

英语畅谈中国文化

**INTRODUCING
CHINESE CULTURE
IN ENGLISH**

教师用书

Teacher's Book

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

The wisdom of Confucius

Lead-in

- 1 F
- 2 T
- 3 T
- 4 T

Part 1

赏析与解读

孔子的修身思想

1. 春秋战国是经济、政治和社会巨大转变时期。这期间，经过长期的社会动乱和战争，古代沿袭下来的文化传统遭到破坏。孔子意识到这一点，并承担起坚守和恢复伟大传统文化的使命。《论语》是孔子言行的记录，由其弟子及其再传弟子记录整理而成。我们可以从《论语》中了解孔子的政治哲学思想。
2. 孔子重视人生现实，尽量避开玄虚的问题，他曾经对学生说，“未知生，焉知死（人们连活的事情都搞不明白，就不该考虑太多关于死的问题）。”他对鬼神并不完全否认，但是他更加在意祭礼上参与者的虔诚和用心。他主张“敬鬼神而远之”，人们不要纠结于鬼神是否真的存在这一问题。因此，虽然儒学从严格意义上来讲不是宗教，但在中国人日常生活中却又起到了和宗教相似的作用。
3. 孔子在《论语》中并没有提及许多有关天（自然）的事情，这说明他对自然的兴趣并不像他对人世间的事物那样强烈。

4. 孔子认为，最根本的关系是父子关系。一个人自出生便不可能改变其出生地、父母以及和其他家庭成员的关系。既然这些关系无法逃避，孔子的态度就是从最开始去理解这种天生的亲情关系，培养出一种孝的感情。
5. 《论语》认为，孝是人类情感的根本，它来自于人对自己生命原始状态的体会。人们通过改善最初的家庭关系，增强自己的孝心。人类的爱心起初来自于亲情，进而推己及人，将这份爱延伸到其它人身上，这就接近于博爱了。孝是仁的根本，如果人们认真体会孝之本，道就慢慢成长起来。人的情感始于对亲人的孝，然后将这种孝推广至亲密的人以及整个人类。
6. 简言之，孔子认为人只有先有了孝这个人际关系的源头以后，才能成就自我。我们必须意识到这种天生的情感，对它不断滋养和培育，再推广到其它社会关系中，如君臣关系、夫妻关系、朋友关系。就这样，孔子建立了从个人修身到齐家、教化社会的学说，主张从把握人际关系的基点开始，建立和谐的关系。
7. 在《论语》中，孔子提出“仁”主要是通过“礼”实现的。他多次强调，只有人有真诚的仁爱之心，礼才会有真正的内涵。人际交往中最重要的是对他人的情感，情感的形式则是次要的。因此，孔子对人类情感基点的体会和把握是敏锐且深刻的。
8. 孔子提出“克己复礼”是实现仁的途径。人们应该认识到自己的私欲可能对他人造成不良影响，而且是有悖于礼的要求的。“一日克己复礼，天下归仁焉。”这句话的意思是，仁的目标并不遥远，人们想做就能够做到。只要待人之道长期得到正确的教育，人们就可以达到仁的境界，“为仁由己，而由人乎哉？”孔子认为既然仁是所有人都能够达到的理想，每个人都应该成仁。
9. 以下是孔子有关仁、礼、孝的语录。
10. 子曰：“弟子入则孝，出则悌，谨而言，泛爱众而亲仁。行有余力，则以学文。”
今译：“后生小子，在父母跟前，就孝顺父母；出门在外，便敬爱兄长；言行要谨慎，寡言少语，说则诚实可信，博爱大众，亲近有仁德的人。这样躬行实践之后，还有余力的话，就再去学习文献知识。”

11. 子曰：“生，事之以礼；死，葬之以礼，祭之以礼。”
今译：“父母活着，依规定的礼节侍奉他们；死了，依规定的礼节埋葬他们，祭祀他们。”
12. 子曰：“居上不宽，为礼不敬，临丧不哀，吾何以观之哉？”
今译：“居于统治地位不宽宏大量，行礼的时候不严肃认真，参加丧礼的时候不悲哀，这种样子我怎么能看得下去呢？”
13. 子曰：“唯仁者能好人，能恶人。”
今译：“只有那些有仁德的人才能够爱人和恨人。”
14. 子曰：“能以礼让为国乎，何有？不能以礼让为国，如礼何？”
今译：“如果能够用礼让治理国家，那还有什么困难呢？如果不能用礼让治理国家，又怎么来对待礼仪呢？”
15. 子曰：“事父母，几谏，见志不从，又敬不违，劳而不怨。”
今译：“侍奉父母，[如果他们有不对的地方，]得婉转地劝说，[自己的意见表达了，]见心意没有被听从，仍然要对他们恭恭敬敬，不违抗他们，替他们操劳，但不怨恨他们。”
16. 子曰：“父母在，不远游，游必有方。”
今译：“父母在世，不远离家乡，如果不得已要出远门，必须有一定的去向。”
17. 子曰：“知者乐水，仁者乐山。知者动，仁者静。知者乐，仁者寿。”
今译：“聪明的人喜爱水，仁德的人喜爱山。聪明人活动，仁德者沉静。聪明人快乐，仁德者长寿。”
18. 子曰：“刚、毅、木、讷，近仁。”
今译：“刚强、果决、朴质而言语不轻易出口，有这样品德的人近于仁德。”

