

孔子学院

ci.cn

# 孔院人的云上家园



CONFUCIUS INSTITUTE

孔子学院全球门户网站 (ci.cn) 以服务全球孔院学员、教师为出发点，设有“中文课堂”“学术天地”“文化视窗”“活动空间”“合作伙伴”等重点栏目。同时，网站还将为所有孔院配套设置具备信息展示、资源获取、课程管理、对外联络等功能的独立子站，推动各孔院线上线下融合发展，更好实现数字化转型，实现全球孔院互联互通！



ci.cn

即刻登陆 ci.cn，体验不一样的云端孔子学院！

RMB 16/USD 5.99

ISSN 1674-1781



孔子学院

CONFUCIUS INSTITUTE

孔子学院 CONFUCIUS INSTITUTE

2022 NO.4

兵马俑，中国古代文明的一张金字名片  
Terracotta Army: A Shining Pearl in  
the History of Chinese Civilization

中英文对照版 BILINGUAL VERSION IN CHINESE AND ENGLISH / 2022年第4期 / 总第74期 / 双月刊 BIMONTHLY  
国际刊号: ISSN 1674-1781 / 国内刊号: CN11-5658/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 张 静  
主 编：张雪梅 朱亚军  
副 主 编：毛小红 钱明丹  
编 辑：赵 裴 卢偲怡 张 磊  
主 审：张爱玲 王 欣  
审 校：张丽丽 于 帆 李 翔

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, Zhang Jing  
Managing Editor: Zhang Xuemei, Zhu Yajun  
Associate Managing Editor: Mao Xiaohong, Qian Mingdan  
Editor: Zhao Pei, Lu Siyi, Zhang Lei  
Peer Reviewer: Zhang Ailing, Wang Xin  
Proofreader: Zhang Lili, Yu Fan, Li Xiang

设 计：张灵芝 陈绿竞 (特约)  
排 版：上海景皇文化发展有限公司  
印 刷：上海中华商务联合印刷有限公司  
国际连续出版号：ISSN1674-1781  
国内统一刊号：CN11-5658/C  
邮发代号：80-172  
定 价：RMB 16/USD 5.99

Art Editor: Zhang Lingzhi, Chen Lvjing  
Typesetter: Shanghai Jinghuang Culture Development Co., Ltd.  
Printer: C&C Joint Printing Co.,(Shanghai) Ltd.  
ISSN : 1674-1781  
CN11-5658/C  
Price: 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：0086-21-35373252  
投稿邮箱：ci.journal@ci.cn  
刊名题字：欧阳中石  
内文题字：寂度山翁  
封面供图：摄图网

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): 0086-21-35373252  
Submission E-mail: ci.journal@ci.cn  
The Masthead is inscribed by Ouyang Zhongshi  
Article titles are inscribed by Jidu Shanweng  
Cover Photo: www.699pic.com



供图：魏彬 Wei Bin

# 目录

## CONTENTS



## 文化视窗

### CULTURAL HORIZONS

- 04 西安鼓乐：吹打出的中国古代交响乐  
陈梦盈
- 12 兵马俑，中国古代文明的一张金字名片  
苍玉
- 20 何尊里的“中国”  
陈亮
- 26 古都西安=名城+名人  
李晓靖
- 04 Xi'an Drum Music: The Beating Heart  
of Ancient Chinese Music
- 12 Terracotta Army: A Shining Pearl in the  
History of Chinese Civilization
- 20 The "Middle Kingdom" on China's  
Ancient Bronze Ware
- 26 Xi'an, an Ancient Capital of Importance  
and Celebrity

## 汉语学习

### LEARNING CHINESE

- 34 《国际中文教育用中国文化和国情教学参考  
框架》评介  
吴勇毅
- 40 霁后渭城，别情依依  
——王维《送元二使安西》赏析  
崔高浩
- 44 成语故事：夸父追日  
张稼硕
- 34 Review: *The Framework of Reference for  
Chinese Culture and Society in International  
Chinese Language Education*
- 40 After the Rain in the Town of Wei, Woes of  
Farewell Prevail — A Reading of "Seeing  
off Yuan Er to Anxi" by Wang Wei
- 44 Idioms: Kua Fu Chases the Sun



供图：魏彬 Wei Bin



## 当代中国

CHINA NOW

- 48 衣香袂影是盛唐——走进“长安十二时辰”  
唐风市井主题街区  
姚明广
- 56 大唐不夜城里的“真人不倒翁”  
赵雪
- 60 西安地铁：移动的历史书  
贾蕾
- 64 袁家村，不止是美食爱好者的天堂  
纪丽娟
- 48 A Taste of the Tang Dynasty: The 12  
Shichen of Chang'an Cultural Theme Park
- 56 "Tumbler Dance" at the Grand Tang Mall
- 60 Xi'an Metro: A Moving History Book
- 64 Yuanjiacun is more than a Foodie's  
Paradise

## 孔院链接

CONFUCIUS INSTITUTE LINKS

- 72 疫情之下的孔子课堂  
张光磊
- 76 海外孔院活动异彩纷呈
- 72 The Confucius Classroom Under the  
COVID Pandemic
- 76 Activity Highlights of the Confucius  
Institutes Around the World

## 导言

Introduction

本期《孔子学院》将带您走进十三朝古都西安。

您将跟随“何尊”，探寻“何以中国”的奥秘；聆听西安鼓乐，感受“中国古代交响乐”的魅力；透过兵马俑，见证古代中国劳动人民的智慧。您还能饱览到古都的现代风采。去大唐不夜城，体味“真人不倒翁”摇曳下的多姿长安；到袁家村，品尝地道的陕西风味；游十二时辰景区，欣赏从盛唐走来的衣香袂影……

The featured city of this issue is Xi'an, the capital of 13 ancient Chinese dynasties.

Following the clues provided by "He zun" (a ritual wine vessel), you will explore the mystery of the "origin of China". Listening to the beats of a Xi'an drum, you will enjoy the charms of the "China's ancient symphony". Walking among the terracotta warriors and horses, you will catch a glimpse of the wisdom of the ancient Chinese people. Of course, you will also see this ancient city in its modern attire.

There is also plenty of fun to have in Xi'an. Here, you will find the old Chang'an come to life at the Grand Tang Mall, have a taste of the authentic Shaanxi flavor in Yuanjiacun, and travel back to the most prosperous period in the Tang dynasty at a theme park based on the popular TV drama *The Longest Day in Chang'an*.

作者：陈梦盈 Chen Mengying

翻译：费祖志 George Fleming

# Xi'an Drum Music: The Beating Heart of Ancient Chinese Music

“鼓”是一种中外兼有的打击乐器，但它在中西方的地位却不尽相同。当今乐界将钢琴看作“乐器之王”，但是在距今2000多年的汉代，中国人却把鼓看作“群音之长”，因其在乐曲演奏的过程中起到约束众音的作用。西安作为十三朝古都，本就集合了周代到清代近3000年的文化内蕴，其中的音律历经演变，形成了一种极为宏大、完整、多元的音乐形式——西安鼓乐，它在中华音乐史上熠熠生辉，是世界非物质文化遗产之一。

The drum is a percussion instrument found around the world, but its status in China and overseas differs greatly. Today, the piano is known as the King of Instruments, but over two thousand years ago during China's Han dynasty, it was the drum which the Chinese thought of as ruling the musical roost, due to its role in keeping a musical performance in tempo. Xi'an has been the capital city during thirteen different Chinese dynasties, and has a rich cultural history stretching back close to three millennia from the Zhou dynasty to the Qing dynasty. The musical theory associated with Xi'an has evolved into a grand, comprehensive and diverse musical form: Xi'an Drum Music, a jewel of Chinese music history and one of the Intangible Cultural Heritages listed by the United Nations.



# 西安鼓乐：

吹打出的中国古代交响乐



中国唐宋以前的音乐大致经历了雅乐、清乐、燕乐三个时期。雅乐受到先秦王室贵族的推崇，是一种典型的宫廷音乐，后因战国时期社会动荡和秦始皇“焚书坑儒”，雅乐的流传受到了阻碍。汉魏六朝时期，中国南方的文化日渐蓬勃，南北双方的民间音乐相互融合，成为清乐。随后，隋唐两朝统一天下，北方少数民族的胡乐与中原音乐融合，形成了燕乐。“燕”字在古代和“宴”字同义，所以燕乐本身就是一种服务于宴饮的音乐，它的出现极大地丰富了音乐的表现力，在唐代的上层社会广泛流传。

西安鼓乐源自唐代燕乐，从唐代宫廷音乐中

Before the Tang and Song dynasties, Chinese music had already seen three periods of development, with *Yayue*, *Qingyue* and *Yanyue* styles. *Yayue* was patronised by the royal family and aristocracy in the pre-Qin period. It was a typical type of court music. Later on, during the social upheaval of the Warring States Period and the First Emperor Qin Shi Huang's campaign to "burn the books and bury the scholars", much of the *Yayue* style was lost in history. From the Han dynasty until the Wei and Six dynasties period (221-589), southern China saw a cultural blossoming, with a merging of northern and southern musical styles that gave birth to *Qingyue*. Soon afterwards, after the re-unification of China under the Sui and then Tang dynasties, the musical style of the northern nomadic peoples integrated with the music of China's Central Plain, forming the *Yanyue* style. In antiquity, the character *yan*, meaning the bird "swallow", was used interchangeably with another character pronounced the same that means "banquet".

This is a clue to the fact that *Yanyue* was a type of music designed for court banquets; its invention represented a great step forward for musical expression and *Yanyue* was very popular in upper-class Tang society.

Xi'an Drum Music is descended from *Yanyue*; it first drew on elements of the Tang dynasty court music, and passed into regular people's lives as a result of the rebellion of An Lushan against the Tang. The drum music further developed through the Song, Yuan, Ming and then Qing dynasties, and has been handed down by monks, Taoists and farmers among others, to become the modern version we have today. Therefore, Xi'an Drum Music is a perfect example of the melting pot nature and vibrancy of Chinese culture. Drum music incorporates court music, Han Chinese music, folk music, and religious culture. It includes aesthetic features representing different dynasties and social classes and combines solemn elegance with unbridled passion in a musical form whose appeal transcends different groups.

In fact, "Xi'an Drum Music" is a modern term; the music has an inextricable connection to Jixian Village in Zhouzhi







供图：摄图网

汲取养分，又因唐代的安史之乱而流入民间，经历了宋、元、明、清四个朝代的发展，以及僧人、道士、农民的传承，才有了如今的样貌。所以，西安鼓乐充分展现了中华文化的包容性和极强的生命力，充分融合了宫廷音乐、民族音乐、民间音乐和宗教文化，彰显了不同朝代、不同阶层的审美趣味，将庄重典雅和热烈奔放合二为一，成为雅俗共赏的“音乐活化石”。

“西安鼓乐”这一名称并非古已有之，它的由来和陕西省周至县的集贤村密不可分。集贤村的村民并不知本地的“集贤鼓乐”起源于何时何地，但在他们心中，这种鼓乐形式既传统又崇高，所以每逢重大节庆，村民们总是自发举办鼓乐活动。麦收之后，各村之间会举行鼓乐大赛；春节期间，鼓乐会一直持续到正月十六方才停歇。1953年，李石根、杨荫浏等音乐学者开始以集贤村为中心，整理周围一带的鼓乐信息，后将之命名为“西安鼓乐”，用以概括这一流传于西安市区及周边县镇的音乐形式。

从乐器构成来看，传统的西安鼓乐主要包含吹奏乐器（如笛、笙、管等）和击奏乐器（如

County, Shaanxi Province. Villagers are unaware of exactly when or where their local “Jixian drum music” first originated, but they believe this form of music is both traditional and worthy of respect. That’s why at every important traditional festival or celebration, the villagers come together of their own accord to hold a drum music event. After the wheat harvest, the local neighbouring villages hold a drum music competition; every year, the sound of drum music can be heard right up until the day after the Spring Festival holiday ends. In 1953, a group of musicians including Li Shigen and Yang Yinliu began to document the drum music practices of the area surrounding Jixian Village. They then named this style of music “Xi’an Drum Music”, as this style was popular around the Xi’an metropolitan area and surrounding counties.

Traditional Xi’an Drum Music involves two broad categories of instrument: woodwind (such as the *di* flute, *sheng* mouth organ, and *guan*), and percussion (including the drum, *nao* bell, gong, Chinese woodblock, and *jiaozi* cymbals). However, as society has developed and innovated, Xi’an Drum Music today often also includes Han Chinese instruments such as the *guqin* and *guzheng* zithers, *pipa*, *erhu*, *xun* (vessel flute), and *xiao* flute, earning Drum Music praise for being “China’s ancient symphony”.

The instrument with pride of place in Xi’an Drum Music is, of course, the drum. Although the melody is led by the *di* flute, the drum acts like a conductor throughout the performance. In



供图：摄图网

鼓、铙、锣、梆子、铍子等）两大类。不过随着时代的发展和后人的创新，如今的西安鼓乐中也常见到古琴、古筝、琵琶、二胡、埙、箫等民族乐器，所以如今人们常赞叹其为“中国古代的交响乐”。

既然鼓乐以“鼓”为名，那么“鼓”的地位便不可忽视。西安鼓乐中，竹笛处于领奏之位，而鼓作为重要的节奏乐器，在整场演奏中起到引领、提示等作用，很像是乐队的指挥。为了保证音色的多元、音域的宽广，并适应不同的演奏需要，每一类乐器之下又细分出多个小类。单以鼓为例，就有座鼓（下有底座——“牙床”，源自少数民族“羯族”）、战鼓（征战时为鼓舞士气而击）、高把鼓（外形与拨浪鼓类似，鼓身缀有两只小耳，摇动时两耳会击打鼓面）、单面鼓（类似于唐代的“铜鼓”，源于我国南方民间）等多种形式。这些乐器多传自中国古代，有的还与异域文化息息相关，历经几千年的斗转星移，仍然保留着其极盛时期的影子。

西安鼓乐的演奏形式比较固定，可分为行乐和坐乐两类。行乐多是站立在神像前演奏，或是边行走边演奏，所以又有“路曲”之称。为了保证乐曲在队伍行进过程中的稳定，行乐多选择方便携带的小型乐器，演奏速度、节奏较为均匀的

order to preserve the diversity of timbre and range, and adapt to the needs of different performances, each instrument gradually spawned a range of other instruments. For instance, the many varieties of drum include the *zuogu* (a drum supported by a frame, which was first used by the Jie people, a Chinese ethnic minority group); the *zhangu* (the war drum, used to summon morale on the battlefield); the *gaoba* drum (similar in shape to a Chinese rattle drum, with two “ears” attached that bang the drum skin when the drum is shaken), and one-sided drum (similar to the Tang dynasty Dong Son drum, a folk instrument which originated in southern China). Many of these instruments existed in antiquity, some of them with strong links to other cultures. Even several millennia later, they retain the appearance they had during their heyday.

Xi'an Drum Music is normally performed in a set way, with two main categories: “standing music” and “sitting music”. Standing performances are conducted in front of a portrait of a god, or involve the performers moving about the stage; for this reason, they are also known as “road songs”. To ensure the performers keep in time with one another, standing performances normally involve lightweight, easy-to-carry instruments, and songs are normally played in the slower *sanqu* with fixed-rhythm form. Of course, drum music is about more than just acoustics; visual impact is extremely important. Together with the musicians, an etiquette band also takes the stage. They hold signal flags to direct the performance, colourful flags to add to the atmosphere, a large traditional parasol which represents the will of the audience, and a marching baton called a “*gaozhao* dipper”. This baton is unique; in



小型散曲。当然，鼓乐队伍不会只关注听觉效果，视觉上的冲击也是要额外重视的。和鼓乐队伍一同出现的还有仪仗队伍，其中有起到引领作用的令旗、烘托氛围的彩旗、代表百姓意愿的万人伞，还有一种名为“高照斗子”的仪仗。“高照斗子”最是独特，如今西安的蒋村仍保留有“游高照”这一活动。人们砍伐一株杨树，顶端用人造柳絮装饰，下端有两个倒棱台形状的方斗，每个方斗四面都有文字、彩旗、纸花、图画、流苏等装饰物，用以祈祷太平无恙。这些仪仗都说明，西安鼓乐在民间传播的过程中已经渐渐与民俗文化融为一体，兼具娱乐、祭祀等多种功能。

坐乐，顾名思义，是坐着演奏的鼓乐。演奏者们按照次序围绕在大桌案四周，乐器的体型也多硕大，如像两扇屏风一样立在桌上演奏的双云锣、需要安放在牙床上才能演奏的座鼓、需要立在地上敲击的方匣子等，这样庄重的氛围很适合演奏完整的、乐章较长的全套乐曲，如“花鼓段坐乐全套”“八拍鼓段坐乐全套”等。这些套曲结构非常严密，包含引子、前奏、过渡、正曲、尾声等多个部分，人们用帽子、正身、靴子来比喻这种结构的完整性，并戏称其为“穿靴戴帽”。从审美趣味上看，坐乐的形式更接近于古代宫廷的雅乐，难怪日本学者岸边成雄曾感叹：

“长安鼓乐（西安鼓乐的别称）和日本雅乐都是国宝，而日本雅乐的根在中国的西安。”

现今的西安鼓乐有僧、道、俗三派，分别传承自佛家、道家和取法自佛家的农民。三个派别互相影响，又各有特色。相比之下，僧派很大程度上还保留着宫廷雅乐的庄重风格，同时由于佛教影响，有着很强的生活气息；道派源于明代的城隍庙，保留了不少明清两代的乐谱，并在演奏技法上颇为讲究，有“磨工加花”之称；俗派根植于农村，演出活动受季节影响较大，在演奏方面也更加自由、粗犷。三个流派的曲谱都保留了中国古代乐谱的样貌，一般来说可分为工尺谱和节奏乐谱两类，用以记录音高、节奏、强弱等信息。

Jiang Village near Xi'an, there is still a traditional event known as “parading the baton”. The locals chop down a poplar tree, decorate the top end with manmade willow ropes, and then decorate the bottom end with two trapezoidal buckets. Each bucket is covered in writing, colourful flags, paper flowers, drawings, tassels and other ornaments, all of which symbolise peace and blessings. These batons all demonstrate how Xi'an Drum Music has gradually merged with folk culture as it has disseminated among the population; it now has entertainment and religious functions.

“Sitting music”, as the name suggests, means drum music performed while sitting. The performers sit around a large table. All of the instruments are very large, such as the *yunluo* gong set; the *zuogu* drums that must be placed on their frame before they can be played; or the *fangxiazi* (square box) which must be stood upright on the ground to be played. The solemn atmosphere is just right for performances of complete songs with relatively long movements, for instance the “Flower Drum Movement for Sitting Music Symphony” or “Eight-Stanza Drum Movement for Sitting Music Symphony”. These cyclic forms observe a very strict structure, with many sections including an introduction, prelude, bridge passage, main theme, coda — the full set, akin to a full set of clothes. Indeed, they are known in Chinese as “being dressed up to one’s boots and hat”. Aesthetically, “sitting music” is closer in form to ancient Chinese court music, *Yayue*, which explains why Japanese scholar Shigeo Kishibe once remarked with wonder, “Chang’an Drum Music (i.e., Xi’an Drum Music) and Japanese *Yayue* are both national treasures; Japanese *Yayue* is rooted in Xi’an.”

