

孔子学院

CONFUCIUS INSTITUTE

中英版 Chinese-English Version
No2 2023

擂茶香 客情浓

When Leicha's Aroma Meets
Hakka Hospitality

2023年第2期 / 总第78期 / 双月刊 Bimonthly
国际刊号: ISSN 1674-1781 / 国内刊号: CN 11-5658/C

孔子
学院

Confucius Institute

主管：中华人民共和国教育部
主办：中国国际中文教育基金会

Directed by Ministry of Education of the People's Republic of China
Produced by Chinese International Education Foundation

编辑出版：《孔子学院》编辑部
协 办：上海外国语大学
总 编 辑：赵灵山 李岩松
副总编辑：郁云峰 衣永刚
主 编：张雪梅
副 主 编：赵 裴 张逸岗
编 辑：余玲华 黄 蕾
主 审：王 欣 张爱玲
审 校：张丽丽 于 帆 王洋帆

Published by Editorial Office of *Confucius Institute*
Co-produced by Shanghai International Studies University
Editor-in-Chief: Zhao Lingshan, Li Yansong
Associate Editor-in-Chief: Yu Yunfeng, Yi Yonggang
Managing Editor: Zhang Xuemei
Associate Managing Editor: Zhao Pei, Zhang Yigang
Editor: Yu Linghua, Huang Lei
Peer Reviewer: Wang Xin, Zhang Ailing
Proofreader: Zhang Lili, Yu Fan, Wang Yangfan

美术设计：陈 颖 朱浩晔 王艺潼
排 版：上海礼月文化传媒有限公司
印 刷：上海叶大印务发展有限公司
国际连续出版号：ISSN1674-1781
国内统一刊号：CN11-5658/C
邮发代号：80-172

Art Editor: Chen Ying, Zhu Haoye, Wang Yitong
Typesetter: Shanghai Liyue Culture Media Co., Ltd
Printer: Shanghai Yeda Printing Development Co., Ltd.
ISSN1674-1781
CN11-5658/C
Postal code: 80-172

定 价：RMB 16 / USD 5.99
编辑部地址：北京市海淀区学院路 15 号
邮政编码：100083
编辑部电话：0086-10-63240631
网 站：www.ci.cn
上海编辑部地址：上海市虹口区大连西路 550 号
电 话：0086-21-35377068
投稿邮箱：ci.journal@ci.cn
刊名题字：欧阳中石
封面供图：刘军伟

Price: RMB 16 / USD 5.99
Address: 15 Xueyuan Street, Haidian District, Beijing, China
Postal Code: 100083
Telephone: 0086-10-63240631
Web: www.ci.cn
Address(Shanghai): 550 Dalian Road (W), Shanghai, China
Telephone(Shanghai): 0086-21-35377068
Submission E-mail: ci.journal@ci.cn
The Masthead is inscribed by Ouyang Zhongshi
Cover Photo: Liu Junwei



目录 / contents

№2 2023

文化视窗 CULTURAL HORIZONS

- 4 八大山人
——一位以古典艺术贯通现代的大画家
Bada Shanren: A Master Artist of
Timeless Appeal
作者: 施之昊 Shi Zhihao
- 12 揭开海昏侯国的神秘面纱
——从发掘现场到博物馆的汉墓遗珍
Lifting the Veil of Haihunhou State:
From Excavation Site to Museum
作者: 黄雪寅 Huang Xueyin
- 20 宋应星与《天工开物》
Song Yingxing and His Masterpiece
Tiangong Kaiwu
作者: 崔高浩 Choi Goho
- 28 古老而独特的东河戏
Donghe Opera: An Ancient and Unique Art
作者: 吴家平 Wu Jiaping



汉语学习 LEARNING CHINESE

- 34 汉语的教与学
Teaching and Learning Chinese
南昌大学组稿 Nanchang University
- 40 不识庐山真面目
Of Mountain Lu We Cannot Make Out the
True Face
作者: 崔高浩 Choi Goho
- 44 滕王阁, 因王勃而不朽
Wang Bo's Literary Genius Elevates the
Pavilion of Prince Teng to Fame
作者: 严夕寒 Yan Xihan
- 48 二十四节气之惊蛰和春分
Twenty-four Solar Terms
作者: 雪漫 Xue Man



当代中国 CHINA NOW

- 52 从“洋景漂”到“洋景归”
Embracing Life as a Local in Jingdezhen:
Stories of Expats Turned Residents
景德镇陶瓷大学组稿
Jingdezhen Ceramic University
- 60 百年雅溪 百年客家
Yaxi: Everlasting Home for “Guest Families”
作者：刘慧玲 Liu Huiling
- 66 中国传统书画装裱工艺中的修复技术
——以张名倬山水画装裱修复为例
Repairing Chinese Traditional Calligraphy
and Painting
—Taking Repairing Zhang Mingzhuo’s
Landscape Painting as an Example
作者：柳东溶 Yoo Dongyoung



孔院链接 CONFUCIUS INSTITUTE LINKS

- 72 一分耕耘，一分收获
——一位本土教师的教学自传
No Pains, No Gains: My Journey as a Local Chinese Teacher
作者：安以轩 Harinirina Aicha Nadine Saida
- 76 无问东西 全球一家
——对话印尼和西班牙青年文化使者
Beyond Borders: Embracing Our Global Community
—A Conversation with Cultural Ambassadors of Indonesian and Spanish Youth
作者：张珺竹 Tuti Walandari Bin Ahma 光洁 Lucía García Díaz



八大山人

——一位以古典艺术
贯通现代的大画家

Bada Shanren:

A Master Artist of
Timeless Appeal

作者：施之昊 Shi Zhihao

翻译：汤敏 Tang Min



八大山人

酒崇春

彩图

此乃大山人

及之筆法

足跡也

丁卯年秋

莫乃翁篆



八大山人作此图于康熙二十二年（1685）... 信如斯也

八大山人... 丁卯年秋... 莫乃翁篆

八大山人... 丁卯年秋... 莫乃翁篆

八大山人... 丁卯年秋... 莫乃翁篆

八大山人... 丁卯年秋... 莫乃翁篆

八大山人大名鼎鼎，他的原名朱耷，人们反而陌生了。他的艺术成就属于中国，同时也属于世界。中国各大博物馆珍藏着他的书画作品，欧美的大型博物馆里也有他的杰作。人们对他的艺术风格特别倾心，原因是他的作品既是古代的，也是贯通现代的。

Zhu Da (1626–1705), better known by his artistic name Bada Shanren, was a highly acclaimed Chinese painter and calligrapher. He was born in Jiangxi Province, but his influence has transcended across China and beyond, earning admiration worldwide. Even in contemporary times, his artworks are still cherished in famous museums worldwide, shining with an attractive blend of classical and modern elements.

传奇的身世和复杂的名号

A Legendary Figure with Mysterious Names

朱耷 (1626—1705)，是明代的皇孙公子，他的祖上是明太祖朱元璋的第九子、后来驻节江西的宁王朱权，世代居住在江西。朱耷生于南昌弋阳王府，他的一枚印章“西江弋阳王孙”，最能说明他显赫的家世。关于“朱耷”这个名字，有人说他生下来就耳朵大，于是有了“聋子”的小名；还有人说“耷”是“驴”字的俗写。单单这个名字就耐人寻味，而他“八大山人”的签名更是引人遐想。一种普遍的说法是这个签名像“笑之”或“哭之”。1644年清军入关，正是改朝换代之际，朱耷只得逃离南昌。作为明代宗室，他当时处境十分危险，不得不“削发为僧”，这一年他23岁(1648年)。随后，清军包围南昌，很多明代王室成员被诛杀。

Born in the Yiyang Prince's Mansion in Nanchang City, Jiangxi Province, Zhu Da was a descendant of Zhu Quan, the ninth son of Zhu Yuanzhang, the founding emperor of the Ming Dynasty. Zhu Quan later became known as the Prince of Ning and settled in Jiangxi Province. Zhu Da's prominent family background was evidenced by a seal he possessed, engraved with the words "Descendant of Yiyang Prince".

Later generations have different speculations about his birth name, Zhu Da (朱耷). Some believe the Chinese character 耷 consists of 大 (da, literally meaning large) and 耳 (er, literally meaning ear), hence referring to the painter's large ears. Others believe it is a colloquial term for donkeys. His artistic name, Bada Shanren, is even more mysterious, with most people believing that the four characters 八大山人, when put together in handwriting, resemble the Chinese characters 笑之 (xiaozhi, literally meaning laughing at it) or 哭之 (kuzhi, literally meaning crying over it).

In 1644, when the Manchu army encircled the Ming capital of Beijing and sought to overthrow the dynasty, Zhu, a descendant of the Ming royal family, found himself in a perilous situation and had no option but to flee from his hometown of Nanchang. He sought refuge in a Buddhist temple and became a monk at the age of 23 in 1648. He survived, but many of his fellow Ming royal family members in Nanchang were killed by the Qing army.





需要说明的是，朱耷 56 岁在南昌还俗，开始书画生涯。一方面因为清政府的政策有所怀柔，另一方面也受到“不孝有三，无后为大”礼教思想的影响。“八大山人”这个我们熟悉的名字是他在 59 岁后才使用的。“八大”的出处，有一种说法是，他见到一本《八大人圆觉经》，所以取这个名字；另一种说法是，“八大”意喻“四方四隅（东、南、西、北、东北、西北、西南、东南），皆我为大”。出家的时候，他法号“传綦”，字“刃庵”，别署“雪个”（“个”就像一枝孤零零的竹子，在汉字里两个“个”就是一个“竹”字），有时会在作品上写“驴”作为自己的签名。

At the age of 56, Zhu returned to secular life as the Qing government had begun to adopt a more lenient approach towards the descendants of the Ming Dynasty. Additionally, the artist was heavily influenced by the traditional Chinese philosophy that states, “among the three unfilial acts, having no offspring is the most reproachable”.

He only began to use the name Bada Shanren (八大山人, literally meaning Mountain Man of the Eight Greats) at the age of 59. Some said he took the characters 八大 (literally meaning “eight” and “great”) for himself from the *Sutra of the Eight Great Human Realizations*; others believe the characters stand for “I am the greatest in all eight directions (east, south, west, north, northeast, northwest, southwest, and southeast)”. He was also known by his Buddhist name Chuanqing and courtesy name Ren'an. Besides, Zhu also went by the name Xuege (雪个), with the Chinese character 个 (ge, literally meaning measure world for things) being half of the character 竹 (zhu, literally meaning bamboo). He occasionally signed 驴 (lv, literally meaning donkey) in his works, too.





奇特的画风
和创新的精神

Distinctive and
Creative Painting Style

在寺庙修行的二三十年里，朱耷的书画天赋已经为人注意。他的画风虽然不能说在历史上从来没有出现过，不能说是“开山鼻祖”，但是他在取法明代中期的徐渭大写意花卉的基础上有了自己的突破，呈现给我们的是一个令人耳目一新的“自我”。同时，他对于晚明董其昌“笔墨论”的理解几乎超出任何一位画家，对于笔墨的运用更是令每一位观者惊叹。“笔墨”二字正是中国文人画能够长盛不衰的支柱，谁得笔墨精髓，谁的艺术就高明，谁的境界和格调就高。

Zhu's exceptional talent in both calligraphy and painting became apparent during his thirty-some years in the temple. Although we cannot credit him to be the "founder of a new painting style", he undoubtedly incorporated his distinctive features and elevated the wild, unrestrained sketching of flowers, a style pioneered by Xu Wei in mid-Ming days, to another level. Zhu also demonstrated an exceptional understanding of and wonderful skills in "the using of the ink and brush", a key artistic concept that was established by Dong Qichang (a late Ming Dynasty master painter) and that underpins the timeless allure of Chinese literati painting. By employing ink and brush techniques with extraordinary dexterity, Zhu achieved a more sophisticated and awe-inspiring style.



中国书画所用的笔是软笔，所谓“惟软笔而变化生焉”，就是说书画艺术的变化无穷源自这支“软笔”。墨则是经一种特殊工艺制成的书画原料，或许可以把它理解为“颜料”。这种原料和软笔搭配，加上宣纸的衬托，所谓的“墨分五色”，一笔下去，纸上就有了浓淡、干湿、虚实等变化。八大山人的绘画很好地发挥了中国画笔墨的特长，画面中不论是造型还是笔墨内涵都很有自己的想法，在中国画传统范畴中最大限度地体现了自己的笔墨精神。八大山人画的中国画，观者一见就能识别。这种在熟悉中找到陌生的感觉，正是中国古典艺术领域里最佳的“创新”路径。

Ancient Chinese artists were fastidious about the tools, favoring soft brushes that they believed contributed to the “myriad possibilities” of the paintings. They also used ink made with unique techniques and traditional Chinese Xuan paper. With such powerful tools, the artists were able to produce a range of effects in the thickness, wetness, and strength of the brushwork, despite using black ink only.

Zhu's artistic talent in traditional Chinese painting is evidenced by his bold and imaginative compositions and brushwork. While preserving the fundamental aspects of this art form, his paintings stand out with unique originality. Therefore, his works are highly discernable to the viewers, with the distinctive features naturally blended into the traditional techniques. By introducing a sense of newness to the familiar, traditional framework, Zhu's approach represents the best way to innovate Chinese classical art.



他的绘画风格就是“简单”二字。他结合自己的身世和画风写下“墨点无多泪点多”的诗句，意思是自己作品的笔墨还没有眼泪多。在如此简单的笔墨中，他能够做到空间的分割、物象的造型、线条的表达、墨块的铺陈、书法的点缀，每一项都恰到好处、点到痛处，既与古人交心，又让观者会心。从这个意义上讲，不论是艺术的难度还是表现力，都达到了高峰。他的这种特征越到后期越明显，他晚年的作品几乎简约到不能再简约。后来，“扬州八怪”都受到他的影响，郑板桥就有“删繁就简三秋树，标新立异二月花”的句子，也是有感而发。

Zhu's painting style is truly unique and simplistic. In one of his writings, he reflected on his personal experiences and art style by saying, "I might have shed more tears than I have spilled ink on the paper." Despite his simplistic brushwork, he was able to achieve a remarkable and intricate balance in all aspects of his art — the use of space, visual arrangement of the objects, expressiveness of the lines, sizes and shapes of ink patches, and incorporation of calligraphy. He was evidently inspired by previous artists and worked to enlighten contemporary art lovers. He is indeed a master artist, considering his powerful expressiveness despite the challenges he faced.

The feature of embodying profound ideas in plain brushwork was even more obvious in his later years when his works were almost minimalistic and continued to influence later generations of artists. Zheng Banqiao, one of the Eight Eccentrics of Yangzhou (a group of painters and poets in the Qing Dynasty), was inspired by Zhu and wrote, "Painters should simplify their work, like late autumn trees shedding their leaves; they should paint with passionate creativity, like early springs flowers blossoming with unique beauty."

广泛的流传和艺术的影响

Widespread and Profound Artistic Influence

今天，中国乃至世界各大博物馆要是有八大山人真迹，定能加分不少，观众也会不远万里前来观摩，这就是艺术的魅力。同样地，今天世界各地的拍卖行里要是有一件八大山人的真迹，那肯定是万众瞩目的拍品，竞价激烈，拍出天价也是意料之中的事情。

An authentic work of Zhu will undoubtedly be a prized possession for any major museums worldwide, attracting the attention of art enthusiasts and connoisseurs who travel from afar to catch a glance at the masterpiece, for such is the fascinating power of art. It's also no wonder that when an auction house puts up a piece of Zhu's original work, it soon becomes a public focus. The fierce competitions among the bidders often result in astronomical hammer prices.

近代中国画坛著名画家齐白石曾经写过一首诗，讲到自己的师承：“青藤雪个远凡胎，缶老衰年别有才。我欲九原为走狗，三家门下转轮来。”徐渭、八大山人、吴昌硕是他崇拜的三位老师，前两位时代太早，无缘得见，他决心死后到阴曹地府向这三位老师一个个学。从作品来看，齐白石的绘画明显受到八大山人的影响，尤其是早年，他学习绘画的途径主要是跟着八大山人。他在成熟阶段虽然已经自立门户，但笔墨线条中依旧有八大山人的影子。

Qi Baishi, a renowned Chinese painter of the contemporary era, expressed his admiration for three talented painters in his writing, "Xu Wei and Zhu Da were remarkable painters who lived before my time. Wu Changshuo is a painter whom I deeply admire



and who belongs to my time. However, it remains uncertain whether I will ever have the opportunity to meet him in person and learn from him directly. I humbly wish for a chance to serve these three masters, to prepare their paper and grind their ink.” Zhu’s influence on Qi’s paintings is evident, especially in Qi’s earlier works, which imitated Zhu’s style. Even after Qi established his own style as a mature artist, traces of Zhu’s influence could still be found in his works, particularly in the use of ink and the quality of the line work.

近代中国画坛的另一位著名画家张大千也对八大山人顶礼膜拜。他收藏的八大山人真迹甚多，今天美国各大博物馆的藏品里，就有不少是他曾经的宝贝。在没有去敦煌临摹壁画之前，他在上海主要学习八大山人和石涛两人的绘画，且能模仿得惟妙惟肖。张大千的荷花独步画坛，其中墨色，尤其是表现荷茎的线条，就是取法八大山人的。

Zhang Daqian, one of the most prominent painters in contemporary China, held Zhu in high esteem, too. He amassed an impressive collection of Zhu’s paintings, many of which are now treasured in major museums across the United States. Before traveling to Dunhuang to study the ancient murals, this Shanghai-based painter mostly emulated the works of Zhu and Shi Tao. His reproductions were so masterful that they were sometimes mistaken for the originals. Zhang was particularly celebrated for his vivid depictions of lotus flowers, and it is apparent that his use of ink and his line work in rendering the lotus stem were inspired by Zhu. ❷



揭开海昏侯国的

神秘面纱

——从发掘现场到博物馆的汉墓遗珍

作者：黄雪寅 Huang Xueyin

翻译：杨祎辰 Yang Yichen



Lifting the Veil of Haihunhou State: From Excavation Site to Museum

在 2015 年中国文物网发起的“中国十大文物事件网络评选”活动中，“江西海昏侯墓葬考古成果发掘”高居榜首，成为中国年度最具影响力的文物事件。海昏侯汉墓一夜之间被推到了镁光灯下，成为媒体记者和广大民众热议的对象，人们期待揭开海昏侯国和墓主人刘贺的神秘面纱。

In 2015, the excavation of the Haihunhou tomb in Jiangxi Province topped the Top 10 Cultural Discoveries in China, considered the most influential event related to cultural heritage and museology in that year. Overnight, the Haihunhou tomb became the focus of media attention and public discussion, as people looked forward to lifting the veil of the mysterious Haihunhou State and the tomb owner, Liu He.



供图 / 南昌汉代海昏侯国遗址博物馆
Nanchang Relic Museum of Marquis
Haihun State of Han Dynasty



In 2011, the Jiangxi Provincial Institute of Cultural Relics and Archaeology received a report of tomb looting in Dundunshan, Xinjian County (now Xinjian District), about 500 meters northeast of Guanxi Village of Datangping Township. Alerted by the report, the cultural agencies on both the municipal and provincial levels immediately organized a team of experts to conduct an on-site investigation. Based on the way the looters made their entry and the burial objects found, the experts believed that the tomb was both large and historically significant, and that it probably belonged to Liu He, the Prince of Changyi (Haihunhou or Marquis of Haihun of the Han Dynasty).

According to historical records, Haihunhou State was established in Haihun County, Yuzhang Prefecture, in 63 BC after Liu He was deposed from the Han throne. As a unique figure who had served first as an emperor and later as a marquis, Liu He's lineage continued for at least four generations.

The responsibility of discovering the history of the state fell on the Chinese archaeologists. From 2011 to 2015, local and national archaeological teams investigated about one million square meters of the site and excavated about 10,000 square meters of it. They discovered, within a five-square-kilometer area around the Haihunhou tomb, a series of important relics, including the ruins of Zijin City, the cemetery of Haihunhou of generations and the tombs of the nobility and commoners.

In the center of the cemetery, the Haihunhou tomb and the tomb of his wife was buried separately but adjacently. The two main tombs were located in a high platform building covering an area of 4,000 square meters.

2011年，江西省文物考古研究所接到群众举报，在南昌市新建县（现为新建区）大塘坪乡观西村东北约500米的墩墩山上，一座古代墓葬遭到盗掘。江西省文化厅、江西省文物局和南昌市政府高度重视，立即组织专家对现场进行勘查。从盗洞到出土葬具，专家判断，该墓规模较大，等级较高，很可能与文献记载的昌邑王（海昏侯）刘贺有关。据历史记载，海昏侯国是刘贺被废黜后，于公元前63年在豫章郡海昏县建立的侯国。刘贺作为一位既当过皇帝又成为列侯的特殊人物，在江西海昏侯国至少延续了四代。发掘海昏侯国历史的责任落在了考古人的身上。从2011年至2015年，江西省集结本地和全国相关科技考古力量，经过历时五年的考古发掘，共勘探约100万平方米，发掘约1万平方米，在海昏侯墓周边5平方公里内发现了紫金城遗址、历代海昏侯墓园、贵族和平民墓地等海昏侯国一系列重要遗存。以海昏侯和侯夫人墓为中心的墓园中，两座主墓同茔异穴，占据了总面积达4000平方米的礼制性高台建筑。

海昏侯墓属于西汉中晚期采取“汉制”埋葬的列侯墓葬。从发掘情况看，海昏侯墓椁室早年已经坍塌，且有地下室水，遗物基本没有被盗，这在全国汉代高等级墓葬的发掘中十分罕见。出土金器、青铜器、铁器、玉器、漆木器、陶瓷器、竹编、草编、纺织品和简牍（签牌和奏章副本）等各类精美文物1万余件（套）。其中出土了10余吨约200万枚五铢钱，378件马蹄金、麟趾金、金饼、金板等，这是迄今为止出土的我国汉墓考古史上保存最完整、数量最集中的一次发现。此外，墓中还发现了大量工艺精湛的错金银、包金、鎏金铜器，其中，在一件青铜豆形灯座上，清晰刻有“南昌”二字，这是关于“南昌”城最早、最珍贵的实物资料。判定墓主人身份的重要物证也出土于墓中，一是真车马陪葬坑、整套的乐器（包括两架编钟，一架编磬，琴、瑟、排箫、笙和36尊伎乐木俑，形象再现了西汉列侯的用乐制度），证实了墓主人的地位属于列侯级别。二是墓中出土的有“臣贺”等字样的漆器、青铜器、印章和木牍，特别是棺内提取出了刻有“刘贺”二字的玉印，证实了墓主人是西汉第一代海昏侯刘贺。这一考古成果一经发布，引发了社会各界的高度关注，海昏侯墓出土文物和墓主人刘贺“视死如生”的地宫生活成为关注焦点。

The experts categorize the Haihunhou tomb as a marquis tomb from the middle to the late Western Han Dynasty that was built based on the “Han system”. The excavation reveals that because the coffin chamber had collapsed very early on and flooded by underground water, the relics were not looted, which is extremely rare in the excavation of high-level Han Dynasty tombs throughout the country.