Reading Comprehension

1

- 1 11
2 3
3 17
4 8
5 7

- 6 2
- 7 1
- 8 4
- 9 6
- 10 5

2


Topics	Humaneness	Rites	Family Reverence
Paragraphs	13; 17; 18	11; 12; 14	10; 15; 16

3

- 1 F
- 2 T
- 3 T
- 4 F
- 5 T

Language Focus

4

Noun	Verb	Adjective
inheritance	inherit	inheritable
appreciation	appreciate	appreciative
humaneness		humane
deference	defer	deferential
cultivation	cultivate	cultivable
disobedience	disobey	disobedient

- 1 humane
- 2 inheritance
- 3 cultivate
- 4 cultivate
- 5 inherited
- 6 appreciative
- 7 disobeyed
- 8 defer
- 9 appreciation

5

- 1 b
- 2 c
- 3 a
- 4 f

- 5 d
- 6 e

6

The Analects is one of the Confucian classics. The book records the sayings and behaviors of Confucius and his disciples. It teaches the central themes of Confucianism: humaneness, righteousness, propriety, and wisdom, of which humaneness is the kernel value. Humaneness is taken as love for parents and respect for elder brothers. If the feelings for family members are extended to other people in the society, harmonious relationships among individuals will be built up.

Part 2

Passage 1

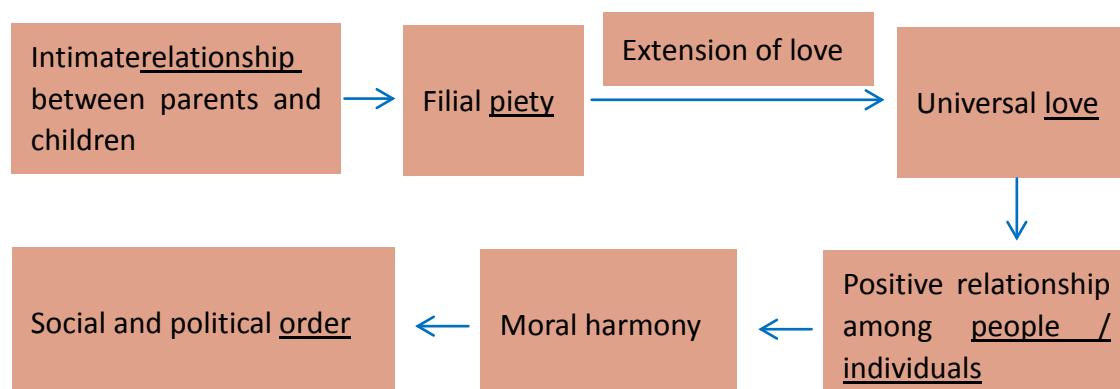
1

- 1 4
- 2 1
- 3 5
- 4 2
- 5 3

2

- 1 c
- 2 a
- 3 d
- 4 b
- 5 e

3



Passage 2

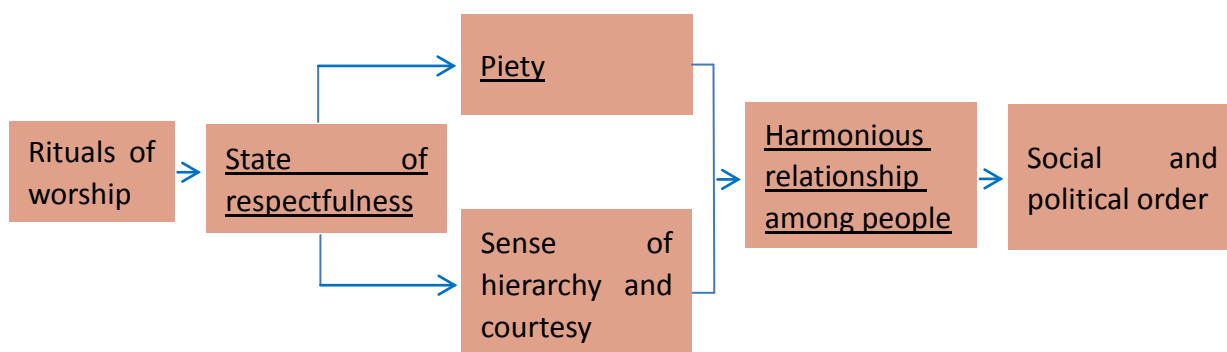
1

- 1 5
- 2 3
- 3 2
- 4 4
- 5 1

2

- 1 norms / order; measure square/ standard
- 2 *Li*
- 3 order; in place
- 4 form
- 5 *xin*; Constant Virtues

3



Part 3

1

- 1) school
- 2) *ren*
- 3) goodness
- 4) restoring
- 5) doctrine
- 6) filial
- 7) order
- 8) harmony
- 9) individuals
- 10) essence

2

- 1) alias
- 2) 551 BC
- 3) educator
- 4) founder
- 5) Period
- 6) witnessed
- 7) restore
- 8) viewpoints

3

- 1 F
- 2 F
- 3 T
- 4 T
- 5 T

慕课脚本

1

The *Wisdom of Confucius* discusses the most important school of Chinese philosophy — Confucianism — with the focus on its core concepts *Ren* and *Li*. *Ren* means goodness or benevolence and *Li* means ritual or propriety. *Ren* and *Li* were advocated by Confucius 2500 years ago for the purpose of restoring political order of Zhou Dynasty. The doctrine has exerted a great influence on Chinese culture ever since, from cultivating filial piety at home, to giving love to everybody, until keeping social and