

已经相当于我们这个世界上一些最高峰的高度，那里空气稀薄，景色惊心动魄。

现在，想象一下在这座已经令人敬畏的自然摩天大楼之上，还隐藏着一个奇迹——悬圃，常被比作西方传统中的伊甸园。这不仅仅是任何花园。根据传说，它有时会漂浮，为其增添了一层神秘的魅力。这个花园，无论是否漂浮，据说都位于山顶之上，有效地增加了山的高度。

但我们还没结束。在这个迷人的花园之上，故事带我们去往更高处，去往据说至上神祇居住的地方，在天空中再向上 10000 米。这将众神的居所置于我们现实世界之外，进入了所谓的卡门线（Kármán line）。对于不熟悉的人来说，卡门线本质上是地球大气层与外太空的边界，全球公认可在地球上空 100 公里处。

因此，当我们把所有部分加起来——山的基座、漂浮的花园和众神的领域——昆仑山的总高度达到了惊人的 17000 米。这个概念不仅仅是一个度量；它是一座桥梁，连接着我们尘世的存在与神话的崇高领域以及外太空的边缘。这生动地说明了古代故事是如何构想宇宙以及我们在其中的位置的，远在卫星和空间站时代之前。

理解古代文献中昆仑山的地理背景，将我们带入了一个神话与世界自然景观以迷人方式交织的领域。这些文献让我们得以一窥古代人的想象力和对地理的理解，呈现出的距离虽然按我们现在的理解并非字面意义上的真实，却传达了这些地方的广阔和神秘意义。

文中提到的“嵩高”被描述为昆仑山的顶峰，距离历史名城洛阳竟有五万里之遥。换算一下，“里”是中国古代的长度单位，随时代变化，但现代通常认为约等于半公里。因此，根据文本，嵩高距离洛阳将超过两万公里，考虑到包括险地和山体本身垂直高度在内的崎岖地形，这一距离远远超过了中国的实际地理尺寸，进入了象征的领域，强调了这座山的遥远及其在中国古代信仰体系中的精神地理位置。

同样，前往昆仑虚——被描述为仙人居所，位于大晋国以

西——的旅程长达七万里。这相当于一段超过两万九千公里的旅程，涵盖了广阔的沙漠、高耸的山脉和当时旅行者未知的领土。同样，这些描述远远超出了地球的地理现实，但在神话叙事中起着至关重要的作用。它们突出了前往这些圣地的旅程的艰巨和几乎不可能的性质，强调了它们作为神圣权力和启蒙之地的重要性，与世俗世界相去甚远。

这些神话中的距离不仅仅是度量，更是人们为到达这些圣地必须经历的精神旅程的隐喻。它们代表了对智慧的追求、对永生的渴望以及对人类条件的超越，这些主题在许多文化的神话中都是普遍存在的。通过这些故事，古代文献传达了这样一种观念：通往启蒙和神圣的道路充满挑战，需要超越我们世界的物理极限。

John 的脑海中盘旋着这些记载，一个比一个更难以置信。这样的地方真的存在吗？还是仅仅是古代想象的虚构？

他知道答案就在这些书页之中，隐藏在神秘的语言和晦涩的符号之间。这是一场需要体力、坚定不移的决心和永不满足的求知欲的探索。

随着他读到的每一个字，John 感到自己被更深地吸引到这个古老的谜团中，他的心因期待而剧烈跳动。谁知道在通往昆仑的路上有什么秘密在等着他？他只知道他必须查明真相……

让我们从中国神秘的山脉进行另一次迷人的旅行，前往北欧神话的冰封领域，发现这两个古老的故事是如何共享一个关于宇宙被分为三层的酷炫概念的。

我们可以从世界树（Yggdrasil）开始。

Yggdrasil 是北欧神话中的核心元素；它是一棵巨大的神圣树木，在北欧宇宙学框架内连接着不同的世界或领域。被想象为一棵白蜡树，Yggdrasil 据说大到其树枝延伸到天堂，其根系蔓延到各个领域，无论是上方还是下方。