More than 10,000 exquisite cultural relics of various types were unearthed, including items of gold, bronze, iron, jade, lacquer, ceramics, bamboo weaving, grass weaving, textiles, and bamboo slips (copies of signs and memorials). Among them, more than 10 tons of about 2 million Wuzhu bronze coins were unearthed, as well as 378 pieces of horse-shoe-shaped cast gold, Kylin-toe-shaped¹ cast gold, pie-shaped gold and gold plaques, etc. This is the most complete and concentrated discovery of Han Dynasty tomb archaeology in China to date. In addition, a large number of exquisitely crafted gold and silver inlaid,

1 In Chinese mythology, kylin is a hooved creature with a dragon-like head that represents good omens.



供图 / 南昌汉代海昏侯国遗址博物馆
Nanchang Relic Museum of Marquis
Haihun State of Han Dynasty



gold-plated, and gilded copper wares were also discovered. On a bronze bean-shaped lamp stand, the characters 南昌 (Nanchang) were clearly engraved, which is the earliest and most precious physical evidence about the city of Nanchang.

Also unearthed were two pieces of important physical evidence for determining the identity of the tomb owner: First, a burial pit for real chariots and real horses, and a complete set of musical instruments (including two sets of *bianzhong*, one set of *bianqing*, *qin*, *se*, *paixiao*, *sheng*, and 36 figurines of musicians, which vividly enacted a typical scene of music performance at a marquis's palace during the Western Han Dynasty). It confirms that the tomb owner was a marquis-level nobleman. Second, extracted from the coffin were lacquerware, bronze ware, seals, and wooden slips with the characters 臣贺, and most importantly, a jade seal with the characters 刘贺. These are convincing evidence of the tomb owner's identity. The announcement of these archaeological achievements immediately caught the attention of society, with focus on the unearthed cultural relics and how they re-created Liu He's life.

一般来说，考古发掘成果在博物馆展览，是博物馆展览中的重要内容。但通常，考古人员完成考古发掘并发表考古报告之后，博物馆才可以将文物及发掘报告等成果集中展示并公布于众。当时，海昏侯墓尚处于发掘整理过程中，许多出土文物仍在文物实验室接受保护和研究，大量的考古成果尚无结论。在如此大规模的社会目光关注下，如何发挥博物馆的考古知识普及功能，最大限度揭开考古学的神秘面纱，让观众一睹这个墓群珍贵的出土文物，领略“事死如生”的汉代葬俗和汉代列侯的奢华地宫生活，从而了解中国汉代政治、经济、文化等多方面的成就，成了亟待考古人解决的课题。在江西省文物局和北京文物局主办下，首都博物馆联手江西省文物考古研究所和江西省博物馆等机构，克服边考古边展览的困难，于2016年3月在北京首都博物馆举办了“五色炫曜——南昌汉代海昏侯国考古成果展”，展览的大门一打开，观众如潮水般蜂拥而至，在短时间内形成了“首博热”，首都博物馆也成为当时北京市民文化生活的网红打卡地，收获了良好的社会效益。

Generally speaking, results of archaeological excavations can only be displayed at museums after the completion of the excavation and the release of its archaeological report. At the time, the process of excavating the Haihunhou tomb was ongoing and many unearthed artifacts were still being protected and studied in the laboratory, and there were still a large number of archaeological findings without conclusions. With such a large-scale social attention, how to make full use of the museum's function of popularizing the knowledge of archaeology and give ordinary people access to the precious unearthed artifacts, the funeral customs, and the political, economic, cultural achievements of the Han Dynasty — all reflected in the luxury of the Haihunhou tomb — becomes an urgent problem.

The Capital Museum in Beijing solved this problem by joining forces with the Jiangxi Provincial Institute of Cultural Relics and Archaeology and the Jiangxi Provincial Museum, under the sponsorship of the Jiangxi Provincial Cultural Relics Bureau and the Beijing Cultural Relics Bureau. In March 2016, the museum held the special exhibition “Splendor Finds: The Archaeological Excavations at the Royal Cemetery of Haihunhou Kingdom in Han Dynasty”. As soon as the exhibition opened, visitors rushed in like a tide, making the museum one of the most popular cultural destinations in Beijing overnight.

面对大众的期待，为解决如何全面介绍汉代历史和列侯制度，如何客观理解汉代“视死如生”的生死观，如何正确认识海昏侯国的奢华陪葬遗物等问题，首都博物馆借助江西省博物馆、江西省文物考古研究所考古科研优势，以墓葬考古为主要展览内容，介绍西汉王侯的陵寝并延伸至汉代历史。同时，展览展示了当代科技在考古中的应用，如考古现场科技保护专家如何精心处理木简、漆器、青铜器的铭文以及许多出土器物的多光谱分析结果，令观众亲眼目睹了科技考古的神奇力量。首博策展团队利用科技手段在展厅营造了汉文化元素氛围，并将考古现场的发掘照片大量用于辅助展版，采用通体玻璃多面可视展柜，为观众提供了多角度欣赏这批珍贵出土精品的绝佳条件。在照明设计和展版文字方面，策展团队最大限度地满足观众参观可视度，使观众在阅读展版文字和拍照的参与度方面，能得到最大限度的获得感和心理满足感。为了提高讲解的专业化水平，首博特意派出讲解员团队前往江西海昏侯发掘现场，在考古专家的带领下亲身体验墓葬发掘的工作过程，并通过与当地博物馆交流，更多地掌握江西历史文化知识，更深入地了解海昏侯其人其事，将文物背后的故事与人物进行深度结合，让一位“沉睡”了2 000多年的汉代海昏侯在观众的面前“复活”。

To meet the public's high expectation, the museum had to not only comprehensively introduce the history

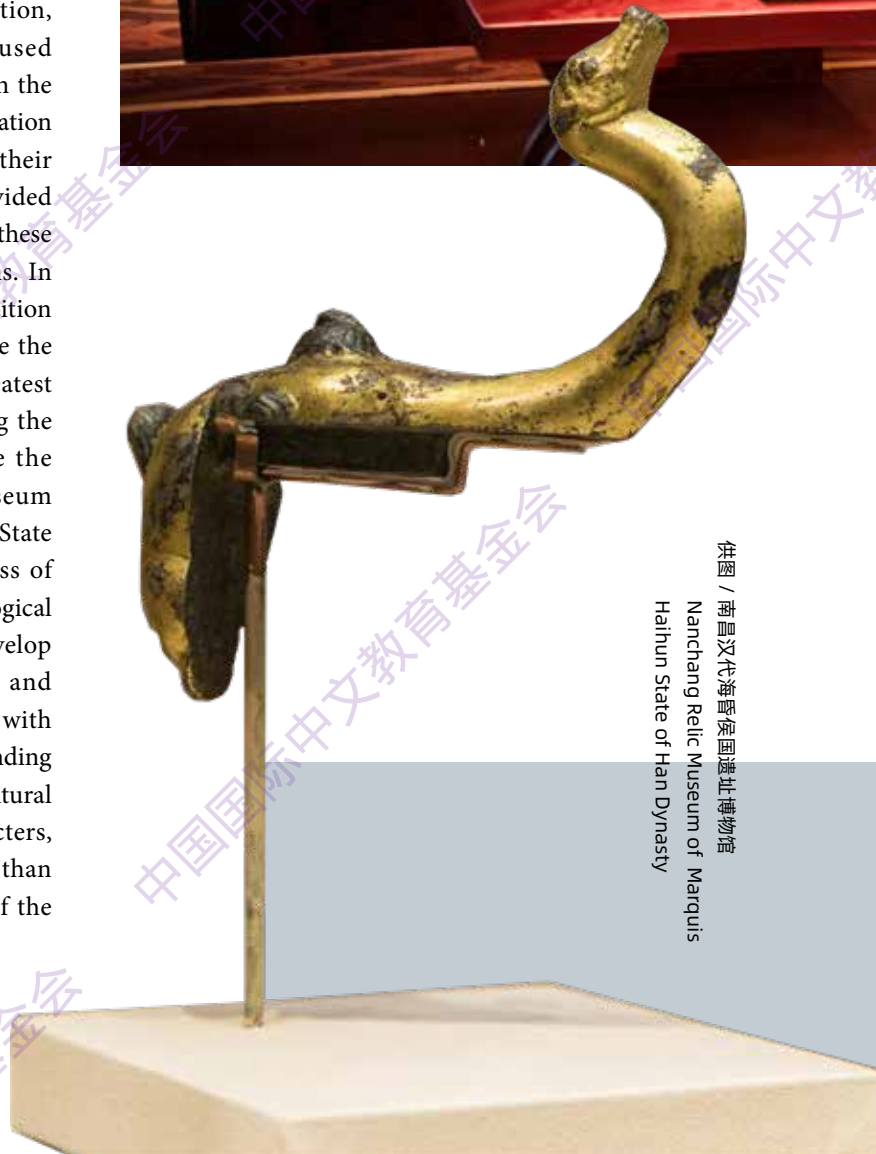
供图 / 南昌汉代海昏侯国遗址博物馆
Nanchang Relic Museum of Marquis
Haihun State of Han Dynasty



of the Han Dynasty and the marquis system, but also introduce them in a way that would enable the visitors to objectively understand the Han people's view of "life and death as equal", and to rationally understand the luxurious burial artifacts.

With the assistance of the Jiangxi Provincial Museum and the Jiangxi Provincial Institute of Cultural Relics and Archaeology, the Capital Museum organized an exhibition mainly focused on tomb archaeology, from the tombs of the Western Han emperor to the history of the Han Dynasty.

At the same time, the exhibition highlighted the application of modern technology in archaeology. For example, visitors could see with their own eyes the magical power of technology in archaeology, and get to know how technology protection experts carefully handled the inscriptions on bamboo slips, lacquerware, and bronze artifacts, and what multispectral analysis found about many unearthed artifacts. In addition, the exhibition team of the Capital Museum used technology to re-create the atmosphere of Han in the exhibition hall, displaying a large number of excavation photos from the archaeological site. Moreover, their use of all-glass multi-angle display cabinets provided the audience with the best experience of viewing these precious unearthed treasures from all directions. In terms of lighting design and the display of exhibition introductions, the museum tried its best to make the texts reader-friendly, giving the visitors the greatest sense of participation and enjoyment in reading the texts and taking photos. In order to improve the professionalism of its guides, the Capital Museum sent them to the excavation site of Haihunhou State in Jiangxi, to personally experience the process of tomb excavation under the guidance of archaeological experts. The trip also allowed the guides to develop a deeper understanding of Jiangxi's historical and cultural knowledge from their communication with the local museums, and to gain a deeper understanding of Haihunhou State and its people. When the cultural relics are connected with the stories and characters, Haihunhou, who has been "sleeping" for more than two thousand years, will "come alive" in front of the audience.




供图 / 南昌汉代海昏侯国遗址博物馆
Nanchang Relic Museum of Marquis
Haihun State of Han Dynasty



该展览在首都博物馆展出了300多件(套)海昏侯国精品,引发了轰动性文化效应。为期三个月的展览,参观人数达到422 485人,展览后评估整体满意度达到95%。

The exhibition showcased more than 300 pieces (including sets) of exquisite artifacts from Haihunhou State, causing a sensational cultural effect. The exhibition lasted for three months and attracted 422,485 visitors, receiving an overall satisfaction rate of 95%.

2021年,在考古遗址上建设的南昌汉代海昏侯国遗址博物馆落成。博物馆设计独特,占地面积118 802平方米,总建筑面积39 250平方米,其中地上两层,地下一层,共有展品近万件。此外,海昏侯国遗址数字博物馆也已上线。数字博物馆更直接地呈现和展示了汉代海昏侯国的建筑、衣食住行和文化生活,方便有兴趣的观者随时观赏。

The Nanchang Relic Museum of Marquis Haihun State of Han Dynasty, built on the archaeological site, was completed in 2021. The museum, unique in its design, covers an area of 118,802 square meters, with a total construction area of 39,250 square meters, including two above-ground floors and one underground floor, with nearly 10,000 exhibits. In addition, the digital museum has also been launched, making it convenient for those who are interested to instantly access the architecture, clothing, food, housing, and cultural life of Haihunhou State. 



Song Yingxing and His Masterpiece *Tiangong Kaiwu*

宋应星与 《天工开物》

作者：崔高浩 Choi Goho

翻译：庄驰原 Zhuang Chiyuan





2020 年底，中国嫦娥五号月球无人探测器采集到了月壤样品并成功返回地球。2021 年，国际天文学联合会 (IAU) 正式批准了嫦娥五号着陆点附近八个月球地貌的命名，这八个命名中有许多中国古代科学家的名字，其中就有被英国著名生物化学家（曾因研究中国科学史而声名远扬的）李约瑟 (Joseph Needham, 1900—1995) 誉为“中国狄德罗 (Diderot)”的宋应星，他的作品《天工开物》被称为“中国 17 世纪的工艺百科全书”。

At the end of 2020, China's Chang'e-5 lunar probe collected lunar soil samples and successfully returned to Earth. In 2021, the International Astronomical Union (IAU) officially approved the naming of eight lunar landforms near the landing site of Chang'e-5, among which were names of ancient Chinese scientists, including Song Yingxing, addressed as “the Chinese Diderot” by the renowned British biochemist and historian Joseph Needham¹ (1900–1995) for his work *Tiangong Kaiwu*, known as the “China's Encyclopedia of Crafts in the 17th Century”.

¹ Joseph Needham was famous for his research on the history of Chinese science.

宋应星其人

Introduction to Song Yingxing

宋应星（1587—约 1666）是明朝科学家，出生于中国江西南昌府奉新县的一个士大夫家庭，在四兄弟中排行第三。他从小就聪明过人，过目不忘，记忆力惊人。1615 年（明万历四十三年），宋应星和兄长宋应升一起通过乡试中举。此后虽几经会试，但均告失败，两兄弟遂绝科举之念。1635 年（崇祯八年），宋应星任县学教谕。1643 年（崇祯十六年），又任亳州知州。但第二年初，他便辞官返乡。当时，大明王朝气数已尽。当年三月，李自成大军攻破京师，明朝灭亡。1646 年（隆武二年），宋应升服毒殉国，宋应星开始了隐居生活，拒不出仕。虽然具体卒年尚不清楚，但据推测，宋应星大约在 1661 年或 1666 年逝世。

Song Yingxing (1587—ca.1666) was a Ming Dynasty scientist who was born into a scholar-official family in Fengxin County of Nanchang Prefecture in Jiangxi Province. He was the third of four sons and had an exceptional memory and intelligence since a young age. In 1615 (the 43rd year of the Wanli reign of the Ming Dynasty), Song Yingxing and his elder brother, Song Yingsheng, passed the provincial-level imperial examinations. However, since their later attempts to pass the higher level of examinations had all failed in the end, the two brothers felt frustrated and abandoned their hopes of pursuing a career as a government official through the imperial examination system. In 1635 (the 8th year of the Chongzhen reign), Song Yingxing became a teacher at a county school, and in 1643 (the 16th year of the Chongzhen reign), he was appointed as the magistrate of Bozhou Prefecture. But he quickly resigned and returned home early the next year when the fate of the Ming Dynasty was already sealed. In March of the same year, Li Zicheng's rebel army captured the capital Beijing, and the Ming Dynasty collapsed. In 1646 (the second year of the Longwu reign), his elder brother Song Yingsheng committed suicide for the fallen Ming Empire by taking poison, and he began a life of seclusion and refused to accept any official position in the new government. Although the exact year of his death is not known, it is estimated that Song Yingxing died around 1661 or 1666.



供图 / 中国邮政 China Post

《天工开物》的创作背景

The Historical Background of *Tiangong Kaiwu*

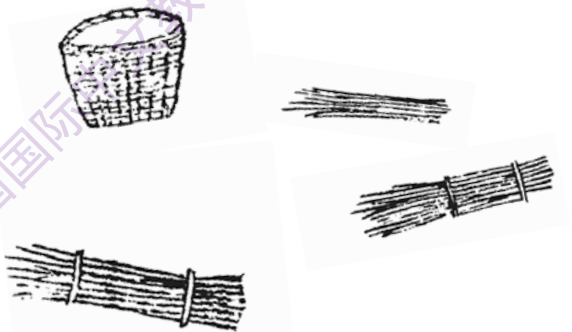
术科学著作的发展，李时珍的《本草纲目》、徐光启的《农政全书》以及宋应星的《天工开物》就是在这样的背景下创作出来的。

In the Ming Dynasty when this book was published, with many industries relatively developed, cities were prosperous, and the commodity economy active. Therefore, popular culture in the urban area was booming. In addition, the widespread of the philosophy of the mind which emphasized the “unity of knowledge and action” and the introduction of Western cultural products by Western missionaries to China contributed to the development of technical and scientific works on botany, agriculture, geography, and other practical fields. For example, Li Shizhen's *Bencao Gangmu* (*The Compendium of Materia Medica*), Xu Guangqi's *Nongzheng Quanshu* (*The Complete Book on Agriculture*) and Song Yingxing's *Tiangong Kaiwu* (*The Exploitation of the Works of Nature*) were all created in this context.

《天工开物》中的“天工”取自《尚书·皋陶谟》的“天工人其代之”，“开物”取自《周易·系辞上》的“开物成务”。“天工”与“人工”相对，指自然的事物；“开物”则指人类通过工具和技术造物。因此，“天工开物”意为人类通过主观努力，利用自然资源造物。

The term *tiangong* in the book title comes from the article “Gaoyao Mo” from one of the Five Classic *Shangshu* (*The Book of Documents*) while *kaiwu* is taken from another ancient text “Xici” in *Zhouyi* (*The Book of Changes*). *Tiangong*, the opposite of *rengong* (literally meaning works of human), means works of nature; *kaiwu* refers to human creation using tools and technology. Therefore, *tiangong kaiwu* means that human beings create things by making use of natural resources.

在《天工开物》问世的明朝，许多产业都比较发达，城市繁荣，商品经济活跃，市井文化如雨后春笋般兴起。此外，重视“知行合一”的心学广泛流行，西洋传教士将西方文化产物介绍到中国，这些都有助于植物学、农学、地理学等实用的技



《天工开物》 的内容

Introduction to *Tiangong Kaiwu*

《天工开物》共三篇十八卷。

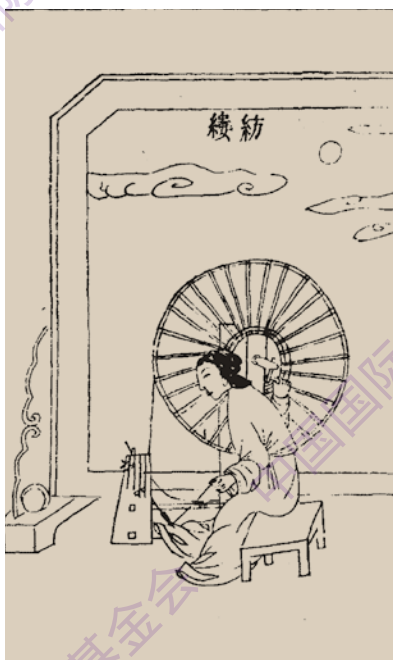
The book is divided into three volumes, with a total of eighteen chapters.

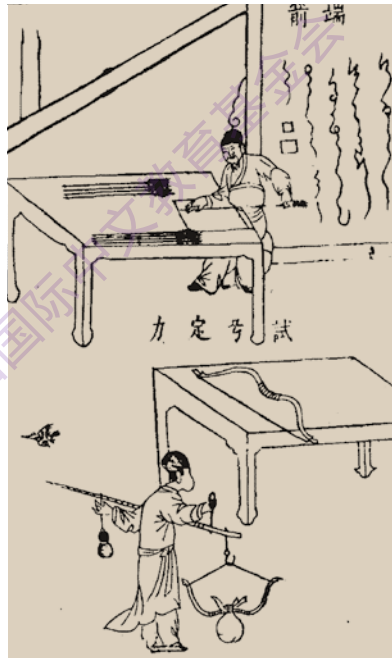
上篇涉及天产：乃粒（粮食作物的栽培技术）、乃服（衣服原料的来源及加工方法）、彰施（植物染料的染色方法）、粹精（谷物的加工过程）、作咸（六种食盐的生产方法）、甘嗜（种植甘蔗及制糖、养蜂的方法）。

The first volume discusses techniques of processing natural products, including *naili* (cultivation techniques for grains and other food crops), *naifu* (processing of raw materials for clothing), *zhangshi* (plant-based dyeing techniques), *cuijing* (processing of grains), *zuoxian* (salt production in six ways), and *ganshi* (sugarcane cultivation, sugar-making, and beekeeping).

中篇涉及人工制造：陶埴(*shān*)（砖、瓦、陶瓷的制作）、冶铸（金属用品的铸造及加工）、舟车（船舶、车辆的结构、型式及制作）、锤(*chuí*)锻（用锤锻方法制作铁器和铜器）、煨石（石灰、煤炭等的烧制技术）、膏液（16种植物油脂的提取方法）、杀青（造纸的五个程序）。

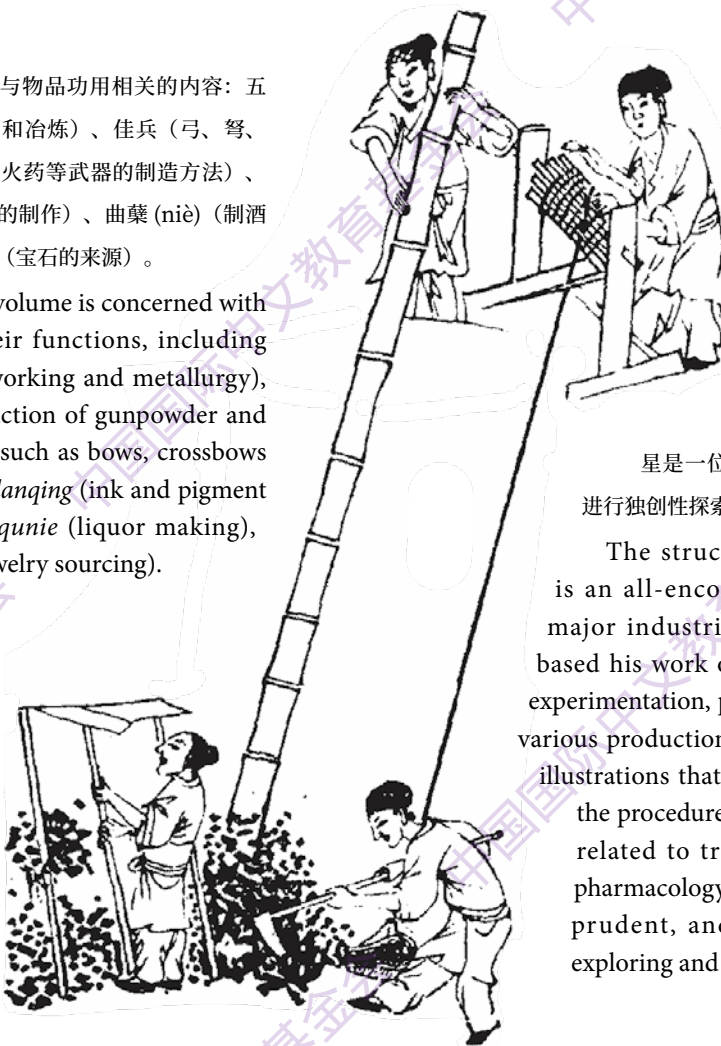
The second volume focuses on human-made products, such as *taoshan* (production of brick, tile, and ceramic objects), *yezhu* (metal casting and forging), *zhouche* (structure, style and construction of ships and vehicles), *chuiduan* (forging of iron and copper by hammering), *fanshi* (firing techniques of lime, coal, etc.), *gaoye* (16 oil and fat extraction methods), and *shaqing* (five procedures of papermaking).