political order in a country. With *Ren* and *Li*, Chinese culture is characterized by harmony and equilibrium, building harmonious relationships between human and nature, between any individuals, and keeping equilibrium socially, economically and politically. That is Confucius wisdom and that is the essence of traditional Chinese thinking.

2

Confucius' family name is Kong and his given name is Qiu. His alias is *Zhongni*. He was born in 551 BC and died in 479 BC. He is a great philosopher and educator in ancient times. Confucius is the founder of Confucianism — the most influential school of thought. He was born in the State of Lu, Shandong Province today in the time of the

Spring and Autumn period. This period of time witnessed the deterioration of the Zhou Dynasty. Confucius tried to restore the political and social order of the Zhou Dynasty with his viewpoints.

3

We talked about *Ren*. We defined *Ren* as love, benevolence, humanity, goodness, etc. We analyzed the development of *Ren*, from family reverence to universal love, from universal love to harmony, social and political harmony. The harmony would bring about social and political order.

Now let's come to *li*. We first discussed the definitions of *li*. *Li* means rituals, proprieties, norms of social life, traditions, good manners, social order, etc. In Confucius thought, from rituals of worship people come to the state of respectfulness. People show respect to their ancestors, to the deceased, to the sages such as Confucius. This respectfulness leads to piety and sense of hierarchy and courtesy as well. The feelings of hierarchy, courtesy and piety generate harmonious relationships among people. The relationships help to create social and political order.

The Wisdom of Laozi

Lead-in

- 1 F
- 2 F
- 3 F
- 4 F
- 5 T

Part 1

赏析与解读

老子对世界的深邃理解

1. 道本意是指人们走的路，也指人所说的话。道可以理解为人与世界打交道的方式。这种方式其实没有办法命名和言说，即人与世界交往的原始状态无法言说。道不是名称，而是人们路途中行走的路，人从一开始行走和说话，道就将他们与世界联系在了一起。无论是古汉语还是拉丁语，行走和说话同的都是同一个词。所以，从这个意义上来讲，道和拉丁语的 *logos*（意思是理据背后的逻辑）具有相通性。
2. 《道德经》的深刻之处在于，它提示人们不但要去面对他们与世界的关系，而且还要把这种关系揭示出来，得出结论。老子提倡与自然融为一体，而不需要语言系统或者表达方式。借此，老子引入一种特殊的讲道方式，即所有能够写下来的统统不是道本身。道是变化的、运动的，但又是相对恒常的。名称也一样，如果你给予某件东西以名字的话，那它就不是那个字面上的名字所指的东西。然而，人类又不得不通过语言和表达系统与世界打交道。