1. 结构：这棵树有三条主根，每条根延伸到不同的领域和智慧之源。一条根下是乌尔德之井（Well of Urd），命运和宿命的源

泉，众神每天在此聚会。另一条根延伸到巨人之国（Jotunheim），靠近密米尔之井（Well of Mimir），其水赋予智慧和洞察力。第三条根向下延伸到尼福尔海姆（Niflheim），靠近赫瓦格密尔泉（Spring Hvergelmir），所有水流皆源于此。

2. 世界树连接的领域：这棵树连接着北欧宇宙学中的九大世界。这些包括阿斯加德（Asgard，众神的领域）、米德加德（Midgard，人类的世界）、巨人之国（Jotunheim）、尼福尔海姆（Niflheim，寒冷的冰之领域）、穆斯佩尔海姆（Muspelheim，火之领域）、华纳海姆（Vanaheim，华纳神族的家园）、亚尔夫海姆（Alfheim，光之精灵的土地）、斯瓦塔尔夫海姆（Svartalfheim，黑暗精灵或矮人的土地）以及赫尔（Hel，死者居住的 underworld）。

3. 居民与传说：据说 Yggdrasil 本身是各种生物的家园，包括栖息在树顶的一只鹰、一只名为拉塔托斯克（Ratatoskr）的松鼠在上下奔跑，在鹰和啃食树根的巨龙尼德霍格（Nidhogg）之间传递信息。其他生物，如雄鹿，咀嚼它的树枝，蜜蜂从树上采集甘露。

4. 象征意义：在北欧文化中，Yggdrasil 象征着宇宙的结构、万物的相互联系以及生与死的循环。它被视为轴心 mundi 或世界的轴心，连接着天堂、大地和 underworld。Yggdrasil 的健康和福祉被认为反映了宇宙的状态。

Yggdrasil 不仅仅是一棵树；它是生命、成长以及北欧世界观中所有生物和世界相互联系的本质的象征。

北欧神话中的 Yggdrasil 与中国神话中的昆仑山之间的比较，揭示了不同文化在感知宇宙结构以及生命与宇宙的相互联系方面的迷人相似之处。

Yggdrasil 作为宇宙之树，其树枝伸展到天堂，根系延伸到各个领域，体现了众神、人类和 underworld 之间的联系。它象征着生命、成长和相互联系，强调了宇宙中所有存在的统一。Yggdrasil 的健康反映了宇宙的状态，说明了北欧人对所有世界和实体相互依

存的信仰。

在中国神话中，昆仑山被描绘为位于世界中心的圣山，是一根连接天堂、大地和冥界的支柱。它是仙人和神祇的居所，是神圣与凡俗交汇的地方。昆仑山常与天堂般的花园和神话生物联系在一起，象征着精神启蒙、永生以及轴心 *mundi*——不同存在层面之间的联系。

这是一段融合了深度学术总结、词源学侦探推理以及充满生活气息的叙事的文本。翻译时，我将前半部分的学术对比处理得严谨而富有逻辑，将词源学部分处理得像解谜一样引人入胜，而将 John 的夜宵之旅处理得充满烟火气和感官细节，最后以宏大的学术反思收尾。



共同主题：

1. 世界轴心（Axis Mundi）：世界树（Yggdrasil）与昆仑山皆扮演着“世界轴心”的角色，它们是连接并支撑天界、人间与冥界的中心支柱，在各自的神话体系中代表着宇宙的中心。

2. 万物互联：两者皆为宇宙万物互联本质的隐喻。世界树连接

着北欧宇宙观中的九大世界，而昆仑山则弥合了人类世界与神圣领域之间的鸿沟，凸显了不同领域间的统一与相互依存。

3. 生命与灵性的象征：世界树与昆仑山均象征着生命、成长以及对灵性启蒙的追求。它们体现了生、死与重生的循环，以及对知识与永生的探寻。

4. 神祇的居所：两者皆是众神与超自然生灵的家园。世界树上栖息着鹰、松鼠拉塔托斯克（Ratatoskr）与巨龙尼德霍格（Nidhogg）等生物；而昆仑山则被视为道教仙人与神祇的居所，是一个充满神圣意义与神秘事件的地方。