下篇讲述了与物品功用相关的内容：五金（金属的开采和冶炼）、佳兵（弓、弩、盾等冷兵器以及火药等武器的制造方法）、丹青（墨和颜料的制作）、曲蘖（niè）（制酒的方法）、珠玉（宝石的来源）。

The third volume is concerned with items and their functions, including *wujin* (metalworking and metallurgy), *jiabing* (production of gunpowder and cold weapons such as bows, crossbows and shields), *danqing* (ink and pigment production), *qunie* (liquor making), and *zhuyu* (jewelry sourcing).



从结构上可见，《天工开物》是一部囊括了当时主要产业的“百科全书”。宋应星以观察、经验和实证为基础，具体阐释了多种产业的生产过程，并配了123幅插图。这些插图形象具体，详细地描述了各种制造技术和过程。另外，《天工开物》里没有记载方书和本草学的相关内容，这表明宋应

星是一位以客观、实证的态度试图对物质世界进行独创性探索和认识的伟大学者。

The structure of the book shows that it is an all-encompassing encyclopedia of the major industries of the time. Song Yingxing based his work on observation, experience, and experimentation, providing detailed explanations of various production processes, accompanied by 123 illustrations that vividly and specifically describe the procedures. The book does not cover topics related to traditional Chinese medicine or pharmacology, but this reveals Song's objective, prudent, and down-to-earth approach to exploring and understanding the world.



《天工开物》的传播

The Spread of *Tiangong Kaiwu*

1637年(崇祿十年),在宋应星的友人涂绍燿(kuì)的资助下,《天工开物》首次在南昌府刊行。清初的杨素卿翻刻此本,此本流通范围较广。此后,《天工开物》被收录在《古今图书集成》和《授时通考》中,后在中国渐被遗忘,事实上已失传很久。17世纪,《天工开物》被传到了当时江户时代的日本,并被制作了很多副本。1771年,大阪的书林营(jiān)生堂出版了和刻本,此后几经再版并越发受到重视。直到民国时期,在日本留学的中国人将《天工开物》和刻本带回中国,《天工开物》的存在和价值才重新被发现。

In 1637 (the 10th year of the Chongzhen reign), subsidized by his friend Tu Shaokui, Song Yingxing published his work *Tiangong Kaiwu* for the first time in Nanchang Prefecture. Yang Suqing of the early Qing Dynasty later published a new edition of the book, which was more widely circulated. After that, the book was included in *Gujin Tushu Jicheng* (*The Complete Collection of Illustrations and Writings from the Earliest to Current Times*) and *Shoushi Tongkao*

(a comprehensive handbook on agriculture by Qing Dynasty officials). However, it gradually became forgotten in China and was considered lost for a long time. Fortunately, it was introduced to Japan during the Edo period in the 17th century, and many copies were made. In 1771, a xylographic edition was published by the Shurindo bookstore in Osaka, and it was subsequently reprinted and gained more attention. It wasn't until the period of the Republic of China (1912–1949) that Chinese scholars studying in Japan brought back copies of *Tiangong Kaiwu* to China, leading to a rediscovery of its value and existence.

此外,《天工开物》在18世纪以后传入朝鲜,在朴趾源的《热河日记》和徐有榘(jù)的《林园经济志》等书中均被提及。

In addition, *Tiangong Kaiwu* was introduced to Korea after the 18th century and was mentioned in some Chinese books by Korean scholars such as Park Ji-won's *Rehe Riji* (*Rehe Diary*) and Seo Yu-gu's *Linyuan Jingji Zhi*.

宋应星纪念馆

The Song Yingxing Memorial Hall

就像月球上的一处地貌以宋应星的名字命名一样，江西南昌市奉新县也被称为“宋应星县”。奉新县大力歌颂宋应星的丰功伟绩，诸如应星北大道、应星南大道等中心街道名以及宋应星公园、宋应星纪念馆等地名都体现了这一点。

Like one of the lunar landforms, Fengxin County in Nanchang City, Jiangxi Province is also named after this great scientist and is now known as “Song Yingxing County” to honor Song’s remarkable achievements, many roads and places are named after him, including North and South Yingxing Avenues, Song Yingxing Park, and Song Yingxing Memorial Hall.

宋应星纪念馆位于宋应星公园内，由主馆、天工馆和开物馆组成，系统详实地介绍了宋应星及《天工开物》的相关资料

和内容。特别是天工馆和开物馆都使用了尖端科学技术，生动形象地展示了农业和手工业的制作过程，对江西省乃至全中国的科学普及和科学教育都发挥了重要作用。

The memorial is located in Song Yingxing Park. With three major halls — Main Hall, Tiangong Hall, and Kaiwu Hall, it offers visitors a systemic introduction of the scientist and his work, *Tiangong Kaiwu*. In particular, in Tiangong Hall and Kaiwu Hall, advanced technologies are employed to provide vivid demonstrations of the production process in agriculture and handicraft industries in ancient China. The memorial plays an important role in spreading scientific knowledge and educating the public in Jiangxi Province and beyond. 孔



古老而独特的

东河戏

作者：吴家平 Wu Jiaping
翻译：曹思宇 Cao Siyu

Donghe Opera:
An Ancient and
Unique Art

东河戏，作为江西省的古老剧种，发源于赣县田村白鹭一带。据《中国戏曲曲艺词典》记载：东河戏发源并流传于江西东河（即贡水），故名。起源于明嘉靖年间赣县清唱的“坐堂班”。其产生和田村境内的契真寺有着密切的联系。

As an ancient genre of opera in Jiangxi Province, Donghe Opera originated in the area around Tian and Bailu villages in Gan County. According to *A Dictionary of Chinese Operas and Quyi*, Donghe Opera rose and spread along the Donghe River (also known as the Gong River) in Jiangxi Province; hence its name. Its prototype can be found in the Zuotang Troupe, which sang opera arias without makeup and acting in Gan County during the reign of Emperor Jiajing in the Ming Dynasty. The forming of Donghe Opera had a close connection with the Qizhen Temple in Tian Village.

契真寺初建于汉代，到了元明时期香火极盛，寺内僧人多达二三百人，其声望之大可播及闽、粤、湘、浙、皖、鄂和川等地。故每逢庙会，来自省内外的朝拜人士，成群结伙，络绎不绝。他们中有一些人在进香朝拜之暇，常常在住处吟唱高昆曲子，年复一年，田村人对高腔曲子渐感兴趣，纷纷学唱，有些私塾师生也争相传习，时间一长，聚唱成风。明嘉靖年间逐渐形成高昆腔的“坐堂班”。传说，明末，在契真寺前搭有戏台，谓之“民乐台”，专为东河戏演出之用。故有“没有契真寺，就没有东河戏”之说。

The Qizhen Temple was first built in the Han Dynasty and gained its high popularity during the Yuan and Ming dynasties. The temple had two to three hundred monks during this period, and its reputation reached as far as Fujian, Guangdong, Hunan, Zhejiang, Anhui, Hubei, and Sichuan provinces. Therefore, at every temple fair, worshipers from all over the Jiangxi Province and beyond would visit the temple in droves. In their spare time during the pilgrimage, some of the worshipers would sing operas in both styles of Gaoqiang (a high-pitched opera singing style) and Kunqu Opera at their lodgings. Year after year, the local villagers became more and more interested in Gaoqiang, thus beginning to pick up this singing style. Some private school teachers and students also flocked to learn, and over time, singing gatherings became extremely popular. During the reign of Jiajing, the Zuotang Troupe, which sang in the mixed styles of Gaoqiang and Kunqu Opera, came into form. Legend has it that in

the late Ming Dynasty, a “folk music stage” was set up in front of the Qizhen Temple exclusively for the performance of Donghe Opera. Hence the saying goes, “Without the Qizhen Temple, there would be no Donghe Opera.”

供图 / 吴家平 Wu Jiaping



“坐堂班”始于庙会期间，香客带来的歌班乐队，每班五六人或者七八人不等，乐队有管弦、打击乐，词曲有高、昆、南北词，后期有弹腔。其中分雅、俗两种，所谓“雅”者，即文人学士欢聚一堂，吹拉弹唱，以消磨岁月为主；所谓“俗”者，即艺人用以谋生，除司宴会时演唱助兴外，兼司奏乐迎送宾客。

The Zuotang Troupe first performed during those temple fairs, and was composed of the singing and musical bands brought by the pilgrims. Each troupe had five or six people, or sometimes seven to eight, who played wind, string, and percussion instruments, and sang Gaoqiang, Kunqu Opera, and southern and northern tunes. The style of Tanqiang (singing in a bouncing voice) was also adopted in their singings in later years. The performance of the Zuotang Troupe could be divided into two categories: “highbrow” and “lowbrow”. The so-called “highbrow” performances were for the literati to get together, playing instruments, and singing operas to idle away time, while the “lowbrow” ones were for the artists to earn a living, performing at banquets for entertainment or to greet and see off guests.

在“坐堂班”盛行时，田村流传着一种装故事的习俗。每逢庙会，必以男女儿童扮作神道仙佛故事中的物或者流行戏曲中的画面，置于数尺见方的小轿台上，肩抬游行。

During the heyday of the Zuotang Troupe, a custom of “acting out stories” was on the spread in Tian Village. Whenever a temple fair was held, little boys and girls would dress up as characters from mythical stories or popular operas, being placed on sedan chairs and then carried by adults on parade.

明万历年间，刘仁全及其私塾师生，尝试着将田村只唱不坐的“坐堂班”与有形无声的扮故事合二为一，加上富有地方色彩的民间锣鼓曲牌，搬上舞台演出，经过不断改进吸收，积累了不少剧目，包括有名的高腔连台大戏《目莲传》《西游记》《三国演义》《岳飞》及许多正本、杂套。到清顺治三年，刘仁全去世后的第八年，东河戏的雏形“玉合班”正式成立。因赣州为章、贡二水汇合处，章水在西称为“西河”，贡水在东称为“东河”，因东河戏发源于贡水，故定名为“赣州东河戏”。

In the Wanli's reign of the Ming Dynasty, Liu Renquan, together with his private school teachers and students, made efforts to combine the Zuotang Troupe, which only involved singing, with the silent "acting out stories". They also added some touches of locality, such as the names of folk wind and percussion music tunes, before putting the play of mixed elements on stage. After continuous improvement, many classic plays were produced, including some most famous ones such as *The Legend of Mu Lian*, *Journey to the West*, *Romance of the Three Kingdoms*, and *General Yue Fei*, as well as many other original operas and modified ones. In the third year of the Shunzhi's reign of the Qing Dynasty (1646), the eighth year after Liu Renquan's death, the prototype of Donghe Opera — the Yuhe Troupe — was officially established. Since Ganzhou is situated at the confluence of the Zhang River and Gong River, the Zhang River in the west is called Xihe (the West River), and the Gong River in the east is known as Donghe (the

East River). For having originated alongside the Gong River, this genre of opera was thus named Ganzhou Donghe Opera.

“玉合班”同期又出现了“雪聚班”。清顺治十一年，苏州昆曲班社演员来到东河组建了“昆曲雪聚班”。后戏班有本地人参与，改名为“凝秀班”。“玉合班”以高腔为主，剧目繁多，而且行当齐全，人才荟萃。历代有演生行、旦行、净行和丑行，都演技超群，各有绝招，名噪一时。“凝秀班”则以唱昆曲为主，兼唱高腔。它首开风气，仿清官演出模式，运用机关布置，灯彩特技上演《白蛇传》。蟒蛇出洞，翻滚泳弋，让不够身份观看演出的当地人饱眼福。从此以后，“凝秀班”的蛇、“玉合班”的耙，在群众中广为流传，这两个班社也逐渐成为东河戏的源流。

At the same time, the Xueju Troupe also sprang up. In the eleventh year of the Shunzhi's reign (1654), actors from the Kunqu Opera Troupe in Suzhou came to Donghe and formed the Xueju Troupe of Kunqu Opera. Later, local people joined the troupe, and Ningxiu Troupe was taken as its new name. The Yuhe Troupe sang mainly in the style of Gaoqiang, and had a variety of plays as well as a complete range of roles and talents. Over the years, actors playing the Sheng (male roles), Dan (female roles), Jing (painted-face roles), and Chou (comic roles) all outclassed their contemporaries because of their unique techniques, thus gaining considerable fame at that time. In comparison, the





Ningxiu Troupe primarily sang in the style of Kunqu Opera, but it also adopted the tune of Gaoqiang. It was the first to adopt the style of court plays, using stage devices, lighting, and stunts to perform *The Legend of the White Snake*. Its performance, which featured the lifelike movement of rolling and twisting pythons, was a feast for the eyes of the local audience who never had the chance to watch court plays. From then on, the reputation of “Ningxiu Troupe’s snakes, Yuhe Troupe’s rakes” was spread from mouth to mouth, and these two troupes gradually became the origin of Donghe Opera.

随着时代的发展，东河戏又不断地广征博采，吐故纳新，逐步形成一个大型剧种。清康熙年间，有一宜黄人，在赣县石院当司官，带来了宜黄调，称为“二凡”，后称“二黄”。此为东河戏吸取二黄调之始。咸丰年间，赣县艺人丁仔师傅在广西桂剧班演丑行。回家后，他把桂剧的10多本西皮戏传授给东河戏艺人，如《仁圣会》《双界牌》等。尔后，东河戏又大量吸收了安庆调、弋板、南北词、秧腔……自此，东河戏已经非常成熟，并受到广大观众的喜爱。自乾隆年，历经多个朝代，时隔100多年，东河戏达到全盛。此时，班社达30多个，剧目有《目莲》《三国》《封神》《岳飞》等八种连台本大戏，另有高腔剧目225出，昆腔剧目104出，其他剧目518出，演出范围逐步由赣南内地扩展到周边的万安、遂川、泰和以及外省福建、广东等地。

With the passage of time, Donghe Opera constantly absorbed and integrated various styles, gradually evolving into a mainstream genre. During the Kangxi’s reign of the Qing Dynasty, a person from Yihuang, who was a magistrate in Shiyuan, Gan County, introduced the Yihuang tune. The tune was called “Erfan”, and later became known as “Erhuang”. This was the beginning for Donghe Opera to adopt the Erhuang tune. During the Xianfeng’s reign, an artist from Gan County named Ding Zai, who had played the Chou in the Gui Opera Troupe in Guangxi, introduced more than ten Xipi operas to Donghe Opera artists, such as *Ren Sheng Hui* and *Shuang Jie Pai*. Later, Donghe Opera absorbed many other singing styles, including the Anqing tune, Yiban (rhythm clappers), southern and northern tunes, and the style of Yangqiang... From thence, Donghe Opera was well developed and was loved by a wide audience. Since the Qianlong’s reign, through several periods spanning over 100 years, Donghe Opera had reached its zenith. At that time, there were over thirty troupes performing eight serial operas, including *Mu Lian*, *Three Kingdoms*, *League of Gods*, and *Yue Fei*, as well as 225 Gaoqiang Operas, 104 Kunqu Operas, and 518 other operas. Their performances gradually expanded from the south of Ganzhou to surrounding areas such as Wan’an, Suichuan, Taihe, and other provinces such as Fujian and Guangdong.



在东河戏几百年的发展史上，白鹭村的钟崇俨、钟谷父子俩占有比较重要的地位。

During the several hundred years of development of Donghe Opera, Zhong Chongyang and his son Zhong Gu in Bailu Village played a fairly important role.

钟崇俨（1778—1858），于嘉庆十一年，任浙江嘉兴知府。当时，官绅多以昆曲为家乐，以尝其雅音，钟崇俨也亲自组建昆腔班，在家扮演，并娶当时昆腔班中的苏州女子平氏（钟谷生母）为妾。其兄钟崇信能作词曲，丫环仆役均为昆班之人。道光二年，钟崇俨辞官率领昆班回到白鹭，家庭中经常以昆曲自乐，并把东河戏的高腔班社融于一体。

Zhong Chongyang (1778—1858), in the 11th year of Jiaqing's reign, was appointed magistrate of Jiaying Prefecture, Zhejiang Province. At that time, many officials and gentry chose Kunqu Opera as their family music because of its elegance, and Zhong Chongyang also established a Kunqu Opera troupe to play at home and married Ping, a woman from Suzhou in the troupe (Zhong Gu's birth mother), as his concubine. His brother, Zhong Chongguan, was also good at composing lyrics and music, and even his maids and servants were from the troupe. In the second year of Daoguang's reign, Zhong Chongyang resigned his official post and led the Kunqu Opera troupe back to Bailu Village. His family often entertained themselves with Kunqu Opera and integrated the Gaoqiang troupe of Donghe Opera into it.

钟谷（1843—1919），系钟崇俨四子，光绪九年，任湖北黄梅知县。钟谷在昆曲家中成长，耳濡目染，酷爱音律，并得其母家传，又经名师指导，与昆曲结下了不解的情缘。清光绪

二十四年，钟谷回到白鹭后，醉心于东河戏的创新与推广。他常招“凝秀班”至家中亲自指导，力致其唱腔、剧艺及演奏精益求精。之后“凝秀班”上演的大小近百出戏，无一不是由钟谷亲自整理编排和导演的。

In the ninth year of Guangxu's reign, Zhong Gu (1843—1919), the fourth son of Zhong Chongyang, was appointed magistrate of Huangmei County, Hubei Province. Growing up in a family of Kunqu Opera, Zhong Gu was therefore greatly influenced and had a passion for music and rhythm. He inherited his talent from his mother and was inspired by famous teachers, thus forming an indissoluble bond with Kungu Opera. In the 24th year of Guangxu's reign, Zhong Gu returned to Bailu Village and devoted himself to the innovation and promotion of Donghe Opera. He often invited the Ningxiu Troupe to his home, directed their performance, and refined their singing, acting, and instrumental performing. The one hundred odd operas performed by the Ningxiu Troupe were all choreographed and directed by Zhong Gu in person.

钟崇俨父子迭受封典，对清庭礼乐仪式尤为熟悉。这给东河戏带来了一股清新的气息，故东河“凝秀班”不仅为乡民所喜爱，也受当地官绅之敬仰。

Bestowed by the Emperor with many honorary titles, Zhong Chongyang and his son Zhong Gu were both familiar with the court music and ceremonial rituals during the Qing Dynasty. Their knowledge of court music also helped refine Donghe Opera, making it novel and refreshing. Therefore, the Ningxiu Troupe was not only appreciated by local villagers but also respected by local officials and gentry.

东河昆腔由江浙传入，经钟崇俨父子悉心传授，又在音律上经钟谷之修饰，融高腔于一体，使东河戏当之无愧成为江西古老剧种。

The singing style of Donghe Kunqiang was introduced from Jiangsu and Zhejiang provinces. Meticulously taught by Zhong Chongyang and his son, and later with its rhyme being refined by Zhong Gu, Donghe Kunqiang was integrated with Gaoqiang, making itself a worthy representative as an ancient opera genre in Jiangxi Province.

供图 / 吴家平 Wujiaping



2014年，东河戏被列入国家级非物质文化遗产代表性保护名录。为弘扬中华优秀传统文化，东河戏非遗传承人马玉兰大力开展东河戏的保护传承工作，通过挖掘整理文字、音频、视频等形式进行抢救性保护，又大力开展东河戏非遗项目传承人的培训。同时，她把东河戏的音乐融入广播体操，实现东河戏高腔、昆腔、弹腔与广播体操青春、欢快、灵动之间的交融，使古老的东河戏变成现代的韵律操，不断推动东河戏融入寻常百姓家，融入现代人们的日常生活。

In 2014, Donghe Opera was included in the National Intangible Cultural Heritage List. In order to promote this excellent traditional culture, Ma Yulan, an inheritor of Donghe Opera, devoted herself to the protection and inheritance of Donghe Opera. She conducted salvage protection through the collection and organization of texts, audio, and video materials, and also provided training for the apprentices of Donghe Opera. At the same time, she integrated the music of Donghe Opera into radio calisthenics, blending the Gaoqiang, Kunqu Opera, and Tanqiang styles of Donghe Opera with the youthful, cheerful, and nimble movements of radio calisthenics. This has transformed the ancient Donghe Opera into a modern rhythmic exercise, constantly promoting its integration into ordinary people's homes and daily lives. 孔

供图 / 江西客家博物院 Jiangxi Hakka Museum





汉语的教与学

Teaching and Learning Chinese

南昌大学组稿 Nanchang University

翻译：汤敏 Tang Min

因一次精彩纷呈的汉语教学爱上南昌，因一段古典悠扬的中国旋律结识汉语，因一次意料之外的汉语比赛爱上汉语。

This article features three intriguing stories: a Chinese teacher who kindles the students' love for Nanchang city through creative and impressive Mandarin teaching approaches, a Spanish student who developed an interest in the Chinese language through a melodious Chinese song, and an Indonesian student who fell in love with Mandarin after participating in a Chinese language contest.

南昌大学国际教育学院对外汉语教师涂纳另辟蹊径，以绿色、红色、古色分别对应南昌的生态、革命与历史，讲活

了南昌这座英雄城。西班牙卡斯蒂利亚拉曼查大学孔子学院学生光洁（Lucía Garcia Diaz）因中国传统古典音乐与汉语结缘，以一曲《但愿人长久》感悟遥隔千里的中西情缘。曾经的印尼哈山努丁大学孔子学院学生陆妍虹（Rezki Awalia Ilma），如今成了该校汉语教师的“彩虹姑娘”，她在汉语比赛中披荆斩棘，练就一身中华才艺，汉语水平突飞猛进。

The first story features Tu Na, a Chinese language teacher at Nanchang University's International Education College. Tu creatively introduces the heroic city of Nanchang using three sets of keywords: green, red, and ancient color. The second story is about Guang Jie (Lucía Garcia Diaz), a Spanish

student at the Confucius Institute who developed a special connection with the Chinese culture through traditional Chinese music. She expressed her understanding of the deep emotional ties between China and Spain by performing the classic Chinese song *May We be Blessed with Longevity*. Lastly, we

have Lu Xianhong (Rezki Awalia Ilma), a former student of the Confucius Institute at Hasanuddin University in Indonesia who now teaches Chinese there. Her journey showcases how she has embraced Chinese arts and sharpened her language skills by participating in competitions.