3. 老子告诉人们反向的道理，这说明在一些方面他比孔子显得更加深刻。孔子教导人们应该做什么和如何去做，而老子则教授人们事物皆具有反面性的道理。通过对水的领悟，老子重视弱小和服从的力量。没有多少人能够理解弱能够胜强的道理，也没有多少人能够做人行事遵循这个规律。这不意味着如果人们理解了事物的一面，另一面就不言而喻地自己说明一切。实际上，事物没有一面能够离得开另外一面而独立存在的。道总是向相反方向运动，并存在于逐渐变弱的过程中。水是柔弱的，但是它也可以极具破坏性。洪水是危险的，而滴水也可以穿石。水之所以威力强大，是因为水具有无法比拟的坚韧性。
4. 《易经》和《道德经》共同奠定了中国阴阳转变、循环往复的宇宙观。中国古人是用这种循环往复的宇宙观看待时间和空间的。与之相反，西方人的时间和空间观则是线性的。
5. 老子写下这些文字，其中依然有玄之又玄的语句：“道可道，非常道。”似乎他写下来的东西都是不可靠的东西，可靠的东西不是永久不变的大道。所以，道的一大特征就是“玄”，下一句话也延续这这一特征，“名可名，非常名。无，名天地之始；有，名万物之母。”也就是说，道讲得越多，离它的本质就差得越远。
6. 真正的道是无法言说的，能够讲出来的东西就不再是根本的、固有的、永恒的。道就像宇宙开端那样，不断创造，但我们无法将它清晰地描述出来，因此，我们只能给它一个名字，称它为道。道是一种状态，人们可以把握它，但是无法通过语言讲出来。
7. 老子用“有”和“无”两个概念来表达道的不可描述性。从存在主义的角度看，“无”是宇宙诞生之前空无一物的状态，所以称为“无”（虚无）。“无”常被称为“天地之始”，用以承认世界万物之初的状况是有名的。“有”与“无”哪个在前，哪个在后（万事万物到底是从“有”还是“无”的存在状况中产生），一直是哲学上的一大难题。天地原初性的状态是难以用语言描述的，所以我们只能用“有”和“无”来描述。从存在主义的角度看，“有”与“无”的含义就是存在和不存在。
8. 然而，从本体论的视角来看，汉语的“有”与“无”用来探讨事物和事件

发生是来自于“有”的状态还是来自于“无”的状态（世间万物先有“有”还是先有“无”）。老子指出真正虚无（空无一物）的状态是世界之始，但他又认为世界又必须有一个有形有象的实质性的开端（具体开端）作为万物实际存在的基础，好像母亲生孩子那样。但对于老子的“无”的思想还存在许多争论。人们围绕着宇宙初始状况究竟是“无”还是“无名”这一话题的讨论，对“无”有着不同的解析。

9. “有”与“无”出自同样的源头，但称谓不同。“此两者，同出而异名，同谓之玄。玄之又玄，众妙之门。”天与地交往的看法使人们认为天地同源，从这个视角来看，“有”与“无”只是名称不同而已。换个角度来看，他们似乎是处于不同状态。他们都是世界的根本存在状态，也因人们的视角不同而不同。（人们这样看世界，它是这样的；人们那样看世界，它是那样的）。老子告诉我们，把握世界有多种方法，这些古代哲学家的根本观点引领我们了解他们关于世界的独特看法。

Reading Comprehension

1


- | | |
|---|---|
| 1 | 9 |
| 2 | 4 |
| 3 | 1 |
| 4 | 8 |
| 5 | 7 |
| 6 | 3 |
| 7 | 2 |
| 8 | 5 |
| 9 | 6 |

2

- | | |
|---|---|
| 1 | c |
| 2 | b |
| 3 | d |
| 4 | b |

Language Focus

3

Noun	Verb	Adjective
profundity		profound
sensibility	sense	sensible
perpetuity	perpetuate	perpetual
obscurity	obscure	obscure
origin	originate	original
substance	substantiate	substantial

- 1 sensibility
- 2 profundity
- 3 obscurity
- 4 perpetuated
- 5 been originated
- 6 obscure
- 7 substantial

4

- 1 b
- 2 a
- 3 d
- 4 e
- 5 c

6

In the *Dao De Jing*, Laozi established a philosophy system centered on *Dao*. He refers *Dao* as invariable and constant *Dao*. He holds that *Dao* is the origin of the cosmos and that *Dao* is characterized by non-action, opposition, shapelessness, namelessness, obscurity, etc. Many Daoist principles have already been Chinese people's important ideals and norms and have exerted a profound influence on the development of Chinese culture.