尽管源自截然不同的文化，世界树与昆仑山的神话却有着深刻的相似性，反映了人类关于统一、灵性之旅与宇宙秩序的普遍主题。这些相似性暗示了跨文化的共同认知：世界是相互关联且神圣的，而某些特定的地点或实体则是维系宇宙结构的关键纽带。

词源学的侦探推理：

重访 John 的探索之旅，我们深入探究“樊桐”（古音 *Ban Tong*）与英语单词“Ban”之间 intriguing 的语音相似性。这种比较不仅仅是声音的巧合，更承载着丰富的文化与语言学意义。英语单词“Ban”本身拥有引人入胜的词源，这加深了我们对这种联系的理解。

“Ban”一词源自古英语“bannan”，意为“召唤、命令、宣告”或“禁止”。它可进一步追溯至原始日耳曼语“bannan”，并与古高地德语“bannan”（意为“在威胁下命令或禁止”）相关，而后者又源自日耳曼语词根“bannan”。这一词源学背景凸显了该词的双重性质：既指官方的宣告，又指施加禁令或限制。

当我们结合“樊桐”的语境来审视“Ban”时，John 所指出的语音相似性便具有了主题上的重要性。古汉语术语中，“樊”暗示着边界或围栏，“桐”则指一种树木，这在隐喻层面上可代表一处神圣或禁忌的区域，正如英语中的“Ban” encapsulates 了由权威设定的禁令或边界的概念。

英语“Ban”与“樊桐”之间的这种语言学平行关系，为我们提供了一个迷人的视角，得以窥见不同文化如何表达神圣边界或禁忌的概念。它凸显了人类跨越语言与文化障碍、划定神圣、禁忌与许可之界限的共同倾向。通过词源学的透镜，我们不仅挖掘出单词的根源，更揭示了它们所传达的普世观念与价值观，从而进一步丰富了 John 的发现，以及我们对中国古代神话中昆仑山象征维度的理解。

深夜的香港：

夜深人静，图书馆广播响起：“今日闭馆时间为晚上九点，请各位读者准备离馆。”

John 沉思着走出大楼，突然意识到肚子正在咕咕叫。他在附近的九龙塘区寻找香港街头小吃。一边找地方吃，他一边反思自己的大脑因为高强度运转而经常胃口大开、脾气暴躁。他想起了那家熟悉的凉茶铺，便走了过去。



“这么多年了，你还在这里卖‘崩大碗’。真不容易啊。现在很多地方都没有这个了。请给我来一大瓶。”

如今，许多人对“崩大碗”（学名：积雪草）已感陌生。这种植物性寒，味苦辛，以清热利湿著称。在传统医学中，常用于治疗肝胆湿热、关节肿痛、中暑、传染性肝炎及流行性脑脊髓膜炎等多种病症。

随后，John 去了一家粤式点心餐厅吃夜宵。他点了一壶茉莉花茶，以及虾饺、萝卜糕、鱼粥和蛋卷等各式点心。餐厅里满是享受晚餐的食客，这是一种深植于香港人心中的饮食文化。当 John 大快朵颐时，一种满足感涌上心头。这是他的城市，他的家，而这些味道提醒着他根在何处。

结语：神话与地理的交响

在这场关于神话与地理的交响乐中，John 的探索最终指向了一个震撼人心的历史真相：“昆仑”从未静止，它是一条随着中华文明政治重心与疆域认知而不断流动的“精神河流”。

昆仑原初乃是天界宫阙，琼鸟所栖之地。其后降临人间，逐渐转化为象征权力的神圣山岳。

如果我们摊开中国历史的长卷，会发现昆仑的坐标并非由经纬度锁定，而是由政权的实际控制范围所定义。哪里是皇朝的力量所及，哪里就是“天下之中”，哪里便是昆仑的所在。这部波澜壮阔的“昆仑西迁史”，可以分为三幕剧来上演：