如何介绍南昌

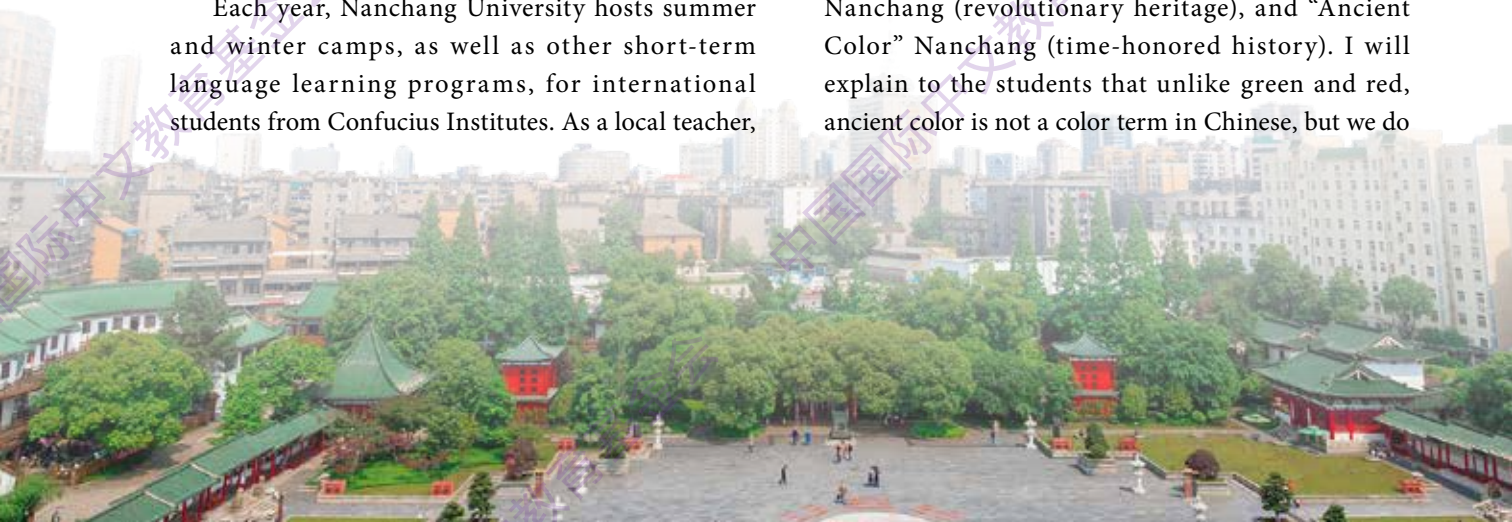
Teaching: Introducing Nanchang to International Students

作者：涂纳 Tu Na

每年南昌大学组织孔子学院学生来华参加夏、冬令营或短期汉语课程的时候，作为本地教师，我都会为来自不同国家的外国学生介绍英雄城南昌。对于大部分外国人来说，南昌并不像北京、上海、广州那么知名，所以我在介绍南昌之前，先会问学生一个问题：“南昌是什么颜色的？”然后让学生看一段我精心挑选的城市宣传片。学生一般来说会有一些初级汉语的基础，可以说出简单的汉语颜色词语，所以往往积极用自己会的词语来回答问题，即便是毫无汉语基础的同学也会用英语与我进行互动。之后，我会继续问为什么他们觉得南昌是这个颜色的，视频里的南昌给他们什么样的印象。接下来我再从绿色、红色、古色这三个方面来整体介绍南昌的生态环境、革命传统和悠久历史。我会特意提醒他们并没有一种颜色叫“古色”，中国有个成语叫“古色古香”，意思是富有古代的色彩和情调。

Each year, Nanchang University hosts summer and winter camps, as well as other short-term language learning programs, for international students from Confucius Institutes. As a local teacher,

I have the privilege of introducing my hometown to them. To many of the students, Nanchang may not be as well-known as first-tier cities such as Beijing, Shanghai, and Guangzhou. So, I will always start my class with a question: “What color is Nanchang?” And then, I will invite the students to watch a city promotion video that I’ve carefully chosen. As the majority of the students are already beginner-level Chinese learners, they can answer the question using basic color words, and those who don’t speak Chinese will respond in English. After this, I will continue to ask, “Why do you think Nanchang is this color” and “What impression does the Nanchang city in the video give you”. After listening to their responses, I will give them an overall introduction to the city, highlighting Green Nanchang (ecosystem), Red Nanchang (revolutionary heritage), and “Ancient Color” Nanchang (time-honored history). I will explain to the students that unlike green and red, ancient color is not a color term in Chinese, but we do





have a four-character expression in Chinese, 古色古香 (*guse-guxiang*, meaning ancient color and ancient fragrance), to describe something that has an classical and traditional charm.

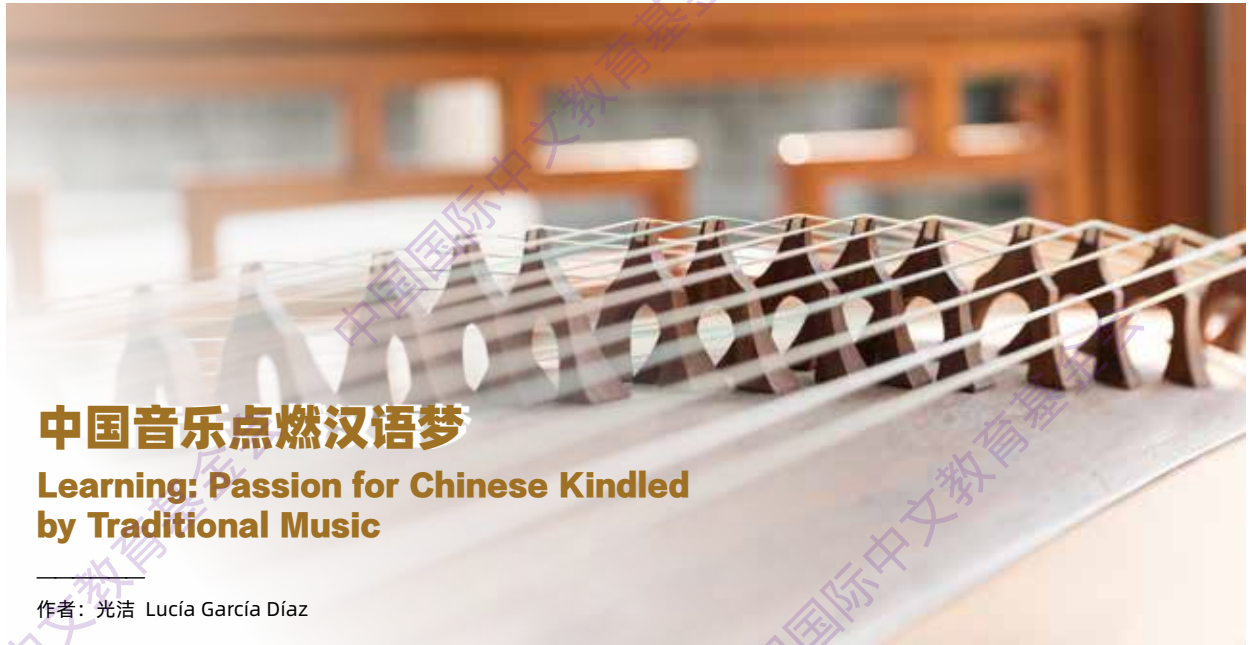
在学生对南昌有了一个大致印象以后, 我再从地理位置、气候、语言、饮食习惯、旅游景点等方面对南昌进行详细的介绍。其实这些因素都是相互关联、相互影响的, 比如地理位置决定了这个地方的气候特征, 而气候特征又对当地的语言及当地人的饮食习惯产生深刻影响。在给学生介绍时, 如果把这些内在的关联讲清楚, 他们便很容易理解, 也会对这个地方产生极大的兴趣, 希望能够亲眼去看一看。当然, 我也会向学生介绍我工作的南昌大学, 用我自己日常积累的照片向他们展示当代中国大学生生活和南昌大学在华留学生的学习与生活情况。

Once they have a general idea about the city, I will provide a more detailed and multi-dimensional introduction to it. This will include information on the city's geographical location, climate, dialects, culinary traditions, tourist attractions, and other factors that are all intricately interconnected. For instance, Nanchang's geographical location determines its climate, which continues to shape the local dialects and culinary traditions. When such intrinsic connections

are explained, students will gain a more in-depth understanding of the city. This can pique their interest in visiting and experiencing the city firsthand. I will also introduce Nanchang University, where I work, by showcasing photos of the campus life of our Chinese and international students.

每个城市都有自己的特点, 有区别于其他地方的独特气质, 它们如同外国学生了解中国的一扇扇窗口。我们在向学生介绍城市的时候, 一定要紧贴该城市内在的特点, 切勿一味地追求高大上而使我们的讲解流于表面, 应该以小见大, 多讲讲学生喜闻乐见的内容, 让我们的中国城市在学生的脑海里鲜活起来、生动起来。

Every city in China has its own distinct features that make it a unique window to showcase the country to the world. As such, when introducing a city to international students, it's important to highlight the most special and intrinsic qualities, rather than simply providing superficial, generic, and homogeneous information. By showing the mosaic of the city and sharing fascinating stories, we can help create a vibrant and lasting impression of the city among international students.



中国音乐点燃汉语梦

Learning: Passion for Chinese Kindled by Traditional Music

作者：光洁 Lucía García Díaz

那还是在我 11 岁的时候，有一天，我坐在沙发上，一阵优美的旋律悄然传来，古老悠长，低吟浅唱，那声音仿佛是来自住着各种神奇生物的古老森林，成功勾起了我的好奇心。通过一番“明察暗访”，我才知道，那是一段中国的传统乐曲，名字叫做《琵琶语》，一种情愫在我心底滋生，难道这就是命运的呼唤吗？听完那首曲子，我对妈妈说，我想学习汉语。不久后，在我家附近的卡斯蒂利亚拉曼查大学孔子学院开始招生了，我又一次感到了命运的呼唤，或许我和汉语的缘分是上天注定的。

I remember I was just eleven years old when it happened. One day, while sitting on the sofa, I was captivated by a beautiful melody. The ancient song was sung in a low and quiet voice, as if coming from an enchanted forest inhabited by mystical creatures. Intrigued, I conducted some research and discovered that it was a traditional Chinese song called *Words of the Pipa*. I felt a special bond to it. After listening to the song, I mentioned to my mother that I wanted to learn Chinese. Soon after, the Confucius Institute at the nearby University of Castilla-La Mancha began recruiting students. Once again, I experienced an inexplicable but powerful connection to the Chinese

culture and language. I believe that learning Chinese was part of my life, and that the path had been laid out for me all along.

我学会的第一首中文歌叫做《好运来》，孔子学院的老师和我们齐聚一堂，伴随着音乐一边唱歌一边跳舞，不亦乐乎。一曲唱罢，我感觉我的好运也降临了。学会《好运来》之后，我对中国音乐的兴趣逐渐加深，无论是古老的还是现代的我都喜欢，比如《红马》《但愿人长久》和《光年之外》等等。于我而言，汉语是一种语言，音乐也是一种语言——一种无国界的语言。

The first Chinese song I learned to sing is *Good Luck*. I can still vividly recall the scene of the teachers and students at the Confucius Institute singing and dancing to the music with great joy. At that moment, I felt I was surrounded by good luck brought by the beautiful song. Afterward, my interest in Chinese music grew stronger, and I developed a deep affection for a variety of Chinese songs, both traditional ones like *Red Horse* and *May We Be Blessed with Longevity*, and modern ones such as *Light Years Away*. To me, Chinese is a language, but so is music — a language that knows no geographical boundaries.

唱而优则“演”。中国传统乐器葫芦丝的音色深深地吸引了我，它的声音既可以悠长婉转，又可以热烈轻快。第一次拿到葫芦丝的时候，我如获至宝，这就是传说中孙悟空从太上老君那里偷走的有仙法的葫芦呀！今年中秋节，在音乐老师的悉心指导下，我在中央广播电视总台的“云上中秋”节目中献上了一首葫芦丝歌曲《但愿人长久》。所谓“千里共婵娟”，无论在天涯海角都能看到美丽的月亮，我身穿飘逸的汉服，站在古城托莱多的城墙上，吹奏着东方的优美旋律。

Once I honed my singing skills, I became drawn to exploring musical instruments. The *hulusi*, a traditional Chinese instrument, gripped me with its ability to produce both serene and melodious sounds, as well as brisk and dynamic ones. The first time I laid my hands on a *hulusi*, I was ecstatic, as if I were Sun Wukong from the famous Chinese tale who had just obtained the magical gourd from Supreme Lord Lao Zi. This year, during the Mid-Autumn Festival, I had the honor of performing *May We Be Blessed with Longevity* on my *hulusi*, with the guidance of my music



teacher, for the online celebration gala hosted by CCTV, China Central Television. As I stood dressed in a flowing Hanfu (a traditional Chinese costume) on the ancient city walls of Toledo in Spain, playing the enchanting oriental melody, I felt for the lyrics 千里共婵娟 (literally meaning sharing the same moon even though thousands of miles apart). True, however far apart we are, we all gaze at the fair light of the same moon.

音乐是我学习汉语的起点，在学习汉语的时候，我不止一次地回想起我学习的第一首歌——《好运来》，像它的名字所表达的一样，它让我想起汉语学习过程中的许多快乐时刻，让我有勇气克服学习汉语时的种种困难。

Music is what set me on the path of learning Chinese. Along the way, I kept thinking about *Good Luck*, the first Chinese song I ever learned. True to its name, it has brought me a good fortune and countless moments of joy, giving me the courage to persist despite any possible challenges.

实战比赛勇攀汉语高峰

Learning: Making Progress Through Competitions

作者：陆娴虹 Rezki Awalia Ilma

我叫陆娴虹，参加汉语比赛的时候大家都叫我“彩虹姑娘”。为了挑战自己，我报名参加了“汉语桥”印尼的全国大学生汉语比赛。虽然我的比赛经验并不丰富，但是在孔子学院老师的帮助下，我奇迹般地闯入了全国总决赛，代表哈

山努丁大学孔子学院展示自己的风采。我在汉语老师的帮助下努力学习汉语和中国文化，每天都在练习汉语朗诵技巧，同时也在老师的帮助下练习各种中华才艺，如太极、剪纸、中国民歌、中国舞蹈等等。

My Chinese name is Lu Xianhong(陆娴虹), and everyone calls me “the rainbow girl” in Chinese language competitions. To challenge myself, I registered for the “Chinese Bridge” university-level competition in Indonesia. Though I had only little experience, I was able to advance to the national finals, representing the Confucius Institute at Hasanuddin University with the guidance of my dedicated teachers from the institute. With their continuous support, I learned the language and the culture and made progress on a daily basis. Apart from enhancing my recitation skills, I also practiced various traditional Chinese arts, including Tai Chi, paper-cutting, Chinese folk songs, and Chinese dance.

后来,在老师和朋友的鼓励下,我再次选择挑战自己。这一次,我报名参加了江西省外国留学生汉语大赛,和整个江西省的国际留学生同台竞技。为了比赛,我特意学习了一支中国舞《梅花泪》。这是一首唯美伤感的离别之曲,充满了温婉的愁思。这是我第一次这么认真地学习中国舞蹈,从中我体会到了很多中国人独有的情思和中国式的细腻情感。遗憾的是,强中更有强中手,最终我还是止步复赛。虽然两场比赛我都没进入决赛,但是收获却多得不得了。

Later on, encouraged by my teachers and friends, I decided to push myself further. This time, I signed up for the Jiangxi Province Chinese Language Competition for International Students, competing against international students from across the province. In preparation for the competition, I learned a Chinese dance named *Plum Blossom Tears*, a beautiful, melancholic song that

tells the gentle sorrow of parting. It was the first time I had put so much effort into learning a Chinese dance, and through it, I gained a deeper understanding of the delicate emotions and sentiments that are uniquely inherent in the Chinese culture. But since there were so many excellent competitors, I didn't make it to the finals. Nonetheless, the experience was incredibly rewarding in itself.

通过参加汉语比赛,我学到了更多的汉语知识和中国文化。我由衷地觉得汉语真的很有意思,自己的汉语水平进步了很多。汉字很独特,文化很有趣。通过比赛,我也交了很多新朋友,不仅有中国朋友,还有很多和我一样来学习汉语的国际朋友。我的老师说,“没有压力,就没有动力”。确实是这样,如果没有参加比赛的契机,我想我未必能有动力去挑战和提高自己。

Participating in Chinese language competitions has allowed me to learn more about the language and culture. I find Chinese to be a fascinating subject: the characters are unique, and the culture is vibrant. My language proficiency has improved, too. Besides, I have made new friends with both Chinese and international students who share the same passion for learning Mandarin.

As one of my teachers once said, “Pressure stimulates motivation.” I have come to realize the truth of these words. Were it not for the pressure provided by the competition, I might not have had the motivation to challenge myself to reach new heights in my journey of learning Chinese. 孔





摄影：胡业清 Hu Yeqing

不识庐山真面目

Of Mountain Lu We Cannot Make Out the True Face

作者：崔高浩 Choi Goho

中文翻译：张泉 Zhang Quan

英文翻译：龙超 Long Chao

“不识庐山真面目”是一个汉语成语，形容“对客观事物的认识还不全面，没有认识到事物的真正本质”，在日常表达中也用“庐山真面目”来表示事物的真相或某人本来的面目。

“Of Mountain Lu we cannot make out the true face” is a Chinese idiom used to describe “an incomplete state of understanding of an objective phenomenon, with its true nature left unprobed”. In daily speech, “the true face of Mountain Lu” is also used to connote the true nature of some thing or person.

该成语出自宋代大文豪东坡居士苏轼（1037—1101）所作的《题西林壁》一诗，后半句是“只缘身在此山中”。

The idiom is a line from the poem “Written on the Wall at West Forest Temple” by the renowned Song Dynasty poet Su Shi (1037–1101), or Dongpo Jushi (Jushi being a moniker for learned scholars during those times). The idiom is followed by another line in the poem: “For we are lost in the heart of the very place.”

《题西林壁》

横看成岭侧成峰，
远近高低各不同。
不识庐山真面目，
只缘身在此山中。

Written on the Wall at West Forest Temple

It's a range viewed in face and peaks viewed from the side,
Assuming different shapes viewed from far and wide.
Of Mountain Lu we cannot make out the true face,
For we are lost in the heart of the very place.

这首诗是苏轼在 1084 年（北宋神宗元丰七年）游览庐山后所作，题中的“西林”指的是位于庐山西侧、名为西林寺的一座寺庙。当时苏轼受贬，改迁汝州团练副使，前往汝州时途经九江，与友人同游庐山，写下了这首《题西林壁》。

This poem was written in the year of 1084, which is also the 7th year in the Yuanfeng calendar during the reign of Emperor Shenzong of the Northern Song Dynasty. It was composed after Su Shi's visit to Mountain Lu. The name "West Forest" was the name of a temple located at the western side of the mountain. At that time, Su Shi was demoted and exiled to a post that only carried a nominal title in Ruzhou city. On his way there, he passed by Jiujiang city and visited Mountain Lu with friends. The poem was a result of that visit.

苏轼吟咏的庐山是一座什么样的山呢？庐山位于江西省，长约 25 千米，宽约 10 千米，山体呈椭圆形。数十座山峰连绵不绝，似屏风一般，主峰为海拔 1474 米的汉阳峰。周武王时期，名为匡俗（一说“匡裕”）的贤者隐居于此，朝廷听闻后派人请他出山，但匡俗却隐匿消失，只留下了他的空茅庐。因此，庐山被称为“有庐舍之山”。从古至今，无数文人墨客、艺术家等各界名士前来参观，得道高僧和著名道士也在此修行。无论在哪个朝代，庐山都是一座充满了浓厚文化氛围和雅趣的名山。

What is the real Mountain Lu like then? It is located in Jiangxi Province, with a breadth of 25 km and width of 10 km, in the shape of an ellipse. Consisting of a span of tens of mountains, it stands there like a folding screen, of which the main one, Mount Hanyang, climbs as high as up to 1,474 meters. During the reign of King Wu of Zhou Dynasty, a hermit sage named Kuang Su (or Kuang Yu) lived in this area. The Zhou court heard of his whereabouts and sent for him. However, Kuang Su disappeared, leaving behind only





an empty cottage. As such, Mountain Lu is called a “mountain with Lu cottages”. Across different historical periods, many literati and artists paid their visits here, including reputed Buddhist monks and Taoist priests. At any given dynasty, Mountain Lu was praised as a symbol of strong cultural character and refined taste.

庐山山势雄伟、山清水秀、风光旖旎 (yǐ nǐ)、三面临江，由于周围都与江水相接，故山上常年云雾弥漫，人们很难看清楚它的真实面貌。

Mountain Lu is known for its magnificent height, enchanting scenery and mesmerizing view. As its foot stretches into the adjacent river in three directions, its mountain top is surrounded by clouds and fogs, thus giving people a hard time to glimpse a clear view of its full geological features.

苏轼的《题西林壁》，用平易凝练的语句描绘了庐山。其中“不识庐山真面目”将哲学道理寓于诗中，后来成了一个大家熟知的成语，越是反复咀嚼 (jǔ jué)，越给人以深刻启发。

Su Shi's poem “Written on the Wall at West Forest Temple” depicts Mountain Lu in a plain and simple language. The third line “Of Mountain Lu we cannot make out the true face” embeds a philosophical thesis and later on develops into a common idiom known by everyone. The more one chews on this line, the more inspired one is to become.

我们常说“人在森林深处，就无法看清整片森林”。比如，下象棋或围棋时，在一旁观看的人比下棋的人更容易看清棋局。这也就是中文里所说的“当局者迷，旁观者清”了。作为当事者，我们有时很难全面、客观、多角度地去看待一件事。

As a common saying goes, you “can't see the forest for the trees”. For instance, when you are playing chess or Go, the ones who stand aside the actual players are more at an advantage to grasp the whole situation. In Chinese, we have a corresponding saying: “Those involved in the matter are easily blinded to the truth, and those not involved can see things clearly.” If we happen to be directly involved in a situation, it is



at times difficult to approach it comprehensively, objectively and multifariously.

游览在雾气氤氲 (yīn yūn) 的庐山, 随着脚步前行, 各不相同的山脉、山峰和名胜都在变化, 而且被雾气笼罩的山势也朦胧不清。有人认为, 庐山只有像屏风一样延绵不绝的山峰; 有人认为, 大瀑布就是庐山的全部; 还有人认为, 在高峰上观赏到的云雾才是庐山真正的面目。若想一睹庐山的真面目, 就要从雾气笼罩的山中走出来, 既要往前看, 也要往侧看, 或许只有这样才能勉强看到庐山的真容。假设用“横看”和“侧看”比喻视角, 用“雾”比作主观和先入之见, 那么要像拨开山中笼罩的浓雾一样来摆脱主观和成见, 既“横看”又“侧看”, 并从各个角度客观地看待不同的情况和问题, 才能看到它们的真实面目。

As one treks through the cloudy and foggy mountain range, every climb to a peak introduces a changing view of interest, adding another layer meaning to the mountain's ambiguous ambience. Some

people believe Mountain Lu is all about the sprawling mountain range that stands like a folding screen; some people believe the giant waterfall is the true essence of the mountain; other people believe the clouds and fogs as one gets climbing up the peaks are the true face of Mountain Lu. However, if one truly wants to get a full view of this giant, they have to walk out of the cloudy mountain roads and divert their vision both forwards and sideways. Only in such a way can one manage to get a rough glimpse of its true face. If we see looking forwards and sideways as metaphors for perspective, the fog then represents one's pre-conceived notion of things. What is needed therefore is for us to dispel our preexisting biases when looking at things, the same way one would walk out the fog to see Mountain Lu. To grasp the true nature of various circumstances and problems, we need to retain both forward and sideway perspectives to ensure that we can approach them in a multifarious and objective way. ☞

落霞與孤鶩飛

滕王閣，
因王勃而不朽

Wang Bo's Literary Genius Elevates
the Pavilion of Prince Teng to Fame

作者：严夕寒 Yan Xihan
翻译：李睿 Li Rui

秋水共长天一色



滕王阁位于江西省南昌市，是南昌市地标性建筑。它与湖南岳阳楼、湖北黄鹤楼并称为“江南三大名楼”。是什么原因使滕王阁名扬中外呢？

Located in Nanchang in Jiangxi Province, the Pavilion of Prince Teng stands as a prominent landmark. Known as one of the “Three Great Towers of Southern China”, it shares this honor with the Yueyang Tower in Hunan Province and the Yellow Crane Tower in Hubei Province. But what precisely gives the Pavilion of Prince Teng renowned fame, both locally and globally?

