

**Li Bai** (701 – 762), also known as **Li Po**, was a Chinese poet acclaimed from his own day to the present, as a genius and a romantic figure who took traditional poetic forms to new heights. He and his friend Du Fu (712–770) were the two most prominent figures in the flourishing of Chinese poetry in the Tang Dynasty that is often called the "Golden Age of China".

You ask why I make my home in the mountain forest,  
and I smile, and am silent,  
and even my soul remains quiet:  
it lives in the other world which no one owns.  
The peach trees blossom,  
The water flows.

“The birds have vanished down the sky.  
Now the last cloud drains away.

We sit together, the mountain and me,  
until only the mountain remains.”

— [Li Bai](#)



“He who neglects to drink of the spring of experience is likely to die of thirst in the desert of ignorance.” [Li Bai](#)

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Devon, United Kingdom**Email:** [info@holisticsciencejournal.co.uk](mailto:info@holisticsciencejournal.co.uk)**Sources & Art credits:**

**Cover:** Li Bai in Stroll (李白行吟图) by Liang Kai (梁楷, c.1140-1210), Song Dynasty (960-1279) using simple strokes of ink. This painting shows the poet Li Bai (李白, 701-762) (*also called Li Po*) Chanting a Poem. Tokyo National Museum. From a copy owned by the Kanô clan, it is known to have formed a pair with a picture by Dongfang Shuo (東方朔, ca.161-93 BC) in the Edo period (1603-1868). <http://www.chinaonlinemuseum.com/>

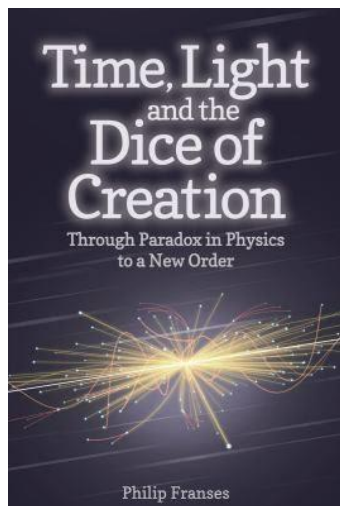
**Inside front cover:** The only surviving calligraphy in Li Bai's own handwriting, titled Shangyangtai (*Going Up To Sun Terrace*), located at the Palace Museum in Beijing, China

**Pg 3** Orion: Double-spiral design on ceramic bowl. Four-mile Ruin, Arizona c. A.D. 1380**Pg 6** Turkish Karagöz with *davul* by Hasan Hüseyin Karabağ, Istanbul**Pg 10** puppet from Sichuan Province and Chengdu City, Qinghai Province and surrounding areas  
<http://www.chineseshadowpuppetry.com/>**Pg 14:** Museum of Memory: Shadow Puppets, Indonesia**Pg 5, 45, 80:** Wayang Kulit, Puppet theatre of Indonesia**Pg 61** Bronze spiral discovered in Sichuan Province; from about 4,000 years ago. The spiral pattern is regarded as an old Taiji pattern and was a common totem in ancient China.**Pg 54** Wat Bo troupe of shadow puppeteers, Cambodia are keeping up a tradition from pre-Angkorian times

**Pg 63** A hand coiled pot by Dorothy Torivio/Acoma Pueblo, (1946-2011). It is impossible to analyze the mathematical precision of her designs, which she worked out in her mind and put directly on the pot. She looked at a pot, visually divided it in half, then in quarters, then eighths, sixteenths, and more, and kept dividing until there was no room on the surface. After the mental gymnastics, she began to paint the pot. Curiously enough, she painted in the negative, the opposite of the way our minds read it. She always maintained that her ideas came from God. [http://www.tribalexpressions.com/Text/Susan Peterson](http://www.tribalexpressions.com/Text/SusanPeterson)

**Pg 68** Zhang Huang – Victor Cassidy *Diagram of the Supreme Ultimate, from the Compendium of Diagrams* woodblock-printed book, ink on paper Ming dynasty, Tianqui reign 1623

**Back cover:** from <http://www.rogueruby.com/>

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The laws of modern physics are seen as the bedrock of our understanding of the material world that surrounds us. Newton's and Maxwell's mathematics reliably describe behaviour and events in the world, and have given us the age of technology from telephones to space travel.

Yet the founders of modern scientific thought, such as Einstein, Bohr, Heisenberg and Pauli, struggled to pin down the paradoxical concepts they needed to present 'workable' theories, as the subatomic and quantum world began to reveal its mysteries. At the height of the debate about the nature of matter, Einstein famously objected that 'God does not play dice'.

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**Puppets Educate, Agitate, Animate!!** *Unlicensed, illegal and thus unhindered by the censor they have always been a live news service for the people, satirizing local events, taking pot shots at the government and spreading the retail gossip of the day.. The unnamed puppeteer, hidden behind the mask of the puppet, giving voice to the people has existed as the voice of society for millennia.*

**Puppetry takes many forms**, but they all share the process of animating inanimate performing objects to tell a story. They are immediate and authentic. Hewn from scraps of cloth, paper and duct tape, they are the quintessential tricksters--court jesters without the court, able to cross boundaries of both opinion and propriety, enabling us to critique society and government with handmade beauty and wit.

**Puppetry was first recorded** in the western world in 5th century BC in Ancient Greece. Some forms of puppetry may have originated as long ago as 3000 BC in Asia. Various scholars trace the origin of puppets to India 4000 years ago, where the main character in Sanskrit plays was known as "Sutradhara", "the holder of strings". China has a history of puppetry dating back 2000 years, originally in "pi-ying xi", the "theatre of the lantern shadows".

**Puppet plays** are a mixture of narration and dialogue, and, though the performer's voice will certainly vary for the different characters, the whole inevitably acquires a certain unity that is one of the most precious attributes of the puppet theatre.



*(A finely cut Wayang Kulit puppet from Java, Indonesia. It's made from buffalo skin and with rods made from cow horns)*