Modern Xi'an Drum Music has developed into three schools: Buddhist, Taoist, and secular, the last of which was farmers inspired by Buddhism. These three schools have influenced each other while remaining distinctive. The Buddhist school retains many aspects of solemn court music while also including a strong everyday life atmosphere due to its monkish roots. The Taoist school emerged during the Ming dynasty at the City God Temple, and preserves many musical scores from the Ming and Qing dynasties; the Taoist school holds performers to a high technical standard, with many stylistic flourishes. The secular school is rooted in China’s



如今的西安鼓乐在现代文明的冲击下走出了一条别样的发展之路，除了当地政府主动提供保护，还有不少民间组织广募英才，以艺术团体的形式为鼓乐的传承提供助力。其中的东仓鼓乐社创建于明代，是当时西安城少有的官办乐社。东仓鼓乐传承至今，仍不忘以“四宝”（唐铙、宋鼓、明谱、清梆）为傲，他们不仅致力于复原古曲、编制新曲，还充分研习唐代文化、还原大唐服饰、改进大唐妆容、复刻唐代舞蹈，利用舞台美术，为观众带去全方位的视听盛宴。以东仓鼓乐社为代表的鼓乐演奏团体充分利用网络的力量，持续在线上直播演奏，拉近了鼓乐乐手和观众的距离，也激发了乐手们的表演和创作热情。他们原创的舞台剧《鼓》充分展现了唐代燕乐的风貌，满足了后人对大唐盛世的想象。

“鼓”生长于中华大地，曾是贵族权力的象征，是道家重要的法器，也是佛家警醒世人的偈语。人们从古敲打至今，使鼓成为愉悦和鼓舞身心的符号。西安鼓乐丰富了中国鼓文化的内涵，使鼓在21世纪仍然焕发着独特且无穷的文化艺术魅力。

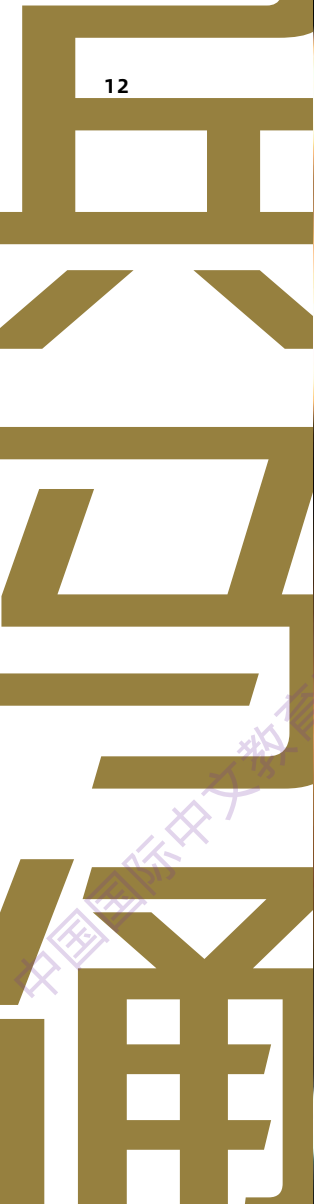
villages, and the timing of performances depends a lot on the agrarian calendar; the secular school is also freer and unpolished in terms of style. Musical scores in these three schools all resemble ancient Chinese scores; most fall into one of two categories: *gongche* notation and rhythm notation. These notation styles indicate the pitch, tempo, and dynamics of a piece.

In the modern era, buffeted by new cultural trends, Xi'an Drum Music has developed in a unique way. In addition to the active efforts to preserve it by local government, many folk organisations have launched musician recruitment drives to help pass down drum music to future generations. One of these organisations is the Dongcang Music Ensemble. The ensemble was created during the Ming dynasty and is one of the few government-run ensembles in Xi'an. The Dongcang Music Ensemble has preserved and passed down the "Four Treasures" of Chinese musical history (the Tang dynasty *nao* bell, Song dynasty drums, Ming dynasty music scores, and Qing dynasty *bang* flute). The ensemble not only strives to reconstruct ancient songs and compose new ones; they also research Tang culture, reconstruct Tang period costumes and jewellery, improve on Tang makeup and cosmetics, and have brought Tang era dance back to life. By clever stage design, the ensemble presents a feast for the senses. Drum music bands like the Dongcang Music Ensemble are fully tapping the advantages of the Internet to livestream their performances and bring themselves closer to their audiences; at the same time, they are inspiring other musicians to perform and compose. The Dongcang Ensemble's original play *Drum* faithfully renders Tang dynasty *Yanyue*, satisfying audiences' desire for a taste of Tang grandeur at its apex.

The drum is a quintessentially Chinese instrument; drum music was once a symbol of aristocratic power; it was an important instrument in Buddhist music; it acts like a Buddhist *gatha* verse that calls us back to the present. People have been beating the drum since antiquity; the drum has become a symbol of happiness and a morale-booster. Xi'an Drum Music is a valuable addition to Chinese drum culture, and even in the 21st century, it continues to resonate with cultural power and charm. 孔







秦始皇陵兵马俑是中国古代文明的一张厚重而靓丽的金字名片。它以恢弘的气势和精湛的工艺为世人还原了2200多年前的秦帝国风貌，是华夏文明乃至世界文明不可或缺的重要组成部分。

The Terracotta Army is iconic of the ancient Chinese civilization. With its awe-inspiring grandeur and exquisite craftsmanship, it brings the prestige of the Qin Empire back to life and proudly stands as an indispensable part of the Chinese and even global civilization.

兵马俑，  
中国古代文明  
的一张  
金字名片



# Terracotta Army: A Shining Pearl in the History of Chinese Civilization

作者：苍玉 Cang Yu  
翻译：汤敏 Tang Min

供图：魏彬 Wei Bin

1974年，陕西省西杨村的村民在打井的过程中意外发现了陶俑残片，让被掩埋了20多个世纪的地下军团重见天日。考古学家在陶俑的墓坑中发现了一柄铜戟，根据上面的文字记载推断出墓坑的主人正是大秦王朝的缔造者——秦始皇。

秦始皇陵兵马俑是秦始皇陵园的一部分，作为秦始皇的随葬品，以凸显墓主人的身份、地位和财富。中华民族非常重视丧葬文化，殉葬制度是丧葬文化的重要体现，早在殷商时期，就有用奴隶为奴隶主殉葬的记载。后来，人们的思想逐渐进步，统治者也意识到人力资源的重要性，这才慢慢用“俑”来替代人殉。所谓“俑”，就是用木头或陶土制成的人偶。

秦始皇自13岁登基后便下令修建自己的陵墓，

The mausoleum containing the Terracotta Army was uncovered in 1974 in Xiyang Village, Shaanxi Province when several farmers were digging a well. This unexpected discovery kicked off a journey to unearth the underground mystery, which had been soundly asleep for over 2,000 years. By decoding the texts carved on a bronze halberd, archaeologists managed to identify the owner of the mausoleum: Qin Shi Huang (259–210 BC), the founder and first emperor of the Qin dynasty (221–206 BC).

The Terracotta Army was built to accompany the mausoleum of Qin Shi Huang, demonstrating the identity, power and wealth of the patron. Funeral customs and traditions have always been a key element of the Chinese culture. According to ancient documents, slaves were buried alive with their deceased owners in as early as the Shang dynasty (1600–1046 BC). It was not until much later,





修建时长近40年，一直到他驾崩、入葬，陵墓都未能彻底竣工。秦始皇动用全国的人力、物力、财力，修筑了若干伟大的建筑，其中包括长城、阿房宫等。对于自己的陵墓，他更是耗尽心力。

据汉代史学家司马迁记载，秦始皇曾招来70多万人专门在骊山修建陵墓，所以这群劳动者又被称为“骊山徒”。面对如此规模的制造工程、如此庞大的工匠队伍，管理者需要极强的管理能力才能高效地统筹、推进陵墓修建。皇陵的管理者是秦朝大将章邯，他用管控军队的方法管理骊山徒，大大提高了工作效率。同时，秦人还有问责机制，在每一尊陶俑上都刻下制作工匠的名字，如果出现质量问题，也方便追责到底。

陶俑的设计充分体现了写实风格，从已清理好



when people started to embrace humanitarian spirits and when the rulers began to realize the importance of human resources, did ancient Chinese replace slaves with life-sized figures made of wood or clay.

Qin Shi Huang ordered the construction of his mausoleum when he took the throne at the age of 13. During his life time, he pooled together laborers, construction materials and wealth of the entire nation to build a few magnificent structures, including the Great Wall and the Epang Palace, so it was not inconceivable how peculiar he was about his own tomb. However, almost 40 years into the construction, Qin Shi Huang passed away before the construction was completed.

According to Sima Qian (c. 145–c. 87 BC), a Chinese historian of the early Han dynasty (206 BC–220 AD), Qin Shi Huang summoned over 700,000 builders from across the nation to Lishan in Shaanxi Province for the construction of his mausoleum. It took a top-notch manager to efficiently lead such a big crew in such a large-scale project. Fortunately for Qin Shi Huang, his project manager was Zhang Han, a senior general in the Qin dynasty. Zhang adopted a military style of management, which markedly boosted the efficiency. He also held the craftsman accountable by carving their names on each of their works, so that in the case of quality problem, they knew who to find and punish.

The design of the terracotta warriors is highly realistic. Every figure differs in its hairstyle, facial expression and other features, such as muscles, bones, and facial hair, many of which can still be seen in today's Shaanxi locals.

As a result of the erosion and humidity in the passage of time, most figures have lost their original color. But they had been painted in different shades of red, brown, blue, green, black, white, yellow, or purple in the first place. According to researches, the purple applied to the figures were not natural dye extracted from ores, but rather, synthetic barium copper silicate pigments. Before the discovery of the Terracotta Army, the technique of making this pigment had been thought to have matured in the 1980s, but the figures proved that the Chinese people had already mastered it in the Qin dynasty, or perhaps even earlier, in the Warring States Period (476–221 BC).

The Qin Shi Huang Mausoleum contains three pits, and each was designed to have a unique layout. Together, they reveal the rigorous battle array of the Qin dynasty.

Pit 1 is 230 meters long and 62 meters wide, about the

的陶俑来看，这些陶俑几乎每一尊面部形象都不相同，无论是胡子、头发的样式，还是面部肌肉的走向、骨骼的起伏等，都体现出“千人千面”的特点，这些面部特征在如今的陕西人脸上仍有体现。

多数兵马俑是有颜色的，不过由于环境变化、历史原因，很多兵马俑在出土之时便已少有色彩。实际上，一尊陶俑包含红、褐、蓝、绿、黑、白、黄、紫等颜色，再加上深浅浓淡的变化，兵马俑的颜色种类就有十余种之多。其中，紫色的出现更是令人称奇，这种颜色并非直接提取自矿石，而是人工合成的硅酸铜钡，这种一般被认为出现于20世纪80年代的技术，竟在中国秦代甚至更早的战国时期便已纯熟。

秦始皇陵兵马俑坑一共有三个墓坑，三者并行，每一个墓坑都有着独特的排布规则，真实再现了秦代战争的战略布局。

一号坑呈矩形，长230米，宽62米，总面积近似于两个足球场的面积，如今已发掘三分之一。该坑以步兵为主，中间穿插少量木质战车，两个军种共同组成了秦始皇的主力军队。在车战兴盛的殷商时期和春秋时期，步兵只是战车的附属。一直到战国时期，其地位才渐渐提高。战国以后的战车一改前朝笨重、宽大的外形，十分灵巧、轻便。这种轻型战车对地形的包容度更大，而且易于冲击，很适合突袭，可以趁敌方不备，打乱其阵型、破坏其战略、扰乱其军心。

先秦时期有一种非常典型的兵车阵型——鱼丽之阵，每辆战车承载三名军士，居于队列前方，步兵则手握兵器，五人为一组，居于车马旁侧或后部，用以填充间隙，使整个队伍成为密不可分的整体。一号坑由若干个“鱼丽之阵”组合而成，体现了壮阔的整体之美。除了保留兵、车的站位，军队正前方还有一支不穿铠甲的队伍，这就是后世所称的“敢死队”。他们与步兵、车马相互配合，既能灵活应对敌军来袭，又可以发挥兵、车的战力，最大程度地保证秦军的攻击力。

size of two football fields. About a third of the pit has been unearthed. Contained in this pit are the main force of Qin Shi Huang's army: a large number of infantry soldiers accompanied by a few wooden chariots. Back in the Shang dynasty and the Spring and Autumn Period (771-476 BC), the infantry was a mere supplement to the chariots; it was not until the Warring States Period that the infantry gained the attention and was employed more often. Different from the previous clumsy, heavy chariots, the ones after the Warring States Period are lighter and more flexible. Such light vehicles can move around freely in different terrains, breaking apart the enemy's formation, disturbing their strategy, and dampening their courage. Therefore, they are the best choice for an surprise attack.

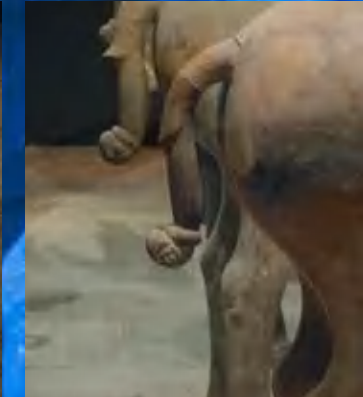
A typical pre-Qin military formation is the "Yuli formation". The chariots line up at the front, each containing three soldiers, and both next to and after the vehicles are infantry soldiers in groups of five, filling the gaps and making the formation an unbreakable whole. Pit 1 is made up by a few Yuli formations, impressing the visitors as a majestic unity. Right in front of the Yuli formation, there is a team of unarmored soldiers, known today as the "dare-to-die squad", who moved around flexibly in an attack and cooperated with the soldiers and chariots behind to best preserve and unleash the power of the Qin army.

Pit 2, half the size of Pit 1, contains a more mixed war array, including archers, crossbowmen chariot warriors, and troopers. It is believed that there are over 80 chariots and around 2,000 solidier and warhorse figures in this pit. The overall layout of Pit 2 is not much different from that of Pit 1, except for the rectangular array in the northeast corner. Consists of 300 archers and crossbowmen, this troop is heading the formation of Pit 2. This array is further divided





供图: Scandidea



供图: Ricardo Rocha



供图: Eviltomthai

二号坑的面积约是一号坑的一半，其中的兵种更加复杂，包括弓箭手、战车驭手和骑兵三种。单是这里的战车就有80余乘，陶俑、陶马预计2000件左右。二号坑的阵型与一号坑有相似之处，但其东北部的角落里有一支由300多人组成的弓箭手方队，排在军队的最前方，弓箭手用手臂之力张弓射箭，属于轻装兵；弩机手依靠足部力量张弓，属于重型兵。不同的发力方式决定了弓箭手的姿势。弓箭手呈立姿，而弩机手则单膝跪地，所以弩机手又名“跪射俑”。

目前出土的跪射俑高120—130厘米，有的梳侧发髻，有的头发盘在脑后正中。他们身着铠甲，左臂置于左腿上，右臂弯曲，虎口微张，置于体侧。据专家分析，跪射俑的左手握住的是弩臂，右手则置于弩机上。他们左膝蹲起，右膝跪地，左足抵地，右足支起，这样稳定的结构能最大程度地保证射击的准确度，具有很强的写实性和科学性。

三号坑的面积最小，约为一号坑的二十分之



into two groups: the standing, lightly-armed archers, and the kneeling, heavily-armed crossbowmen.

The unearthed kneeling crossbowmen are 120 to 130 centimeters tall. They have different hairstyles, with the cone bun on either the side or the back of their head. But they are all fully armored, kneeling with the right leg and squatting with the left. Though the original weapon was lost, the left forearm rested on the left knee, the right hand slightly away from the body, and the gripped palm suggest that they were the crossbowmen. This gesture is not mere imagination of the designers, but rather, came from close observation of the real soldiers. According to scientists, this is the most stable position that maximizes shooting accuracy.

Pit 3 is the smallest, about 1/20 the size of Pit 1. The layout of this pit shows that the Qin army had an independent commander post. This design guarantees the safety of the military officers and facilitates observation of the battlefield at the same time. Viewed from above, the pit looks like the Chinese character 凹. At the bottom are the chariots and the military officer, and on the two sides are the guarding warriors. On both the northern and southern ends of the pit, there is a relatively empty space, where scientists dug out objects like bronze nails and door headers.





供图：摄图网

一，是一个独立的指挥中心，这意味着秦军将指挥团队单列，一方面保证了指挥官的安全，另一方面为观察战况做足了准备。正因如此，三号坑形似汉字“凹”，中间凹陷的部分是战车及其配套人员，两侧隆起的部分则排列了若干步兵，可以保护车架的安全。在三号坑南北两侧还有两个相对空置的空间，专家从此处发掘出铜钉、门楣等物品，推测这里可能悬挂帷布，作为指挥部而存在。三号坑出土的战车和一、二号坑不同，配有四名陶俑，军吏俑站在中间后侧，身着重型铠甲，手中持有一种适合自卫的小型武器——戣(shù)，同时它也常作为仪仗兵器而出现。军吏俑前面是驾车的驭手俑，两侧是两尊随车而站的车士俑。除了车马和兵俑，三号坑里还有用于占卜的物品，用于预测战事吉凶。

作为千古一帝的陵寝，秦始皇陵的壮观远不止此。秦始皇陵周围的陪葬坑除兵马俑坑外，还有马厩坑、珍兽坑、百戏俑坑等。随着科技的进步和研究的深入，未来的秦始皇陵会出土更多珍宝，继续向我们讲述2200年前的秦帝国的峥嵘岁月和中华文化传奇。

The possibility of hanged cloth curtains suggests that this could have been the location of a commander post. The war chariot discovered in Pit 3 is different from the ones in the other two pits in that it is ornamented with warrior figures. Standing at the back in the central is the military officer, wearing a heavy armor and holding a *Shu*, a light weapon mostly for self-defense and often seen in rituals. In front of the officer and next to the chariot were the chariot drivers and the standing guards. Also unearthed from Pit 3 are fortune-telling objects for the prediction of future trends in the battlefield.

The magnificence of the Qin Shi Huang Mausoleum goes beyond the three pits. There are also accessory pits, such as the stable pits, the rare animal pits, and the Baixi artist pits. The mystery remains to be unearthed, but one thing is for sure: with the advance of technology and the ongoing researches, more valuable items will be excavated from the mausoleum, helping us to further discover the splendor of the Qin Empire from 2,200 years ago and appreciate the legendary charm of the Chinese culture. 📖

# 何尊里的 “中国”

THE “MIDDLE KINGDOM” ON CHINA’S  
ANCIENT BRONZE WARE



供图：陈亮 Chen Liang

作者：陈亮 Chen Liang

翻译：费祖志 George Fleming



商周青铜器是中国古代文明的重要标志，其庄严肃穆的器形、犷厉乖张的纹饰以及飞扬律动的铭文已成为艺术史上屡屡被后人追摹却无法逾越的典范。宝鸡是周秦文明的发祥地，也是著名的“青铜器之乡”。

Shang and Zhou dynasty bronze ware is an iconic symbol of ancient Chinese civilization. The imposing vessels with their wild, intimidating patterns and vivid inscribed characters have captured the imaginations of later generations, and set a standard often emulated but never surpassed. Baoji in Shaanxi Province, which was the cradle of the Zhou and Qin dynasties, is also known as “the hometown of bronze ware”.

1963年，宝鸡市东北郊贾村出土的何尊以其独有的价值受到世人的特别关注。何尊是西周早期成王时的铜器，其内底铸铭文12行122字，记载了成王在其亲政五年时，在成周对其下属“宗小子”（宗族中的晚辈）的训诰。何尊现收藏于宝鸡青铜器博物院。

In 1963, the He *zun*, a ritual vessel, was unearthed at Jia Village, on the north-east outskirts of Baoji. The vessel drew global attention because of its unique value. The He *zun* is a piece of bronze ware that dates from the time of King Cheng of the early Western Zhou. The vessel is inscribed with a total of 122 Chinese characters in twelve lines, and records King Cheng's counsel to his subordinates, junior members of an aristocratic clan, at the Zhou capital of Chengzhou in the 5th year of the king's residency. The He *zun* is currently housed at the Baoji Bronze Ware Museum.

尊是敞口、高颈、圈足的大型盛酒器。由于酒在祭祀活动中的重要作用，盛酒的青铜尊便成为先秦社会礼仪的象征，“尊彝”为商周青铜礼器的通称。何尊中的“何”是西周早期奴隶主贵族宗小子的名。作为一个宗小子，受到周王的接见训诰，无疑是件十分荣耀的事。为了让后代铭记祖先的殊荣，保持其世家的尊荣地位和特权，何便将此事铸在了青铜尊上。

A *zun* is a large wine vessel, with a wide rim, high neck and a round base. Because of the important role played by wine in rituals, bronze *zuns* have become a symbol of the ritual etiquette of pre-Qin society. Bronze ware from the Shang and Zhou dynasties is collectively referred to as *zunyi*. The “He” in the He *zun* is the name of a scion of a slave-owning aristocrat family from the early Western Zhou. It would have been a great honour for such a junior member of the clan to be granted an audience with and hear the counsel of the King of Zhou. In order to record this event for future generations and preserve the clan's exalted status and privilege, He had the events inscribed on the bronze vessel.





铭文大意是：成王五年四月，周王开始在成周营建都城，对武王进行丰福之祭。周王于丙戌日在京宫大室中对宗族小子何进行训诰，内容讲到何的先父公氏追随文王，文王受上天大命统治天下。武王灭商后则告祭于天，以此地作为天下的中心，统治民众。周王赏赐何贝30朋，何因此作尊，以作纪念。

The inscription reads: "In the 4th month of the 5th year of King Cheng's reign, the king began to build his capital at Chengzhou; he also conducted rites in honour of King Wu. On the Bing Xu day, King Cheng granted an audience to He in the capital palace, and discussed with him how He's father Gong had helped King Wen of Zhou to become the ruler of All Under Heaven. After King Wu had destroyed the Shang dynasty, he made sacrifices to Heaven, declared this land as the centre of the world, and ruled over its people. The King of Zhou rewarded He with thirty strings of cowrie-shell money, and He had this *zun* created to mark the occasion."