第一幕：陕北的崛起——昆仑的诞生（约公元前 2300 年）

已知故事的起点并非遥远的雪山，而是黄土高原的腹地。在陕北河套地区，一座史前超级都城——石峁古城拔地而起。此时的“昆仑”，发音近似于对圆形苍穹的描摹。当仰韶晚期的先民仰望石峁那浑圆如天穹的皇城台时，他们第一次将“昆仑”这个词赋予了实体。这里是夏族的龙兴之地，“禹产昆山，启生于石”的传说在此扎根。此时的昆仑，是王权与神权的结合体，它的核心词义是“天”与“圆”，是华夏族群最初的“圣城”。

第二幕：千里的追逐——从关中到西域（周秦汉唐）

随着周秦汉唐的政治重心向西推移，昆仑开始了长达两千年的

“西进运动”。

周代的政治巡狩：周穆王的车辙向西滚滚，直至帕米尔高原。他与西王母的相会，并非单纯的神话邂逅，而是周王室为了确立“天下共主”地位而进行的政治宣示。昆仑的概念，从陕北的废墟中拔起，西移至甘肃、青海一带。

汉代的国家界定：汉武帝的雄心将昆仑的坐标大幅西推。为了打通西域，为了寻找黄河之源，他依据张骞的报告，将于阗南山（今喀喇昆仑山）正式钦定为“昆仑山”。这不仅是地理发现，更是政治宣言——大汉的威仪已抵达传说中的神域。

唐代的疆域扩张：到了盛唐，昆仑的概念变得宏大而包容。巴颜喀拉山、阿尼玛卿山乃至天山，都被纳入“昆仑”的范畴。此时的昆仑，不再是一座孤峰，而是大唐帝国西部疆域的代表词。

第三幕：大一统的定格——从具体山峰到西部山系（元明清）

当历史进入元明清，昆仑彻底完成了从“神山”到“地理大动脉”的蜕变，成为“大一统”格局的注脚。

元代的探索：忽必烈的使臣都实三次深入藏地探寻河源，这背后的动机是论证“国家山水相连”，从空间上确认中华版图的西界。

清代的最终确认：乾隆皇帝将目光投向更西的帕米尔高原，将产玉之地御赐名为“昆都仑”（满语意为“天”），并正式将青藏高原至秦岭的广大西部山脉统称为“大昆仑”。

至此，昆仑的概念完全与政权的疆域绑定。正如清代学者洪亮吉所言：“昆仑山即天山也。”

终章：政权的投影

当我们合上历史的书页，回望这场跨越时空的追寻，结论昭然若揭：

昆仑，是历代王朝用来确认“天命”与“版图”的神圣标尺。

当政权立足陕北，昆仑便是石峁古城；

当政权雄踞长安，昆仑便是葱岭南山；

当政权统御天下，昆仑便是整个西部山脉体系。

它不仅仅是神话中的“帝之下都”，更是现实政治的镜像。历代统治者为了论证“受命于天”的正统性，不断将现实中的高山指认为神话中的昆仑。“随都而定，随疆而移”，这正是中华文明“大一统”思想在地理神话上的最高投射——昆仑不在远方，它就在权力的指尖所指之处。

Chapter 7 Light

For over thirty years, John's father had struggled with severe diabetes, and one fateful morning, he awoke to discover his vision had begun to fail. At 71 years old, he faced the debilitating effects of the disease's long-term complications. As his vision dimmed, his brain also began to shrink, plaguing him with hallucinations that haunted his nights. In his mind, he was somewhere by the river, on a train, or in a restaurant, when he was at home.

Scientists have revealed that the nerves of our eyes, unlike those of other parts of the body, do not have direct connections. This unique feature serves as a clever defense mechanism, preventing bacteria from easily locating and exploiting them. The design of the eye, with its intricate network of nerves, appears to have been meticulously planned and preinstalled on our heads, much like a precision device crafted before our birth. It's as if some invisible hand had carefully considered every detail, ensuring optimal function and protection.