滕王阁始建于公元653年（唐永徽四年），为唐太宗李世民的弟弟李元婴所建。李元婴曾在山东滕州任职，故被世人称为“滕王”。后来李元婴调至洪州（现江西南昌）任都督。在洪州生活了多年的李元婴，因思念滕州，修建了这一建筑，并命名为“滕王阁”。

The Pavilion of Prince Teng was first built in 653 AD (the fourth year of the Yonghui calendar in the Tang Dynasty) by Li Yuanying, the younger brother of Emperor Taizong, Li Shimin. Li Yuanying spent his early years in Tengzhou, Shandong Province, earning him the name “Prince Teng”. He was later appointed as the governor of Hongzhou (present-day Nanchang, Jiangxi). As nostalgia for Tengzhou gripped him, he decided to manifest his longing by constructing the tower and named it the “Pavilion of Prince Teng”.

公元675年（唐上元二年），时任洪州都督的阎伯屿重修了滕王阁，并在重阳节这天，在滕王阁大宴宾客，以此彰显自己的功绩。也就是在这一天，滕王阁的美名因为一个人的出现而流传千古。

Twenty years later, in 675 AD, the building was refurbished under the helm of the new governor, Yan Boyu. To commemorate this event and flaunt his accomplishment, Yan threw a grand banquet at the Pavilion of Prince Teng on the Double Ninth Festival. This gathering would etch the pavilion's name in history, all thanks to one individual.

那一天，一个身穿白衣、风度翩翩的少年出现在了阎都督的宴席之上。他就是唐代著名诗人王勃。王勃自幼就是个天才，六岁时便能写文章，且诗文构思巧妙。

16岁因科举及第而入朝为官。那一年，26岁的王勃去探望远在交趾贬任县令的父亲，途经洪州，因他的才气在当时已为不少人知晓，故被邀出席了滕王阁宴会。

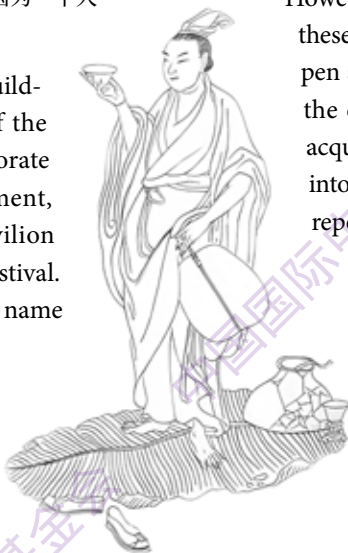
On that day, a young man of unassuming elegance and a plain white dressing came to Governor Yan's banquet. He was Wang Bo, an eminent poet of the Tang Dynasty. Wang Bo was a child prodigy, penning articles from the tender age of six and showcasing exceptional poetic talent. By the age of sixteen, he had already aced the imperial examination, earning him an official post. During that year, while still in his early twenties, he was en route to visit his father, an official serving in the south. His burgeoning reputation preceded him, leading to an invitation to the banquet at the Pavilion of Prince Teng.

宴会上，阎都督假意请在场的才俊们即兴为滕王阁作序文。其实在宴会开始之前，阎都督已经让自己的女婿准备好了文章，想让他在这宴会上展身手，博得盛名。在场的人基本都知道阎都督的用意，所以都推辞不写。性情直率的王勃却并不在乎这些，他站起身，接过纸笔，说“我来试试”。见此情形，阎都督面露尴尬，但也不好拒绝，只好点头应允，心中有气又不好发作，于是便起身离开宴席，走进里屋。他吩咐下人去看王勃到底写了什么，随时把内容报告给他。

At the banquet, Governor Yan insincerely urged the assembled guests to spontaneously compose a tribute for the pavilion. In truth, he had already instructed his son-in-law to prepare a piece beforehand, intending to seize the spotlight and reap the fame. Sensing his ploy, many of the guests politely declined the challenge.

However, the candid Wang Bo wasn't swayed by these machinations. He stood up, picking up the pen and declaring, “Let me give it a try.” Despite the embarrassment, Yan had no choice but to acquiesce, masking his annoyance by retreating into an inner chamber and ordering a servant to report the content of Wang Bo's writing to him.

当下人来报“豫章故郡，洪都新府”时，阎都督不屑道：“哼，不过是老生常谈罢了！”当下人再报“星分翼轸，地接衡庐”时，阎都督沉默不语，隐隐感觉这小子好像有点水平。当王勃写到“落霞与孤鹜齐飞，秋水共长天一色”，下人再报时，阎都督忍不住赞叹道：“此真天才，当垂不朽！”



Upon hearing the first line, “Nanchang, the capital of Yuzhang Commandery during the Han Dynasty, is now the provincial center of Hongzhou,” Yan snorted dismissively, “Bah, just hackneyed old phrases.” When the servant delivered the next verse, “It straddles the border between the Ye and Zhen constellations and is located adjacent to Mount Heng and Mount Lu,” Yan fell silent, sensing the talent of the young man. However, it was the line, “The setting sun and the solitary wild duck fly together, while the autumn waters merge with the boundless sky”, that drew an involuntary exclamation from Yan, “Truly a genius, destined for immortality!”

滕王阁上，王勃文思滔滔不绝，一气呵成，写就千古绝唱《滕王阁序》，文惊四座。

As he sat in the pavilion, Wang Bo's thoughts flowed like a stream. He penned his immortal masterpiece “Preface to the Pavilion of Prince Teng” in a single burst of creativity, leaving everyone awestruck by his talent.

《滕王阁序》开篇先介绍了滕王阁所处的地理位置，接着远近结合对周边环境进行了描写，写出惊世名句“落霞与孤鹜齐飞，秋水共长天一色”。随后，王勃在文中表达了自己经历人生大起大落之后的感慨和自勉：虽时运不齐，命途多舛，但仍然穷且益坚，不坠青云之志。这番对人生和命途的感慨，使文章的立意更为深邃高远，由此造就了这“千古第一骈文”。

“Preface to the Pavilion of Prince Teng” starts by sketching the geographical location of the pavilion and the surrounding milieu near and far. This gives birth to the iconic verse, “The setting sun and the solitary wild duck fly together, while the autumn waters merge with the boundless sky.” Furthermore, Wang Bo infuses his reflections and self-motivation, born from his own experience through life's highs and lows. Despite the buffets of fate and adverse circumstances, his resolve stands firm, his ambitions undimmed. These introspective musings on life and fate lend an extra layer of profundity to the piece, solidifying its status as a timeless classic.

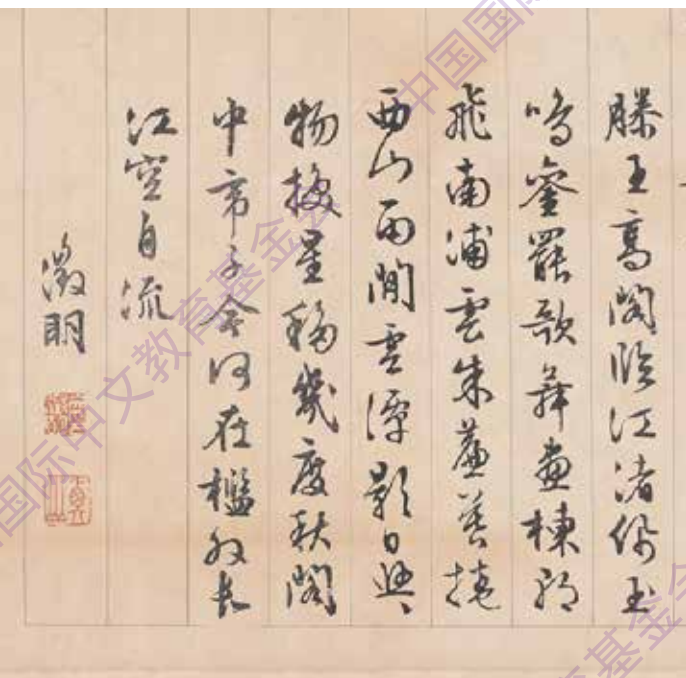
《滕王阁序》全篇短短几百字，用了40多处典故，创造了20多个成语，如“天高地迥”“萍水相逢”“时运不济”“命途多舛”等，几乎每一个都沿用至今。令人惊叹的是，这一不朽之作是年轻的王勃未经事先相应准备，在当堂构思写就的。此后千百年的历史中，滕王阁便与王勃这个名字紧紧联系在一起。

Although in just a few hundred words, “Preface to the Pavilion of Prince Teng” weaves in over forty allusions and gives birth to more than twenty idiomatic expressions, such as “the sky is high and the earth is distant”, “chance encounters”, “adverse circumstances”, and “a turbulent destiny”. Almost all these phrases remain in use even today. What is truly remarkable is that this piece of poetry sprung forth spontaneously from the young Wang Bo's mind, all in a single creative outburst. Since then, the name of Wang Bo has become inextricably linked with the Pavilion of Prince Teng, resonating through millennia.

根据《新唐书》记载，上元三年八月，王勃省亲返回渡南海时，不幸溺水，惊悸而亡。真是天妒英才！

Sadly, as mentioned in *New Book of Tang*, Wang Bo met a tragic end by drowning in the South Sea in August of the third year of Shangyuan calendar. It is truly disheartening to witness how the heavens often claim individuals of remarkable talent prematurely.

王勃的生命虽然如惊鸿一般短暂，却如夏花一样绚烂。他就像一颗流星，在群星璀璨的盛唐一掠而过，但是他的光辉却闪耀了千余年。王勃的《滕王阁序》使滕王阁名声大噪，声贯古今。在千年的历史中，滕王阁饱经沧桑，屡遭毁坏，但屡毁屡建，先后重建了29次。如若没有《滕王阁序》，滕王阁可



能早就化为尘土淹没在历史长河之中了。如今去滕王阁游玩，如果谁能完整背诵《滕王阁序》，就可以免去门票自由参观，由此可见《滕王阁序》对于滕王阁的重要性。

Wang Bo's life, though brief, is blazed with the intensity of a sun-kissed bloom. Like a shooting star in the sky of the Tang Dynasty, his impact was felt far and wide and is still recognized today, even a thousand years later. His masterwork "Preface to the Pavilion of Prince Teng" gave the pavilion a special place in history. The Pavilion of Prince Teng has seen many changes over the years, being rebuilt 29 times. But without the preface, it might have been forgotten long ago. Today, anyone who can recite the preface is allowed to enter the pavilion for free, underscoring its enduring significance.

文以楼名，楼以文传。原本没有生命的建筑因文人墨客的惊鸿一笔，而被赋予了文化遗产的意义。除了滕王阁，岳阳楼因为范仲淹的《岳阳楼记》声名远播，黄鹤楼也因为李白的《黄鹤楼送孟浩然之广陵》和崔颢的《黄鹤楼》闻名于世。这些千古名篇赋予了建筑生命，使之能够抵挡岁月的摧残；这些建筑也因为诗文的传承而历久弥新，让中华文脉和建筑文化得以延续，生生不息。

Buildings gain their fame through the words written about them. These words breathe life into their structures and transform them into enduring symbols of cultural heritage. Just like the Pavilion of Prince Teng, the Yueyang Tower has achieved global recognition thanks to Fan Zhongyan's "Memorial to the Yueyang Tower". The Yellow Crane Tower is famous for Li Bai's "Bidding Farewell at Yellow Crane Tower to Meng Haoran to Guangling" and Cui Hao's "The Yellow Crane Tower". These literary works bring these buildings to life, helping them survive through the ages. Through the sheer power of poetry, these architectural marvels not only preserve but also revitalize the Chinese cultural and architectural legacy, ensuring their perpetual prosperity. ❷



二十四节气

Twenty-four Solar Terms

作者: 雪漫 Xue Man

翻译: 李睿 Li Rui

惊
蛰
虫

Jingzhe



惊蛰 是二十四节气中的第三个节气，公历3月5日至6日左右。“春雷惊百虫”，春雷始响，蛰伏于地下冬眠的蛰虫被雷声惊醒，纷纷破土而出。“春雷响，万物长”，此时气温回升快，草木都从地下面冒出来了。故惊蛰不仅代表着生机，预示着新的生命力，而且还表示新一年的春耕要开始了。正如农谚“到了惊蛰节，锄头不停歇”所说，自此，我国大部分地区都已进入春耕季节。一年之计在春耕，春得一犁雨，秋收万担粮。惊蛰来了，春忙也到了。

Jingzhe (or the Awakening of Insects), the third solar term in the twenty-four solar terms, typically occurs around March 5th to 6th each year. It is said that “spring thunder awakens all insects”, as the first thunder of spring rouses creatures like insects from their hibernation underground, prompting them to emerge. Another saying states, “Spring thunder brings growth to all things.” During this time, the temperature rises rapidly, causing plants and trees to sprout from the ground. Thus, Jingzhe symbolizes not only vitality and the promise of new life but also signifies the beginning of spring plowing for the new year. As the saying goes, “When Jingzhe arrives, the hoe never rests.” From this point onward, most regions in China enter the spring plowing season, as the bountiful crop in autumn depends on this essential spring agricultural activity. With the arrival of Jingzhe, the busy season of spring also commences.





惊蛰时期，各地风俗不同。乍暖还寒，气候较干燥，人们易舌燥、咳嗽，所以民间有惊蛰吃梨的习俗。梨可以生食、蒸、榨汁、烤或者煮水，有顺肝益脾之功效，也有助于强体防疫。在一些地方，还有“祭白虎”和“打小人”的习俗。中国民间传说中，白虎是口舌、是非之神，每年都会在惊蛰这天出来觅食，开口噬人。“祭白虎”指拜祭用纸绘制的白色老虎：拜祭时，以肥猪血喂之，令其饱后不再出口伤人，之后再以生猪肉抹在纸老虎的嘴上，使之不能张口说人是非。古时惊蛰当日，人们会手持清香、艾草，用来熏家里房子的四角，以香味驱赶蛇、虫、鼠等，之后逐渐演变成不顺心者拍打“小人纸”，有趋利避害、远离小人的含义，这是“打小人”的由来。

Different regions have their own customs during the Jingzhe period. As the weather transitions from cold to warm, it becomes relatively dry, leading to dry throats and easy coughing. Therefore, there is a folk tradition of eating pears during Jingzhe. Pears can be consumed raw, steamed, juiced, baked, or boiled in water. They are believed to benefit the liver and the spleen and strengthen the body's immune system. In some places, there are customs of “offering sacrifices to the white tiger” and “beating the paper man”. According to Chinese folklore, white tiger is a deity associated with gossip and disputes. It is believed to appear every year on the day of Jingzhe to seek food and harm people. “Offering sacrificing to the white tiger” involves worshipping a paper tiger made of white paper. During the ceremony, the paper tiger is fed with pig's blood to satisfy its hunger and prevent it from spreading ill rumors. Raw pork is then rubbed on the mouth of the paper tiger, preventing it from uttering gossip. In ancient times, on the day of Jingzhe, people used to fumigate their homes' corners with incense and the mugwort, driving away snakes, insects, mosquitoes, and rats with the fragrant smoke. Over time, for those plagued by unhappiness, this practice evolved into the act of “beating the paper man” to ward off misfortune and keep away malicious individuals. This is the origin of the custom known as “beating the paper man”.

惊蛰作为春天的节气，在中国的古诗词中也有很多表现。唐代白居易在《闻雷》一诗中所描写的惊蛰诗句最令人动容。

As a seasonal marker of spring, Jingzhe has also been extensively portrayed in ancient Chinese poetry. The poem “Hearing Thunder” by Bai Juyi from the Tang Dynasty beautifully captures the essence of Jingzhe.

瘴地风霜早，温天气候催。

穷冬不见雪，正月已闻雷。

震蛰虫蛇出，惊枯草木开。

空余客方寸，依旧似寒灰。

In the land plagued by mists and frost,
Warm weather arrives, hastened and tossed.

No snow in the depths of winter's plight,

But thunder in January, heralds its might.

Awakened are creatures, from slumber they rise,

Startling the withered, as nature defies.

Yet in this realm, where visitors roam,

Remnants of cold persist, like ashes alone.

这首诗是说：天气慢慢变温暖，正月已听到雷声，在一阵阵的雷声中，蛰伏在地下的百虫和蛇好像被雷声叫醒一般，结束一冬的酣睡出来了。百虫醒来，万物开始复苏，也叫醒了希望……

In this poem, the poet describes the gradual transition to warmer weather. Even in the first lunar month, thunder can already be heard. As the thunder rumbles, creatures and snakes that were dormant underground during the winter seem to awaken from their deep slumber. This awakening marks the beginning of rejuvenation and instills hope. ☯

二十四节气

Twenty-four Solar Terms

作者: 雪漫 Xue Man
翻译: 杨祎辰 Yang Yichen

春分

Chunfen



“春分” 秋分，昼夜平分；吃了春分饭，一天长一线。”此时，柳条抽新，莺飞草长，春色烂漫，春意浓浓，正是一年春好处。伴着春雷，“一场春雨一场暖”，乍暖还寒时，也是乱穿衣的时节。

As the old Chinese saying goes, “At Chunfen (or the Spring Equinox) and Qiufen (or the Autumnal Equinox), day and night are of equal length. After we finish our meals on the day of Chunfen, each day we have gets longer by a thread.” During this season, we see willow branches budding, grass growing and birds flying, all against a lush and vibrant backdrop. It is a time when the air is thick with the spirit of spring and the thundery rains usher in more warmth bit by bit. Also during this time of unpredictable weather, we can see people dress in layers.



春分有吃春菜的习俗。春菜，通常有香椿芽、菠菜、豆芽、春笋、韭菜五种，也有人喜欢挖荠菜或其他野菜吃。春分前后，这些菜不仅新鲜、味美，而且有益于身体。

As part of the custom around the time of Chunfen, people eat spring vegetables such as toon sprouts, spinach, bean sprouts, bamboo shoots, and chives. Some people also enjoy digging up wild vegetables like shepherd's purse. These vegetables are not only fresh and delicious, but also beneficial for the health.





春分时节春光明媚，正是孩子们放风筝的好时节。沐浴着春光，呼吸着新鲜空气，在一个惠风和畅的空旷之所，奔跑着放飞风筝，别有一番滋味。

Chunfen is a season of brightness, making it an ideal time for children to fly kites. Bathed in the spring sunshine and breathing fresh air, they run and play in open fields, releasing their kites into the sky. It is a beautiful scene to behold.



一年之计在于春，清朝诗人宋琬在《春日田家》中这样描述：

A year's plan starts with spring. As the Qing Dynasty poet Song Wan wrote in "Spring Day in the Farmhouse":

野田黄雀自为群，
山叟相过话旧闻。
夜半饭牛呼妇起，
明朝种树是春分。

Wild sparrows flock together in the fields,
old farmers meet to talk about the old days.
Men feed their cattle in the middle of the night,
calling their wives to rise.
Tomorrow is the spring equinox, a good time
to plant trees.
Get up, get up. Let's get prepared.

本诗描写了春分时农忙的情景：在野外的农田中，一群群黄雀自在玩耍，山间的老农们相遇，一起闲谈从前的故事。半夜时分，人们就已经喂了牛，然后把妇人叫了起来：“明天是春分，要种树了，赶紧起来准备吧！”

This poem depicts the busy scene during the Chunfen period, with groups of sparrows playing in the fields and old farmers chatting about old times. At midnight, men get up to feed their cattle, waking their wives up so that they could prepare for tree-planting at dawn. 礼

江西省景德镇市是千年瓷都，瓷器制作工艺精湛，在世界上极具影响力，吸引了世界各国的“爱瓷人”来到这里学习和生活。与国内“京漂”“沪漂”一样，来自其他国家的学生和艺术家，不远万里，出于对艺术和陶瓷制作的热爱，来到景德镇，开启一段别具一格的艺术和生活之旅，他们被称为“洋景漂”。其中有的艺术家，不仅把从景德镇学到的精湛制瓷手艺带回自己的国家，而且带着新的作品和对景德镇的热爱再回到景德镇，俨然是“洋景归”。以下就是比较有代表性的几位，听听他们因瓷结缘的故事。

Jingdezhen City, located in Jiangxi Province, has been a hub for porcelain production for over a millennium. Its exceptional porcelain-making techniques have attracted enthusiasts from around the world to come study and reside here. Similar to those drawn to Beijing and Shanghai, artists and students flock to Jingdezhen to pursue their passion for ceramics and embark on a unique journey of self-discovery. This has given rise to the “expat community” in Jingdezhen. Many of these individuals bring the exceptional porcelain-making skills of Jingdezhen back to their home countries, while some return to Jingdezhen with new creations and a profound love for the city, almost as if they were “locals”. Here are the stories of several such artists who have established a deep connection with ceramics.

景德镇陶瓷大学组稿
Jingdezhen Ceramic University
翻译：李睿 Li Rui

Stories of Expats Turned Residents

Embracing Life as a Local in Jingdezhen:

从“洋景漂” 到“洋景归”



我叫罗伯特 (Robert), 来自乌干达, 2015—2019 年景德镇陶瓷大学硕士。2023 年, 我再次来到陶大攻读博士学位。

My name is Robert and I come from Uganda. I completed my master's degree at Jingdezhen Ceramic University from 2015 to 2019. In 2023, I came back to the same university pursuing my PhD degree.

在景德镇的这几年, 我与这座城市共同成长, 也收获了一个更好的自己。景德镇目前正朝着越来越好的方向发展, 它已经成了我的第二故乡。

Throughout my time in Jingdezhen, I've developed a deep connection with this city and have grown immensely as a person. Jingdezhen feels like a second home to me, and I'm excited to witness its continued growth towards a bright future.

在乌干达时, 我经常会在集市上看到各种十分精美的日用陶瓷。商人们告诉我, 这些陶瓷全都产自中国景德镇, 漂洋过海来到了乌干达。这不禁让我对中国的景德镇充满了好奇, 究竟是怎样的一座城市才能够生产出如此精美的陶瓷呢? 由于我的家庭成员中没有从事与陶瓷艺术行业相关工作的人, 所以当我从杂志上了解到在中国有一座大学可以学习制作陶瓷, 而且就在我一直憧憬的景德镇后, 即便对汉语一窍不通, 我还是义无反顾地来到了景德镇。

Growing up in Uganda, I often came across exquisite ceramics at the local market. Upon inquiry, I discovered that these ceramic pieces were all crafted in Jingdezhen, China, and had made their way across the sea to Uganda. This piqued my interest in the city and its unique ability to produce such beautiful ceramics. Despite having no family ties to the ceramic industry, I stumbled upon a journal that mentioned a university in Jingdezhen, China, where I could learn the art of ceramic making. I made the decision to travel to this city that had captured my imagination, even though I had no prior knowledge of the Chinese language.