何尊铭文受到学界关注主要基于四个方面：一是见证武王第一次从国家层面提出具有战略意义的城市规划，要在天下的中心尹洛一带营建洛邑。这与《史记·周本纪》等历史文献记载完全吻合，起到了证史、补史的作用。二是“中国”作为词组第一次出现在青铜器铭文中。在何尊铭文之前，“中”和“国”都只作为单个的字出现在甲骨文或金文中，这里的“中国”指的是中心、中央，是地域概念，表示国之中央的意思。三是从金文资料的角度第一次解读周人的“德治”思想。“德治”思想是西周初年的周公姬旦提出的。在他看来，“皇天无亲，惟德是辅”，即皇天上帝对谁都不偏私，只辅佑“敬德”之人。“以德配天”是周人立国的基本思想。四是从书法艺术的角度表明，周人取代

殷商之初，还来不及营造代表自己审美趣尚的书法样式。铭文通篇竖成行而横不成排，字形大小不一。书写气势豪放，笔划浑厚凝重，有的笔划中间粗肥，而首尾出尖，笔捺皆有波折，明显继承了商晚期金文的特点。

The inscriptions on the He *zun* have piqued academic interest for four reasons. Firstly, they record the first instance of King Wu devising strategic urban planning at the national level, with the building of the city of Luoyi in the centre of the country, near Yinluo. The inscription matches the historical record as found in sources like the *Records of the Grand Historian* (see the section "Origins of Zhou") and fills the evidence gap. Secondly, the He *zun* is the first instance of the word *zhongguo*, or Middle Kingdom, appearing on any bronze ware inscription. Before the He *zun*, inscriptions on oracle bones or bronze ware had only contained the characters *zhong* and *guo* separately, not together. On the He *zun*, the word *zhongguo* refers to the centre; it is a geographical concept, indicating the centre of the country. Thirdly, the He *zun* provides the first interpretation of *dezhi*, or Rule of Virtue, in any bronze ware inscription. The "Rule of Virtue" philosophy was proposed by Ji Dan, the Duke of Zhou, in the early years of the Western Zhou dynasty. The Duke believed that Heaven above treated all people equally, and that only those who showed the "virtue of respect" would be favoured. Having virtue "worthy of Heaven" was the leading philosophy in the Zhou state. Fourthly, the calligraphy and art of the Zhou dynasty shows that initially, having overthrown the Shang dynasty, the Zhou lacked a unique calligraphic style of their own. The inscription on the He *zun* only reads vertically; there are no neat horizontal rows, and the characters are not inscribed in a uniform size. The characters are written in a sweeping, confident style, in thick and heavy brushstrokes. Some of these are thicker in the middle and taper off at the ends; all







供图：陈亮 Chen Liang

the top-left to bottom-right strokes are wavy, in a clear continuation from the late Shang bronze ware style.

华夏民族在形成的初期，由于受天文地理知识的限制，总是把自己的居域视为“天下之中”，即“中国”，而称他族的居域为东、南、西、北四方。上古中国，有“九州”的概念。《尚书·禹贡》记载了传说中的大禹治水。当时，大禹将天下分为九州：冀、兖、青、徐、扬、荆、豫、梁、雍，呈现出“九宫格”式的图形结构，而洛邑所在的豫州，处于九州(九宫格)之“中”。《吕氏春秋·慎势》有“古之王者，择天下之中而立国”的记载。

In the early days of the Huaxia (Chinese) nation, people's limited astronomical and geographical knowledge led them to think of themselves as living in the “middle” of the universe, i. e. *zhongguo*, or the “middle kingdom”. Regions where other nations lived were then believed to be the other cardinal directions, i.e. north, south, east, and west. In ancient China, people also believed in the idea of *Jiuzhou*, or the “Nine Regions”. The *Classic of History* records the legend of Yu the Great and how he tamed the floods. Yu the Great divided the country into nine regions: Jizhou, Yanzhou, Qingzhou, Xuzhou, Yangzhou, Jingzhou, Yuzhou, Liangzhou, and Yongzhou, in a rough grid pattern. The city Luoyi was located in Yuzhou, the centre of the nine

regions. The *Lüshi Chunqiu* records that “In ancient times, the rulers chose the centre of the Middle Kingdom as their capital.”

公元前21世纪，第一个朝代夏朝建立，这标志着中国统一国家政权形式的诞生。应当说，这时“中国”的概念便有了确切的政治涵义。据《左传·哀公七年》载：“禹合诸侯于涂山，执玉帛者万国”，夏禹被视为“天下共主”，其统辖的区域被称为“夏”。何以“夏”相称？《尔雅·释诂》曰：“夏，大也。”《尚书》注云：“冕服采章曰华，大国曰夏。”“华夏，谓中国也”。

In the 21st century BCE, the first dynasty, the Xia, was established, heralding the birth of the first united “Middle Kingdom” regime. The Xia era could be said to be the first time that the words “middle kingdom” took on a political significance. The chapter “7th Year of Duke Ai” in the *Zuo Zhuan* records, “Yu the Great gathered the feudal lords on Mount Tu, where he made sacrifices to Heaven, with a piece of silk in his hand.” Yu of Xia was seen as the “common overlord of All Under Heaven”, with “Xia” referring to the land under his authority. What did “Xia” mean? In *Erya*, the ancient Chinese dictionary, the section “Old Expressions” defines “Xia” as “large”. In the *Classic of History*, there is a note saying, “Those who wear the



*mian* hat and patterned robes are called the Hua people, and their state is called Xia.” “*Huaxia* refers to the Middle Kingdom.”

商原是夏朝统治下的一个诸侯国，后取代夏朝成为“天下共主”。商朝之时，被称为“邑”的城垣有了很大的发展，“邑”形成了不同血缘氏族部落成员杂居的古代都市。此时已出现“中商”“大商邑”的称谓，而周围各族则被称为“方”。最迟从周初开始，以黄河流域为中心的华夏地区开始被称为“中国”。

The Shang was originally a vassal state of the Xia dynasty, but later on it replaced the Xia as the “suzerain of All Under Heaven”. During the Shang dynasty, the walled settlements (*yi*) experienced rapid growth; the word *yi* thus became a byword for ancient metropolises inhabited by multiple unrelated clans. By this time, the Shang state was already known variously as “Central Shang” or “Great Settlement Shang”, while the surrounding foreign polities were called *fang*. From at least the early Zhou dynasty, the Huaxia cultural region based around the Yellow River basin began to be known as *Zhongguo*, the “Middle Kingdom”.

“中”为指事字，甲骨文、金文字形，像旗杆上下有飘带的旌旗。“中”本义中心、当中，指一定范围内适中的位置。据《新书·属远》载：“古者天子地方千里，中之而为都”。“或”是“国”的本字。周金文早期作“或”，从字面讲，它由城池和干戈构成，表示“执干戈以卫社稷”，当时人们已经意识到，一个国家，不仅要有属于自己的城池，而且要有军队，来时刻保护自己的疆土和臣民，这才称得上“国”。后来在此基础上“或”又外加“口”以为国界，属于文字上的自然演变。

The character 中 (*zhong*) is an ideograph, and in the oracle bone inscriptions and bronze ware inscriptions the character is depicted as a flag on a pole with ribbons at the top and bottom. The character originally meant “centre” or “in the middle”. In his political treatise the *Xinshu*, the Han dynasty scholar Jia Yi writes, “In antiquity, the Sons of Heaven (the emperors) reigned over a land a thousand *li* in area; and in the centre was their capital.” The Chinese character for country 国 (*guo*) was originally written using 或 (*huo*), which in modern Chinese means “or”. The character 或 was used in early Zhou dynasty bronze inscriptions and is composed of a city moat and a type of weapon 戈 (*ge*). Taken together, these components depict “holding a *ge* in defence of society”, indicating that people recognized a country needed not only its own walls and moats, but an army as well, in order to defend its territory and subjects. Later on, the character naturally evolved as people drew a box symbolising national borders around 或 to create the character 國 (*guo*).



周代大量使用的“中国”称谓，至少具有四种含义：一是地理意义上的所谓“中原”地区。二是政治意义上的所谓“天子之国”。此义源于夏代的“夏”和商代的“中商”“中土”，相对于东、南、西、北各族的称谓。这时的“中国”与“四方(夷)”、“京师”与“四国”对举，表示中心与四邻、天子与诸侯的相互关系。三是民族意义上的“华夏”民族。至周代，夏、商、周三族逐渐融合为一个民族整体，即“诸夏”或“华夏”。四是文化意义上的“华夏文明”。

The word *zhongguo*, which appears in many sources in the Zhou dynasty, has at least four levels of meaning: first, the geographic area of the Central Plain of China. Second, the political idea of the “state run by the Sons of Heaven”. This level of meaning originates with ideas like the “Xia” dynasty and the “Central Shang” or “middle area” as opposed to the foreign nations located all around. At this point, the ideas of the “middle kingdom” and “capital area” are used in opposition to the “four directions (surrounding tribes)” and “four states”, and thus express the relationship between the political centre and its neighbours, or between the Son of Heaven and the feudal lords. Third is the idea of the Huaxia or Chinese nation. By the Zhou dynasty, the Xia, Shang and Zhou people themselves had merged into one nation, also known as the *zhuxia* or *huaxia*. Fourth, the word represents the cultural idea of “Huaxia civilization”.

随着历史的发展，“中国”一词的内涵逐步跨出中原，继而指代华夏民族整个居住地和所建立的国家。

With the passage of history, the meaning of the word *zhongguo* has gradually extended beyond China’s Central Plain to encompass the territory of the whole Huaxia (Chinese) nation and their state. ❸

作者简介:

陈亮，宝鸡青铜器博物院院长，中国博物馆协会常务理事、西北大学兼职导师。

About the author:

Chen Liang is curator of the Baoji Bronze Ware Museum, a member of the board of governors of the Chinese Museums Association, and a part-time supervisor at Northwest University.



# 古都西安 = 名城 + 名人


Xi'an, an Ancient Capital of  
Importance and Celebrity

作者: 李晓靖 Li Xiaojing

翻译: 杨祎辰 Yang Yichen

西安





西安，古称“长安”，位于中国西北，地处关中盆地，北濒渭河，南依秦岭。西安有3110多年的建城历史，1100多年的建都历史。从公元前11世纪起，西周、秦、西汉、新莽、东汉、西晋、前赵、前秦、后秦、西魏、北周、隋、唐13个王朝先后在这里建都，西安因此成为中国六大古都中建都历史最长的一座城市。

Xi'an, known as Chang'an in ancient times, is a northwest Chinese city located in the Guanzhong Basin, bordering the Weihe River to the north and the Qinling Mountains to the south. The city has a history of 3,110 years, and for more than 1,100 years it served as the capital of many a Chinese dynasty. Since the 11th century BC, 13 dynasties, including the Western Zhou, Qin, Western Han, Xin Mang, Eastern Han, Western Jin, Former Zhao, Former Qin, Later Qin, Western Wei, Northern Zhou, Sui, and Tang, took Xi'an as their capital. Even though China acknowledges six ancient capitals, Xi'an is particularly special for being the one with the longest history of serving as the country's capital.



**西**安是世界历史文化名城，与雅典、开罗、罗马齐名。自2000多年前的西汉起，西安就已成为中国与世界各国友好往来的重要城市。丝绸之路正是以长安为起点，西至古罗马，贯通了当时人类文明发展的中心——亚、欧、非大陆，促进了世界四大文明古国的交流融合，也推动了佛教、基督教和伊斯兰教的传播，对人类文明的发展产生了极大的影响。

自西汉张骞出使西域起，汉朝使者、商人接踵西行，一批批丝帛锦绣随之运往世界各地。与此同时，西域50余国也派使者出使汉朝，汉长安城成为一个名副其实的国际性大都会。至唐代，长安城已拥有百万人口，城内四海宾朋五方杂处，到处可见来自世界各国的使者、商人和留学生，他们克服了地域文化冲突，最终选择在这里侨居。大唐长安，以其博大的胸怀包容了所有的文化，借鉴并延续了不同的文明。

名城是以名人为支撑的。有了名人，才有所谓的名城。西安，这块承载了厚重历史与源远流长的土地，曾出现过无数位对中华民族有着深远影响的历史和文化名人，其中不仅有开朝治国的

**W**hen compared with other worldly-famous historical and cultural cities, Xi'an is on par with Athens, Cairo and Rome. Since the Western Han dynasty (1046-771 BC) of more than 2,000 years ago, the city has been functioning as a crucial center for friendly exchanges between China and the world. Starting from Chang'an and extending westbound to ancient Rome, the Silk Road penetrated the continents of Asia, Europe and Africa, reaching the major centers of human civilization at that time. The Road promoted the exchanges and integration of the world's four ancient civilizations, and helped spread Buddhism, Christianity and Islam, thus having a great impact on the development of human civilization.

Following the footsteps of Zhang Qian (c. 164-c. 114 BC), who embarked on his journey as an imperial envoy to the Western Regions during the Western Han dynasty, many Han envoys and merchants traveled westward, transporting batches of silk and brocades which eventually reached all corners of the world. At the same time, more than 50 countries in the Western Regions also sent their envoys to the Han court, which allowed the city of Chang'an to truly become an international metropolis. By the Tang dynasty, Chang'an had a population of over one million. People travelled from all over the world to the city. Envoys, merchants and students from far-away lands were seen everywhere. Many overcame regional and cultural differences and decided to live here. Their cultures, which were learned and



供图：摄图网



帝王将相，还有才华横溢的文人墨客，他们都为古都西安的历史与文化书写了浓墨重彩的华章。

## 千古一帝

### 秦始皇

中国历史上的首位皇帝秦始皇13岁继承王位，22岁亲理朝政，38岁时（公元前221年）

统一中国，建立了以汉族为主体的、统一的中央集权国家——秦朝，并定都咸阳（范围包括现在的西安市和咸阳市）。秦始皇实施了一系列巩固政权的措施，如建立中央集权制度、统一文字、统一度量衡和货币制度、修筑长城抵御外侵等。虽然后人对其评价褒贬不一，但不可否认，秦始皇对中国历史的发展起了巨大的推动作用。



passed on, were all embraced by the city.

A well-known city often has many well-known people.

It is those people that make the city what it is. This historically and culturally profound city boasts a galaxy of great people who had a huge influence on the Chinese nation. Among them, there are not only the emperors who started a dynasty and ruled the country, but also talented men of letters, all adding a touch of their own to the history and culture of this ancient capital.

### Qin Shi Huang, the first Chinese emperor of the unified China

The first emperor in Chinese history, Qin Shi Huang, inherited the throne at the age of 13, took charge at 22, and unified the country at 38 in 221 BC. It was he who founded a unified centralized state with the Han nationality as the main body, and who appointed Xianyang, which included the now Xi'an and Xianyang, as the capital.

Qin Shi Huang implemented a series of measures to consolidate his power, such as the establishment of a centralized power system, the unification of the writing system, the standardization of measurement and of currency, and the construction of the Great Wall to resist foreign aggressors.



供图：摄图网





顏真卿

公元(709-785)年

南京市雕塑工作室制作



## 太史公司马迁

被后人尊称为“史圣”的司马迁是中国古代伟大的史学家。他的祖辈都是史官，受家族熏陶，司马迁10岁时就能阅读史书。稍稍年长，他便跟随父亲来到长安。20岁时，他便已游历全国，广泛接触百姓生活，熟晓各地民风民俗。回到长安后，他开始撰写《史记》，期间虽含冤入狱，但依然忍辱负重发愤著书，最后完成了“中国第一部纪传体通史”。

## 文武兼备颜真卿

颜真卿虽出身贫寒且幼年丧父，但学问渊博，擅写文章，25岁时就考中进士（中国古代科举考试的最高等级），并多次担任朝廷要职。为官期间，他因秉性刚正受到权臣奸相的排挤，最终因不愿屈服而被叛军杀害。除了是一位仁人志士，颜真卿书法家的身份更名扬四海。他从小热爱书法，勤奋苦学，在深刻钻研的过程中形成了自己独特的风格。他的楷书雄伟豪壮，突破了初唐楷书的规范，把唐楷推向了艺术的顶峰。因此，颜真卿被称为“楷书四大家之一”，并与柳公权共享“颜筋柳骨”的美誉。

## 落雁美人王昭君

王昭君是中国古代四大美女之一，即成语“沉鱼落雁”中的“落雁”，其因天生丽质且聪明伶俐被选入汉宫成为一名宫女。公元前33年，南匈奴首领呼韩邪来长安朝觐汉元帝，并提出和亲的要求，汉元帝决定挑选一名宫女赐给呼韩邪。宫女们都不愿嫁到匈奴去，唯有昭君主动请求出塞。远离长安的塞外生活异常艰辛，但昭君却努力适应并与匈奴人友好相处。自此，汉匈边境安定了50余年，两地文化和经济也得到了空前的发展。与此同时，汉族与其他少数民族也逐步融合。因此，昭君成了和平友好的使者和象征。

Although future generations have mixed reviews about him, it is undeniable that Qin Shi Huang played a huge role in promoting the development of China's history.

## Sima Qian, the grand historian

Sima Qian, who was revered as the “Historian Saint”, was a great historian of ancient China. Influenced by his family of historians, Sima was able to read history when he was 10 years old. When he grew a little older, he accompanied his father to Chang'an. By the age of 20, he had traveled all over the country, bearing witness to the lives of the common people extensively, and become familiar with the folk customs of various places.

After returning to Chang'an, he began to write the *Records of the Grand Historian*. Although he was imprisoned unjustly at this time, enduring humiliation and hardship, he still managed to complete the book, which is celebrated as “the first biographical general history of China”.

## Yan Zhenqing, the versatile calligrapher

Although Yan Zhenqing (709–785) was born in poverty and lost his father at an early age, he forged himself into a knowledgeable and prolific writer. At the age of 25, he obtained the *jinshi* degree, which was the highest degree in the imperial examination system of ancient China, and started to hold important positions in the imperial court.

His integrity forbade him to conspire with the treacherous ministers at that time, which led to his exclusion from the power center. Refusing to succumb to his enemies, he was eventually killed by the rebels.

In addition to seeking benevolence and honors, Yan also pursued the art of calligraphy. His reputation as a calligrapher has been spread all across the world. A lover of calligraphy since he was a child, Yan studied the art with great devotion and gradually formed his own unique style. His *kaishu* (regular script) style was particularly majestic and distinct from that of the early Tang period, believed to have pushed the art of the Tang *kaishu* to the pinnacle. This accomplishment earned Yan a place among “the four great masters of *kaishu*”, and a reputation together with the calligrapher Liu Gongquan (778–865) as *yanjin-liugu* (literally meaning “Yan's muscle and Liu's bone”), which refers to the strength of the two calligraphers' work.

## 三藏法师玄奘

中国四大名著之一的《西游记》是一部神话小说，其中唐僧的原型便是唐朝去西域印度寻求佛法经典的玄奘。玄奘出生于书香门第，从小受父亲影响学习经文，长大后更是为了寻求佛法真正的宗旨，从长安出发，历经重重艰难险阻到达印度，搜集和学习各种佛学经典。学成后，玄奘便带着佛经回到了阔别17年的大唐长安。自此，他开始了大规模的佛经翻译工作，直到19年后圆寂。在他的主持下，所译经论共有75部，1335卷，约1300万字。玄奘是中国佛教史上译经最多的一位法师，也是中国古代最有名的翻译家之一。译经的同时，玄奘还口述了自己西域求法的游历见闻，他的弟子将这些见闻记录和整理成了《大唐西域记》。该巨著成为后人在研究西域、中亚、东南亚诸国的历史地理、风土人情等时不可替代的重要参考资料。

西安的历史文化名人不胜枚举。它像一本博大精深的历史书，仔细研读才能发现其中暗藏的驰骋纵横的一股英雄气；它又像一杯醇厚芬芳的功夫茶，细心品味才能领悟到其中蕴含的中华文化的深邃与博大。

古都西安，不愧为一座名人灿若星辰的历史名城。

## Wang Zhaojun, the great beauty

Wang Zhaojun (c. 51–c. 15 BC) was one of the four great beauties of ancient China. There is a Chinese set phrase *chenyu-luoyan*, which literally means “to make the fish sink and geese drop”. The phrase is commonly used to describe beauties, and *luoyan* is said to have been initially used to depict Wang.

