei-ti and Hua Wen-yi to teach young actors the performing art without reservation.

The second step is to introduce *Kunqu* to university students. Carefully arranged by Pai Hsien-yung, after the performance at Soochow University in June 2004, students from Fudan University, Shanghai Theatre Academy, Shanghai Conservatory of Music, and Shanghai Opera School were able to watch *Peony Pavilion: The Young Lovers’ Version*, since which “The Introduction of *Kunqu* to University Students” has been initiated. Pai Hsien-yung hopes that university students in Taiwan, Hong Kong, and mainland China can appreciate *Kunqu* at least once in their lifetime and rediscover the beauty of our traditional culture. Since 2005, *Peony Pavilion: The Young Lovers’ Version* has been touring in about 30 universities including Peking University, Beijing Normal University, Nankai University, Nanjing University, Fudan University, Tongji University, Lanzhou University, Xi’an Jiaotong University, Sichuan University, Wuhan University, University of Science and Technology of China, Guangxi Normal University, Sun Yat-sen University, Xiamen University, Taiwan Jiaotong University, National Cheng Kung University, etc. More than 90 percent of the students were exposed to *Kunqu* for the first time. In 2005, 2006, and 2009, the cast went to Peking University three times, and staged

four rounds and 12 performances of *Peony Pavilion: The Young Lovers' Version* and two performances of the new *The Jade Hairpin* in the Centenary Memorial Hall of Peking University that can hold 2,100 audiences. Pai Hsien-yung sincerely hopes that young students, “as the future of China, will appreciate the beauty of our nation’s traditional culture” (Pai, 2019b, p. 90). In 2006, the performance of *Peony Pavilion: The Young Lovers' Version* at Guangxi Normal University marked the first performance of *Kunqu* in Guilin and caused a sensation in the city. In order to further introduce *Kunqu* to university students, after the tour in universities, Pai Hsien-yung also facilitated the establishment of *Kunqu* centers at Peking University, the Chinese University of Hong Kong, and Taiwan University, offered courses on *Kunqu*, and employed scholars and masters to give lectures. He also invited actors from the Little Orchid Class of the Suzhou *Kunqu* Opera Troupe to give demonstrative performances so that students could learn about *Kunqu* from both theoretical and practical perspectives. In this way, many universities in mainland China, Hong Kong, and Taiwan have offered courses on *Kunqu* that not only restore the academic status and dignity of *Kunqu*, but also play an important role in cultural enlightenment in universities.

Pai Hsien-yung’s dream is that, through *Kunqu*, Chinese youth can feel the power of beauty and gain the introspection of tradition as well as a sense of mission to cultivate the spirit and pass on the wisdom brought by traditional Chinese culture. It is evident that Pai’s creation of a spiritual and aesthetic space for Chinese through *Kunqu* is not only to pass on a kind of world’s intangible cultural heritage, but also to call for the revival of Chinese culture and arts which constitute the cultural homeland and spiritual home shared by all Chinese people at home and abroad.

References

- Ouyang, Z. (2000). The world of Pai Hsien-Yung’s fiction: An exploration of the theme of *Taipei People*. In H.-Y. Pai (Ed.), *Taipei people (in Pai Hsien-Yung Collected Works II)* (p. 196). Guangzhou: Huacheng Publishing House.
- Pai, H. Y. (2019a). The background and spirituality of the founding of *modern literature*: Written before the reissue of *modern literature*. In *One man’s “renaissance”* (p. 75). Guilin: Guangxi Normal University Press.
- Pai, H. Y. (2019b). Ten years of hard work: My journey to *Kunqu*. In *One man’s “renaissance”* (p. 84). Guilin: Guangxi Normal University Press.
- Pai, H. Y. (2019c). The aesthetics of traditional Chinese music, calligraphy, and painting: The creative direction of the new version of *The Jade Hairpin*. In *One man’s “renaissance”* (p. 104). Guilin: Guangxi Normal University Press.
- Pai, H. Y. (2019d). In the 21st century, Shanghai, Hong Kong, and Taipei take on the important role of integrating Chinese and Western cultures responsibility. In *One man’s “renaissance”* (p. 57). Guilin: Guangxi Normal University Press.
- Pai, H. Y. (2019e). *The Peony Pavilion Resurrection*. In *One man’s “renaissance”* (p. 79). Guilin: Guangxi Normal University Press.