刚抵达景德镇寻找学校的时候, 我完全听不懂旁人在说什么, 不过有很多热心的景德镇人帮助我, 指出了学校的准确位置。当时我就觉得景德镇是一座充满爱与热情的城市。在景德镇陶瓷大学, 还有许多像我一样慕名来学习陶瓷制作的外国留学生。我们互相帮助、互相学习, 经常在一起锻炼汉语口语。从一开始我们之间只说英语, 到现在我们都用汉语沟通。这种良好的留学氛围让我感觉到我们就像是一家人, 我喜欢并且十分享受用汉语交流的生活。

When I first arrived in Jingdezhen searching for the school, I struggled to understand the locals. However, the friendly Jingdezhen residents went out of their way to assist me and guide me to the exact location of the school. It was then that I realized how passionate and hospitable the people of Jingdezhen are. At Jingdezhen Ceramic University, I found many other foreign students like me who were eager to learn about ceramic production. We helped and learned from each other and practiced speaking Chinese together. From initially communicating only in English, we have progressed to speaking Chinese fluently. The supportive environment makes us feel like one big family. I adore and relish every opportunity to converse in Chinese.

景德镇是一个百花齐放的城市, 不仅有来自世界各地的陶瓷艺术家, 而且光是景德镇本地的著名陶瓷艺术家就数不胜数。在这种充满艺术氛围的环境里, 我不仅可以学习到陶瓷技艺, 还可以与这些陶瓷艺术家进行思想的交流与碰撞, 从而萌发出更多新的想法与创意。如今, 我在陶溪川也有了自己的工作室, 前不久我还在陶溪川做了一次关于我自己陶瓷学习之路的演讲, 这对于我来说意义非凡。

Jingdezhen is a city brimming with talent. It's not just a hub for ceramic artists from around the globe; it's also home to countless renowned ceramic artists. Being in such a creative environment, I can refine my ceramic skills while also engaging in collaboration with fellow artists. This, in turn, helps me generate fresh ideas. As a matter of fact, I now have my own studio in Taoxichuan cultural and creative district. Recently, I also delivered in Taoxichuan a speech about my ceramic learning journey, an experience that holds great significance to me.

毕业后，如果回到乌干达，我将会开设自己的工作室，让本地人都来学习陶瓷制作。我会告诉他们，这是我在景德镇学习到的技艺，如果想要学习到一流的陶瓷技艺，必须到景德镇，亲身感受千年瓷都生生不息的窑火精神。景德镇是我除乌干达以外，驻留时间最长的地方，以至于我现在去其他城市，不到两三天，我就会怀念起景德镇的人、天气和食物，就想快点“回家”。

After completing my studies, my plan is to return to Uganda and open my own studio to teach the local people how to make ceramics. I will proudly tell them that I acquired this knowledge in Jingdezhen and encourage them to journey there to learn top-notch ceramic skills and experience the heritage of kiln firing techniques that have been passed down for generations. Jingdezhen is the place where I have spent the most time outside of Uganda. In fact, if I stay in any other city for just a couple of days, I find myself longing for Jingdezhen's weather, food, and people, and

I feel an urge to return “home” as soon as possible.

请大家欣赏一下我的作品。

Here are some of my ceramic creations that I wish to share with you.

中间比较高的、具有混搭风格的瓷器代表景德镇陶瓷大学主教学楼，是我和同学们一起上课的地方。瓷器底部为白门蓝墙、黄框红窗，清新淡雅而富有童趣；中部是黑色线条框住的亮黄色圆以及上方苞谷状图饰，象征着同学们学业有成；上部堆叠了玉壶春瓶状瓷器，饰有青绿色苹果及枝叶，寓意祝福平安。

The tallest vase in the middle of this collection blends various styles. It pays homage to the main teaching building of Jingdezhen Ceramic University, where my classmates and I attend classes. The lower part of the vase boasts an exquisite combination of white doors, blue walls, yellow frames, and red windows, giving it a refreshing, tasteful, and playful feel. The middle part features a bright yellow circle bordered by black lines, with a grain pattern on top, representing our academic accomplishments. Finally, the top section displays stacked jade teapots, adorned with green apples and leaves, which symbolizes blessings for peace and safety.

旁边的四个瓷瓶象征着来自五湖四海的同学们相聚成为一家人。上部饰有连续的叶状图案，含有幸运的意义；中部连续的三角形蓝色图案，与底部的相似图案相呼应，并绘有具流动感的黄色线条，造成了流釉的感觉；底部棕色锯齿状图案象征



具有质朴和踏实特质的泥土，与之互补的蓝色图案代表博大宽广的海洋。这些图案寓意同学们踏实、宽容和青春等特质。

The four vases flanking it represent the unity of my classmates who come from around the globe. Their upper section is decorated with leaf patterns, as symbols for good fortune. The middle portion features a recurring blue triangular pattern, seamlessly flowing into the similar design at the base with rippling yellow lines, mimicking the effect of glaze. The bottom is adorned with brown sawtooth patterns, representing our down-to-earth and resolute nature, while the blue pattern complements it perfectly by representing the boundless ocean. Altogether, these designs embody our youthful, practical, and tolerant nature.



蓝色的圆环状装饰寓意和谐统一，代表了不同文化背景的同学友好和谐地相处。

The circular blue decorations serve as symbols of harmony and unity, epitomizing the friendly interactions amongst students from different cultural backgrounds.



这两件陀螺状的瓷器代表教室，主要以多彩的非洲面具图案作为装饰，象征着景德镇陶瓷大学国际学院的文化多样性。

The two spin-top shaped porcelain pieces represent our classrooms. They are decorated with colorful African mask patterns, symbolizing the cultural diversity of the International School at Jingdezhen Ceramic University.





我叫麦迪 (Mahdy), 来自埃及, 景德镇陶瓷大学2019级硕士研究生, 中国陶瓷考古专业。

My name is Mahdy and I'm from Egypt. Currently, I am pursuing my graduate studies in ceramic art and archaeology at Jingdezhen Ceramic University. I am part of the class of 2019.



The Arabic inscription means "patience is the greatest virtue" in English.

阿拉伯文: 耐心就是最好的美德。



今年是我在中国学习的第四年。我对中国的历史和文化很感兴趣。中国是世界的瓷都, 中国古代的穆斯林会把阿拉伯文写在陶瓷上, 从国内外博物馆展出的一些明代青花瓷上可以看到阿拉伯文。我正在学习艺术创作, 把自己对艺术的理解用阿拉伯语在青花瓷上表达出来。我希望能把我在这里学习到的知识以及陶瓷文化带回我的家乡, 让更多的埃及人了解中国的陶瓷文化。

This year marks the fourth year of my studies in China. I'm very interested in Chinese history and culture. China is known as the global hub for porcelain production. In ancient times, Chinese Muslims inscribed Arabic calligraphy on ceramic wares. Even today, you can spot Arabic writing on some blue and white Ming Dynasty porcelain pieces exhibited in museums worldwide. Currently, I am pursuing my studies in art creation with the goal of expressing my appreciation for art in Arabic on blue and white porcelain. I hope to bring back the knowledge and culture of ceramics that I have gained here to my hometown and spread awareness about the Chinese ceramic culture among Egyptians.

埃及与中国之间的文化交流从汉代就开始了, 我想把这种交流延续下去。左侧是我的其中一个作品。

The cultural exchange between Egypt and China dates back over 2,000 years to the Han Dynasty. I aspire to carry such exchange forward. Picture of this page is a selection of my work.

我叫戴安娜 (Diana Williams), 来自澳大利亚。
My name is Diana Williams and I'm from Australia.



• 戴安娜在景德镇雕塑瓷厂工作室创作
Diana working in the studio at the Jingdezhen Sculpture Porcelain Factory

我 2004 年来到景德镇, 结识了工艺美术大师刘远长。他免费为我在景德镇雕塑瓷厂提供了一间工作室, 他负责陶瓷造型设计, 我负责瓷胎彩绘。我们的作品在 2004 年景德镇国际陶瓷博览会上展出, 获得了意想不到的成功。第二年, 刘远长大师邀请我再来景德镇进行艺术创作。我爱上了景德镇这座古老的城市, 习惯了这里的食物、这里的人、这里的艺术氛围, 完全融入了这座城市。

I came to Jingdezhen in 2004 and had the privilege of meeting the ceramic master Liu Yuanchang. He graciously offered me a studio at the Jingdezhen Sculpture Porcelain Factory, where he took charge of ceramic modeling design, and I was responsible for porcelain enamel painting. Our collaboration resulted in our works being exhibited at the 2004 China Jingdezhen International Ceramic Fair, where they were unexpectedly well-received. The following

year, Master Liu invited me back to Jingdezhen to continue our partnership. I fell in love with this ancient city and became fully immersed in its rich artistic culture, as well as its delicious cuisine and friendly locals.

景德镇完整的陶瓷产业链和工匠们高超的技艺让我着迷。作为中国千年瓷都, 这座城市有近 10 万名陶瓷从业者。每年, 我都要在景德镇待上五个月左右。这里有我的朋友、梦想和事业。2008 年, 我在景德镇买了一套公寓, 我可能是第一个在景德镇拥有房产的外国人, 不再是“洋景漂”了。

I was captivated by the entire ceramic industry chain and the exceptional craftsmanship of the artisans in Jingdezhen. Being the porcelain capital of China for over a millennium, the city boasts almost 100,000 ceramic craftsmen. I spend roughly five months each year in Jingdezhen, where I have made friends, chased my dreams, and built a career. In 2008, I purchased an apartment in Jingdezhen, possibly making me the first foreigner to own a property in this city. I no longer feel like a “expat”.



• 戴安娜来景德镇前的陶瓷绘画作品
Ceramic paintings created by Diana before she came to Jingdezhen



• 戴安娜、刘远长及其合作创作的作品留影
Diana and Liu Yuanchang taking a photo with their artwork

如果没有来到景德镇，我将只是澳大利亚一名日复一日在瓷上作画的普通画师。在景德镇，刘远长老师不仅教授我雕塑技艺，还带我结识了很多陶瓷艺术名家，让我有机会经常和艺术大师们交流技艺和创作心得。我喜欢仔细观察、用心感受这里的艺术氛围，在景德镇的文化滋养下收获了很多创作灵感，同时也和这里的人结下了深厚的情缘。在刘远长老师的悉心指导和景德镇陶瓷大学张嗣萍等老师的帮助下，我从一个从未接触过瓷泥的瓷上画师，成长为熟悉陶瓷泥料、不同成型制作、不同雕塑技法、不同颜色釉种应用、窑炉烧制要求和釉上彩绘装饰的艺术家。

Had I not come to Jingdezhen, I would have remained an ordinary porcelain painter in Australia, painting day in and day out. Here, under the guidance of Master Liu, I have not only learned sculpture techniques, but also had the privilege of being introduced to many famous ceramic artists. I had the opportunity to exchange skills and ideas with these art masters regularly. I thoroughly enjoy observing and experiencing the artistic atmosphere here. Jingdezhen's cultural richness has inspired me greatly, leading to deep connections with its people. With the careful guidance of Master Liu and the help of teachers such as Zhang Siping from Jingdezhen Ceramic University, I have evolved from a porcelain painter with

no experience in clay to a versatile artist proficient in clay materials, molding techniques, sculpture techniques, glaze applications, kiln firing requirements, and overglaze decoration.

在澳大利亚，我无法想象有五六个人帮我一起创作。而在景德镇，我做到了，还实现了在博物馆展出自己作品的梦想。我的作品先后在 美国、澳大利亚、瑞士、韩国、黎巴嫩等地的博物馆和画廊展出。

While I was in Australia, I couldn't imagine having a group of five or six people collaborating with me on a creative project. However, in Jingdezhen, I had the opportunity to do just that,



and even fulfilled my dream of showcasing my own pieces in museums. My artwork has been on display in museums and galleries in the United States, Australia, Switzerland, South Korea, Lebanon, and beyond.

我很喜欢中国的传统文化。在景德镇学习与创作生活的14年里，我的艺术创作由平面绘画转到立体雕塑，在创作中会有意识地把中西方文化、技法融合起来，形成自己独特的风格。我把中国的象征主义引入我的作品。我使用竹子、龙、凤凰和莲花，用中国文化中的特有符号来表达和平。我厌恶战争，于是通过雕塑艺术把内心的想法表达出来。这些作品将新生命的诞生、成人后的命运、经历战火而死亡、孕育新一代、历劫后的“来世”组合到一起，以雕塑艺术形式呈现孕妇、婴儿和大炮，反映了战争与生命之间力量的比拼。

I have a deep appreciation for Chinese traditional culture. During my 14 years of studying and creating art pieces in Jingdezhen, I have evolved from producing flat paintings to crafting three-dimensional sculptures. I purposely merge elements from both Chinese and Western cultures and techniques to establish my own unique style. Chinese symbolism plays a significant role in my work, where I utilize bamboos, dragons, phoenixes, and lotus flowers as symbols to represent peace. As someone who abhors war, I channel my thoughts and feelings through sculptural art. My creations explore the themes of new beginnings, the journey through adulthood, the devastation of war,

the nurturing of future generations, and the concept of afterlife. I showcase pregnant women, babies, and cannons in my sculptures to reflect the clash between war and life.

2018年5月18日，我的Highfire: Motherhood系列作品在景德镇中国陶瓷博物馆展出。展览以尖锐的炮弹为艺术创作的主题，以雕塑艺术形式呈现了孕妇、婴儿和大炮，我希望以此唤醒世人对和平的珍惜。

On May 18th, 2018, my ceramic creations titled “Highfire: Motherhood” were exhibited at the Jingdezhen China Ceramics Museum. Centered around the theme of artillery shells, they presented pregnant women, babies, and cannons in the form of sculpture art to awaken people’s appreciation for peace.

14年的岁月让我早已把景德镇当成了自己的家，从“洋景漂”变成了“洋景归”。景德镇就像我的第二故乡，我和一群热爱陶瓷、热爱中华文化的人在中国“因瓷筑缘”。愿世界永远和平美好！愿陶瓷艺术文化与传播情缘永续！

After 14 years, Jingdezhen has become my second home. I’ve gone from being an “expat” to a “local”. In Jingdezhen, I have built a bond with people who are equally enamored with Chinese culture and ceramics. I wish the world remains a tranquil and beautiful place. May the art of ceramics flourish and be valued for generations to come! 🌸



• 戴安娜个人系列作品在景德镇中国陶瓷博物馆展览
Diana's art creations on display at the Jingdezhen China Ceramics Museum

Yaxi: Everlasting Home for “Guest Families”



供图 / 王敏 Wang Min

百年雅溪 百年客家

作者：刘慧玲 Liu Huiling
翻译：杨祎辰 Yang Yichen

客家人原是古代中原汉人。千百年来，出于战乱、饥荒以及政策原因，客家先民几经波折，辗转南迁，先后迁徙到江西、福建、广东以及世界 80 多个国家和地区。“客而为家”的客家人从与当地居民抗争到逐步融合，进而扩散成为世界上分布广阔、影响深远的民系之一。一说起客家人，人们首先想到的便是广东梅州、福建龙岩等地。但据统计，江西省的客家人数仅次于广东省。地处江西南部的赣州市，客家人数更是占据了全市人口的 95% 以上，是客家人的主要聚居地。据记载，赣州客家人源自唐朝安史之乱后的第二次人口大迁徙。赣州地居赣江源头，借舟楫之利，北扼中州，南抚百粤，东接八闽，西连三湘，加之地势开阔、土地肥沃，成为接纳南迁中原汉人的重要一站。广东、湖南、福建等地的客家人很多都是以赣州为起点再次迁移的。因此，赣州也被称为“客家的摇篮”。



供图 / 陈华鸣 Chen Huaming

The Hakka, or “guest families”, are a subgroup of Han Chinese originally from the ancient Central Plains. Over thousands of years, due to wars, famines, and policy changes, the forebears migrated southward, enduring numerous hardships along the way, spreading the population to Jiangxi, Fujian, Guangdong, as well as to more than 80 countries and regions around the world. Living by their motto of “One finds a home in a guesthouse”, the Hakka people have overcome struggles with local residents, and gradually established themselves as one of the most widely distributed and influential ethnic groups, thriving on their ability to integrate with the locals and to migrant regardless of geographical and cultural barriers.

When people think of the Hakka, they often associate them with cities like Meizhou in Guangdong and Longyan in Fujian. However, statistics show that it is Jiangxi Province that has the second-largest population of the group after Guangdong. One of the main gathering places for the Hakka is the city of Ganzhou in the south of Jiangxi. Over 95% of the total population is in fact Hakka.

According to historical records, the Hakka arrived in Ganzhou during the second mass migration after the An Lushan Rebellion (755–763) in the Tang Dynasty. Benefiting from its location at the headwaters of the Ganjiang River, the city long functioned as a hub of water transportation, connecting the Central Plains to its north and the southern China to its south, while linking Fujian to its east

and Hunan to its west. In addition to geographical accessibility, the vastness and fertility of the land also gave the Han migrants from the Central Plains reasons to settle down in Ganzhou. When the Hakka settlers from places including Guangdong, Hunan and Fujian continued their migration and moved to other parts of China and the world, the city started to become known as “the cradle of Hakka culture”.

迁徙而来的客家人，依姓氏建村，聚宗族而居。散落在赣州市各县区大大小小的客家古村落是客家文化最全面的缩影，如赣县的白鹭村、龙南县的关西村、全南县的雅溪村等等。这些古村往往为同姓宗族的聚居地，选址在依山傍水、风水绝佳之地。为了抵御外患，古村的民居建筑以被誉为“东方古罗马城堡”的围屋为主，围屋墙体或采用夯土砖墙，或采用花岗岩垒制而成，坚固无比；房屋内部及楼层构架则主要使用木制材料，高达三四层楼；围屋整体呈圆形或方形，对外封闭、对内开放，具有

极强的防御性和实用性。村内还建有用于祭祀与集会的宗氏祠堂，甚至学堂书院。村民们说着保留有汉语古音韵的客家方言，制作着客家人独特的美食饮品——酿豆腐、梅菜扣肉、三杯鸡、糯米酒、擂茶……闲暇之余，还进行着诸如唱山歌、唱采茶戏、吹唢呐等文艺活动，生活自给自足、岁月静好。

The Hakka people who migrated to Ganzhou built villages based on their surnames and lived together as clans of extended families. As the epitome of Hakka culture, these ancient villages are scattered throughout the counties and districts of Ganzhou. Some of the well-known villages are Bailu Village in Gan county, Guanxi Village in Longnan county, and Yaxi Village in Quannan county.

These villages are often located in areas where excellent Feng Shui, which indicates good fortune, and abundant natural resources are found. To defend against external threats, the residential buildings in these villages are primarily walled

enclosed houses celebrated as the “Eastern Ancient Roman Castles”. The rammed earth bricks or granite that made up the walls allow them to be extremely robust. The interior and floor framework of the houses were mainly built with wood, and can go up to three or four floors. The enclosed houses, whether circular or square, were designed to be closed to the outside and open to the inside, and therefore serve strong defensive and practical purposes.

In the villages, there are also schools and ancestral temples used for worship and gatherings. The villagers speak Hakka dialect that still preserves the ancient Chinese sounds and have created the unique Hakka cuisine and drinks such as fermented *tofu*, braised pork with preserved vegetables, three-cup chicken, sticky rice wine, and *leicha* (pounded tea). In their spare time, the villagers also engage in various cultural activities such as singing folk



供图 / 尹其奇 Yin Qiqi



供图 / 王敏 Wang Min

songs, performing tea-picking operas, and playing the *suona*. These are all essential elements of their self-sufficient and peaceful life.

位于江西省全南县的雅溪古村便是一个浓缩了客家文化方方面面、蕴藏着深厚历史底蕴的客家村落。有着百年历史的雅溪古村，是元末明初（公元1370年左右）由江苏金陵陈氏兄弟迁居此地后建造而成，全村姓陈。村庄现仍完好地保存着一座建于清朝咸丰年间（1856年）的土围，一座建于光绪年间（1885年）的石围，以及一座后世建造的纪念陈氏家族的祠堂。在这里，历经百年的雅凤围屋、庄重肃穆的陈氏祠堂、味美香醇的客家擂茶，无不彰显着浓浓的客家文化。

The ancient village of Yaxi, located in Quannan County, Jiangxi Province, encapsulates all aspects of Hakka culture and its profound historical heritage. Founded by the Chen brothers from Jinling, Jiangsu Province in the late Yuan and early Ming dynasties (ca.1370), the village is still predominantly inhabited by people surnamed Chen. It boasts a well-preserved earthen wall constructed in 1856 during the Xianfeng period of the Qing Dynasty, a stone wall built in 1885 during the Guangxu era, and a memorial ancestral hall constructed in later years to commemorate the Chen family.

Now, let's take a closer look at the century-old Yafengwei house and the solemn and dignified Chen ancestral hall, and have a taste of the delicious and fragrant Hakka *leicha*.



远远望去，一幢石砌的方体建筑映入眼帘。没有华丽的瓷瓦粉饰，只有古朴的白墙黑瓦。雅凤围，是赣南地区典型的方形石围，整体长宽约20米，内部屋廊共有四层，内部天井稍小，素有“小家碧玉”之称。围屋的墙面因年久日晒雨淋而显得伤痕累累，唯有那四周翘角屋檐才使它保持巍然独立的雄姿。四周屋檐下的炮角，是曾经抵御外敌的站台。推开厚重的木制三重门，一股古老的气息扑面而来。走进去，一个小小的铺满石子、长满青苔的庭院出现在眼前。庭院中有一口古井，探头望下去，井中倒映着一片蔚蓝明净的天空。井边有一尊石刻的狮子形脸盆底座，雕刻细致，栩栩如生。沿着楼梯走上去，绕着房廊走一圈，13间大小相仿的房间彼此连接。每个房间的内墙上都开有一个小小的窗口，用于窥探外面动静。透过窗口看去，外面如今是一个焕然一新的世界，而围屋里则依旧凝结着过去岁月的痕迹，远道而来的陈氏家族曾在这里起居生活、繁衍后代。

The Yafengwei house is a square stone building. It has no gorgeous ceramic tiles or other forms of decoration, just plain white walls and black tiles. Yafengwei house, a typical square stone enclosed house in southern Jiangxi, is about 20 meters long and wide, with four levels of interior corridors and a slightly smaller interior courtyard, petite but elegant. The walls of the houses are scarred and weathered from years of sun and rain, but their projecting eaves stand tall and proud. Canons were once placed in the corners under the eaves to resist external enemies.

Upon pushing open the thick three-layered wooden door, one will travel through times, and set foot in a small courtyard covered with gravel and moss. In the courtyard is an ancient well, its water reflecting the clear blue sky. Beside the well is a lion-shaped stone basin, which is finely carved and lifelike. Walking up the stairs and around the corridors, one will find thirteen similar-sized rooms connected to each other. Each has a small window in the interior wall. Today, beyond the windows lies a whole new world; yet, within the walls, time seems to have stood still, silently bearing witness to the life and growth of the Chen family, who came from afar.