A girl with natural beauty and cleverness, Wang first entered the Han Palace as a maid. In 33 BC, Huhanye, the leader of the Southern Xiongnu, a tribal confederation of nomadic peoples, came to Chang'an to seek an audience with the Han Yuan Emperor, and made a marriage proposal for himself. The Emperor decided to marry off a palace maid to meet his request.

The palace maids were all unwilling. Only Wang stepped forward. Far away from Chang'an, life outside the Han border was extremely testing, but she managed to adapt and forge friendships with the Xiongnu people. Since then, the Han-Xiongnu border was peaceful for more than 50 years, during which time the culture and economy of both sides achieved unprecedented development. Meanwhile, the Han and other ethnic minorities have become gradually integrated. With time, Wang became a messenger and symbol of cross-border peace and friendship.

## Xuanzang, the legendary Buddhist monk

Xuanzang (602–664), who travelled to Western India to obtain Buddhist sacred texts, is the prototype of the protagonist Tang Sanzang in the mythological novel, *Journey to the West*, one of the four great Chinese classics.

Xuanzang was born in a literary family. Under his father's influence, he studied scriptures from an early age. When he grew up, he set out from Chang'an for India and overcame





供图：摄图网

玄奘是中国佛教史上译经最多的一位法师，也是中国古代最有名的翻译家之一。译经的同时，玄奘还口述了自己西域求法的游历见闻，他的弟子将这些见闻记录和整理成了《大唐西域记》。

many difficulties and obstacles to collect and study various Buddhist classics in order to seek the true purpose of Dharma. After completing his study, he returned to Chang'an with those scriptures. By then, 17 years had passed.

He then began a large-scale project of translating the Buddhist scriptures, and worked until his death 19 years later. Under his direction, 75 Buddhist scriptures in 1,335 volumes, which were counted about 13 million words, were translated into Chinese.

Xuanzang was the most prolific scripture translator in the history of Chinese Buddhism and one of the most celebrated translators of ancient China. While working on the translation project, he also narrated his travels and experiences in the Western Regions, allowing his disciples to document and compile them into *The Great Tang Records on the Western Regions*. This masterpiece has become an indispensable source for future generations studying the history, geography, customs of the Western Regions, Central Asia, and Southeast Asia.

The fact that there are countless historical and cultural figures in Xi'an has turned the city into a profound history book, in which readers will both be overwhelmed by the tales of the most valiant heroes and savor the intricacy of the Chinese culture.

This legendary ancient capital, with all of its fascinating tales to tell, will never let its visitors down. ❷

# 《国际中文教育用 中国文化和国情教学 参考框架》评介

## REVIEW: *THE FRAMEWORK OF REFERENCE FOR CHINESE CULTURE AND SOCIETY IN INTERNATIONAL CHINESE LANGUAGE EDUCATION*

作者: 吴勇毅 Wu Yongyi  
翻译: 杨炜辰 Yang Yichen

此次颁布的《国际中文教育用中国文化和国情教学参考框架》(以下简称《参考框架》), 分为小学卷、中学卷、大学及成人卷三个层级。层级划分主要依据学习者的认知水平和教师的教学方式, 而不是根据文化内容的难易程度和中文水平等级。这是一个非常明智的处理方法, 也是《参考框架》得以形成的关键之一。教师在使用《参考框架》时, 首先就要转变观念, 语言习得和文化学习的方式和规律都是不同的。

*The Framework of Reference for Chinese Culture and Society in International Chinese Language Education* (hereinafter referred to as the *Reference Framework*) is divided into three levels: primary school, middle school, and university and adult.

The hierarchical division is mainly based on learners' cognitive level and teachers' methods of teaching, rather than on the difficulty of cultural content or the level of Chinese proficiency. This is a very sensible approach and one of the key factors as to why the *Reference Framework* can work. Notice that when teachers use it, they must first upgrade their understanding of the matter, knowing that language acquisition and cultural learning require different methods and follow different rules.



在一个多种语言、多元文化的地球村里，文化的分享是双向乃至多向的。例如，绝大多数中国人的第一外语是英语，在学习的过程中，我们不仅掌握了英语，也分享学习了各个英语国家、社区的文化。反之，在把中国文化分享给其他母语的汉语学习者时，从教学的角度看，《参考框架》提出了四个目标维度，一是“文化知识”，要帮助学习者了解中国传统文化、当代中国、社会与生活的概况和主要特点；二是“文化理解”，要帮助他们理解中国文化的多样性和动态性，理解传统文化与当代社会生活的联系，理解文化产物、制度、行为所体现的中国文化内涵和观念；三是“跨文化意识”，可以促使学习者在学习与体验中国文化和真实社会的过程中自觉进行对比，从而理解中国文化与学习者本国文化的异同，培养对中外文化异同的敏感性；四是“文化态度”，提倡遵循“世界多元文化平等共享”理念，以尊重、宽容、共情的态度看待和评价中国文化的特点和文化间的差异，超越刻板印象和文化偏见。这是总纲，不同的教学对象（小学、中学、大学及成人）、不同的教学阶段亦有不同的侧重。我们认为，文化虽然没有难易程度的等级之分，但随着个体的成长和认知的发展，文化和社会场景有了拓展性和延伸性。从这个角度看，对于小学、中学和大学及成人来说，《参考框架》体现了文化教学由浅入深、由具体到抽象、由零散到系统，循环往复、螺旋上升的特点。通过教学和多元文化之间的对比，学习者不仅可以体悟目的语文化，也可以加深对自己母语文化的认识，并且以世界的眼光看待他人与自己，包容不同的价值观与文化差异。

In a multilingual and multicultural global village, cultural sharing is two-way and even

multi-directional. For example, when Chinese people learn a foreign language, which in most cases is English, they learn not only the language itself, but also the cultures of various English-speaking countries and communities. The same applies in Chinese international education.

In terms of teaching, the *Reference Framework* proposes four target dimensions: The first one is “cultural knowledge”, which aims to help learners understand the general situation and main characteristics of traditional Chinese culture, contemporary China, society and life. The second one is “cultural understanding”, which aims to help learners understand the diversity and dynamics of Chinese culture, understand the connection between traditional culture and contemporary social life, and the connotations and ways of thinking of the Chinese culture as embodied in Chinese cultural products, systems and behaviors. The third dimension is “cross-cultural awareness”, which promotes the conscious comparison of Chinese culture and their own through the learning and experiencing, so as to understand the similarities and differences between Chinese culture and the learner’s own, while developing sensitivity to the similarities and differences between Chinese and foreign cultures. Finally, there is the dimension of “cultural attitudes”, which encourages the equality and sharing of all cultures, and the treatment and evaluation of the characteristics of Chinese culture and of the differences between cultures with respect, tolerance, and empathy, so as to see beyond stereotypes and cultural prejudices.

The above is the general outline, which is adjustable according to the objects of teaching and learning phases. We believe that although culture content does not have a so-called level of difficulty, the culture and social circumstances one is exposed to indeed can expand and extend with the growth of one as an individual and the development of his or

her cognition.

From this perspective, for learners at different stages, the *Reference Framework* does offer a reference that embodies the characteristics of cultural teaching, which is from shallow to deep, from concrete to abstract, and from fragmented to systematic and upwardly spiraling.

Thus, during the teaching and learning activities, where multiple cultures are compared, learners will be able to not only comprehend the culture of the language that they are learning, but also deepen their understanding of their mother culture, look at others and themselves from a global perspective, and eventually tolerate different values and cultural differences.

《参考框架》实际上是一个由三级“内容”搭建起来的结构，上层（一级项目）包括“社会生活”“传统文化”和“当代中国”三个方面，以此为骨架统领31个二级文化项目；每个二级项目则由三级的文化点举例展开，提纲挈领，像一把“伞盖”。从整体上把握框架结构并不难，关键在于，既然是一个“参考框架”，那它就不具备“穷尽性”（这跟“词汇等级大纲”和“语法等级大纲”很不相同）。因此，在使用《参考框架》时，要特别注意另外两个原则，即“选择性”和“拓展性”（注意：这里指的是“使用原则”，而不是“编写原则”）。

The *Reference Framework* is actually a structure built from three levels of “content”. The top level (first-level projects) includes: “social life”, “traditional culture” and “contemporary China”. Under these three projects are 31 second-level cultural projects. Under the second-level projects

are third-level cultural points. The whole framework is shaped like an umbrella.

While it is not difficult to grasp the structure of the framework as a whole, the key is to understand that such a framework is by no means “exhaustive”, which is very different from the grading outlines for vocabulary and grammar. Therefore, when a teacher uses the *Reference Framework*, he or she should pay special attention to the two principles of “selectivity” and “expandability” (Notice that here I am referring to the usage of the framework, instead of the devising of the framework).

文化是一种烙印，无处不在，甚至无物不是。名字是文化，衣着是文化，建筑是文化，习俗是文化，思想是文化，山水亦是文化，文化可谓包罗万象。中国文化好似弱水三千，《参考框架》只不过取其一瓢而已。“选择性”，一方面是说三级的“文化点”并不能“概全”二级文化项目，是选择性的、举例性的；另一方面是说，教师对文化点的教学也可以是有选择的，不必面面俱到，这就给了教师自主教学很大的空间。“拓展性”也可叫做“延展性”，是指在实际教学中，教师可以根据教学对象、其语言水平、教学阶段和教学环境对某个文化点的讲授深浅与体验方式进行适当的拓展或延伸，由教师根据具体的教学目标来灵活把握。《参考框架》不是硬性规定，是引导，是指南，这是“参考”的初衷。

Culture is a brand. It is everywhere, and even everything. From a name to a piece of clothing, from a work of architecture to a custom, from a line of thought to the mountains and waters, all can be culture. It is all-encompassing.

There is a Chinese saying: Although the Ruo River is three-thousand-*li* long, one only drinks one ladle worth of water from it. The *Reference Framework* is just like that, offering only a glimpse into the Chinese culture.





In terms of the “selectivity” of the *Reference Framework*, the first noticeable point is that the third-level cultural points are not meant to cover all of the possible items under the second-level cultural projects. In other words, the cultural points are only selective and exemplary. The second noticeable point about the “selectivity” of the *Reference Framework* is that teachers can also be selective in their teaching of the cultural points. There is no need to cover everything, which gives them a lot of autonomy.

“Expandability”, which can also be understood as “flexibility” in this context, means that in actual teaching scenarios, teachers can expand or extend the depth of and the way to experience a certain cultural point according to their teaching objects, given the students’ language proficiency, phase of learning and the teaching environment.

In other words, teachers can flexibly approach a cultural point according to their specific teaching goals.

In short, the *Reference Framework* is not a set of hard and fast rules. Instead, it is intended to be a guideline. This is what it means to be a “reference”.

对于文化来说，语言有三重性。(1) 语言本身就是文化。除了语言文字本身是一种文化象征，烙在词语、语法结构、文字和使用规则与规约(以往所说的“交际文化”)上的文化印记与语言也是融为一体的，学习语言的同时，这些文化因素，也“伴随着”(有时是隐性的)习得；(2) 语言是文化的载体。这里所说的“载体”，不是指上文所说的“烙”在语言上的文化，而是指语言所表达的文化内容(以往所说的“知识文化”)，比如，对古代文物的介绍、对桂林山水的描述、对“魔都”上海的展示等。这些文化内容可以在语言教学时了解(常常以课文内容的形式呈现)，也可以在《中国文化》或《中国概况》课学习，亦或是专门开讲座介绍。《参考框架》的主要内容属于这一类；(3) 语言是了解文化的途径。学习者可以使用目的语来了解中国文化和中国国情(这是最理想的状态)，也可以使用自己的母语或其他语言了解(“转手”有时不免或者难免失真)。运用语言来了解文化，这是学习语言的目的之一。学习语言不仅仅是为了交际所需(以往我们只强调或过分突出语言是交际工具，有失偏颇)，也是为了认识世界、认识他人(乃至自己)。语言不仅仅是人类最重要的交际工具，也是最重要的思维工具。

Language means three things to culture.

(1) Language itself is culture. In addition to serving symbolic functions, language, including words, grammar and the rules and norms of writing and usage (previously known as “communicative culture”), is culturally branded. When one learns a language, these cultural elements are also acquired “along the way”, sometimes unconsciously.

(2) Language is the carrier of culture. The “carrier”

here does not refer to the above-mentioned “brand” on a language, but to the cultural content expressed in the language (previously known as “knowledge culture”), such as the introduction of ancient cultural relics, the description of Guilin’s landscape, and the display of the legendary *modu* (literally meaning “magic city”) Shanghai. Such cultural content can be understood during language teaching (often in textbook texts), and can also be studied in classes like “Chinese Culture”, “Introduction to China” or a special lecture. The main content of the *Reference Framework* belongs to this category.

(3) Language is a way to understand culture. Learners can learn to understand the Chinese culture and China’s national conditions in the Chinese language (which is the most ideal), or in their mother tongue or some other language (which may or will always bring distortion).

A learner needs to know that understanding culture through language is one of the purposes of language learning. Over the years, we have wrongly emphasized or overemphasized the idea that language is a tool for communication. Language offers more than that. What it provides is an opportunity to understand the world and others (and even ourselves). In other words, language is not only the most important tool people use to talk, but also the most important tool people use to think.

如何使用《参考框架》进行语言和文化教学，吴中伟建议将中国文化教学和中文教学结合，他认为大致可以有三种途径，即(1)以中国文化教学为核心目标，兼顾中文教学，如各类中国文化课程及各类文化活动；(2)以培养中文综合运用能力为核心目标，兼顾中国文化教学，如各类中文技能课；(3)中文教学与中国文化教学两个目标并重，如一些基于“语言与内容相融合”教学理念的课程。这三种途径跟上述的语言对于文化的三重性密切相关，文化的形态不同，教学的方法也可以有所变化和侧重。

As to the use of the *Reference Framework* for language and culture teaching, Wu Zhongwei recommends the combination of Chinese culture teaching and Chinese language teaching. Here are the three means he proposes: (1) Positioning Chinese culture teaching as the core goal while teaching the Chinese language through Chinese culture courses and various cultural activities. (2) Positioning cultivating the ability to comprehensively use Chinese as the core goal while teaching Chinese culture through various courses of Chinese language skills. (3) Placing equal importance on Chinese language teaching and Chinese culture teaching in setting up core goals through courses based on the Content and Language Integrated Learning (CLIL) approach. These three approaches are closely related to the above-mentioned threefold meanings of language to culture. Given the forms of culture in question, a teacher can adjust his or her teaching methods.

如何把握《参考框架》的精髓与关键，并结合不同的教学环境(国内的、国外所在地的)创造性地运用《参考框架》，需要国际中文教师去认真学习与揣摩。如何在具体的课堂教学中，进行中华文化知识的讲解、中国国情的介绍、文化活动的组织(体验与体演)，文化与语言教学如何融合，多媒体、多模态手段和方法又如何利用，这些都需要一线教师在教学中探索与创新。《参考框架》是国际中文教育标准体系





构建的一个重要组成部分，也是其标志性成果之一，它与《国际中文教育中文水平等级标准》(2021)一起为新时期国际中文教育的发展夯实了基础。

Those who are engaged in international Chinese teaching need to grasp the essence and key of the *Reference Framework* and creatively apply it according to the given teaching scenarios, whether they are at home or abroad.

How to explain Chinese cultural knowledge, introduce Chinese national conditions and organize experiential cultural activities in actual classrooms? How to integrate culture teaching and language teaching? And how to use multimedia and multi-modal methods to help with these tasks? All this requires front-line teachers to explore and innovate in practice.

The *Reference Framework* is an important part of the construction of the international Chinese language education standard system and one of its milestone achievements. Together with *Chinese Proficiency Standards for International Chinese Language Education* (released in 2021), it has laid a solid foundation for the development of international Chinese language education in the new era. 孔

#### 作者简介:

吴勇毅，华东师范大学国际汉语文化学院教授、博士生导师，应用语言研究所所长。研究方向主要为语言学及应用语言学、国际汉语教育等。

#### About the author:

Wu Yongyi, professor and doctoral supervisor of the School of International Chinese Culture, and director of the Institute of Applied Languages at East China Normal University. Research interests: linguistics and applied linguistics, and international Chinese language teaching, etc.

韩文原作：崔高浩 Cui Gao hao

中文翻译：张泉 Zhang Quan

英文翻译：龙超 Long Chao

## 霁后渭城，别情依依

——王维《送元二使安西》赏析

**After the Rain in the Town of Wei, Woes of Farewell Prevail**

**— A Reading of “Seeing off Yuan Er to Anxi” by Wang Wei**

渭城朝雨浥轻尘，

The morning rain rinsed off the  
floating dust in Wei,

客舍青青柳色新。

The willow trees and the inn put on  
new green.

劝君更尽一杯酒，

Won't you drink one more cup with me,

西出阳关无故人。

West of the Yang pass, no old friends  
you'll ever meet.



## 王维的生平

### About Wang Wei

王维，唐代诗人、画家，字摩诘，号摩诘居士。河东蒲州（今山西永济）人，祖籍山西祁县。关于王维的生卒年月和科举及第时间，众说纷纭。根据权威出版物《辞海》记载，王维（701—761）于721年（开元九年）中进士第，为太乐丞。后历任右拾遗、给事中等职。乾元年间，他又任尚书右丞，所以世称“王右丞”。晚年的王维生活在辋川，于761年（上元二年）离世。王维一生著有《王右丞集》《画学秘诀》等，存诗约400首。

Wang Wei was a poet and painter from the Tang dynasty, whose courtesy name *Mojie* often led him to be addressed as “Mojie Layman”. He was born in Puzhou, Hedong area (where Yongji, Shanxi Province is today located) with an ancestry that traced back to Qi County, Shanxi Province. There have been many theories regarding Wang Wei’s birth dates and the dates of him passing the imperial examinations. According to the authoritative publication *Cihai*, Wang Wei (701–706) passed the *jinshi* imperial examination in 721 (the 9th year in the Kaiyuan imperial calendar) and was appointed the title of *Taile Cheng* (“Deputy Master of Music”). Over his career, he took the offices of *You Shiyi* (“Right Assistant Censor”), *Jishizhong* (“supervising censor”) and so on. During the Qianyuan years, he was designated as *Shangshu Youcheng* (“Right Assistant Secretary of State Affairs”), which left the world calling him “Wang Youcheng”. In his latest years, Wang Wei resided in Wangchuan and passed away in 761 (the 2nd year in Shangyuan imperial calendar). Over the course of his life, Wang Wei has published books including *Wang Youcheng Ji* (Collected Works of Wang Youcheng) and *Huaxue Mijue* (Secrets to the Study of Painting) and over 400 poems.

王维精通诗书画。他在开元、天宝年间，就因擅写山水田园诗，与孟浩然合称“王孟”。他的书画特臻其妙，后人因此推其为“南宗”山水画之祖。北宋大文豪苏轼曾评价：“味摩诘之诗，诗中有画；观摩诘之画，画中有诗。”王维自小笃诚奉佛、参禅悟理，其字“摩诘”就出自佛教经典《维摩诘经》，他的诗禅理意味浓厚，所以他也被称为“诗佛”。

Wang Wei was well versed in poetry, calligraphy, classical music and painting. His pastoral poems won him an equal level of fame with Meng Haoran during the Kaiyuan and Tianbao imperial years and together they were called “Wang-Meng”. Wang’s calligraphy and drawing talents were one of a kind as well, for which later generations have heralded him as the founding father of “Nanzong” landscape painting. The great literati Su Shi from the Northern Song dynasty once commented: “Savoring Mojie’s poems, one observes drawing techniques; seeing Mojie’s paintings, one finds poetic inspirations.” Wang Wei was a devoted Buddhist since childhood and had educated himself on many Buddhist philosophies. His style name “Mojie” was drawn from the classic Buddhist text *Vimalakirti Sutra*. As a result, his poems were imbued with Zen teachings and he was also called as the “Buddha of poems”.

## 释义及鉴赏

### Annotations and Appreciation

《送元二使安西》是一首七言绝句。“元二”中的“元”是姓，“二”指排行第二。“安西”指唐代安西都护府，治所在龟兹城（今新疆库车）。诗句中，“渭城”即秦代咸阳古城，汉代改称“渭城”。“浥”有“湿润”的意思。“客舍”则指驿馆、旅馆。“阳关”为古代通西域的要道，位于今甘肃省敦煌西南。“故人”指老朋友。

“Seeing off Yuan Er to Anxi” is a quatrain with each line containing seven characters. The name *Yuan Er* is made up of the given name, *Yuan* and the first name, *Er*, which indicates that the person is the second child in the family. The place name *Anxi* refers to the protectorate in the Tang dynasty whose government was located in the city of Qiuci (today’s Kuche, Xinjiang). In the poem, *Wei* is the name of the old Xianyang city from the Qin dynasty and only got its current name in the Han dynasty. *Yi* means



to make things wet. *Keshe* simply means an inn or posthouse. *Yangguan*, namely the Yang pass, is a thoroughfare for heading to the Western Regions in ancient times, which is located in the southwest of Dunhuang city in Gansu Province. *Guren* here means old friends.