Part 2

Passage 1

1

- 1 7
- 2 6

3 5
4 3
5 1
6 8
7 1

2

1 T
2 T
3 F
4 T
5 T
6 T
7 T

3

1 c
2 b
3 a
4 e
5 d

Passage 2

1

1 3
2 1
3 5
4 7
5 2
6 4
7 6

2

1 T
2 T
3 F
4 T
5 T

3

1 c
2 d
3 b

- 4 a
- 5 e

4

- 1) direct reverse
- 2) crooked
- 3) clumsy
- 4) hardest
- 5) beauty
- 6) goodness
- 7) diminish
- 8) abnormal

Part 3

1

- 1) contemporary
- 2) position
- 3) tradition
- 4) exerted
- 5) ways
- 6) beyond

2

- 1) wisdom
- 2) founders
- 3) highest
- 4) nature
- 5) society
- 6) piety
- 7) universal
- 8) non-action
- 9) natural
- 10) efforts
- 11) earlier
- 12) society
- 13) world
- 14) naturalness
- 15) education
- 16) romantic

3

- 1 F
- 2 T

- 3 T
- 4 F
- 5 T

慕课脚本

1

Hello, everyone. In this unit, we'll talk about the wisdom of Laozi. First of all, let's look at the objectives of this unit. This unit is designed to help students understand Laozi's concept of Dao with its characteristics of naturalness and namelessness. To enable students to gain some insights into the profundity of Laozi's thoughts on reversion as fundamental principle in the law of nature. To appreciate the wit and sharpness of the paradoxical expressions in *Dao De Jing*. Laozi was a great philosopher in the Spring and Autumn Period, a contemporary of Confucius, perhaps 20 years older. According to *Records of The Grand Historian*, Laozi's family name is *Li*, and given name *Dan*. He was born in some place close to Luyi County, in Henan Province now, which was the State of Chu in his time. It is said he once held a position of head librarian, in charge of the archival records of the Zhou Dynasty.

Laozi is said to have written *Dao De Jing*, a book of Daoism, both a school of philosophy (*daojia*) and an indigenous religious tradition (*daojiao*). The book has played an important role in the development of Chinese culture and has had a great influence on Chinese people's national characteristics and ways of thinking. Its impact has reached beyond China. Next to the Bible, *Dao De Jing* is among the most translated works in the world. In the following parts, we will travel with Laozi in a pure, silent, natural and beautiful journey, full of profound thoughts, sparkling ideas, witty presentation. Now, let's go.

2

Hello, everyone! In this session we will compare Laozi with Confucius.

Both Laozi and Confucius are men of wisdom. They are the founders of two most influential schools of philosophy Confucianism and Daoism. But their thoughts are quite different in many aspects. The differences, however, have played an important

role in balancing one side with another in the development of Chinese culture. Let's make a comparison between the two philosophers.

Both Confucius' and Laozi's highest ideal in life is harmony: harmony between individuals, harmony with nature. But their path or way of realization is quite different. Confucius designs a route starting from filial piety to universal love in order to achieve social harmony and political order. Laozi, however, advocates non-action, non-contention, and abiding by the natural state of beings. Both Confucius and Laozi longed for a peaceful and orderly society. Confucius wants to achieve the goal by means of conscious efforts of the ruler and the people. But Laozi suggests that the people return to a primitive simplicity, while the ruler does nothing to interfere in people's natural way of life. Laozi's best time is a primitive society in which people do not use written language, do not use ships, carts, or weapons, and live in very small states. But Confucius takes the earlier Zhou Dynasty as ideal social and political system. He maintains "restraining oneself and restores the traditions of the Zhou Dynasty", "克己复礼".

Confucius puts his focus on things of shapes and features in the secular world. Laozi, however, is more interested in the study of the formless transcending shapes and features. He tries to explain the meaning, the characteristics and functions of *Dao*. Confucius suggests shaping the mind through behavior cultivation by following others' examples. Laozi prefers naturalness and intuition, and decrease of desire. Confucius holds that the people should receive education. Laozi hopes to keep people thinking simply and primitive, as naïve as a baby in infancy. As we mentioned in Unit 1, Confucius' kernel doctrine is *Ren* of which filial piety is the essence. Laozi maintains that when *Dao* is not followed, *Ren* is needed; when family is at odds, filial sons and kind parents are needed. That is to say, if people follow *Dao* and everything is in its place, there is no need for such things as *Ren* and filial piety. So we can see that Laozi tends to be more romantic while Confucius tends to be more realistic.

Daoism, as a school of philosophy and as an indigenous religion, has given significant

impacts on Chinese thoughts and culture. It opposes Confucianism in many ways and complements it as well.