供图 / 尹其奇 Yin Qiqi

客家人重视血缘关系，每个宗族都会建立祠堂庙宇供奉祖先。

因此，祠堂是客家文化中很重要的一部分。陈氏祠堂位于整个村子的中心，是陈氏家族举办红白喜事、祭祀祖先和举行其他活动的场所。朱红色大门的正上方悬挂着一块匾额，镌刻着“陈氏祠堂”四个大字。高高的门槛，一不小心就会让前来参观的人给祖先行个跪拜礼。走进去，入眼的是一个很深的祠堂，分为外堂和内堂。外堂是露天的庭院，中间摆放着一个大鼎，用于插香；内堂是安放祖先牌位的场所。内堂中有两排红色的大柱子，抬头细看，房梁上有精美的龙纹雕刻，蜿蜒盘旋，腾空欲飞。堂内墙上刻着家族祖先的名字和事迹，还有为建造这座祠堂捐款的功德之人的名字。伫足祠堂内，那种庄重肃穆的氛围让人不由得对这个家族肃然起敬，耳畔仿佛传来陈氏祖先的谆谆教导。

The Hakka people place great emphasis on blood relations, with each clan having their own temples and ancestral shrines, a significant part of Hakka culture. The Chen Clan Ancestral Hall is located at the center of the village, serving as the venue for all kinds of Chen family ceremonies, including weddings, funerals, and ancestral worship. A prominent feature of the hall is its vermilion gate with a plaque inscribed with four large Chinese characters 陈氏祠堂 (Chen Clan Ancestral Hall). The high threshold below the plaque is a reminder for visitors to pay respects to the Chen ancestors. Upon entering, visitors will see a shrine with great depth, which is divided into the outer and the inner chambers. The outer chamber is an open courtyard with a large incense burner, while the inner chamber houses the ancestral tablets. Two rows of crimson pillars line the inner chamber, which has intricate carvings of soaring dragons on the beams. The walls bear inscriptions of the names of the ancestors and their achievements, as well as the names of those who contributed to the construction of the shrine.



Standing within the solemn walls of the ancestral hall, one cannot help but feel a deep reverence for the Chen Clan and the teachings of their ancestors.

信步在雅溪古村，寻得一家茶馆，品尝一碗中国最古老的茶饮之一——客家擂茶。客家人热情好客，以擂茶待客是最普遍、也是最隆重的传统礼节。无论是婚嫁庆典，还是亲朋好友到访，即请喝擂茶。擂茶的制作者将配制好的茶叶、芝麻、花生、炒米、薄荷等擂茶材料放入陶制擂钵中，再用擂棍在擂钵中不断春捣、研磨，将所有材料制成茶泥，最后再将擂好的茶泥倒入另一个干净的大瓷碗中，冲入沸水，适当搅拌，一碗擂茶就制作完成了。细细品茗，有茶香、芝麻香，还有淡淡的薄荷香。擂茶的饮用，可配以米果、花生等小食，也可以就着炒饭、炒菜一起食用，既可解渴又可充饥。喝一口茶，吃几粒花生米，忍不住再接着喝第二口、第三口……难怪有人说：“喝客家擂茶，一口试饮，口舌生津，满腔留香；二口深饮，神气仙人，通体舒畅；三口再饮，欲罢不能，碗空再续。”香醇的擂茶，正如热情淳朴的客家人，令人难以忘怀。



供图 / 刘军伟 Liu Junwei

Strolling through the ancient village of Yaxi, one cannot miss the quaint tea houses serving the Hakka *leicha*, one of the oldest Chinese tea drinks. The warm hospitality of the Hakka people is most evidenced in one of their most commonly practiced and esteemed traditions: treating their guests to *leicha*. Whether it is a wedding ceremony or a visit from family and friends, *leicha* is the go-to beverage.

The tea maker mixes ingredients such as tea leaves, sesame, peanuts, roasted rice and mint in a ceramic mortar, and uses a pestle to grind and blend the mixture into a fine paste. Then, he or she will pour the tea paste into a clean porcelain bowl, add boiling water, and stir the mixture to create a perfect bowl. This magical process allows the aroma of the ingredients to be infused with that of the tea leaves, giving them a delicate touch of sesame and mint. *Leicha* is usually served alongside small bites of rice cakes, peanuts and other snacks, or is paired with stir-fried rice and vegetables if one feels particularly peckish. The moment the tea meets the lips, one will experience the urge to take a second and a third sip. It is no wonder that some people would compare the drinking of *leicha* to the drinking of elixir: After the first sip, your tongue will be nourished and scented. After the second sip, your body will be comforted and transported. After the third sip, you will be asking for another cup. *Leicha*, like the hospitable Hakka people, is irresistible.



访一处百年古村，寻一方客家文化。千百年来，客家先民从中原向外，前后经历了五次大迁移，足迹早已遍布世界各地。然而不管身在何方，共同的语言文化、民俗信仰总将每一位客家人紧密地连接到一起。远来是客，相信来自世界任何一个角落的客家人，都能在雅溪村感受到宾至如归。

Visiting a century-old village to discover an ancient culture is an experience like no other. The Hakka people have been emigrating from the Central Plains for thousands of years, having gone through five major migrations, and managed to disperse their culture to every corner of the world. But wherever they are today, they will be closely connected by their shared language, culture, and traditions. And however far they travel, the Hakka people will always feel a sense of belonging when they return to the Yaxi Village. ☞

供图 / 王敏 Wang Min



中国传统书画装裱工艺中的

——以张名倬山水画装裱修复为例

修复技术



Repairing Chinese Traditional Calligraphy and Painting

—Taking Repairing Zhang Mingzhuo's Landscape Painting as an Example

作者：柳东溶 Yoo Dongyoung

翻译：李睿 Li Rui

传 统书画装裱工艺起源于中国，是一种历史悠久、集保护性与艺术性为一身的书画保护技艺。传统书画作品多选用纸或绢为材料，有着强度低、易老化的特点，因此不利于日常保存、展示和欣赏。传统书画装裱工艺大体可分为书画修复与装裱两项内容，修复指将有污染、残破等病害的书画作品进行复原；装裱指将书画作品与纸或丝绸通过小麦淀粉制成的糨糊拼接、粘合，再加以裁剪形成屏风、手卷、书页、立轴、镜片等不同形式。

The art of repairing and mounting artwork, which originates in China, is steeped in history, and serves both practical and artistic purposes. Traditional Chinese artwork is often crafted on delicate materials like paper or silk, which are soft and prone to deterioration over time. This makes it difficult to preserve, display, and appreciate these precious pieces. Repairing artwork is composed of two main components: restoration and mounting. Restoration involves repairing damaged or contaminated works, while mounting entails using wheat starch paste to attach the artwork to paper or silk. The final product is then shaped into various forms such as screens, handscrolls, pages, hanging scrolls, and mirror frames.

在文物保护理论与技术愈发成熟的今日，一般“书画装裱”单指上述将书画作品加工为不同形式的传统工艺，而修复的概念也逐渐扩展甚至独立出来。按照文物保护基本原则中“不改变原状”的要求，如今对于未经装裱且存在病害的书画文物，一般只需进行修复；而已装裱好的书画文物出现病害后，除对其修复还需重新装裱。如今，故宫博物院、南京博物院等全国各级博物馆珍藏的无数传世和考古发掘获得的珍贵书画作品，都通过古书画修复技术与装裱工艺进行了复原，我们如今在博物馆得以一睹这些珍贵艺术品的风采。

As art preservation theories and techniques continue to evolve, the term “mounting” now specifically refers to the traditional craft of transforming calligraphies and paintings into different forms, while restoration has grown to become an independent concept. When preserving cultural relics, the basic principle is not to alter their original state. If an unmounted artwork is damaged, restoration alone is usually sufficient. However, if damage occurs to a mounted piece, both restoration and remounting are required. In museums throughout China, such as the Palace Museum and Nanjing Museum, using ancient restoration and mounting techniques, we can reveal the beauty of precious artworks that have been passed down through generations or excavated through archaeological means.



古代关于书画修复技术的代表作有明代周嘉胄编写的《装潢志》，该书系统记载了古人关于传统书画装裱及修复技术的内容。以立轴形式书画作品为例，该书按照“洗、揭、补、衬边、小托、全、式、镶、覆、上壁、下壁、安轴、上杆、贴签”的顺序详细记录了此类书画的修复与装裱工序。这门古代传统工艺与现代博物馆馆藏书画文物的修复步骤并没有很大区别，但不同的是，如今馆藏文物保护会借助科学手段对其病害情况与材料进行分析检测，以选择更加安全稳妥的材料与工具，结合古代修复技术对书画文物进行修复，从而最大限度地延长文物寿命。

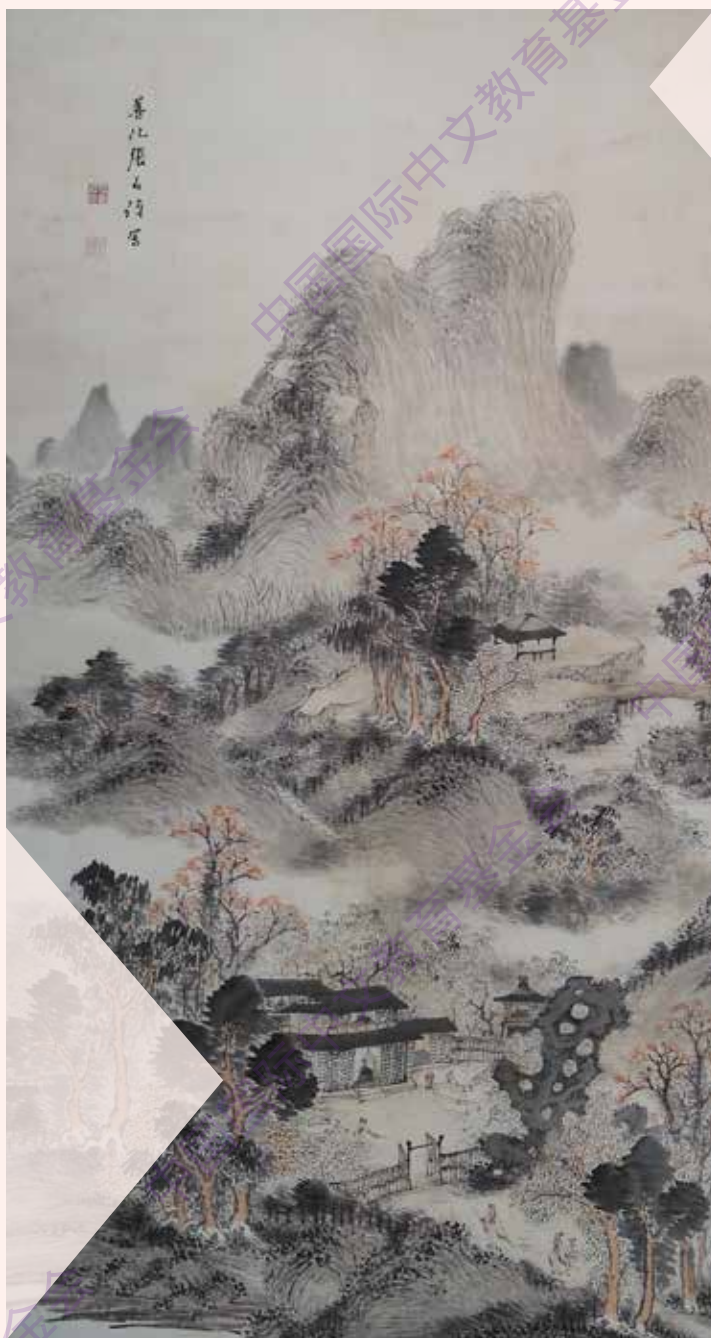
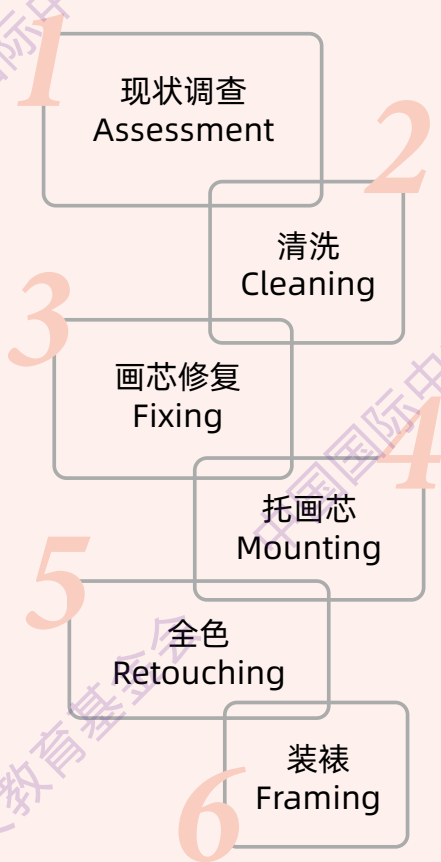
The most representative work on art repairing in ancient China is *Zhuang Huang Zhi*, edited by Zhou Jiachao in the Ming Dynasty. This book meticulously documents various restoration techniques. According to the book, repairing hanging scrolls involves several steps, including cleaning, lifting, fixing, lining, adding support sheet, brushing, cutting, inlaying, covering, attaching the piece on the wall, taking the piece off the wall, attaching bottom roller, attaching top rod, and labeling. Although this traditional craft shares similarities with modern museum practices, there are some notable differences. Today, in addition to ancient techniques, museums also utilize scientific methods to evaluate the condition of cultural relics, including their materials, to select the most suitable materials and tools to protect them, thereby prolonging their lifespan.



本文以国家一级博物馆荆州博物馆馆藏的晚清张名倬的山水图装裱修复为例，说明书画装裱工艺中修复技术是如何应用于书画文物保护的。

In this article, we describe the techniques used in the restoration of Chinese calligraphy and painting. Our focus will be on the repairing and mounting of a landscape painting by Zhang Mingzhuo, a distinguished artist from the late Qing Dynasty, which is housed at the Jingzhou Museum, a museum of national significance.

表1 装裱修复路线
Table 1 Repair process



1 现状调查 Assessment

表 2 书画文物基本信息表
Table 2 Information about the painting to be repaired

文物名称 Name	种类 Category	级别 Level	时代 Time of creation	作者 Created by	材质 Material	修复前形制 Form of existence before restoration	尺寸 Size
张名倬山水条幅 Zhang Mingzhuo's landscape painting	绘画 Painting	三级 3	清代 Qing Dynasty	张名倬 Zhang Mingzhuo	纸本 Paper	画芯 Unmounted	94×162cm

荆州博物馆馆藏张名倬山水画作品，主要病害为水渍、污渍、折痕、变色、微生物病害、动物病害等。保存状况评估结果为病害严重，无法展示，如果不进行保护修复，会使病害继续发展，严重威胁文物的寿命。因此，此画急需保护修复。

This painting has suffered from a variety of ailments, including water stains, dirt, creases, discoloration, microbial damage, and pest damage. Upon assessment, it's clear that the damage is quite severe, rendering the painting unsuitable for display. Without prompt action, the harm will continue to worsen, posing a significant risk to the painting's longevity. It's imperative that urgent repairs be carried out.

2 清洗 Cleaning

清洗指去除表面污染物、酸性物质和霉斑等危害性物质，一般选用蒸馏水，但清洗前须用 3%—5% 比例的骨胶水对颜料或墨水进行固色，防止跑色或跑墨，否则会对文物造成不可逆的损伤。

Cleaning is the process of removing harmful substances such as surface contaminants, acidic compounds, and mold stains. Typically, distilled water is used for cleaning. However, it is important to first fix pigments or inks using a 3%–5% solution of bone glue to prevent color bleeding or ink running. Failing to do so could result in irreversible damage to the painting.



图 1 清洗
Figure 1
Cleaning the painting



图 2 吸水分
Figure 2 Drying
up the painting

3

画芯修复
Fixing

将清洗完成的书画作品，正面用蒸馏水和韧性好的手工纸进行“水托纸”处理，然后翻面从背面对各种病害导致的残缺部位进行修复。为避免与书画作品使用的纸张产生异质感，需用相同材质的纸张修复，修补纸张需比残缺部位略大，并用小麦淀粉糊粘帖。



图3 残缺修补
Figure 3 Fixing the painting

After cleaning the piece, the front side is treated with “support paper” using distilled water and durable handmade paper. Next, the work is turned over, and the damaged areas caused by various factors are mended from the back. To maintain the uniform texture of the original paper used in the artwork, the repair paper should be made of the same material as the original. The size of the paper should be slightly bigger than the damaged area and affixed using wheat starch paste.



图4 修补完成
Figure 4 Fixing completed

4

托画芯
Mounting

After the painting is fixed, gently apply a low concentration of wheat starch paste on the back and carefully affix the rice paper, ensuring it is free of creases. For the support rice paper, we chose cotton paper produced in Jingxian County, Anhui Province, which comprises 40% ebony bark fiber and 60% straw fiber. Once the mounting is complete, remove excess water and smooth the paper using a bristle brush before leaving it to dry naturally.

在完成修复的书画作品背面均匀涂抹低浓度的小麦淀粉糊，将宣纸贴在背面并刷至平整不起褶。托画芯选用安徽省泾县产棉料宣纸，成分为占比40%的青檀皮纤维和占比60%的沙田稻草纤维。将托好纸的裱件，吸干多余水分后用棕刷子排实，自然干燥。



图5 刷小麦淀粉糊
Figure 5 Applying wheat starch paste



图6 托纸
Figure 6 Affixing the support paper



图7 托纸后，排实
Figure 7 Brushing the painting



图8 自然干燥
Figure 8 Leaving the painting to dry

5

全色 Retouching

在托好的干燥裱件正反面适当喷水，用小麦淀粉糨糊在背面四边涂1—2cm的宽度，贴在干燥板上重新干燥。在修复部位涂3%—5%浓度的胶矾水，干燥后使用传统颜料进行全色，使其与周围颜色相接近或略浅。

Firstly, moisten the dry mounted piece by spraying water to its two sides. Next, apply a layer of wheat starch paste that is about 1–2 cm wide along the four edges on the backside, and then mount it onto a dry board to allow it to dry again. Once the piece is dry, apply a 3%–5% concentration of alum gelatin solution to the repaired area. After this has dried, use traditional pigments to retouch the damaged area, making sure it matches the surrounding colors or is slightly lighter.

图9 全色

Figure 9 Retouching the damaged area



图10 张名倬山水条幅修复前后对比图

Figure 10 The painting before and after restoration

6

装裱 Framing

一般书画文物修复完成后，要从干燥板上分离裁剪，以修复之前的装裱形式重新装裱。但是上述书画文物未经装裱，因此在完成清洗、画芯修复、托画芯、全色后需要加以装裱。书画界常说“三分画，七分裱”，经装裱后的书画不仅更具艺术性，同时也便于收藏与展示，具有一定的保护作用，因而书画装裱是书画艺术中画龙点睛的一笔。为更直观地展示书画装裱，可以利用设计软件对其进行模拟一色立轴形式与两色立轴形式装裱，如图11所示。

Once the repairs have been made, the artwork is taken off the drying board and framed in exact the same manner as before the restoration

process. Since the painting was not previously framed, this step can only be done after cleaning, fixing, mounting, and retouching are completed. It is often said that “proper framing accounts for 70% of the overall aesthetic appeal of an artwork, while the remaining 30% is attributed to the painting skills.” Framing not only increases the artistic value of the painting, but also makes it easier to collect and display the piece and provides a certain degree of protection. Thus, framing is considered the final touch to any artwork. To demonstrate the final effect, we use design software to show how the painting can be framed as a hanging scroll in one-color mount and two-color mount styles, as illustrated in the figure below.

图11 一色立轴装裱与两色立轴装裱模拟图

Figure 11 The painting in one-color hanging scroll and in two-color hanging scroll



具有悠久历史的中国传统书画装裱工艺与修复技术，很难通过一篇短文就解释周全。希望读者通过本文介绍，了解作为中国非物质文化遗产的书画装裱工艺和修复技术，如今在国内外博物馆中是如何应用于书画文物保护的。这项珍贵的传统工艺被列为国家及地方非物质文化遗产，将得以继续发扬和更有利的传承。书画装裱工艺及修复技术所用的材料和工具等也将得到更多的关注，其传承的成果会更丰富、更系统。

Explaining the intricacies of the traditional Chinese art restoration techniques in a short article is quite challenging. Nonetheless, our goal is to offer readers a glimpse into this intangible cultural heritage and how it is utilized to safeguard artwork in museums, both locally and abroad. This invaluable traditional craft has been acknowledged as a Chinese national and local intangible cultural heritage to be passed down through generations. Hopefully, there will be a growing focus on the materials and tools used in this craft, leading to more sophisticated and systematic methods for art preservation. 孔

一分耕耘，一分收获

——一位本土教师的教学自传

No Pains, No Gains:

My Journey as a Local Chinese Teacher



作者：安以轩 Harinirina Aicha Nadine Saida

翻译：李睿 Li Rui

每个人都有自己的梦想，我也不例外。我出生在一个平凡的家庭，妈妈经常教育我要努力学习，争取考上大学，那样就能做自己想做的工作。望着满天繁星，我暗自发誓一定要考上大学，出人头地。功夫不负有心人，我凭着自己的努力考上了塔那那利佛大学孔子学院。当我跨入孔子学院大门的那一刻，就被这里的一切深深地吸引。每天呼吸着新鲜空气，享受着温暖的阳光，大家都在努力地学习汉语。操场上，草地边，大树下，以及教室的走廊上，到处都是学习的学生。有句话说得好，“两耳不闻窗外事，一心只读圣贤书”。在孔院学习的日子里，我彻底爱上了汉语和中国文化，梦想的种子在心里发芽，那就是“我要去中国留学”，以后做一名汉语教师。日复一日，我终于以优异的成绩毕业，并且获得去中国留学的资格。

Like many others, I have my own dreams and aspirations. Growing up in a modest household, my mother instilled in me the value of diligence to secure a place in college and pursue the career of my choice. As a child, I remember staring up at the twinkling stars,

secretly making a promise to myself to attend college and make a name for myself. Through unwavering perseverance, I accomplished my goal and was admitted to the Confucius Institute at the University of Antananarivo. From the moment I stepped foot onto the campus, I was captivated by everything it had to offer. The fragrant air and warm sunshine were invigorating. I could see students engrossed in their studies everywhere I looked — be it on the playground, by the grass, under the trees, or in the hallways. As the saying goes, “One who does not hear outside news but focuses solely on reading the classics.” During my time at the Confucius Institute, I fell in love with the Chinese language and culture, and a seed of ambition took root in my heart: “I want to study in China and become a Chinese language teacher in the future.” With each passing day, I put in the effort to achieve my goal. I finally graduated with outstanding grades and earned the opportunity to study abroad in China.



光阴似箭，转眼之间两年已过，通过不懈努力，我终于顺利获得了硕士研究生学位。毕业后，我的汉语教学生涯正式开始了，我如愿地走进了这充满梦想的世界。当我回到孔院，回到让我梦开始的美丽校园，以新的身份再次来到这里，与曾经的学生一起共事，我的心情万分激动、自豪。

Time flies, and before I knew it, two years have slipped away. With persistent hard work, I have finally earned my master's degree. Upon graduation, I commenced my journey as a Chinese language teacher, and I couldn't be happier to be living my dream. As I walked through the beautiful campus of the Confucius Institute in this new capacity, where my aspirations took root, I was brimming with excitement and pride to reunite with my former students.