《送元二使安西》是中国古典诗歌中最具代表性的送别诗之一。此诗为王维送友人元二远赴安西都护府赴任，送至渭城时所作。此诗后来被谱成歌曲，名为《渭城曲》或《阳关曲》，成为当时的送行之歌，广为传唱，因反复演唱三次，故称“阳关三叠”。

“Seeing off Yuan Er to Anxi” is one of the most representative farewell poems in the history of Chinese classical poetry. It was written in the town of Wei where Wang Wei was seeing a friend called Yuan Er off to an official position in the Anxi protectorate. The poem was later on composed as a song called “The Tune of Wei” or “The Tune of the Yang Pass”. It was wildly popular as people tended to sing it three times while they were sending off friends or family members, hence the name “The Three Layerings of the Yang Pass”.

此诗起承两句写景，转结两句抒情，是一首将情与景完美结合在一起的“先景后情”之作。

The poem starts with a portrayal of the landscape in the first two lines and ends in the last two lines with expressions of emotions. It demonstrates how landscape and emotion can be perfectly integrated in the said order to write a poem.

起句仔细勾勒了渭城的清晨。客舍前因行人来往而尘土飞扬，灰蒙蒙的天色让即将与友人分别的诗人好不烦闷。不过，送别之日，朝雨乍停，雨下得恰到好处，澄尘而不湿路，污浊的空气也很快变得清新明朗。

The first line outlines meticulously a morning scene in the town of Wei. The dust is flying in front of an inn due to people's hustling. The gloomy sky is making the poet who is about to send off a good

friend particularly annoyed. However, on the day of departure, after a perfect rainstorm, the dust is nowhere to be seen and the roads are not muddy at all. The once polluted air seems again clear and refreshing.

承句主要描绘了客舍周边的景色。客舍前的柳树被雨打湿，雨前也许蒙上了一层轻薄的灰尘，可雨后的柳叶因被水浸湿，显得分外鲜明。诗人为什么把目光投向客舍前的柳树呢？这是因为中国自古就有折柳送别的风俗，柳树就是离别的象征。

The second line mainly describes the surrounding scenery of the inn where the poem's friend stays. The willow trees that were probably covered in dust before the rain are now wet. As the leaves are rinsed clean by the raindrops, their green color pops. Why then is the poet casting his eyes on these trees? It is because in ancient China, it is a convention to offer a willow tree branch as a departing gift. The willow tree is the symbol of separation.

诗人把映入眼帘的风景描写得如画卷一般。细雨霏霏，泥尘消散，青翠的柳叶愈发清新，此处可谓“诗中有画”。天空晴朗，空气清爽，翠绿的柳叶光彩夺目。眼前这派明朗之景与诗人心中依依不舍的离别之情形成鲜明对比，更加突显了惜别之情。不过，从某种角度来说，此种清新明朗的图景反过来也鼓舞了即将踏上征途的友人。正如灰尘弥漫的空气会变得清爽一样，此处也表达了诗人对好友漫漫旅途以及在边塞开启新官场生活的祝福。

The scenery that the poet sees is described in a way that reminds readers of a painting. The drizzles, the dust-no-more and the popping green willow tree leaves make the poem feel like a painting. It is sunny weather now, with clean air and enticing green willow leaves in view. Such a positive vibe makes a dramatic contrast with the departing sorrow that has filled the poet's heart, thus intensifying his woefulness. However, with a change of perspective, we can also argue that the bright scenery can somehow encourage the departing friend. Just as dust being washed off in the air, it connotes the well wishes that poet has for his friend who is about to embark on a long journey to the western frontier for an office role.



转句抒发了诗人借酒抚慰离别的遗憾之情。诗人定是忧伤的，但这种忧伤并不一定要用泪水表达。“何以解忧？唯有杜康。”诗人借用一杯酒来掩饰内心的惜别和感伤之情。虽然悲伤，但又并未深陷其中、不能自己。

The third line expresses the woefulness that the poet feels about the imminent departure such that he can only seek resort to alcohol. His sadness is palpable, but such is not necessarily shown through tears. “How can I relieve my pain? Only Dukang wine.” The poet manifests in a cup of wine his heart’s sorrow and sentiments. Although he is extremely sad, he doesn’t wallow in that emotion and let it muddy his head.

结句点明了劝酒理由。阳关是古时内地通往西域的边境要塞，如今好友即将前往那个寂寞荒凉的地方，今朝一别，下次相聚必定遥遥无期。

The final line presents the reason why the poet wants his friend to have one more drink. The Yang pass is a key thoroughfare connecting the mainland to the Western Regions in ancient times. Now that his friend is heading to that lonely and barren land, it will be a long while for their next meet.

这是诗人给友人倒的第几杯饯行酒呢？诗人怀着送别友人的遗憾，用淡淡的口吻劝友人“再次”喝下这杯。每当寂寥之际，诗人都会在长安与友人饮酒，那些不停劝友人喝酒的情景历历在目。结句不仅让人充分感受到深切的离别之情，还体现出诗人对好友的安慰和鼓励。

How many times has the poet asked his friend to drink? With that woefulness inside, the poet seems to nonchalantly ask his friend to drink “one” more time. Whenever the poet feels lonely, he always asks his friend to come and drink with him in Chang’an, a scene that he keeps replaying in his head now. This last line not only intensifies the poet’s sadness, but also offers itself as some encouragement and consolation to his friend.

此诗是一部以寻常外部世界为景、以诗人的离愁别绪为情、情景交融的文艺美学作品。诗人没有使用华丽的辞藻和过度的修饰，而是营造出一种情与景融为一体的诗意氛围。他将外在风光

与内在情感融为一体，眼前的风景先触发诗人内心深处的情感，风景又通过诗人被情绪化。诗人采用绝句这种简洁的诗体，语言简单、明了、自然，平静地吟诵了与友人间的离别之情。尽管如此，诗中的意象依然十分生动，让人感受到悠长深厚的余韵以及强烈的艺术感召力。简单的语言、简洁的形式、鲜明的形象表达了所有人都能共情的与友人分别的忧伤。诗中所蕴含的真情实感更是拨动了无数人的心弦。

The aesthetics of the poem is accentuated through the poet’s integration of his portrayal of a common scenery in the outside world and his depiction of a sadness for departure. The poet does not seek gaudy language or over-embellishment but only resorts to building a harmonious poetic ambience using scenery and emotion. He merges the outside view with his inner emotions. The view triggers the emotions laid deep in his heart and in turn, the view is also sensationalized by these emotions. The form of a quatrain delineates in a simple, clear and natural fashion the departing sadness between the poet and his friend. Notwithstanding, the scenery depicted in the poem is still vivid, which leaves readers with a long-lasting aftertaste of the aesthetic beckoning. The poem’s simple language and form, together with its profound imagery, connect well with readers on a personal level to share this sad feeling of saying farewell to a friend. This truthful depiction of such emotion certainly strikes a chord in many a person’s heart. 孔









成语故事

# 夸父逐日

## Idioms: Kua Fu Chases the Sun

英文作者: 张稼硕 Zhang Jiashuo

中文翻译: 徐榆飒 Xu Yusa

**远** 古时期, 有一位名叫夸父的巨人。他是掌管土地的神明后土的孙子, 住在北部的一座高山上。

夸父身材魁梧, 力大无穷, 两耳各挂一条黄蛇, 看上去凶狠骇人。但实际上, 他热心善良、勤劳坚韧, 一心为民着想。

一天, 夸父看到山脚下的人们正在干旱的田地里哭泣。火辣辣的太阳每天都直射在大地上, 造成了严重的旱灾, 使得庄稼颗粒无收。见到此情此景, 夸父感到分外难过。于是, 他决定追赶并抓住太阳, 命令它改变运行方式, 让人们每年都有好收成。

第二天, 当太阳从东海升起, 夸父拿着一根手杖, 开始追赶太阳。

他跑得很快, 一步就能跨过一条宽阔的河

**A** long time ago, a giant called Kua Fu, who was the grandson of the God of the Earth, lived on a high mountain in the northern area.

Kua Fu was very tall and extremely strong. He always dangled two yellow snakes on his ears to make himself look menacing. But actually, he was a kindhearted and diligent character and always ready to help other people.

One day he saw people living at the foot of the mountain crying in their parched fields because the scorching sun roasted the ground like a fireball every day, causing a serious drought that destroyed all the crops. Feeling so sad for the victims, Kua Fu decided to chase and capture the sun and force it to behave in a way that would bring good crop harvests for people every year.

The next day as the sun was emerging out of the East Sea, Kua Fu, armed with a walking stick, began to run after the star.

流。但与此同时，太阳也坐在一辆由六条龙拉着的战车上，在空中快速移动。夸父朝着太阳不停地追赶，累了也舍不得休息，下定决心不达目的决不放弃。他一直鼓励着自己，“快了快了，就要追上太阳了！再坚持一下，人们的生活就会幸福了！”就这样，他踏过一座座高山，跨过一条条河流，如一阵疾风奔跑在大地上。

跑了几千里后，当太阳开始在西边下沉时，夸父已经离太阳非常近了。他兴奋极了，张开双臂试图拥抱太阳，但可惜没能够着。

然而就在那一刻，夸父突然感到酷热难耐，身体因为极度干渴而快要燃烧了。当他再也无法忍受的时候，他跑到黄河边开始喝水。仅仅几大口，他就喝干了它。然而，这还远远不够解渴，他又跑去喝干了渭河。可还是不够！夸父向大泽冲去。大泽又称“瀚海”，是鸟雀繁衍后代和更换羽毛的地方，方圆千里，碧波荡漾，

He ran very fast, and his long legs could cross a wide river with a single stride. Meanwhile the sun, sitting in a chariot drawn by six dragons, was also moving very quickly across the sky.

The giant kept chasing the sun without stopping and was determined never to give it up.

“It’s closer and closer,” Kua Fu told himself. “If I keep it up, I’ll soon catch up with the sun and then those people will no longer suffer from the devastation.”

So, he tried with all his might to run as fast as possible, across numerous rivers and mountains.

After running thousands of kilometers, Kua Fu was very close to the sun as it began to sink in the west. Kua Fu was very excited and opened his arms in an attempt to embrace the sun. But he could not reach it.

Kua Fu felt excruciatingly hot at that moment and his body was burning with thirst. When he could not stand it anymore, he ran to the Yellow River and began to drink the water. After just a few swigs, he drank dry



是解渴的好去处。但还没到那儿，伴随着一声震耳欲聋的巨响，夸父重重地倒在了地上，因酷热和精疲力尽而死。

夸父死后，他魁伟的身躯变成了一座高山，后人称之为“夸父山”，据说就是如今位于中国河南省和陕西省之间的秦山。夸父倒下时扔掉的手杖长成了一大片美丽的桃林，一年四季郁郁葱葱、枝繁叶茂，果子鲜美多汁，为路过的行人和辛勤的劳动人民遮阳解渴。

夸父透支了自己的身体，可惜最后还是没能实现自己的目标。然而，他善意的初衷、坚持不懈的努力和无私奉献的精神却感动了他的祖父后土和灾民们。后土惩罚了太阳的任性行为，命令它给这片土地上的人们创造舒适宜人的气候。

从那以后，夸父曾经住过的那座北部高山脚下的人们，享受了几百年温和宜人的天气，冬天温暖，秋天丰收，过上了风调雨顺、安居乐业的生活。

one of the longest rivers on the planet.

However, it was still far from enough to quench his insatiable thirst, so he ran to the Weihe River and also drank it dry. Still not satisfied, Kua Fu rushed toward a large lake. The lake, called the “Vast Sea”, covered an area of hundreds of square kilometers and was a traditional habitat for all kinds of birds. It was certainly an ideal place to quench the giant’s thirst.

However, before reaching it, he collapsed and fell to the ground with a deafening thud. Kua Fu died of extreme heat and exhaustion on the spot.

After his death, his giant body turned into a high mountain called “Kua Fu Mountain” which, as the legend goes, is now the Qin Mountain sitting along the border of today’s Henan and Shaanxi provinces in central-western China. And the walking stick that Kua Fu threw away when he fell later grew into a large forest of beautiful peach trees. The forest flourishes all year round and provides shade and juicy fruit to quench the thirst of passers-by and working people.

Obviously, Kua Fu overextended himself and as a result he failed to reach his goal. But his grandfather, the God of the Earth, as well as the drought victims were all deeply moved by his good intention, unyielding endeavor, and personal sacrifice. The God of the Earth later chastised the sun for its willful behavior and ordered it to create favorable climates for people on earth.

After that, those living at the foot of the high mountain in the north where Kua Fu once stayed had enjoyed centuries of mild and favorable weather, which brought them warmth in the winter and bumper harvests in autumn. As a result, they all had since lived a happy and peaceful life. ☞

# 衣香袂影是盛唐—— 走进“长安十二时辰” 唐风市井主题街区

作者/供图：姚明广 Yao Mingguang  
翻译：汤敏 Tang Min

## A TASTE OF THE TANG DYNASTY: THE 12 SHICHEN OF CHANG'AN CULTURAL THEME PARK







## “十二时辰”的概念 The Concept of “12 Shichen”

“十二时辰”是古代中国劳动人民根据一日太阳出没的自然规律、天色的变化以及自己日常的生产活动、生活习惯归纳总结出来的，既可以指一天，也可以泛指任何一个时辰。每个时辰等于2小时。

The ancient Chinese developed the concept of *shichen* after careful observation of the changes in the sun, the sky, and their everyday life patterns. There are 12 *shichen* in a day, each lasting for 2 hours.

“十二时辰制”最早出现在西周时期，由十二个特定的时间名词构成，后来，人们采用“十二地支”来表示并沿用至今，以夜半二十三点至一点为子时，一至三点为丑时，三至五点为寅时，依次递推。“十二时辰”与“十二地支”的结合与人们对自然和生活的观察密不可分。在中国古代，人们认为观天象的最佳时机是夜深人静、满天星斗的时候。子夜时分（二十三点至一点），古代中国劳动人民仰望天空良久，忽然听得周围有细碎的声音，低头一看，原来是老鼠在活动。天长日久，古代中国人民发现鼠类出没频繁的時刻是子时。于是，子时便与鼠联系在一起，成了“子鼠”，作为一天的起始。

This traditional timekeeping system, which consisted of 12 particular terms of time, emerged in the Western Zhou period. It evolved and was called the system of “12 *dizhi*”, a name still in use today. In this system, each *shichen* has a representing *dizhi* character. For example, 11 pm to 1 am is *zi* (子), 1 am to 3 am is *chou* (丑), and 3 am to 5 am *yin* (寅).

The invention of this time measurement system is the result of the close observation of nature and life by the Chinese ancients. Back then, people believed that the best time to observe the sky and the planetary movement was the *shichen* of *zi*, with everything being silent and the sky full of stars. When they looked up at the sky at this time of the day, more often than not, they would hear the rustling sound of the mouse. The ancient Chinese later realized that it was during these two hours that the mouse moved around the most. Hence, they associated the time and the animal, creating the term *zishu* (*shu* means mouse in English) to describe the earliest hours of a day.



## 从网剧到主题街区 From TV Drama to Cultural Theme Park

《长安十二时辰》是一部古装悬疑剧，共48集。该剧于2019年在优酷视频首播，一度让盛世“长安”再次走入无数中国人的视野。该剧改编自马伯庸的同名小说，讲述了唐朝天宝三载（公元744年）的上元节前夕，长安城陷入危局，长安死囚张小敬临危受命，与李必携手在“十二时辰”内拯救长安的故事。“长安十二时辰”由此诞生，唐朝的长安就是今天的陕西省西安市。

*12 Shichen of Chang'an*, also known as *The Longest Day in Chang'an*, is a 2019 Chinese historical suspense drama. This 48-episode series, first aired on Youku, brings the stories of Chang'an, the capital of the Tang dynasty (today's Xi'an of Shaanxi Province), back to the limelight.

The TV series is based on the novel of the same name written by Ma Boyong. The story follows how, on the night before the Lantern Festival of the third reigning year of Emperor Xuanzong (744), Zhang Xiaojing, who had been sentenced to death but was granted a special

amnesty, worked with Li Bi to save the crisis-plagued city of Chang'an within only one day.

2022年4月30日，全国首个沉浸式唐风市井文化主题街区“长安十二时辰”在西安市曲江新区鸣锣开市并迅速走红。整个主题街区占地三层：负一层以“揽星揽月·畅飨(xiǎng)长安”为主题，集聚了上百种唐长安城的美食，以及唐代银器、琉璃、香料、陶器、唐绣和唐三彩等文创商铺，唐风市井生活宛如再现；一层以“和合之美·风雅长安”为主题，设有三大舞台，通过“大唐永不眠”大型沉浸式演绎游戏以及各色盛唐文化演出等，将大唐神韵精彩呈现，可谓衣香袂影、霓裳魅舞，休闲互娱、雅俗共赏；二层以“花萼相辉·夜宴长安”为主题，着力打造“琼筵笙歌”文化宴席体验空间。旅游消费者能够在此主题街区充分享受到“观一场唐风唐艺、听一段唐音唐乐、演一出唐人唐剧、品一口唐食唐味、玩一回唐俗唐趣、购一次唐物唐礼”的“一秒入唐”真实体验。

A cultural theme park of the same name opened at Mandi Plaza, Qujiang New District, Xi'an, on April 30, 2022. As China's first theme park that allows visitors to fully explore the splendid culture and everyday life of Tang through immersive experiences, "12 Shichen of Chang'an" immediately gained enormous popularity. It is



a three-storied structure. B1 is themed “Living a Day of Chang’an”, where visitors can taste hundreds of Tang cuisines and varied shops for cultural and creative products such as *liuli* glass, spices, Tang embroidery, silverware, pottery ware, and Tang tri-color glazed ceramics. F1 is themed “Capturing the Beauty of Chang’an”, where big, immersive role-playing games and Tang cultural performances on the three main stages constantly amaze the audience. With glamorous costumes, exquisite makeup, and enthralling shows, this space offers the audience a leisure, entertaining experience of both the refined and popular beauty of the Tang dynasty. F2 is themed “Attending a Cultural Feast of Chang’an”, where tourists fully immerse themselves in the Tang culture. They can watch art performances, listen to musical shows,

participate in role-playing activities, have a taste of the food, experience the folk customs, and shop for souvenirs — all in the Tang style.

结合《长安十二时辰》原剧中的剧情、人物、道具和故事特色，“长安十二时辰”以“唐食嗨吃、换装推本、唐风雅集、微缩长安、情景演艺、文化盛宴”等主题形成六大沉浸式业态，呈现了“十二时辰业态各异，一年四时景致不同”的独有效果，打造出以“12”为维度的系列亮点体验内容，如“12处长安场景”“12条长安街巷”“12道经典菜品”“12味地道小吃”“12种长安礼品”“12位唐朝人物”“12场特色演艺”“12场沉浸故事”“12个唐朝节日”等九大系列共计108个项目亮点内容，多层次、多角度、多方位呈现多姿多彩的盛唐时空。

Elements of the plot, characters, props, and storyline of the TV drama are nicely woven into the fabrics of the theme park. Immersive experiences of food, costume, traditions, culture, and art shows of Chang’an, as well as the recreation of the TV drama scenes, bring the visitors back to the Tang Chang’an.

The number “12” is highlighted in the design. There are nine series and 108 items that await the tourists: 12 scenes of Chang’an, 12 Chang’an streets, 12 traditional cuisines, 12 local snacks, 12 Chang’an gifts, 12 Tang characters, 12 classical performances, 12 immersive stories, and 12 Tang festivals. They work together to piece together the glorious Tang culture from multiple layers and perspectives.



## 主题街区的沉浸式场景 Immersive Scenes at the Cultural Theme Park

“长安十二时辰”主题街区把网剧中的场景按1:1比例再现，突破传统的“观看模式”，进入到“体验模式”当中，为旅游消费者提供了高颜值、亲感官的体验。

The theme park is a full-scale, delicate reproduction of the TV scene. Here, visitors can switch to the “immersive mode” to gain high-definition and firsthand experience of the stories that they could only watch on the screen otherwise.