Just as humans have invented the vision pro to enhance our visual capabilities, it seems that a higher power has blessed us with our eyes. These organs, genetically fused to our skulls, endow us with the remarkable ability to perceive and interpret the world around us. Their decoding skills are nothing short of extraordinary, allowing us to make sense of the visual chaos and find meaning in it. As we marvel at the wonders of our eyes, we are led to question the very nature of our reality. Through these windows to the world, everything appears genuine and tangible. Our eyes possess the incredible power to decipher this simulated realm, making us believe in the authenticity of our surroundings.

The eye, in all its complexity and beauty, holds the key to unlocking the mysteries of our vast universe. By understanding this incredible organ, we may gain deeper insights into the workings of the

cosmos and our place within it.



Perhaps when all darkness descends, humans, like the universe, seek the primal fluctuations of emotion within their hearts. That inner string is the initial force that strives to ignite the lamp within. What is the vibrating string of a person? If we must seek an answer, it should be when the frequencies of emotional fluctuations converge into goodness that the lamp within can illuminate a path to anywhere in the world.

The vibrating string represents the essence of our being, the subtle energy that pulsates within us and connects us to the universe. It is the resonance of our soul, the vibration that defines our existence. When we align our frequencies with those of love, compassion, and kindness, our vibrating string resonates in harmony with the universe, igniting the lamp within and guiding us towards a brighter future.

In the face of darkness, this inner light serves as our beacon, illuminating our path and leading us towards a world filled with hope and possibility. By nurturing our vibrating string and allowing it to resonate with the frequencies of goodness, we can transform our lives and the world around us.

Yet ever observant of his father's expressions, John noticed something remarkable. His father found a unique connection to time

in the absence of sight. With no distinctions between day and night, he saw a newfound peace. His inner light of goodness and beauty shone brightly, even in the dark. John had an epiphany: the difference between *natural* and *innate*.

Years prior, John had read the *Daodejing*, an ancient text about inner harmony and peace. Now, he retrieved the text and rediscovered its truths: the natural world was not separate from the inner self but an extension of one's essence. Embracing this understanding allowed one to achieve a state of inner harmony that transcended the limits of the body and time.

Once upon a time, there was nothingness in the vast emptiness of the universe—a state the ancient Chinese called *taiyi*(太 易). In this period, there wasn't a speck of dust, a ray of light, or even a hint of time or space. It was pure, unadulterated emptiness.

But deep within this emptiness was a hidden energy—a force that had lurked for eternity, waiting for its moment to shine. And when the time was right, this energy sparked into action, giving birth to *taichu*(太 初)—the beginning of everything.

As *taichu* unfolded, a mysterious substance appeared. The Chinese named it 先天一炁 (*xiantianyiqi*)—the primal matter that preceded all things. This 炁 (*khiei*, pronounced in ancient Chinese), as they called it, was unlike anything we know today. It was a wavy, water-like essence formed by an invisible fire burning beneath its surface. This fire wasn't the kind that burns or destroys; it was a purifying, creative force that breathed life into the universe. I believe this 炁 (*khiei*) is a vibrating string.

The universe existed in this form for ages—a dark watery abyss stretching forever. It was a world without form or structure, where nothing seemed to make sense. But then, something incredible happened.

Despite being intangible and invisible, the 炁 (*khiei*) gave rise to the feelings of the universe. A solitary vibrating string multiplied, generating millions of vibrations, a phenomenon known as *taishi*(太 始). The character 始 ('beginning', *sthjeg* in ancient Chinese) bears

morphological and phonetic resemblance to 胎 ('foetus', *theg* in ancient Chinese), suggesting the notion of the universe in its foetal state, akin to a vast germinal egg.



This concept of *taishi* represents the universe's inception, much like the formation of a foetus within the womb. It is a time when the primal forces of the universe are stirring and coalescing, giving rise to the fundamental vibrations that will eventually shape the cosmos. The feelings generated by the *khiei* are akin to the primal sentience of the universe, the first stirrings of consciousness that precede the emergence of form and matter.