不过，工作一段时间后，我才发觉教师的工作并不是我想象的那样美好。刚开始上课，走进教室时我的心情是紧张的。昨天的自己还坐在大学的教室里听老师讲课，今天却要走上讲

台当一名老师，对我来说，这种转变有点突然。作为新老师，刚开始我不知道该如何去处理师生间的关系。当发现学生和自己一样大的时候，我在想：“我该怎么管这些大学生呢？怎么让他们喜欢我的课呢？”我没有丰富的教学经验，只能靠自己辛苦摸索和前辈的悉心指导来给新生上课。渐渐地，我发现学生的年龄不是问题，能否让学生在课堂上学到知识才是关键。

After a while, however, I realized that being a teacher was much more challenging than I had initially thought. Walking into the classroom filled me with nervousness. It seemed like only yesterday that I was sitting in a classroom, listening to the lectures of my teachers, but now I found myself standing on the podium as the instructor. This sudden shift in identity was overwhelming. At the outset, I struggled to establish a connection with my students. It was especially challenging because some of them were the same age as me. I couldn't help but wonder, "How



can I effectively guide these university students? How can I make my classes enjoyable?” Due to my limited teaching experience, I relied heavily on meticulous preparation and advice from seasoned teachers. However, as time went on, I realized that age was not the deciding factor. What truly mattered was my ability to teach effectively and help my students learn.

不知不觉，我已经从教六年了。在这六年教学工作中，我经历了许多事情。在这段时间里，我积极参加孔院的教研活动。在学校教学督导的指导下进行集体备课，每次备课会我都仔细听、认真记、认真制作课件。为了提高自身素质、上好每一节课，我还上网查资料，看对外汉语相关的教学视频，学习别人的优点，不断调整自己的教学思路。为了让学生能直观地理解所学的知识内容，我积极准备，制作教具。在教学上，为了不断提高自己的教学水平，每次课我都会写课后反思，也为自己制定了个人成长记录，不断认真学习他人的优秀经验。

In what feels like the blink of an eye, I have been teaching Chinese for six years and have gained

valuable experience during this time. I have actively participated in teaching and research activities at the Confucius Institute. Under the guidance of the institute supervisors, all the teachers prepare lesson plans together. Each time, I listened attentively, took detailed notes, and meticulously prepared slides. To refine my teaching skills and deliver each lesson more effectively, I constantly scoured online resources and watched videos related to teaching Chinese as a foreign language. I also fine-tuned my teaching approach by drawing inspiration from the strengths of other teachers. To ensure my students grasped the material effortlessly, I created various teaching aids. As part of my ongoing professional development, I wrote reflections after each class and kept a record of my personal growth so that I could continuously learn from my peers.

一分耕耘，一分收获，辛勤的劳动也得到了丰硕的成果。我在孔院组织的“精彩一课”教学竞赛中取得了好成绩，也获

得了“第二届国际中文课堂教学短视频大赛”区域奖。尽管自己在汉语教学方面取得了不错的成绩，我认为这些还远远不够，有句话叫“学无止境，不断进取”。只要有提升的机会，我都愿意努力去尝试和挑战。

Through diligent effort, one can enjoy the fruits of their labor. I have been fortunate to achieve favorable results in the “Best Lesson” teaching competition held by the Confucius Institute, as well as receive the regional award in the “Second International Chinese Classroom Teaching Short Video Contest”. While I am grateful for the recognition of my expertise in teaching Chinese, I recognize that there is always room for improvement. As the saying goes, “Learning knows no bounds, and we must continually strive for self-improvement.” I am excited to embrace new challenges and opportunities that will allow me to grow and develop further.

谈到“挑战”，我在孔院经常会面临许多挑战，比如当主持人。我特别感谢塔那那利佛孔子学院能给我这么好的锻炼机会，让我挑战了自己，做了自己以前从来没有做过的事。还记得第一次做主持，我非常担心自己一上台就忘记该说什么，害怕应付不了那样的场面，拿着麦克风的手不停地颤抖。后来，看到台下熟悉的面孔，我慢慢不紧张了，最后成功地主持了这个节目。那次之后我就爱上了主持节目。每次主持活动前，我都会在家里认真练习草稿，熟背于心。主持节目让我受益匪浅，不仅提高了汉语表达能力，也让我对汉语教育和中国文化有了新的认识。

Speaking of “challenges”, I have faced a fair share of obstacles during my time at the Confucius Institute. One instance that stands out was when I took on

the role of event host. I am immensely grateful to the Confucius Institute at the University of Antananarivo for giving me this opportunity, which allowed me to try things I had never done before. Initially, I felt quite nervous about the prospect of standing on stage and forgetting my lines or being unable to manage the situation. My hands trembled as I clutched the microphone. However, as I saw the familiar faces in the audience, my nerves began to settle, and I was able to carry on with confidence. From that moment on, I became enamored with hosting events. Every time I am tasked with

hosting, I spend hours rehearsing the script at home until I have it memorized. Hosting has brought me numerous benefits, including improved fluency in Chinese and a deeper appreciation for Chinese education and culture.

我取得的这些成绩，离不开塔那那利佛大学孔子学院的辛苦栽培，也离不开江

西师范大学老师的指导帮助。在这里我特别感谢孔院给了我宝贵的教学平台和资源，也衷心感谢每一位帮助过我的老师。在未来的日子里，我会一如既往地努力，争取从各方面提高自己、超越自己。

I wouldn't have achieved what I have without the valuable training I received from the Confucius Institute at the University of Antananarivo, and the guidance and support of the teachers at Jiangxi Normal University. I'm immensely grateful to the Confucius Institute for providing me with such a great teaching platform and resources, and to every teacher who has played a role in my growth. Moving forward, I'm committed to working hard and pushing myself to constantly improve and surpass my achievements. 孔



作者：张珺竹 Tuti Walandari Bin Ahma 光洁 Lucía García Díaz
翻译：李睿 Li Rui

无问东西

Beyond Borders:
Embracing Our
Global Community

全球一家

对话印尼和西班牙青年文化使者

—A Conversation with Cultural Ambassadors of Indonesian and Spanish Youth



→ Tuti Walandari Bin Ahma, 汉语名张珺竹，就读于印尼哈山努丁大学文学院，2022 年获“中央广播电视总台联合国汉语日青年文化使者”称号，擅长手工制作，热爱汉语诗歌和国画。她说：“学习汉语，其乐无穷。”

Tuti Walandari Bin Ahma, known by her Chinese name Zhang Junzhu, is presently studying at the Faculty of Cultural Sciences at Hasanuddin University in Indonesia. She was honored with the title of “Youth Cultural Ambassador” for the 2022 UN Chinese Language Day by the China Media Group. She is skilled in handcrafting and has a passion for Chinese poetry and traditional painting. In her words, “The process of learning Chinese is a never-ending source of delight.”

→ Lucía García Díaz, 中文名光洁，出生于西班牙的托莱多市，今年 17 岁。2022 年获“中央广播电视总台联合国中文日青年文化使者”称号，2021 年获得“‘汉语桥’全球中学生中文比赛”总冠军。热爱中国书法和绘画艺术。她说：“汉语是一道光，照亮了我的人生。”

Lucía García Díaz, who also goes by the Chinese name Guang Jie, is a 17-year-old from Toledo, Spain. She was conferred the title of “Youth Cultural Ambassador” for the 2022 UN Chinese language day by the China Media Group. In 2021, she won the championship of the “Chinese Bridge” Chinese proficiency competition for foreign secondary school students. She loves Chinese calligraphy and painting. As she puts it, “Learning Chinese is a beacon of light in my life.”



Q1

你是从什么时候开始学习汉语的？
可以分享一下你对汉语的初印象吗？
When did you start learning
Chinese? Could you describe your
initial impression of the language?

张珺竹:

我是上大学才开始学习汉语的，我所在的哈山努丁大学开设了汉语专业，我选择的专业就是汉语。我对汉语的初印象就是汉语很独特，因为汉语不仅有拼音、声调，还有语法，这和印尼语有着很大的区别。

Zhang Junzhu:

I didn't begin learning Chinese until I got into college. Hasanuddin University, where I enrolled, offered a Chinese major and I opted for it. My initial impression of the language was its distinctiveness, as it not only uses pinyin and tones but also has a unique grammar structure. This sets it apart from Indonesian.

光洁:

我是从13岁开始学习汉语的，到今年是第五年了。最初的时候觉得汉语很有趣。我的同学们有学习德语、法语的，但是我选择了汉语，因为汉语是被大家公认的世界上最难学习的语言。最初的时候，我只是觉得汉语很有意思，可是后来我真正爱上了汉语，它让我了解到了博大精深的中国文化。

Guang Jie:

My journey with the Chinese language began when I was 13, and I have been studying it for five years now. Initially, I was drawn to Chinese because I found it fascinating. While my classmates were studying German and French, I chose Chinese because it's widely recognized as the most challenging language to learn globally. As I delved further into my studies, however, I found myself fall in love with the language, as it provided me with a means of understanding the rich Chinese culture.

Q2

在你们国家的语言中，如何诠释“文化”一词？
How does your native language define
the term “culture”?

张珺竹:

在印尼语中，“文化”这个词是 budaya，很明显，这源于佛教 buddhayah 一词。这反映了印尼自古以来就是多元和开放的。印尼文化不仅包括土著文化，也包括受中国、阿拉伯国家、印度和欧洲等文化影响而产生的文化。此外，印尼是一个多民族的国家。全国有300多个民族，700多种地方语言。我们遵循着“多元种族、多元宗教和多元文化”的原则，平等尊重每一种文化。

Zhang Junzhu:

The Indonesian word for “culture” is “budaya”, which has its roots in the Buddhist term “buddhayah”. This is a testament to Indonesia’s longstanding tradition of diversity and openness. Indonesian culture encompasses not only indigenous customs, but also those influenced by China, Arabia, India, Europe, and beyond. Moreover, with over 300 ethnic groups and 700 local languages, Indonesia is a multi-ethnic nation. Our guiding principle is “unity in ethnic, religious, and cultural diversity”. We hold all cultures in equal esteem.

光洁:

“文化”在拉丁文中最初的意思是指精神修养。我听过一句很有意思的话，说中国人不只是生活在中国这个国家，更重要的是，他们生活在自己的文化里。就像我的老师们，还有中国的朋友们，虽然生活在西班牙，但是他们的言行举止都透着一股浓浓的中国味儿。这也是我喜欢生活在孔子学院的一个很重要的原因，我爱这里的中国文化氛围。

Guang Jie:

“Culture” originally means spiritual cultivation in Latin. I have heard an interesting saying that Chinese people not only live in China as a country, but more importantly, they live within their own culture. Even when my Chinese teachers and friends live abroad, such as in Spain, they still maintain a distinctly Chinese influence in their speech and behavior. That's one of the reasons why I adore being at the Confucius Institute; the Chinese cultural ambiance here is simply irresistible to me.

Q3

你身边的家人 / 朋友 / 学校的同学，如何看待你学习汉语？

How do your family, friends, and schoolmates perceive your pursuit of learning Chinese?

张琨竹：

我是汉语专业的学生，我的家人和朋友都非常支持我学习汉语，希望我有一天能够到中国去。他们都是我学习汉语的动力。每当我学习遇到困难，变得不自信的时候，他们都会鼓励我。

Zhang Junzhu:

As a Chinese major, my family and friends are very supportive of my study of Chinese. They hope that one day I will be able to go to China. They are all my motivation for learning Chinese. Whenever I encounter difficulties in my studies and feel unsure of myself, their words of encouragement give me the strength to persevere.

光洁：

在西班牙有句俗语，如果你听不懂对方的意思，就会说，“你在跟我说汉语吗？”汉语在不少西班牙人的认知里，真的非常难学难懂。在我最初学汉语的时候，大家都觉得很惊讶。但是当我拿到“汉语桥”比赛的冠军后，他们知道了只要花功夫去学，一定能够说好汉语。我的朋友们现在开始羡慕我，觉得我当初的决定真的是太棒了。我也会教他们一些汉语，我身边的很多人现在也觉得汉语很有趣，也不像想象当中的那么难学。

Guang Jie:

In Spain, if someone can't understand what you're saying, they will ask, "Are you speaking Chinese to me?" Chinese is widely considered to be a challenging language to learn and comprehend for many Spaniards. When I initially began studying Chinese, everyone was quite surprised. However, after winning the championship of the "Chinese Bridge" competition, they realized that with dedicated effort, one can become proficient in speaking Chinese. Now, my friends envy me and believe that my decision to learn Chinese was an excellent one. I also teach them some Chinese, and as a result, many people around me now find Chinese interesting and not as difficult as they once thought.

Q4

学习汉语这些年，你有什么印象深刻的经历？

Throughout your years of studying Chinese, what are some memorable experiences that you've had?

当然是参加各种各样的汉语比赛，能够和许多和我一样的汉语学习者交流，也可以在比赛中学到很多。这次的“国际汉语日”比赛，我以郑和为主题准备我的作品。我和我的指导老师一起查了很多资料，在这个过程中，我第一次了解到郑和在中国的一些故事。我非常喜欢汉语，因为在学习汉语的时候，我也不知不觉学习了很多中国文化。学习汉语，其乐无穷。

I've taken part in various Chinese language competitions, through which I have come to interact with fellow learners and expand my knowledge of the language. This year, for the "International Chinese Language Day" competition, I chose to base my work on the fascinating life of Zheng He. My teacher and I did a lot of research and uncovered some intriguing stories about this iconic figure in Chinese history. Learning Chinese is truly a joy for me, as it offers me a window into Chinese culture. All in all, I find the process of studying Chinese immensely enjoyable.



张琨竹
Zhang Junzhu



光洁
Guang Jie

印象最深的还是参加“汉语桥”的比赛，因为这个比赛非常辛苦。我要在很短的时间内去准备，我和我的老师经常累得抱头痛哭。但是现在看来，经过了半年“汉语桥”的比赛，我的汉语水平很快就从三级升到了四级，去年我又考了五级。参加比赛给了我快速成长的机会，让我学到了很多。

The experience that stands out the most for me is taking part in the “Chinese Bridge” competition because it was very challenging. I had to prepare in a very short time. My teacher and I put in countless hours of hard work, which often brought us to tears. However, looking back now, after six months of competing, my Chinese proficiency rose from level three to level four. Last year, I even passed level five examination. Participating in the competition gave me the opportunity to grow rapidly and learn a lot.

Q5

孔子学院在你的汉语学习中扮演了什么样的角色？

What role does the Confucius Institute play in your Chinese language learning?

张珺竹：

孔子学院在我们的汉语学习过程中给了我们很大的帮助。孔院一直提供丰富的汉语课程。对我来说，这些课程对我们学习汉语影响很大，在假期孔院仍然给我们提供一些夏令营课程，让我们的汉语水平提高得很快。老师们耐心地教我们，像朋友一样，我非常尊敬他们。

Zhang Junzhu:

The Confucius Institute has been a great help in our journey to learn the Chinese language. Their courses are always well-crafted and rich in content. Personally, I find these courses to have a profound impact on our Chinese language learning. Even during holidays, the institute provides us with summer camp courses that help us make progress in a short period of time. The instructors teach us with the kindness of a friend. I have the utmost respect for the dedicated teachers at the Confucius Institute.

光洁：

孔子学院就是我的家，也是我的整个童年。在其他的小朋友去公园玩的时候，我就在孔院上课，跟老师学汉语、读古诗、听中国的音乐。这渐渐地把我的整个生活氛围和步调全部都改变了。孔子学院是我的第二个家。我和孔子学院的院长、老师们之间有太多的回忆，那么温馨，那么美好，让我有了不一样的童年。

Guang Jie:

The Confucius Institute feels like a home for me, and it plays a significant role in shaping my childhood. While my peers were playing in the park, I spent my time learning Chinese with my teachers, immersing myself in ancient poetry, and listening to traditional Chinese music. These experiences gradually transformed my life. The Confucius Institute is my second home. The dean and teachers at the Confucius Institute hold a special place in my heart, and I treasure the fond and beautiful memories I shared with them. They made my childhood truly unique.

Q6

你最想推荐给青年朋友的中华传统文化是什么？

Which aspect of traditional Chinese culture would you recommend the most to your young friends?

张璿竹:

中国有很多有趣的文化。我最喜欢水墨画。水墨画是中国传统绘画的一种形式，可以画在绢、宣纸等材料上，题材包括人物、山水、花鸟等。中国画独特的材料、写实写意等技法、艺术创作的形式和内容，都反映了中国人对自然、社会的感受和与之相关的对政治、哲学的认知。

Zhang Junzhu:

China boasts a wealth of cultural practices. My favorite is ink wash painting. This traditional art uses materials such as silk and rice paper to depict various subjects, including human figures, landscapes, flowers, and birds. The exquisite techniques and distinct materials used in Chinese painting convey the Chinese people's sentiments towards nature and society, as well as their political and philosophical insights.

光洁:

我非常喜欢中国的绘画和书法。无论有多累，只要取出笔墨纸砚，开始写字画画，我都能迅速平静下来。另外，我觉得专心做一件事情并把它做好，也是对性格的磨炼。比如最开始的时候我画不好牡丹花，但是经过了很多练习之后，我画得越来越好了，这也让我的性格越来越沉稳。

Guang Jie:

Chinese painting and calligraphy are my true passions. No matter how tired I feel, the moment I take out my brush, ink, paper, and inkstone and begin to create, I immediately feel at ease. Moreover, I believe that striving to excel in any activity also helps to refine one's character. At first, I found painting peonies to be quite a challenge. However, with dedicated practice, I have managed to improve my skills tremendously, and in doing so, I have also cultivated a sense of inner calm.

Q7

如果将来有机会去中国，你最想去的地方 / 最想完成的事情是什么？

If you ever get the chance to visit China in the future, where would you fancy going or what activities would you be interested in pursuing the most?

张璿竹:

如果有机会我想去中国读硕士，无论哪个城市都可以。因为在中国学习汉语一定会有不同的体验，尤其是在提高我们的语言技能方面，一定会更有帮助。如果可以，我想去看看中国的名胜古迹和山川大河，享受自然之美，近距离体验中国文化。

Zhang Junzhu:

If given the opportunity, I'd love to pursue a master's degree in China. Regardless of the city, studying the language in China would be an incomparable experience and would undoubtedly enhance my language skills. Ideally, I'd also take advantage of the chance to explore the country's historical sites, mountains, and rivers, appreciate its natural beauty, and immerse myself in its culture and traditions.

光洁:

小时候我最想去中国，想得比较简单，想去旅游，看北上广这些大城市。但是随着我对中国文化的进一步了解，我更喜欢中国的传统建筑与民俗。现在我更想去苏杭看江南的园林，去云南看苍山洱海，去四川见见可爱的大熊猫，去拉萨的大昭寺晒太阳，我想去感受真实的中国。我期待着，能够早日去中国。

Guang Jie:

When I was younger, I wanted to visit China primarily for sightseeing, and explore the big cities such as Beijing, Shanghai, and Guangzhou. As I learned more about Chinese culture, I became more interested in its traditional architecture and folk customs. Now, I am yearning to explore the picturesque Jiangnan gardens in Suzhou and Hangzhou, marvel at the majestic Cangshan Mountain and Erhai Lake in Yunnan, see the adorable pandas in Sichuan, and soak up the sunshine at the Potala Palace in Lhasa. My desire is to experience the authentic China and everything it has to offer. I hope to make my way to China at the earliest opportunity. 🌟

《孔子学院》征稿函

《孔子学院》由中国国际中文教育基金会主办、上海外国语大学协办，拥有标准国际连续出版物刊号（ISSN）和中国国内统一刊号（CN），该刊为双月刊，有中英、中法、中西、中俄、中德、中意、中葡、中阿、中泰、中韩、中日 11 个中外文对照版，面向全球发行。

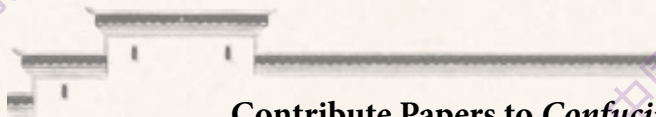
《孔子学院》设有“文化视窗”“汉语学习”“当代中国”和“孔院链接”栏目。“文化视窗”着重介绍中国不同地区风俗民情、特色文化和非遗（物质）文化传承等；“当代中国”旨在展示当地的最新发展，呈现中国百姓的日常生活、流行与时尚。2023 年拟依序介绍安徽省、江西省、贵州省、青海省、黑龙江省和广东省。“汉语学习”关注国际中文教与学的方方面面；“孔院链接”以汉语教师和学习者为主，聆听他们汉语教与学的故事。

投稿须知：

1. 文稿完整，包括题目、正文、署名和作者简介及联系方式。
2. 文字简洁，突出叙事性、趣味性和文化性，字数以 800—2500 为宜，中文、外文、中外文对照皆可。
3. 欢迎提供配图和图片说明，图片大小不低于 3MB，分辨率为 300dpi 以上，单独以附件形式发送。
4. 咨询、投稿邮箱：ci.journal@ci.cn。编辑部将在收稿 10 个工作日内予以回复。

免责声明：投稿稿件要求原创、首发，稿件中不得含有任何违法内容，不得侵犯他人名誉权、隐私权、商业秘密等合法权益，否则引发的法律责任由投稿人承担。一经投稿，即视为作者同意将作品多语种的修改权、复制权、汇编权、翻译权、信息网络传播权及电子数码产品版权等著作权（署名权、保护作品完整权除外）在全球范围内转让给《孔子学院》编辑部。

《孔子学院》编辑部



Contribute Papers to Confucius Institute

Confucius Institute is a bimonthly journal published jointly by the Chinese International Education Foundation(CIEF) and Shanghai International Studies University(SISU) for global distribution. Each issue comes in 11 bilingual editions, namely Chinese-English, Chinese-French, Chinese-Spanish, Chinese-Russian, Chinese-German, Chinese-Italian, Chinese-Portuguese, Chinese-Arabic, Chinese-Thai, Chinese-Korean, and Chinese-Japanese.

The journal aims to introduce Chinese customs, culture, fashion and Chinese language learning and teaching to cater for the needs of global Chinese language teachers and learners and those who wish to learn more about contemporary China.

We look for

- Q articles on Chinese cultural characteristics and intangible cultural heritages in provinces of Anhui, Jiangxi, Guizhou, Qinghai, Heilongjiang, and Guangdong respectively;
- Q stories about the current lifestyle and recent happenings in China from unique or cross-cultural perspectives;
- Q articles on Chinese teaching and learning, related research and testing, and good Chinese learning strategies;
- Q original stories of Chinese language learning and teaching both inside and outside Confucius Institutes.

Submission guidelines:

1. The manuscript should contain a title page with the author's name, short bio and contact information.
2. The manuscript can be written in a single language or bilingual format or both with words between 800 - 3000.
3. Articles with good stories or interesting narratives from different perspectives are most desirable.
4. Please supply photos and captions needed, and upload the image separately, making sure the photographic images no less than 3 MB in size and with a resolution above 300dpi.
5. Please send the contribution to ci.journal@ci.cn, which will be replied within 10 working days once received.
6. For further information, please contact us at ci.journal@ci.cn.

Prior to submission, please confirm that:

The contribution is your own work.

The contribution has not been published before.

The contribution contains no libelous or unlawful statements, does not infringe upon the privacy, and trade secrets of others, and does not contain any material that might cause harm or injury. Otherwise, the contributor shall bear legal liabilities arising therefrom.

Once the contribution is submitted, except rights of attribution and integrity, the author transfers the copyright of the work to the journal, which includes but is not limited to the right to modify, reproduce, compile, translate, disseminate, and publish the work in any digital form within the journal's global distribution network.

Editorial Department of *Confucius Institute*

敬请关注
孔子学院媒体矩阵！

12种语言说
“你好”



孔子学院
抖音号



孔子学院
微信公众号



孔子学院
微博



孔子学院
全球网站 ci.cn



孔院人的云上家园

RMB 16 / USD 5.99

ISSN 1674-1781



9 771674 178234

03 >