Unit
3

Chinese Characters

Lead-in

- 1 56
- 2 焚 宫 龟 火 山

Part 1

赏析与解读

独特的汉字——书法之源

1. 所有文字都有三个要素：形、音、义。就中国书法来说，汉字的形与书法密切相关；汉字的义与书法有些关系，但关系却不大；而汉字的音则与书法没有任何关系。因此，本文将主要介绍汉字的独特形貌与书法艺术的关系。
2. 汉字特殊而独特的形貌和构成原理，是中国书法出现和发展的基础。就像天文现象一样，宇宙中星球无数，只有我们地球有水和空气，在这里，所有的生物，特别是人，得以生存和繁衍。对于书法来说，这水和空气就是独特的汉字。
3. 汉字是方块字。每个汉字在纸上都占有一个方形的空间。据统计，现在常用的字为 3500 个，而汉字总数约为 9 万个。中国人就是利用这些占据相似空间而又形貌各异的汉字来作为交流信息和记录信息的工具。你可以想象，汉字的创造需要多么精妙的安排，才能在一个小方块中写出成千上万个不同形态的汉字。
4. 一般来讲，汉字是由许多基本笔画构成的，笔画的作用与大部分欧洲文字

中的字母类似，虽然笔画之间无法构成音节。汉字有八个基本笔画：点、横、折、竖、钩、提、撇、捺。

5. 实际上，人们在书写时，各个笔画都会有所变化，各种书体的笔画形式也不尽相同。例如楷体中的点就有 20 多种不同的写法，钩也有十多种。在一个小小的方格中，不同的汉字由不同的笔画以各种各样的方式连接和排列而成，因此汉字易识而又整齐。这些笔画在方格中采取了上下、左右、分合、交叉、穿插、重叠、堆积、包裹等组合方式。
6. 大多数采用罗马字母书写体的欧洲语言有大约 20 到 30 个字母，远远超出汉字的基本笔画，但是这些字母却只有三种形式：直线、曲线和点。这些字母，不管它们有多少，都是从左到右排列，这与汉字的笔画有很大的区别，汉字可以以直线、不规则、紧密或者松散的方式来排列。
7. 总体而言，对于那些欧洲语言来说，有两三种像正式体和草体这样的书写体，比中国书法十几种字体要少很多。下面将介绍中国书法中的五大字体。前三种是日常生活中常用的，而后面两种则是古老的字体，如今只在书法练习中使用。
8. 楷书：楷书有一千多年的历史，是一种基本书体。其主要特征是：笔画规范，法度较严，书写速度较慢。其形象最易识别，多用于商店招牌、建筑物匾牌、春联、墓碑、纪念碑、书报名称、正式文牒。
9. 行书：行书是从楷书的快速书写发展而来的，是介于楷书与草书之间的书体。其法度较楷体宽松，点画之间有更多的映带、连笔。字形有较多的斜侧变化，行笔简便、流畅、轻盈，通俗易识，多用于信牒和日常书写。
10. 草书：这是各种字体中写得最快的，比起行书来讲，草书在形式上离楷书更远。草书形态不规则，笔画连写盘绕在一起，有些笔画、有些部分甚至被简化掉了。因此，草书难写难认。
11. 篆书：篆书是最古老的书体。篆书在日常生活中已不常使用，除非是为追求特殊效果。古老的篆字是在刻在用于占卜的甲骨、龟壳中发现的，青铜器上的铭刻中也有篆字。篆字笔画种类最少，没有点、钩、折。线条强调粗细一致。各个笔画之间讲求均匀、对称。在现代人看来，篆书非常难认，但却充满神秘感和魅力。人们从一幅篆书中可以看到古代艺术家朴素

而诚实的心灵，不由地产生对中国古老文化的赞美。

12. 隶书：篆书之后出现的基本书写形式，它主要在汉代使用。它改变了篆书笔画粗细一律的线条规则，并废除了其象形特征。隶书的特点是字形偏扁，这有别于其它四种高长形的书体。隶字书法古朴，但却容易辨认。
13. 通过这些字体，中国书法家们以艺术的方式表达着他们的思想。汉字和书法是紧密相连的。一方面，汉字形式上的独一无二使中国书法成为可能，并成为中国书法的源泉。另一方面，中国书法赋予汉字更多的内涵，因为它形象地反映着书写者乃至整个社会。

Reading Comprehension

1

- 1) rigorous rules
- 2) Looser
- 3) simple, smooth and light
- 4) irregular
- 5) Difficult
- 6) oracle bones
- 7) dots, hooks
- 8) a unanimous thickness
- 9) the Han Dynasty
- 10) the pictographic features

Language Focus

2

- 1 unanimous
- 2 overlap
- 3 stroke
- 4 symmetry
- 5 abolish
- 6 astronomical
- 7 antique
- 8 horizontal
- 9 rigorous
- 10 slanting

3

Chinese characters, in general, are composed of a dozen basic strokes, which have similar functions to the letters of most European languages, though they do not combine into syllables. There are eight basic strokes: dot, horizontal stroke, turning stroke, vertical stroke, hook stroke, right-upward stroke, left-downward stroke and right-downward stroke.