In its foetal state, the universe was a vast expanse of potentiality, teeming with the promise of life and growth. It was a time of profound transformation as the primal matter of the universe began to take shape, forming the building blocks of the vast cosmos we know today.

A spark of consciousness ignited within the depths of the universe, and suddenly, there was a shift. The primal matter began to coalesce and take shape, forming a swirling mass of energy that the Chinese called *taisu* (太素). *Taisu* is the primary material state; without yin and yang, it is just pure single matter. This was when the order was finally brought to the universe, when the strings of the cosmic symphony found their

tune and began to play in harmony.

This was the dawn of order in a universe that only knew chaos. It was as if long dormant; the invisible strings of a cosmic symphony had suddenly awakened to the conductor's cue. They trembled into motion, vibrating in perfect unison, each note resonating with the others to create a harmonious melody that echoed throughout the vastness of creation.

Thus began the symphony of the universe, a masterpiece played out on the strings of *taisu*, a primal substance that preceded all dualities and complexities. It was a moment of profound significance, marking the transition from the potentiality of nothingness to the reality of something, the genesis of structure and form in a universe that would come to teem with life and consciousness.

As 太极 (*taiji*) spun and swirled, it gave birth to yin and yang—the opposing forces governing everything. And as these forces emerged, the universe began to take on a new form. Matter and space came into being, and with them, the potential for life.

It was a slow, gradual process, but the universe as we know it today eventually came into existence. Galaxies formed, stars shone, and planets circled their suns. Life flourished in all its diverse forms, and the universe became a vibrant, living thing—a far cry from the emptiness of the universe that had preceded it.

And so, the story of the universe's beginning ends—or rather, a new beginning. Because even though the universe has changed and evolved, the primal forces that gave birth to it are still at play, shaping and guiding its destiny. And who knows? Maybe one day, we'll discover even more secrets hidden within the depths of this mysterious and incredible universe.

So *taiyi*→*taichu*→*taish*→*taisu*→*taiji*, the universe we know today.

When we delve into the relationship between particles and strings in physics, we discuss string theory. This theoretical framework aims to explain all fundamental particles and forces, such as gravity and electromagnetism.

According to string theory, elementary particles are not point-like

entities, as previously believed. Instead, they are composed of one-dimensional strings that can vibrate in multiple dimensions, much like the strings of a guitar. These varying vibrational patterns correspond to particle types, such as electrons and photons, and to their associated properties, such as mass and charge.

However, it's important to clarify that these strings are not made of actual matter, like the strings we know are composed of atoms or molecules. Instead, they are abstract mathematical entities used to describe the behaviour of particles at the microscopic level. These strings are so tiny that they remain undetectable in our everyday experiences.

So when asking, "What are the strings in particles?" we are essentially inquiring about how string theory describes the composition and behaviour of fundamental particles. In essence, the theory posits that elementary particles are composed of one-dimensional vibrating strings, and the vibrational patterns of these strings determine the nature of the particles.

It's worth noting that string theory remains unproven despite its mathematical elegance. Experimental evidence remains lacking, leaving us uncertain whether the string theory accurately describes our universe. Nevertheless, it continues to captivate physicists and scientists alike, offering a potential path towards unifying the laws of nature.

Recall the ancient Chinese philosophy that posits the universe was in a fluid or aqueous state in the era preceding the emergence of light, known as the taichu period. Conceivably, these very strings composed the quantum essence—they permeated the fluid-like expanse of space, existing much like water in its omnipresence. These strings, postulated to be the fundamental constituents of the universe, filled the void with their intangible yet essential presence, much like how water fills a container, shaping the very fabric of space itself.

The Chinese philosophy suggests an intriguing concept: that feelings preceded the existence of matter. According to this notion, these primal feelings are composed of the intricate interplay of strings. However, within our three-dimensional space, enhanced by the fourth

dimension of time, we cannot discern the location of this elusive meta feeling. Its scale surpasses our imagination, having existed since the dawn of the universe.