既然是沉浸，场景还原真实度就很高。如市井文化主题街区的正门——南门，朱红色为主的古建筑门楣，既抓人眼球，又令人心生敬畏。走进南门，大唐开市的场景扑面而来，鼓声阵阵、市旗招展，宛如穿越至1500年前的长安城。设计团队将“開市”作为“沉浸式”体验的起点，不免使人联想到《长安十二时辰》剧中颇有仪式感的“開市”。

The designers paid meticulous attention to every detail in order to provide the tourists with a truly immersive experience. A good example is the South Gate at the entrance of B1. The vermilion gate stands towering and impressive, with every part designed precisely as it was in the ancient days. Walking through the gate, the drumbeat and waving flags of the newly-opened market bring the tourists 1,500 years back to Tang Chang'an and reminded them of the ceremonious market-opening scene in the TV drama.

武侯铺，类似现代的安保部门，位于南门入口西侧，铺内陈设考究，如栅足案、几案和箱柜家具等，都是由专业的木工和漆工依据正仓院里的原型打造而成的。在武侯铺旁，特别值得一提的是“日晷”雕塑，“日晷”在网剧中有体现，设计团队将此处“日晷”改进为由动力系统驱动的装置，移动的“小马”形似秒针，为唐风市井生活的“时辰”留下最形象的注脚。

To the west of the main entrance is the *wuhou pu*, the public security bureau of the Tang dynasty. This place is carefully designed, with the furniture, such as the *zhazu an* (table with fence-shaped feet), end tables, trunks, and cabinets all handmade by professional carpenters and painters based on the original pieces preserved in Shoso-in in Japan.

Next to *wuhou pu* is a *rigui* clock, or sundial. This traditional Chinese clock appeared in the TV drama. But here in the theme park, the designers added an element of modern technology into it, making it a power-driven installation. A running pony resembles the second hand of this *rigui* clock, counting every precious moment of the visitor's experience.

之后就是下沉式广场的上元安康踏歌台，衣袂飘飘、神韵悠悠的唐代知名歌舞《霓裳羽衣舞》在此上演。以红色为主色调的舞台最能调动观众的感官，浓墨重彩的视觉冲击尽显大唐繁盛景象。除了色彩，巨型舞台的设计更是巧妙利用了曼蒂广场三层挑空的天然优势，营造出气宇轩昂的恢弘之势。场景布置取自网剧中许鹤子上元节花车造型，并做了改造，增加了圆形液晶屏，动感与科技感十足，更符合观众对现代舞台的多元化需求。

A few steps further into this area is the Shangyuan Ankang Tagetai (literally meaning “Stage of Health and Safety during the Lantern Festival”) in the sunken plaza. On the stage



are elegantly-dressed and gracefully-looking performers, presenting *Dance of Rainbow and Feathers*. The stage is heavily colored and mostly in red, creating a strong visual impact on the audience and manifesting the glorious prosperity of Tang at its height.

Designers also took good consideration of the structural advantage of the space. They made full use of the three-floor high ceiling when designing the stage, making it even more grandeur.

The stage settings are based on the festival float in the TV drama. Besides, a large, round LCD screen is installed, adding a sense of dynamic and technology to the performance. This is a best example of how to meet the increasingly diversified needs of the audience.

穿过通善坊，一路观赏完长安福街两侧的鲤鱼花灯，便来到了洋溢着唐风市井生活气息的通善人间。在这里，更能感受到场景营造的专业水准。“火晶柿子”“水盆羊肉”等网剧中的经典美食悉数出场，陕西小吃和胡风胡食也多汇集于此。

Walking out of this area and along the Chang'an Fu Street, where carp-shaped lanterns are hung on both sides, one will reach the catering area. Dishes that appeared in the TV drama, such as the "Fire-Red Crystal-Clear Persimmon" and "Shuipen Boiled Mutton", can all be found here. Hundreds of local Shaanxi snacks and Hu-style (the style of northern ethnic minority) dishes are also waiting for the tourists.

“长安十二时辰”主题街区里的场境可谓《长安十二时辰》网剧的2.0版本。以负一层的“仙山红龙”为例，场景布置取自剧中重头戏“太上玄元灯楼”，设计团队将“太上玄元灯”的主要元素如青绿山水、祥云灯、莲花、仙鹤等拆解，根据曼蒂广场的空间结构和建筑特点进行重组重构，打造出雕塑、绘画和灯光相结合的崭新艺术形式，让人仿佛置身于一幅跨越时空的立体青绿山水画卷之中。

The theme park offers more than the original TV drama. For example, though the design of the "Fairy Mountain and Red Dragon" area on B1 is based on the settings of a major architecture, the Grand Lantern Tower, in the drama, the designers reorganized the original elements of green mountains, clear water, cloud-shaped lanterns, lotus flowers, and cranes to highlight the spatial, structural, and architectural strengths of the theme park. The artistic presentation, featuring a nicely-designed combination of statues, paintings, and lighting, enables the visitors to travel back in time and step into the beautiful natural scenery.

网剧中较为震撼的神像也出现在主题街区中，由于空间限制，剧中的12座神像改为4座——青龙、白虎、朱雀、玄武，置于东南西北四个方位，对应春夏秋冬四个季节，同时呼应长安十二时辰市井街区一年四季不同的项目效果。

The awe-inspiring statues of guardian creatures in the drama are also reproduced in the theme park. But taking into consideration the limited space, only four out of the twelve statues are installed: Blue Dragon of the East, White Tiger of the West, Vermillion Bird of the South, and Black Tortoise of the North. They guard the four directions, symbolize the four seasons, and add a dynamic, interesting element to the theme park.



**作者简介:**

姚明广, 上海大学应用经济学专业博士, 上海旅游高等专科学校副教授。

**About the Author:**

Yao Mingguang holds a Ph.D. in applied economics from Shanghai University and is an associate professor at the Shanghai Institute of Tourism.







## 主题街区走红的启示 Reasons Behind the Success

在“长安十二时辰”主题街区，旅游消费者既可以穿上唐服、画上唐妆，也可以吃到唐食，看到唐文化演艺，体验到唐朝人的生活，完全沉浸到IP里去。

The intellectual property of the “12 Shichen

of Chang'an” is made full use of in the cultural theme park. Tourists are fully immersed in the setting, where they can re-live a day of the Tang people by wearing the Tang costume, putting on Tang-style makeup, tasting local delicacies, and watching artistic performances.

“沉浸式”不仅仅是为了营造视觉上的刺激，从“观影”到“入戏”，“长安十二时辰”深度融合文旅商三大产业，在建筑、软装、人物、故事、音乐、器物等方面将唐朝的鲜活人物、风土文化、美食习俗进行了完美复原，给旅游消费者带来了身临其境的奇妙“穿越”体验，以及美的享受和文化的浸染。

But the park offers more than visual stimulation. The designers intend to bring the audience fully into the stories. The cultural theme park integrates the culture, tourism, and commercial industries and vividly re-presents the Tang-style architecture, costume, makeup, characters, stories, music, and daily items. By doing so, the park brings the characters and traditional culture, customs, and food that might have been long forgotten back to life, offering the tourists an immersive experience of traveling through time for a feast of culture and beauty.

沉浸式文旅消费模式的场景感与体验感的完美互动迎合了消费升级需求，这是“长安十二时辰”走红的主要原因。

An immersive business model in the culture and tourism industry that perfectly reproduces the scene and offers a wonderful experience to meet the consumers' diversified and high-end needs — this is the main reason behind the success of the 12 Shichen of Chang'an Cultural Theme Park. ❷

# 大唐不夜城里的



作者：赵雪 Zhao Xue

翻译：李睿 Li Rui

## “真人不倒翁”

供图：奔 Ben

表演者：冯佳晨 Feng Jiachen



# “TUMBLER DANCE” AT THE GRAND TANG MALL

“真人不倒翁”是西安大唐不夜城里一种独特的行为艺术表演形式。女舞者一身盛唐装扮，站在一个特制的半球上，伴随舒缓优美的乐曲声轻盈舞动。她眼神灵动、身姿曼妙、裙裾(jū)飘飞，倾斜旋转而不倒，如仙女一般。她会朝一边的观众倒去，有时与其牵手互动，有时未等其看个仔细，就又倒向了别处，给人一种若即若离、神秘朦胧的美感。这段表演的视频一上抖音，就引发了网络讨论热潮，不少网友为了一睹“不倒翁小姐姐”的惊艳风采去往西安，大唐不夜城里的游客因此络绎不绝。

“Tumbler Dance” is a special street performance staged at the Grand Tang Mall in Xi'an. The female performer, dressed in the Tang dynasty costume, dances to the music on a specially made ball. With her sparkling eyes, graceful moves, and flying long skirt, she sways back and forth without ever falling to the ground, as if she were a fairy. In one minute, she swings towards the audience, ready to shake their hands, but before they even have time to take a careful look, she tilts back to another direction, giving viewers an elusive and mythical sense of beauty. The dance went viral the moment it was posted on Tik Tok. Many come to Xi'an to expressly watch the show. It makes the Grand Tang Mall so famous that there is always an endless stream of people there.

根据史书记载，“不倒翁”最早产生于唐代，是一种劝酒工具，之后经过不断改进，逐渐演变成儿童的玩具。“不倒翁”整体为空心壳体，形状类似于人，底盘则是实心半球体，所以其重心很低，无论如何按压旋转，最后总能摇摇摆摆地回到直立状。“真人不倒翁”就利用了相同原理，使得舞者可以站在特制的“不倒翁”道具上轻轻摇曳。在大唐不夜城的绚烂灯火中，美人笑靥如花、婀娜多姿、翩翩起舞，像是从画中来，举手投足间令人“梦回大唐”，领略到河清海晏、歌舞升平的盛唐气象。

According to historical records, “tumbler” was first used as an alcohol container in drinking games in the Tang dynasty. It later evolved into a kid's toy. A tumbler is hollowed out, with its exterior shaped in human form, but its curved bottom is cast in solid metal, giving it an extremely low center of gravity. No matter in which direction it is pushed, it always returns to an upright position. Using the same principle, the prop used in the dance allows the performer to sway around while standing on top. When the Grand Tang Mall lights up at night, the performer starts to dance gracefully on the tumbler, as if she has just walked from a painting, transporting the audience to the pinnacle of prosperity of the Tang dynasty.



不仅新奇有趣的“不倒翁”表演方式给观众留下深刻的印象，明艳动人的“大唐美人”也让人流连忘返。舞者的服饰和妆发都参照了唐代流行的风格，非常吸引眼球。

The dance captivates the audience because of not only the novelty of the prop but the beauty of the performer. Equally gripping are the garments, makeup, and hairstyle of the performer, which are created in imitation of the prevailing styles of the Tang dynasty.

舞者身着红黄配色的唐风襦（rú）裙，显得丰华美丽、温婉大气。襦裙本是汉族女子服饰的基础款式，即上穿短襦，下着长裙。盛唐时期，襦裙款式变得丰富多样、色彩绚丽，从侧面反映了大唐文明的繁荣与开放。

The red and yellow dress the performer wears is called *ruqun*. It adds a particular feminine elegance to the dance. *Ruqun* is originally the most common clothing worn by the Han Chinese women. *Ru* refers to the top while *qun* is a type of long skirt. At the height of the Tang dynasty, *ruqun* became diverse in style and color, reflecting the boom and openness of the Tang civilization.

舞者的发型是唐代女子的经典发型，头发中间和上方还别有许多金色头饰，展现了盛唐女子的大气优雅。而她的妆容也是唐代女子偏爱的“红妆”。唐代女子喜欢用胭脂、红粉在脸颊上大面积地晕染，产生红艳如花的视觉效果，“红妆”由此得名。涂抹手法不同，妆容也就不同，有的浓艳得如醉酒一般，有的清淡得面若桃花。舞者采用的“红妆”，眉间画花钿（diàn），两颊画斜红，看上去灵动可爱、妩媚动人。这种妆容也让不少女孩看到了唐妆的典雅华美，使其关注视角开始从潮流美妆扩大到包括唐妆在内的中国传统妆容，带动了国风妆的兴起和流行。

The performer's hair is also piled up in the classic bun seen in the Tang dynasty, with golden ornaments put in the middle and the top of the hair to symbolize the period's prosperity. Her cheeks are covered in *hongzhuang* (red make-up), a popular style in the Tang dynasty, which uses red rouge across the cheekbones to deliver an ethereal radiant glow. Different techniques can produce different effects: the most intense makeup makes a woman

look as if she were drunk, while others only use a dab of peachy pink shade. The performer also wears *huadian*, a flower motif, painted on the forehead, and two slanting red marks painted on the cheeks, to give her a mischievous youthful look. It is from this show that many young girls in China become aware of the charm of this old cosmetics style. As their interest shift from modern vogue to China's traditional beauty, including the Tang makeup, Chinese-themed fashion styles start to gain new popularity.

“真人不倒翁”将“不倒翁”与“大唐美人”两大唐朝文化元素相结合，以创新的方式挖掘了传统之美，富有生趣又灵动自然。当然，精彩绝伦的表演背后是舞蹈演员的辛苦与努力。火遍全网的“不倒翁小姐姐”冯佳晨并非科班出身，但她始终心怀舞蹈梦，利用课余时间苦练舞蹈数十年。她在景区演过大大小小各种角色，但都默默无闻，直到不夜城推出“不倒翁”表演，才真正绽放出自己的光芒。由于“不倒翁”道具承重有限，舞者身高不能超过163厘米，体重不能超过100斤。且最初的道具是铁质的，舞者需要将双腿固定在铁柱上，只靠腰肢力量摆动身体。因此，冯佳晨不仅要严格地控制体重，还经常受伤，胯上、膝盖上常有淤青。随着演出不断增多，冯佳晨表演得越发熟练，她不断精进自己的表演方式，将道具与表演结合得恰到好处，更增加了与观众的互动。看到观众是小姐姐就摆到跟前与她牵手，看到是小哥哥就用扇子“捉弄”一下，看到是小朋友就送上事先准备好的糖果。正是一段她与观众“牵手”的视频，再配上《神话》这首应景的曲子，让她在网络上爆红，连中央电视台都评价她“一个人带火了一座城”。

With a pretty girl dancing on a tumbler, the show breathes new life to this traditional performance. But its success is by no means possible without the hard work of the performers. One of them is Feng Jiachen, nicknamed “Miss Tumbler” on the Internet. Although she has not received any formal training, she is determined to pursue a dancing career and has practiced dancing in her spare time for over a decade. She had performed at various scenic spots in Xi'an's before, but it was only after the “tumbler dance” that she became famous. Due to the limited bearing capacity of the prop, the performer cannot exceed 163 centimeters in height and weighs no more





供图：摄图网

than 50 kilograms. The tumbler used in the show is originally made of iron, which means whoever stands on top must have legs fixed to the iron bar and uses waist strength to balance and swing. Therefore, Feng Jiachen keeps a close watch on her weight, and she often finds injuries and bruises on her waist and knees. As she gains more experience, she has become more adroit at maneuvering the tumbler, but she keeps optimizing the methods and finds new ways of interacting with the audience. If she swings towards a female viewer, she would hold out her hands for a handshake; if it were a gentleman, she would take out a fan to trick or tease him. If it were a kid, she would send out free candies. It is the video of her shaking hands with the audience, with the popular “Shen Hua” (A Myth) playing in the background, that makes her an internet sensation. In the words of a CCTV commentator, “Miss Tumbler has brought new fame to the city of Xi’an”.

其实，“不倒翁小姐姐”不仅带火了“一座城”，还带火了“真人不倒翁”这种表演形式。“不倒翁小姐姐”爆火之后，全国各地开始了模仿热潮，相继推出了不同风格的“不

倒翁”表演。这种街头行为艺术越来越受到人们的认可和喜爱，也吸引了不少外国友人前来观赏。

In fact, Miss Tumbler not only makes the city famous, but also reignites people’s passion for this traditional performance art. After she goes viral online, many people have begun to imitate the dance and regional variations crop up in China. This street performance, consequently, has become well-known and well-received by more Chinese people, and has also attracted many foreigners to watch.

“真人不倒翁”表演点缀了西安大唐不夜城的文化盛景，以创新的形式演绎传统文化，展现出大唐繁荣开放的独特气韵，让人们在如梦似幻的氛围中感受到传统文化与时代同行的无限魅力。

“Tumbler Dance” adds to the appeal of the Grand Tang Mall and uses innovative approach to display the traditional Chinese culture. It showcases the unique charm of the prosperity and opening of the Tang dynasty and allows people to feel, in a fascinating way, the vigor of the traditional Chinese culture. ❷



# 西安地铁： 移动的历史书

## XI'AN METRO: A MOVING HISTORY BOOK

供图：摄图网

又一次来到西安旅行，我发现了一个很不一样的地方，一个当地人可能习以为常，而我却迫不及待想跟人分享的地方。它洋溢着独一无二的西安特色，满含历史的一颦（pín）一笑，诠释着古都喧嚷的盛世图景；它默默驻守在地底，每日给现代都市输送着血液养分，如同这座悠久城池坚硬的筋骨。它就是站名和站内装饰充满文化底蕴的西安地铁。

I'd been to Xi'an before, but this time, I discovered a new place, a place that might be unremarkable for the locals but whose beauty I cannot wait to tell. It is so unique and exposes visitors to the city's profound past glory; it sits patiently under the ground and transports passengers around in this modern city every day, like a stalwart. It is Xi'an Metro, complete with its signage and decorations, that epitomizes the city's cultural heritage.

作者：贾蕾 Jia Lei  
翻译：李睿 Li Rui





西安这座国际化大都市早在20世纪90年代就出台了地铁修建规划，但是规划的真正实施和运行却比其他城市的要艰难而且缓慢得多，因为西安是块风水宝地，一铲子下去说不定就偶遇了某个历史名人的古墓，又或者挖出几件国宝级的文物。当初在意大利罗马做汉语教师，我和当地人聊起地铁的修建，可以说，和西安面临的问题一样，罗马地铁的修建速度也是慢得出名。罗马地铁修建人员把修建地铁时挖到的文物放置在地铁站做了博物馆式的陈列，而西安地铁修建人员的处理方式则更理想化一些，他们选取与每站相关的历史文化元素，将其融入地铁站标和文化墙的设计，形成了“一站一标、一站一景”的独特文化景观。

As an international metropolis, Xi'an began planning its subway system as early as the 1990s, but compared with other cities, the implementation and operation of the plan met more challenges and was way behind the schedule. This is because in this ancient capital, you never know whose tomb or what treasure might be uncovered once you dig the spade. During the time when I taught Chinese in Rome, Italy, the local people told me that the construction of the subway system there suffered notorious long delays, just like what happened in Xi'an. The Romans set aside an area in stations to display the archeological relics found during construction, whereas in Xi'an, the solution is more artistic: all the matching historical and cultural elements are carefully selected and integrated into the design of station logos and artwork, to offer people special aesthetic experience for every stop of the journey.

比如乘坐4号线去往大雁塔。一下车就能看到大雁塔站的醒目标识——一座唐代四方楼阁式砖塔的轮廓。大雁塔是为了供奉和珍藏三藏法师玄奘从印度请回的真经、佛像和舍利而修建的，是现代人感受玄奘漫漫取经路的胜地，如今已

成为古都西安的标志性建筑之一，是游客来到西安的必打卡景点之一。大雁塔站的站标非常有辨识度，外地游客一眼就知道自己已经抵达目的地，十分方便且充满趣味。

Suppose you take Line 4 to disembark at Dayanta (Giant Wild Goose Pagoda) Station. The minute you get off the train, you would find the silhouette of a square-shaped brick tower of the Tang dynasty featured in the station logo. The Giant Wild Goose Pagoda was built to enshrine the Buddhism scriptures, figurines, and relics that Monk Xuanzang brought back from India. Today, it is the place where people commemorate his long journey and a must-see scenic spot in Xi'an. The sign is so prominent that tourists would know immediately they have arrived at the right stop, not to mention that it is also convenient and fun.