In a small square space, characters are composed of different strokes linked and arranged in various ways, thus they are easy to be recognized, and look neat. These strokes are placed in various positions in the square — upper or lower, left or right, separate or linked, crossed, going through, overlapping, piling up or surrounding.

Part 2

Passage 1

1

- 1 T
- 2 F
- 3 F
- 4 F
- 5 T

2

- 1 oracle bone inscriptions
- 2 bronze inscriptions
- 3 cursive script
- 4 formal script / regular script
- 5 seal script

3

- 1 仓颉是一个传说中的人物。据说他是黄帝的史官，也是最早中国汉字的创造者。
- 2 隶书的形成在中国汉字的发展过程中是一个重要的转折点，因为它为日后更加方正的书写形状打下了基础。
- 3 秦始皇也对书写体的规范化是汉字发展过程中的一项重要事件，秦始皇下令统一度量衡、车轨、货币和法律。
- 4 这些楷书大作展示出中国书法的伟大历史成就，象征着中国汉字发展到了更高程度。
- 5 这些铭文常常记录重大事件，比如王公贵族的功勋、对祖先的歌功颂德、历史事件和祭祀。

Passage 2

1

- 1 T
- 2 T
- 3 T
- 4 T
- 5 F

2

- 1 b
- 2 a
- 3 f
- 4 e
- 5 d
- 6 g
- 7 c

3

- 1 ideographic symbols; predictable meanings
- 2 Picto-phonetic characters; pronounce the characters
- 3 radicals; the smallest units
- 4 pictographic; ideographic
- 5 Republic of Korea; vocabulary; grammatical rules

Part 3

1

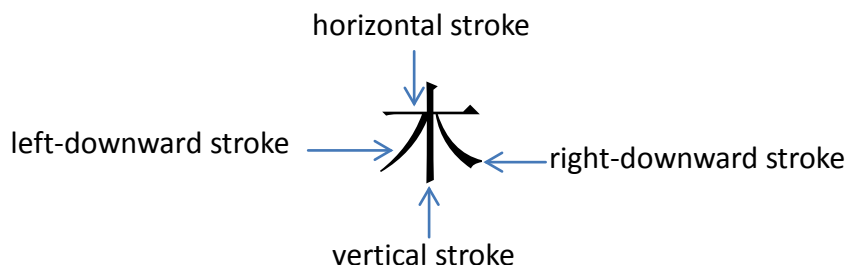
- 1) Chinese characters
- 2) sophisticated
- 3) oracle bone scripts
- 4) bronze inscriptions
- 5) alphabetical
- 6) radicals
- 7) strokes
- 8) square-shaped
- 9) civilization
- 10) carrier

2

- 1 f
- 2 g
- 3 e
- 4 c

- 5 a
- 6 d
- 7 b

3



慕课脚本

1

Chinese is among the oldest and continuously used language in the world. Chinese Characters have a history of more than five thousand years. As a sophisticated form of writing that is still used by one-fifth of the world's population, Chinese characters have gone through a number of stages in its development and evolution. It is a kind of hieroglyphic or pictograph which originated from the oracle bone scripts in the Shang Dynasty. Its development underwent several main stages, such as bronze inscriptions, seal scripture, clerical scripture, regular script and cursive script. Just like English is an alphabetic language which consists of 26 letters, Chinese characters are made up of radicals and strokes. There are now two kinds simplified and traditional Chinese. In the mainland of China, simplified Chinese is commonly used. Being square-shaped, pictographic and ideographic, Chinese characters are suffused with unique and eternal charm. Therefore, as one of humanity's greatest and most enduring cultural achievements, Chinese characters are the root of Chinese civilization and a carrier of the history.