This probably explains where all the souls are at rest. According to this Chinese philosophy, the universe is not just a cold, empty expanse of matter and energy but a vibrant, living entity filled with feelings and consciousness. The strings, vibrating in harmony, create a symphony that is the essence of the universe, the music of creation itself.

And within this symphony, the souls of all living beings find their rest. Just as a note in a musical composition finds its place within the harmony of the whole, so do our souls find their place within the vast expanse of the universe.

The concept of the soul resting within the harmony of the universe is a comforting thought. It suggests that even after our physical bodies have ceased to exist, they continue to resonate within the cosmos, forever a part of the grand symphony of creation.

This philosophy also reminds us of the interconnectedness of all things. Just as the strings of a musical instrument are intimately connected to create harmonious sound, so are we all intimately connected to the universe at large. Our actions, thoughts, and feelings impact the cosmos, and the cosmos, in turn, affects us.

The Chinese theory of feelings, which holds that feelings precede matter and that the soul finds rest within the harmony of the universe, offers a profound and comforting perspective on our place in the cosmos. It reminds us that we are not alone but rather a part of a vast, interconnected web of life that is forever vibrating and creating.

This notion posits that feelings preceded the emergence of any tangible matter. We have been striving to unravel the enigma at the heart of the universe. Everything we know, and beyond our comprehension, ostensibly originated in these primal feelings. Moreover, this feeling can be likened to a symphony—a harmonious composition of intangible elements that resonate throughout the cosmos.

Let us look at Laozi's *Daodejing*.

The story of Laozi's life is shrouded in mystery. No one knows

how long he has lived or if he comes from our own time. He journeyed back to the early days of human civilisation, where he witnessed the epoch-making events of Pangaea, Nuwa, Dayu, Changjie, the Three Emperors, and the Five Kings. After this, he returned to the valley, where he dreamt of meeting the Dragon Clan with a magic pen. In this dream, he secretly wrote down the *Daojing*, imparting the universe's secrets to ordinary people. Then he mounted the green ox and rode westwards, disappearing into the misty peaks and leaving behind a legacy that would inspire future generations.

The teachings of Laozi have profoundly influenced the Chinese people, enabling them to grasp the mysteries between the cosmos and the earth. He revealed to them the fundamental truth of the universe and the enduring spirit of freedom between the cosmos and the world. Laozi taught that the cosmos is a vast body of consciousness, much like the cells in our brain, with flashes of consciousness. He posited that all the things we see and perceive are merely good thoughts produced within the consciousness of the cosmos. He emphasised that any consciousness that flashes through our minds is connected to the grand consciousness of the cosmos. He emphasised that one can find the right path by aligning oneself with the cosmos. This path, he said, is a path of virtue, operating within a spiral cycle.



Laozi likened the cells in our body to those in our brain, never fully comprehending the vastness of the world beyond them, just as we, in turn, fail to grasp the vastness of the cosmos we inhabit. He stated that if one wishes to traverse freely between the cosmos and the earth, one must find a gateway—the gateway of Xuan Miao.

This gateway represents infinity in both its vastness and its minuteness. The cosmos, he said, is a place where everything circulates endlessly from infinity to the most diminutive, tiny, and back again.

When we consider the concept of ‘present’, it naturally conjures notions of ‘past’ and ‘future’. This concept, Laozi posited, is not unlike the idea of ‘difference’ proposed by the French postmodern philosopher Jacques Derrida. The secrets embedded within this philosophy have existed for thousands of years, long before their resurgence in modern thought.

Laozi expounded on our interconnectedness with all things in the cosmos. He said our future is infinite, with its end serving as the origin of time. The end of our future is also our past. If we were to magnify a grain of sand to infinity, he posited, the world within it would be an illusion compared to the outer universe. By detaching from our physical bodies and becoming pure consciousness, we could traverse anywhere in the cosmos by entering a grain of sand. Conversely, we could also exit a grain of sand and travel to another part of the cosmos.