后来走的地铁站多了，我就发现，每一站的徽标都很独特并且充满文化意蕴。比如秦宫站，站徽设计就直接选用了咸阳宫复原图。咸阳宫是秦始皇曾经居住的宫殿。现在的残垣断壁、一抔(póu)黄土，都述说着秦朝以来的纷纭变化与历史沧桑。又如文景路站，这一站靠近汉长安城，因纪念“文景之治”而得名。于是其站徽设计便采用汉代象征休养生息的牛耕田景象，以体现西汉初年“民以农为本、注重农桑”的治国理念。小小的徽标不仅诉说着千年历史，还蕴藏着深厚的文化积淀。曲江池西站的站徽以曲江池的景色和曲江亭为设计元素。据说，当年韩愈邀请白居易共赏曲江春景，但白居易因故未能赴约，于是韩愈在这里写下了名句“曲江水满花千树”，遥寄白居易，表达了未能与好友共赏美景的遗憾之情。

Later, as I travelled on more metro lines, I discovered that, in fact, each station is identified by a unique cultural logo. For example, Qingong Station features a drawing of the restored Xianyang





Palace where Emperor Qin Shi Huang used to live. The ruins of the palace buried in the yellow ground today attest to the changes of history since the Qin dynasty. Wenjinglu Station, located closely to what was the Chang'an City of the Han dynasty, is named in honor of the rule of Emperor Wen and his son Emperor Jing. Its logo depicts the leisurely scene of cattle farming, to reflect the benevolent governing philosophy that puts agriculture at the center in the early Western Han dynasty. Each logo tells a piece of history and is cultural significant. Qujiangchixi Station embeds Qujiang Lake and Qujiang Pavilion in its logo. Legend has it that the Tang dynasty poet Han Yu once invited his friend Bai Juyi to the lake for sightseeing, but Bai Juyi could not make it. Han thus composed the famous line "The Qujiang Lake is full of flowers and lined by thousands of trees" for Bai to express his regret for not being able to enjoy the beautiful sceneries with his friend.

西安地铁是全国唯一一个为每座车站设计独立站徽的地铁系统，方形的站徽好似一枚枚印章，与西安地铁总标识“城墙章”相互呼应，集辨识度与文化底蕴于一身的符号标志，配上颜真卿楷体的站名，显得古朴而优雅。这些标识从

秦皇汉武、唐诗楷草中来，经由人们日常出行的道路，流入了每一个西安人的血液之中。

Xi'an Metro is the only subway system in China that designs logos for each station. Like personal seals, each square-shaped logo adds diversity to the "city wall logo" of Xi'an Metro. They are easy to recognize and give each station unique character. Moreover, all the station names are type-faced in the style of Yan Zhenqing's regular script and look quaintly pleasant. Their designs are inspired by the regular script and cursive script writings and poems from the Qin, Han, and Tang dynasties, and have become an essential part of people's daily commute in Xi'an.

不止如此，与这些徽标和站名呼应，每一站的走廊还设计了风景壁画，或还原了当时的历史场景，或展示了当地的特色文化，就连穹顶和立柱也都经过了悉心雕琢。大唐芙蓉园站的壁画里能看出《簪花仕女图》的影子，长安城中身着华服的雍容美人结伴游园，兴致盎然；大差市古时曾为驿站，所以大差市站内的壁画里，唐三彩造型的驿马在丝路上飞驰，波斯商人牵着骆驼走过，乘客似乎都能听到清脆响亮的驼铃声；南稍门是小雁塔所在地，南稍门站内所有的立柱





供图：韩欣 Han Xin

都是小雁塔式的多层建筑造型，并设计有长亮的挑灯，让乘客还未见塔，脑中就浮现出“雁塔晨钟”的景色；北客站的壁画则展现了陕西的现代风貌，一幅《舞动陕西》展现了陕北安塞腰鼓的魅力，而另一幅《大美西安》以群山为背景，呈现出陕西的自然风光。这一面面色彩丰富、主题鲜明的文化墙兼具装饰与讲解作用，将古都西安的文化底蕴展现得淋漓尽致。

To complement the signage, each station is also decorated with a mural that pays homage to its historical or cultural heritage. Some stations even have their ceilings and columns built in a particular style. The mural at Datangfurongyuan Station, like the famous Tang dynasty painting *Ladies with Hair Ornaments*, shows beautifully dressed women having fun in a garden in Chang'an. Dachai Shi Station, which used to serve as a post station in old times, has a mural of tri-color glazed pottery horses of the Tang dynasty galloping and camel caravans of Persian merchants traveling on the Silk Road. All the details are so vivid as if you could hear crisp camel bells. Nanshaomen Station, which is close to the Small Wild Goose Pagoda, have columns designed in the shape of miniature multistorey

pagodas lit up by bright lanterns. Even if you have never set foot on the pagoda, you could imagine bells tolling on its top in the morning. Beikezhan Station has two mural paintings that reflect the modern aspects of Shaanxi: one is called *Dancing in Shaanxi*, depicting Ansa waist drum dance from northern Shaanxi, the other, *Great Beauty of Xi'an*, shows the spectacular mountain sceneries of Shaanxi. These artworks are created in rich colors under distinctive themes. They serve both decorative and explanatory purposes and put the cultural heritage of the ancient capital of Xi'an on full display.

西安地铁，作为城市的“筋骨”，将城市的各个部分串联起来，让每个步履匆匆的人，在进入西安地铁的那一刻，就如同翻开了一本历史书。历史与现代交汇在这一方小小车站中，见证着悠久的古都历史与焕发生机的未来。

Xi'an Metro, like an underground stalwart, links up different parts of the city. Every time people take the metro, they step into a magic history book. History and modernity meet at each station, and bears witness to the history of this ancient capital and its ever more vibrant future. 📖



# Yuanjiacun is more than a Foodie's Paradise

袁家村，地处关中平原腹地，位于陕西省咸阳市礼泉县烟霞镇，是陕西省著名的乡村旅游地之一，距离西安大约一小时车程。

Yuanjiacun is situated in the hinterland of the Guanzhong<sup>1</sup> Plain, in Yanxia Town, Liquan County, Xianyang City of Shaanxi Province. An hour's drive from Xi'an, it is known as one of the most famous rural tourist destinations in Shaanxi.

---

1 Guanzhong describes the central flatland area in Shaanxi province. The name literally means "within the passes".

---

作者：纪丽娟 Ji Lijuan  
翻译：李睿 Li Rui

供图：陕西省西咸新区研究院  
Policy Institute of Xixian New Area of  
Shaanxi Province





# 袁家村：

不止是美食爱好者的天堂



**昔**日的袁家村，是一个耕地面积不足千亩、人口不到300的平原小村落，土地干旱贫瘠，资源匮乏，是当地有名的经济贫困村。2007年开始，袁家村不走寻常路，另辟蹊径，构建了小吃文化街，依靠民间智慧荟聚了一百多种不重样的、独特的关中特色美食，在浓郁的乡情中打造了一座璀璨的陕西饮食文化殿堂，将袁家村变成了一个集民俗、娱乐和旅游于一体的综合性旅游区。

在这里，可以放心大胆地大快朵颐。袁家村打造的关中文化场景，以明清时期关中商贸集市街道、祠堂、书院和民宿为主题，能给游客带来独特的旅游特色餐饮体验。

**Y**uanjiacun used to be a small village with less than 1,000 *mu* of arable land and a population of less than 300 people. An arid and barren place, the village had scant natural resources and was very poor. Starting in 2007, Yuanjiacun decided to seek a new path of development. Village folks pooled all the resources they had and built a street to sell savory foods of the Guanzhong Plain, hoping to turn the village into a mecca of Shaanxi cuisine and a place of folk customs, recreation, and tourism.

Here you can eat to your heart's content. The village has





关中美食以面食为主，面食在制作过程中经过拉、抻、压、晾等特色工艺，可以有千变万化的造型和花样，具备极强的观赏性。袁家村小吃街，历经十多年的发展，从单一的面食制作到一百多种关中地域特色小吃，真正做到了让游客“一日吃遍关中美食”。

rebuilt some typical representations of the Guanzhong culture that thrived in the Ming and Qing dynasties, such as the old bustling market and alleyways, ancestral halls, academies, and homestays, to bring visitors a unique dining experience.


Flour is a staple on the Guanzhong Plain. Here at Yuanjiacun, it is quite a spectacle to watch how flour dough is made into an endless variety of dishes, with special techniques of pulling, stretching, pressing, and drying. As Yuanjiacun enters the second decade of development, it has expanded the floor-based food to over 100 types of offerings, allowing visitors to sample all Shaanxi's delicacies in one day without ever venturing out. Liquan-style fried noodles, sheep blood and vermicelli soup, Roujamo, Qishan-style noodles with minced meat, Qianxian-style crusty pancake, Houde fried dough twist, cold-skinned noodles, jellied bean curd.... Everything you could think of Guanzhong food can be found here. In fact, the village only allows one vendor to sell one type of food to ensure the perfect color, aroma, and flavor. It is also very strict with food safety. All vendors must prepare the food following traditional recipes, without adding any chemical additives, and must not sell any unsold overnight food.

Here you often find long queues of repeat customers for Houde fried dough twist. The dough, kneaded with a dash of vegetable juice, is twisted into long pieces. The moment it is put in the sizzling oil, it gives off rapeseed fragrance. Once in your mouth, the crunchy bread is an instant delight to your taste buds. The sheep blood and vermicelli soup is another beloved delicacy. The soup, with pieces of freshly cooked sheep blood, is covered by a thick layer of chili sauce. When you pick up a handful of vermicelli with chopsticks, you cannot help feeling amazed by the generosity of Guanzhong people. Before you feel stuffed, don't forget to savor a bowl of Liquan-style noodles.

The noodles are made with thinly sliced pancakes. When they are tossed into the hot broth and dressed with tofu and pork dices and home-made chili sauce, they turn into a bowl







不管是礼泉烙面、粉汤羊血、肉夹馍、岐山臊子面、乾县锅盔，还是厚德麻花、凉粉、豆腐脑，等等，每家店铺只售卖一种产品，做到色香味俱佳。同时，小吃文化街严格把控质量。村民都按照传统工艺制作食物，不加入任何化学添加剂，隔夜食品不被允许上市。

厚德油酥麻花门前，经常可见排着长队等待的回头客。拧成一朵花样式的面团加入了些许蔬菜汁，往金灿灿的油锅里一钻，就能生出自然飘香的菜籽油味道，一口焦酥，瞬间拴住你的味蕾。粉汤羊血也很不错，油泼辣子放得足足的，羊血是新鲜的、刚煮出来的，抄起一筷子粉丝，瞬间就能感受到关中人的豪爽。到了袁家村，怎么能少了一碗礼泉烙面呢？高汤浇在切成细丝的烙饼上，再佐以豆腐丁、肉臊子，最后加入自家特制油泼辣子，便制成一碗色泽红艳、香辣诱人的烙面红汤。口感像面又像饼，绵软中带着筋道……

在袁家村，还能亲身体验到如何用小麦磨面粉、用黄豆做豆腐、酿造米醋、炮制茯茶、榨菜

of mouthwatering spicy noodle soup. It retains the texture of noodles and pancakes, soft and chewy...

At Yuanjiacun, you can also try your hands at the most traditional crafts, such as grinding wheat, making tofu with soybeans, making rice vinegar, brewing Fu tea, and extracting oil from mustard seeds. These are typical agricultural practices but now they have become big attractions in the food street. At the back of most food stores, you will also find kitchenware that are only used in rural areas, such as stoves, bellows, and iron kettles. In this way, people can not only have a taste of authentic food but also see with their eyes the simplicity of rural life.

Here you can feel the unique charm of the Guanzhong folk culture. The Yuanjiacun Ancestral Hall Street is the place where many inheritors of intangible cultural heritage in Liquan County demonstrate their crafts and where numerous forms of Guanzhong folk art are displayed. Here visitors can pick up paper-cutting skills for free and experience the charm of folk culture up close. Here different genres of operas are played, with the high-spirited Qinqiang Opera a clear favorite at major festivals. Visitors can watch excerpts of the classic *Er Jin Gong* (Enter the Palace for the Second Time) and *Liang Qiuyan* performed on the street or catch the full performance of *Xiu*





籽油等原生态的传统工艺制作过程，这本是农人最平常的劳作场景，却成了小吃街一道靓丽的风景。前店后厂的空间设置，农村特有的制作食物的灶台、风箱、铁皮烧水壶等器具，让每个前来观光的人在品尝地道乡村味道的同时，也能切身体验到古朴淳厚的民风。

在这里，可以体味到独特的关中民俗文化魅力。袁家村祠堂街集中展现了众多的关中民俗艺术，聚集了礼泉县有名的非遗文化传承人。游客可以免费学到剪纸技巧，在深度体验中感受民俗文化的魅力。以秦腔为代表的戏曲，高昂激越，是重大节日的必备演出剧目。游客可以在戏楼聆听经典曲目《二进宫》《梁秋燕》，也可以在村里的大剧院观赏秦腔与摇滚的激情融合风情剧《绣关中》。《绣关中》使游客们不仅能欣赏到古风与摇滚激情碰撞的老腔说唱，还能听到气势磅礴的经典秦腔唱段、正宗的关中传统迎亲乐和朗朗上口的关中童谣，看到融皮影、华阴老腔、流水席、陕西八大怪、木版年画、剪纸等诸多关中特色文化元素于一体的传统剧目，一出戏从多层

*Guanzhong* (Guanzhong Embroidery) at the village theater. The latter is particularly popular because the performance interweaves the old-style narration with passionate rock and roll and features classic arias with authentic local traditional wedding music and catchy nursery rhymes. It also provides a window into the shadow puppetry, Huayin old tunes, old-style village feast, the eight Shaanxi specialties, wooden New Year pictures, paper-cutting, and many other cultural elements, with one play being a microcosm of the folk culture and customs of the Guanzhong Plain. In addition to these leisure activities, in recent years, Yuanjiacun has set up research centers for young people, where they could learn how Qinqiang characters' faces are painted behind the scenes, pick up some basic opera singing skills, play with shadow puppets, and learn to make wooden Chinese Lunar New Year pictures.

Yuanjiacun attracts a lot of visitors at traditional festivals, particularly on the Dragon Boat Festival, the Mid-Autumn Festival, the Winter Solstice, the Spring Festival, and the Lantern Festival. Here visitors can regain a sense of simple happiness from the roaring bonfire and feel for themselves the cultural heritage from all festivities. On the day of the winter solstice, you can bring your family and friends to the village dumpling feast



面展现了厚重的关中民俗文化和风土人情。近年来，袁家村也开设了青少年研学体验基地，从秦腔扮相、基础唱功、皮影表演、木板年画制作等方面吸引游客驻足观赏、体验和开展研学活动。

每逢端午节、中秋节、冬至、春节、元宵节等传统佳节，袁家村最具人气。游客可在熊熊燃烧的篝火中重拾简单的快乐，在人山人海节日的文化底蕴。在冬至这一天，可以携家人朋友畅享袁家村千人饺子宴，不仅免费而且超级美味；也可以策划一场袁家村过大年深度体验游，在主街流水席中感受浓浓的中国年味；还可以走进一家精品民宿，量身定制一场别有风味的特色民俗婚礼……

在这里，可以感受到中国乡村发展的多元色彩。袁家村一直致力于打造关中印象体验地，展示关中地区的历史、民俗、建筑、饮食、农耕以及传统工艺制作等独特文化，追求以一种淳朴的方式展现最真实的传统乡村生活。同时，袁家村还探索以开放包容的姿态、融合多元文化的形式，满足游客对现代乡村生活的渴望和多方位的需求。

袁家村的经营者大多都是当地农民或者创业的大学生，街道里的老作坊、售卖的小吃、穿着的服饰、摆放的石磨盘、纺车、架子车、扁担等老物件，也都是他们日常生产和生活中的工具，是地地道道的真家伙。

游客可以在村里漫步、洽谈、小憩，可以随意穿越农家弄堂，与当地闲人闲聊，甚至可以用关中话问问她们的经营状况和家庭情况。走累了，可以边听小曲，边来一碗王家茯茶。

如果雅兴不减，不妨看一场球赛、来一场烧烤、举办一场自娱自乐的活动；或者定个帐篷，在繁星点点下卧听蝉鸣蛙叫，体验大自然的乐趣；或者去酒吧街小酌一杯，点上几首金曲，再即兴一展歌喉……

不到袁家村，无法真正体味到多元的关中文化的魅力。传统与现代交汇的袁家村正翘首企盼天下游客的到来！

which can host up to 1,000 people. Best of all, all the dumplings are free, and are super delicious. If you have more time to explore, come and celebrate the Chinese Lunar New Year to soak in all the happiness at the feast held on the main street. You can also book a boutique homestay and throw a custom-made wedding ceremony in the local style...

Here you can feel the diverse pulse of China's rural development. By showcasing various facets of the history, folk customs, architecture, food, farming, and traditional crafts of the Guangzhong Plain, Yuanjiacun offers visitors an immersive experience of the most authentic traditional rural life. It is open, inclusive, and very successful at using eclectic means to tap into people's longing for an idyllic rural life and meet their diverse needs.

Most stores here are owned and operated by local farmers or college students who came here to start their own business. The workshops that are tucked in the alleyways, the food sold on the street, the clothes the villagers wear, and the stone mills, spinning wheels, rack carts, poles you see on the street, are all part of the villagers' daily life and agricultural practice and are all authentic.

Here you can take a stroll through the alleyways, strike a conversation with the villagers, and even chat about their businesses and family life in the Guanzhong dialect. If you feel tired, order a bowl of the famous Wang's Fu tea and sit down to relax, with ditties playing in the background.

If you are still in the mood, go watch a ball game, have a barbecue, and do something self-entertaining; or put up a tent, lie down under the stars, listen to the singing of cicadas and frogs, and experience the fun of nature; or have a drink in the street, select a few good old songs, and sing at the top of your lungs...

You can't really get the full charm of the Guanzhong culture without making a stop in Yuanjiacun. This is the place where tradition and modernity meet, and a place that welcomes friends from all over the world! 🌍









作者：张光磊 Zhang Guanglei

翻译：李睿 Li Rui

# 疫情之下的孔子课堂

## THE CONFUCIUS CLASSROOM UNDER THE COVID PANDEMIC

供图：摄图网

第一天来到英国佩特文法学校时，新雨刚过，窗外是淡绿色的操场。我站在讲台上，学生们纷纷举手提问：你来自中国哪里？中国的中学和英国的有什么区别？从他们的眼睛里，我看到了对一个遥远的东方国度的好奇与憧憬。这种惊异的感觉，让我想到自己初到英国时，坐在伦敦帕丁顿的车站里，看着许多灰鸽子大摇大摆地在餐桌上走来走去的情景，那时的心境也是同样的不可思议。作为孔子学院的国际中文教师志愿者，我观察、注视着这个国家，而这里的人们也以同样的方式倾听、想象着中国。中文是桥梁和纽带，它让我们走到了一起。疫情又让我和我的学生们体悟到不同寻常的孔子课堂。

The first day I arrived at the Pate's Grammar School in England, it had just stopped raining. Outside the window was a light green sports field. Standing on the podium, I saw many students eager to raise their hands, asking me: Which part of China are you from? What are the differences between Chinese secondary schools and British secondary schools? In their eyes, I sensed a strong curiosity and yearning for a faraway oriental country. It reminded me of how similarly amazed I was when I just arrived in London, sitting inside the Paddington Station, and watching grey pigeons strutting around a dining table. As a Confucius Institute volunteer Chinese teacher, I observe and understand the UK, in the same way as the people here would like to know and imagine about China. Chinese is the bridge that has brought us together, while the COVID pandemic has sent me and my students on an unusual learning journey.



从2021年到2022年，尽管线下课程一直进行着，疫情的阴云却从未散去。特别是2021年末，英国疫情再达高峰，每天上课我都会看见有几个学生的位子空着。感染的学生只好居家隔离，但一到上课时间，他们就会准时通过网络加入课堂。这时，教室里的学生都会激动地对着摄像头用中文喊道：“你们好吗？”“希望你们好起来！”“我们很想你！”

Since 2021, we have managed to continue all the face-to-face Chinese classes under the shadow of the pandemic. When COVID was at its worst in the UK at the end of 2021, I always found new seats empty every day I entered the classroom. The students who came down with the virus had to stay at home, but they always joined the class virtually in a punctual manner. Seeing their faces, the students in the classroom would greet them excitedly in Chinese via webcam: “How have you been doing?” “I hope you are well!” “We miss you so much!”

没有感染的学生们，戴着口罩上中文课，一课不落。最令我感动的是，有一天，我在批改学生作文的时候，发现一个英国学生写下了这样一段话：“我家住在伯明翰，伯明翰离学校很远，我每天早上五点起床，骑自行车去伯明翰火车站，然后，我坐火车到切尔滕纳姆，下车后，我坐公共汽车到中心，再走路到学校上中文课……”

## 跨越74公里的上学路

I MUST TRAVEL 74 KILOMETERS  
FOR MY CHINESE CLASS

Although the students who attended the class physically were required to wear masks all the time, they had not missed a single lesson. One day, as I graded their essays, I came across a passage that touched me greatly, “I live in Birmingham, which is far from the school. I must get up at 5 o'clock every morning and ride a bicycle to the local railway station. From there, I take a train to Cheltenham. After getting off, I take a bus to the center, and walk to the school for the Chinese class...”