Our physical bodies, Laozi taught, are merely vessels that sustain us on this earthly plane. Once we separate from our physical bodies at death, our consciousness remains in the cosmos forever. This concept underscores the idea that our consciousness is not bound by the constraints of time and space but exists beyond them, connecting us to the vastness of the cosmos.

However, it is still unclear when the true *Daojing* was sealed or destroyed. Then, someone imitated the moral Classic to create a popular version. Since then, the truth about the universe has been covered up for thousands of years.

道可道也，非恒道也。名可名也，非恒名也。无名，万物之始也；有名，万物之母也。故恒无欲也，以观其眇；恒有欲也，以观

其所徼。两者同出，异名同谓。玄之又玄，众眇之门。

This is the first chapter of *Daojing*. On one occasion, when the linguist John Wang considered translating this passage, he referred to the versions of many sinologists, at least in the past 500 years, including at least a hundred English translations. Later, he found that most people focus on understanding the meaning of *dao* and ignore or accept another word, *ming*. All known translations of the *Daojing* render *ming* as ‘name’. In his opinion, it seems awkward in that context. Later, he accidentally found in the oracle bone inscriptions that *ming*(名, ‘name’) and *ming*(明, ‘light’) belong to cognate words, which mean ‘light’.

In the Oracle bone inscriptions, the character 名 is composed of 口 ‘mouth’ on the left and 月 ‘moon’ on the right. It originally means ‘In the dark, one calls out the other person’s name to confirm his existence’ 明 (‘left’), 日 (‘sun’ and ‘right’), 月 ‘moon’), that is, light. 名 and 明 are similar in the shape of oracle bone inscriptions and the pronunciation of ancient Chinese.



名 (name)

明 (light)

There are many reasons for the confusion between the two, including oral tradition with the same pronunciation and incorrect records. Or in the record, because of the similar shape, it may also lead to miswriting. What cannot be proved, however, is that such similarities have yet to be discovered or realised for more than two thousand years.

If one replaces “name” with the concept of “light” and reinterprets the first paragraph of *Daojing*, the conclusion is as follows: “The *dao* that I mentioned here is not the ordinary *dao* that secular people know

or the way that guides them, but the Dao of the Universe(including *Tian Dao* [The Dao of the Cosmos], *Di Dao* [The Dao of the Earth] and *Ren Dao* [The Dao of Man]). The MING(“Name” or “Light”) that I mentioned here is not the common name that secular people give, but the MING of all tangible and intangible things in the universe or things that can be seen or unseen under the brightness of the light [the light/darkness of the cosmos, the Yin and Yang light on Earth and the internal light of wisdom in man]. Wuming(nameless, darkness, intangible things, nothing) is the beginning of all things; Youming(named, light, tangible, being) is the mother of all things known to man. Therefore, we shall understand the DAO by experiencing the micro aspects of the Wuming things; meanwhile, we shall also understand the DAO by observing clues from the Youming things. Wuming and Youming are different titles that are derived from the same origin. They contain the *Xuan*(greatest) and the *Miao*(smallest). One can move between Wuming and Youming and vice versa. The Youming can also become the Wuming, and vice versa. The furthest terminal end of the greatest is the smallest, and vice versa. The true DAO or the true path to the universe is the greatest-smallest gateway, where the end of infinity is infinitesimal.

The problem of the universe’s origin described in the *Daojing* includes the origin of all movements in the universe. Replacing “name” with “light” makes all the meaning clearer. Different dynasties have different interpretations of the *Daodejing for many reasons, one of which is* that people in each dynasty have different understandings of heaven and man.

Today, in the twenty-first century, with our knowledge of the universe, we can interpret the *Daodejing* differently. In various historical dynasties, there are different interpretations of *Daodejing*, including the suppression of Daoism by Confucianism, the understanding of Daoism through a Confucian lens, and interpretations with different purposes. All the annotated versions of *Daodejing* and many translated versions in other languages do not produce many superimposed interpretations. Suppose we do not refer to any annotated version but reinterpret the text