伯明翰离我们孔子课堂有74公里。除了伯明翰，还有许多学生每天都从很远的地方赶来，布里斯托、斯特劳德……我知道，这些孩子们要穿过黎明前的黑暗，跨越70多公里的距离，最后坐在教室里，打开面前的课本，开始学习中文，其间一定要付出无数的艰辛和汗水。每每看到或想到这些，我都会暗下决心：一定要教好中文，让学生们学有所成。

Birmingham is 74 kilometers away from the Confucius Classroom. I soon learned we also had students who came from other faraway places, such as Bristol, Stroud... This means these kids must brave the darkness before dawn, travel at least 70 kilometers to be able to sit in the classroom, open their textbooks, and learn Chinese. They must have made great determination and overcome a lot of challenges on the way. Every time I came to think about this, I found myself with a stronger resolve: I must do everything I can to make them good at Chinese.

圣诞节假期后，英国日增感染者达到了五万人，但学校还是如期开学。消毒液、口罩、检测包都已备齐，学生须出示阴性的核酸自测棒才能获准进入学校。即便如此，还是有许多老师不幸感染。为了缓解焦虑情绪，我们开始筹备春节晚会。每天放学后，我和另一位中文老师在小礼堂挥舞几米长的彩绸，练得大汗淋漓。后来我们的彩排场地转移到了操场，刺骨的寒风丝毫没有减退我们排练的热情。

As the Christmas holiday came to an end, the number of daily COVID cases had surged to 50,000 in the UK. Our school, however, decided to resume the class as scheduled. We had taken every precaution as we could, putting disinfectants, masks, and test kits in place, and we asked students to show their negative antigen self-test kits upon entering the school. Despite this, several teachers were still infected. To relieve anxiety, we set about preparing for the Chinese Lunar Spring Festival Gala. Every day after school, I would join another Chinese teacher in the small auditorium to practice a silk dance. Waving silk streamers that were several meters long, we would soon break a sweat. We later moved the rehearse to the sports field, but not in a minute did the freezing wind dampen our enthusiasm for the dance.

## 疫情不改中国

### “年味儿”

AN UNFORGETTABLE  
CHINESE LUNAR NEW  
YEAR UNDER COVID

到了大年三十，门口的对联给教室增添了许多年味儿。每个人见面都会说上一句“过年好”或“恭喜发财”。我们给每位同事都准备了小礼物。令人惊喜的是，学校的本土中文老师凯瑟琳也给我们送了卡片。“我不太确定卡片上的中文意思对不对，”她神情紧张地对我说，“要是不对，一定见谅！”拆开后才我发现，卡片上的中文完全正确，上面还有一个老虎图案。这时我才想起，很久之前我对凯瑟琳说过，虎年是我的本命年，没想到她一直记着。临走时，她提醒我：“记得穿红色，会带来好运喔！”我忍不住笑了，她已经中国化了。那一刻，疫情带来的压力好像在这新年喜庆的气氛中消散了。

On the Chinese Lunar New Year's Eve, we pasted Chinese couplets on the doors, which made the classrooms look more festive. We greeted everyone we met with "Happy New Year" or "Gong Xi Fa Cai" (wish you great fortune). We also prepared one small gift for each colleague. Who would have thought that our British Chinese teacher, Catherine, also prepared a card for each of us. "I'm not sure if the Chinese I wrote on the card is correct in meaning," she explained nervously, "If it's not right, please bear with me!" Upon opening the card, I found all the wishes written in perfectly correct Chinese, along with a tiger picture on top. It was then that I remembered that I had told Catherine long before that I was born in the Year of the Tiger, but I never thought she would remember the information. When the celebrations were over, as she was about to leave, she reminded me: "Remember to wear something red, and it will bring you good luck!" I couldn't help laughing at the fact that she was acting so Chinese. At that moment, all the stress from the pandemic seemed to have dissipated in the joy of the New Year.



在中文教室的墙上，挂着一幅巨大的长城手绘图。那一年夏天学校组织学生去北京游览时，一位英国老师的作品。画的下面有一张合影，那时还不用戴口罩，学生们笑容灿烂。如今，学生们上课都要戴口罩，但能在一起学中文，仍然很开心，也充满了期待和渴望。记得在学习了生词“熊猫”以后，有一位学生认真地在作文里写：“我好想去中国看熊猫，我没见过真的熊猫……”有的学生还在校服的衣襟上别上小熊猫的徽章，想象着自己有一天能踏上中国的土地，看到真的熊猫。

On the wall of our Chinese classroom hangs a huge hand painting of the Great Wall. It was made by a British teacher when she and the students went to Beijing on the school-organized summer tour. Below the painting was their group photo. All the students smiled so brightly in the photo, as there was no need to wear masks then. Now, although we must wear masks in class, we are still very happy to be able to learn

Chinese together, and we are also filled with hope and expectations. I remember that after learning the new vocabulary “panda”, a student declared in the essay “I wish I could go to China to see pandas, as I have never seen a real panda...” Some students even pinned panda buttons on the lapels of their school uniforms, hoping one day they could set foot on China to see real pandas.

一个来自中国香港的华裔学生告诉我，如果没有疫情，她每年都会跟爸爸妈妈回一趟中国，现在她已经两年没有回去了。她好想“公公、婆婆”，好想再收一次压岁钱。上课时，学生经常问我：“老师，你想家吗？”我说：“我很想念家乡，我的家乡很美。希望大家好好学习中文，也希望疫情早点结束，我们一起去中国，去看看我的家乡。”这时候，教室里响起热烈的掌声。这掌声中包含着学生们战胜疫情的决心、学好中文的意志和对未来的憧憬。

One student whose family originally moved from Hong Kong told me that had there been no COVID, she would have visited China with her parents every year. But she had not been able to do so for two years. She missed her grandpa and grandma and the red envelope they gave her on the Chinese Lunar New Year. In class, students often asked me: “Teacher, do you miss home?” To which I replied: “Of course I do. My hometown is very beautiful. I hope everyone can learn Chinese well, and when the pandemic is over, we can go to China together, and visit my hometown.” They gave me a warm round of applause the moment I finished speaking these words. Behind the applause I saw my students’ determination to beat COVID, their will to learn Chinese well and their aspirations for the future.

英国诗人雪莱的《西风颂》中有一句：“如果冬天来了，春天还会远吗？”我和我的学生们都期待着疫情的寒冬早点儿过去，孔子课堂的春天早日到来！学生们相聚中国、畅游中国的春天早日到来！

The British poet Percy Bysshe Shelley once wrote “Ode to the West Wind”, in which the most famous line reads: “If winter comes, will spring be far behind?” My students and I cannot wait to bid farewell to the pandemic and usher in the spring for the Confucius Classroom! We hope the time will come soon when we can meet and travel in China!

## 中文带给学生们

### 无限憧憬

LEARNING CHINESE HAS FILLED  
US WITH INFINITE HOPE

# 海外孔院活动异彩纷呈

## Activity Highlights of the Confucius Institutes Around the World

翻译：李睿 Li Rui



朱拉隆功大学孔院协办泰国青年领袖论坛

### The Confucius Institute of Chulalongkorn University co-organizes the Thailand Young Leaders' Forum

当地时间2022年6月29日，“携手共建中国—东盟命运共同体”泰国青年领袖论坛在泰国朱拉隆功大学（以下简称“朱大”）成功举办。论坛由中国外文局亚太传播中心与中国驻泰国大使馆联合主办，中国外文局亚太传播中心曼谷分社、朱大

孔院、泰中“一带一路”研究中心共同承办，得到了多家智库、媒体机构的支持。

On June 29, 2022, local time, the Thailand Young Leaders' Forum was successfully held at Chulalongkorn University under the theme “Joining Hands to Build a China-ASEAN Community of Shared Future”. The forum was co-hosted by the CICG Center for Asia and Pacific and the Chinese Embassy in Thailand, and co-organized by the Bangkok Branch of the CICG Center for Asia and Pacific, the Confucius





## 哈桑二世大学孔院十周年庆典 The Confucius Institute at Hassan II University of Casablanca celebrates 10th Anniversary

当地时间2022年6月24日，摩洛哥哈桑二世大学孔子学院在大学图书馆举行了十周年庆典。中国驻摩洛哥大使李昌林、哈桑二世大学校长穆罕默德·塔勒比、上海外国语大学校长李岩松（线上参与）、中摩友好协会会长穆罕默德·哈利勒，以及多家孔院友好合作单位参加庆典。庆典上，中、外方校长及

Institute of Chulalongkorn University, and the Thailand-China Research Center of the Belt and Road Initiative, with support from multiple thinktanks and media outlets.

来自泰国政界、智库、媒体、商界和娱乐界的青年领袖参加了以“泰国青年领袖眼中的中国—东盟合作”为主题的圆桌会议，并共同探讨了如何构建中国—东盟命运共同体。此外，活动主办方还专门创作了歌曲《只怪相遇太美丽》。该歌曲由中泰青年歌手共同演唱，清新美好的音乐和充满温情的歌词表达了“中泰一家亲”的美好情感和共创未来的美好愿望。（常翔供稿）

The forum featured a round table meeting themed “China-ASEAN Cooperation in the Eyes of Thailand Young Leaders”. It brought young leaders from Thailand’s political, thinktanks, media, business, and entertainment circles to discuss ways of building a China-ASEAN community with a shared future. Another highlight was a group song performed by young Chinese and Thai singers. The song, entitled “An Extraordinary Encounter”, was composed specifically for the occasion. Its beautiful melody and heart-warming lyrics expressed hope for the unity between China and Thailand and the people’s aspirations for a better future. (Contributed by Chang Xiang)

院长发言、致辞；李昌林大使和穆罕默德·塔勒比校长共同为孔院十周年揭牌，并为十年以来对孔院作出贡献的单位及个人颁发了奖杯；孔院新生还为与会嘉宾呈现了精彩的表演。摩洛哥当地主要媒体7TV、Hespress等对本次庆典进行了报道。

On June 24, 2022, local time, the Confucius Institute at Hassan II University of Casablanca held its 10th anniversary celebration at the university library. The ceremony was attended by Li Changlin, the Chinese Ambassador to Morocco, Mohammed Talbi, President of Hassan II University of Casablanca, Li Yansong, President of Shanghai International Studies University (online), Mohamed Khalil, President of Morocco-China Friendship Exchange Association (MCFEA), as well as partners of the Confucius Institute. Following speeches made by the Chinese and Moroccan university presidents and directors of the Confucius Institute, Ambassador Li Changlin and President Mohammad Talbi jointly unveiled a plaque marking the 10th anniversary of the Confucius Institute. They then presented awards to the organizations and individuals who had contributed to the Institute’s growth over the past decade. The celebrations ended with songs and dances performed the Confucius Institute students. The event was widely reported by Moroccan main media outlets 7TV and Hespress.

次日，哈桑二世大学孔院举行了十周年庆游园会。院史照片展览带领观众回顾了孔院过去十年珍贵的点点滴滴，充满中国元素的会场和传统文化体验项目吸引了包括孔院新老学生、孔院友好合作单位以及当地普通市民等在内的近400人参与。（哈桑二世大学孔院供稿）

The next day, the Confucius Institute held the 10th anniversary garden party, which featured a photo exhibition that recorded all the precious moments of the Confucius Institute in the past ten years. The party, decked out with Chinese decorations, also organized a variety of cultural experiential activities, and attracted nearly 400 participants, including all the new and old students at the Confucius Institute, the Institute's partners, and local residents. (Contributed by the Confucius Institute at Hassan II University of casablanca)

#### 圆光大学孔院实施中国文化体验支援项目

### **The Confucius Institute at Wonkwang University holds a series of Chinese cultural experiential workshops**

2022年5月30日至6月9日，在韩国益山教育支援厅的协助下，圆光大学孔子学院面向益山沃野小学的学生，实施了中国文化体验支援项目。

From May 30 to June 9, 2022, with the support of the Office of Education at Iksan of South Korea, the Confucius Institute at Wonkwang University organized a series of Chinese cultural experiential workshops for the students of Iksan Woye Elementary School.

其中，一、二年级学生的授课主题为“中文儿歌与舞蹈”。来自湖南师范大学的国际中文教师将经典的中文儿歌与简单的舞蹈动作结合在一起，分段教给学生，同时还教授了一些基础的中文词汇及常用语。在面向三、四年级学生的课程中，教师们带领学生体验了中国传统艺术——剪纸，还进行了简单的汉语朗读练习。五、六年级的学生则在圆光网络大学孙莲淑教授的带领下，体验了中国茶文化。孙教授在简单介绍了茶文化知识后，指导学生们亲自动手泡茶。此外，孙教授还特别准备了观赏性强的花茶和手工艺茶进行展示和操作，激发了学生们对于茶文化的浓厚兴趣。（圆光大学孔院供稿）

The first and second grade students took part in the “Chinese Children’s Songs and Dances” workshop organized by the international Chinese teachers from Hunan Normal University. They were taught classic Chinese nursery rhymes and simple dance moves section by section, as well as some basic Chinese vocabulary and common expressions. The third and fourth grade students participated in the traditional Chinese paper cutting workshop and did some reading exercises in simple Chinese. The fifth and sixth grade students attended a Chinese tea culture workshop given by Professor Sun Lianshu of Wonkwang Digital University. Following a brief introduction of the tea culture, Professor Sun guided the students to brew tea by themselves. She also demonstrated how to make ornamental scented tea and handicraft tea, which greatly sparked the students’ interest in tea culture. (Contributed by the Confucius Institute at Wonkwang University)

#### 开罗大学孔院与“汉语桥”结缘

### **The Confucius Institute at Cairo University achieve growth through hosting of the “Chinese Bridge” competition**

2008年至今，埃及开罗大学孔子学院和开罗大学中文系多次组织“汉语桥”比赛，共同培养、选拔了十几位埃及赛区的特等奖选手，前往中国参加总决赛。在教育部中外语言交流合作中心举办的“汉语桥”20周年庆祝活动中，开罗大学孔子学院荣获“突出贡献组织机构”的称号。作为埃及“汉语桥”的推动者与践行者，孔院外方院长李哈布·麦哈茂德教授始终秉持多维度的人才培养模式，即革故鼎新，为使选手脱颖而出，孔院会规避往年的演讲内容和中华才艺，根据选手们的经历和特点量身设计参赛内容，形成独特的备战模式。学思融通，孔院不仅帮助选手逐步纠正语音、词汇、语法等方面的错误，还进一步拓宽了学生在历史、文化、当代中国等方面的知识储备，不断提升学生的综合素质。反哺母校，孔院鼓励“汉语桥”选手留校任教，辅导新选手，形成良性互动。

Since 2008, the Confucius Institute at Cairo University in Egypt and the Chinese Department of Cairo University have hosted multiple local “Chinese Bridge” competitions, and jointly trained and selected more than a dozen top contestants for the final round





of the competition held in China. In recognition of these efforts, the Confucius Institute at Cairo University was given the “Best Organizer Award” at the celebrations marking the 20th anniversary of the “Chinese Bridge” competition held by the Center for Language Education and Cooperation of China’s Ministry of Education. As the organizer and promoter of the “Chinese Bridge” competition in Egypt, the Egyptian Director of the Confucius Institute, Professor Rehab Mahmoud, has put in place a unique multi-dimensional training model: each contestant is provided tailor-made training, rather than using previous speech and content. Preparing for the competition not only provides opportunities for the contestants to correct their pronunciation, vocabulary, grammar mistakes, but also expands their knowledge of the history, culture, and contemporary China and improves their all-round capability. The Institute

also encourages the winners of the “Chinese Bridge” competition to stay at the institute as teachers and coaches for new contestants, thus fostering a positive mentoring culture.

开罗大学孔院将“汉语桥”视为一座以中文为载体、联通中国与埃及的人文交流的桥梁，依托这座桥梁，开罗大学孔院将培养更多的双语人才，推动中埃两国人民的文化交流向纵深发展。（李哈布·麦哈茂德供稿）

The Confucius Institute at Cairo University uses the “Chinese Bridge” competition as a bridge to promote Chinese language teaching and the people-to-people and cultural exchange between China and Egypt. It will continue to do all it can to train more bilingual competent students and promote the friendship of the two countries. (Contributed by Rehab Mahmood)



加迪斯路易斯·科洛教父高中孔子课堂以翻译为媒推动汉语教学

### The Confucius Classroom at Padre Luis Coloma High School in Cádiz uses translation to promote Chinese teaching

西班牙加迪斯路易斯·科洛教父高中孔子课堂自落成以来，每年都会筹备和庆祝“中国文化周”，除举办各种各样的文化活动中，还组织全校师生参加主题工作坊，其中最有趣的是开展图书翻译活动。

Since its opening, the Confucius Classroom at Padre Luis Coloma High School in Cádiz, Spain, has made it a tradition to organize “Chinese Culture Week” every year. It features various cultural activities, as well as themed workshops organized for the faculty and the students. The most distinctive of these activities is to translate Spanish books into Chinese.

路易斯·科洛教父高中孔子课堂的教师们，用中文翻译并出版发行了一系列中西双语书籍，譬如，路易斯·科洛教父的童话故事《老鼠佩雷斯》、何塞·马特奥斯的格言选集《拣选出的寂静》、何赛法·帕拉的诗集《职业·旅人》、塞巴斯蒂安·鲁维亚莱斯的短篇小说集《〈约定〉和其他短篇小说》等。在翻译过程中，译者积极与原作者进行探讨，交流作品中的深层含义，以期中文翻译能够更加贴合作品本意。

So far, the teachers of the Confucius Classroom have translated and published a series of books, including Padre Luis Coloma's fairy tale *Ratón Pérez*, José Mateos' aphorism collection *Silencios escogidos*, Josefa Parra's poem collection *De Profesión, Viajera*, and Sebastián Rubiales' novella collection *El pacto y otras novelas cortas*. During the translation process, they often held in-depth discussions with the authors to understand the deep meaning of the work, in order to convey the message correctly.

路易斯·科洛教父高中孔子课堂以翻译为媒，不断推动汉语教学，促进中西文化的交流和沟通。这一活动模式很有意义，今后必将延续下去并发扬光大。（何塞·洛佩兹·罗梅罗供稿）

The Confucius Classroom has used translation as a medium to promote Chinese teaching and the exchange and communication of Chinese and Western cultures. The model they have established is of significance and will be continuously enhanced in the future. (Contributed by José López Romero) 孔



## 《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，是拥有标准国际连续出版物刊号（ISSN）和中国国内统一刊号（CN）面向全球发行的出版物。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。

### 现需征稿，主题如下：

1. 国际中文教育，如教学、研究、考试；
2. 孔院故事，以个人视角讲述孔子学院故事，尤其欢迎在特色孔子学院、示范孔子学院、孔子学院联盟中发生的故事；
3. 中华文化、跨文化交流、当代中国社会生活。

### 投稿须知：

1. 文稿完整，包括题目、正文、署名和作者简介。
2. 字数为 800-3000，中文、外文、中外文对照皆可。欢迎提供配图，请附图片说明，不低于 3MB，以附件形式发送。
3. 咨询、投稿邮箱：ci\_journal@ci.cn。编辑部将在收稿 10 个工作日内回复作者并确认收稿信息。

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*

### Aims & scope

*Confucius Institute* is a bimonthly journal published jointly by the Chinese International Education Foundation (CIEF) and Shanghai International Studies University (SISU) for the global audience. It collates the voices and experiences of Chinese language learners and opens a window to the Confucius Institutes worldwide. Each issue comes in 11 bilingual editions, including Chinese-English, Chinese-French, Chinese-Spanish, Chinese-Russian, Chinese-German, Chinese-Italian, Chinese-Portuguese, Chinese-Arabic, Chinese-Thai, Chinese-Korean, and Chinese-Japanese, to cater for a diverse range of needs.

### Subscription information

We are looking for

Articles on global Chinese education, for instance, on Chinese language teaching, research, and testing;  
Original stories of Confucius Institutes, including personal stories, and stories that take place at Confucius Institutes, Global Model Confucius Institutes, and Confucius Institute/Classroom Leagues;  
Observation and reflections on Chinese culture, cross-cultural communication, and social life in contemporary China.

### Submission guidelines

Your manuscript should start with a title page that contains the author's name, short bio and contact information.

The main text should be no less than 800 words and no more than 3,000 words.

Your manuscript can be written in a single language (in Chinese or in any of the 11 languages listed above), or in bilingual format.

Please supply captions to figures, charts, tables, artwork, and photographic images used in the manuscript. Each image must be uploaded separately and should be at least 3 MB in size.

Please send your contribution to ci\_journal@ci.cn. The editorial team will contact you within 10 working days upon receiving the manuscript.

For further information, please also email 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.