Unit
4

Chinese Festivals

Lead-in

1

Lantern Festival

Spring Festival

Mid-Autumn Festival

Dragon Boat Festival

Qixi Festival

Tomb-sweeping Festival

Double-ninth Festival

2

Jul 1 Anniversary of the Founding of the Chinese Communist Party

Aug 1 Army Day

Sept 10 Chinese Teachers' Day

Oct 1 Chinese National Day

Nov 11 Chinese Singles' Day / Online Shopping Festival

3

1) lunar

2) solar

3) Seventh

4) magpies

5) Milky

6) emphasis

7) outdoors

8) starry

9) offerings

10) praying

Part 1

赏析与解读

古代中国春节一瞥

1. 当下已是腊月，离年日近，王夫人与凤姐治办年事。
2. 且说贾珍那边，开了宗祠，着人打扫，收拾供器，请神主，又打扫上房，以备悬供遗真影像。此时荣宁二府内外上下，皆是忙忙碌碌。
3. 已到了腊月二十九日了，各色齐备，两府中都换了门神，联对，挂牌，新油了桃符，焕然一新。宁国府从大门，仪门，大厅，暖阁，内厅，内三门，内仪门并内塞门，直到正堂，一路正门大开，两边阶下一色朱红大高照，点的两条金龙一般。
4. 次日，由贾母有诰封者，皆按品级着朝服，先坐八人大轿，带领着众人进宫朝贺，行礼领宴毕回来，便到宁国府暖阁下轿。诸子弟有未随入朝者，皆在宁府门前排班伺候，然后引入宗祠。
5. 贾府人分昭穆排班立定：贾敬主祭，贾赦陪祭，贾珍献爵，贾琏贾蓉献帛，宝玉捧香，贾菖贾菱展拜毯，守焚池。青衣乐奏，三献爵，拜兴毕，焚帛奠酒。
6. 礼毕，乐止，退出。众人围随着贾母至正堂上，影前锦幔高挂，彩屏张护，香烛辉煌。上面正居中悬着宁荣二祖遗像，皆是披蟒腰玉；两边还有几轴列祖遗影。
7. 贾荇贾芷等从内仪门挨次列站，直到正堂廊下。槛外方是贾敬贾赦，槛内是各女眷。众家人小厮皆在仪门之外。每一道菜至，传至仪门，贾荇贾芷等便接了，按次传至阶上贾敬手中。贾蓉系长房长孙，独他随女眷在槛内。每贾敬捧菜至，传于贾蓉，贾蓉便传于他妻子，又传于凤姐尤氏诸人，直传至供桌前，方传于王夫人。王夫人传于贾母，贾母方捧放在桌上。邢夫人在供桌之西，东向立，同贾母供放。
8. 直至将菜饭汤点酒茶传完，贾蓉方退出下阶，归入贾芹阶位之首。凡从文旁之名者，贾敬为首；下则从玉者，贾珍为首；再下从草头者，贾蓉为首；

- 左昭右穆，男东女西。俟贾母拈香下拜，众人方一齐跪下，将五间大厅，三间抱厦，内外廊檐，阶上阶下两丹墀内，花团锦簇，塞的无一隙空地。鸦雀无闻，只听铿锵叮当，金铃玉珮微微摇曳之声，并起跪靴履飒沓之响。
9. 一时礼毕，贾敬贾赦等便忙退出，至荣府专候与贾母行礼。尤氏上房早已袭地铺满红毡，当地放着象鼻三足鳅沿鎏金珐琅大火盆，正面炕上铺新猩红毡，设着大红彩绣云龙捧寿的靠背引枕，外另有黑狐皮的袱子搭在上面，大白狐皮坐褥，请贾母上去坐了。两边又铺皮褥，让贾母一辈的两三个妯娌坐了。
10. [闲聊饮茶之后，贾母回到荣国府，接受小辈的问候，分发压岁钱。]合欢宴上，男东女西归坐，献屠苏酒，合欢汤，吉祥果，如意糕毕，贾母起身进内间更衣，众人方各散出。
11. 那晚各处佛堂灶王前焚香上供，王夫人正房院内设着天地纸马香供，大观园正门上也挑着大明角灯，两溜高照，各处皆有路灯。上下人等，皆打扮的花团锦簇，一夜人声嘈杂，语笑喧阗，爆竹起火，络绎不绝。
12. 至次日五鼓，贾母等又按品大妆，摆全副执事进宫朝贺，兼祝元春千秋。领宴回来，又至宁府祭过列祖，方回来受礼毕，便换衣歇息。所有贺节来的亲友一概不会，只和薛姨妈李婶二人说话取便，或者同宝玉、宝琴、钗、玉等姊妹赶围棋抹牌作戏。
13. 王夫人与凤姐是天天忙着请人吃年酒，那边厅上院内皆是戏酒，亲友络绎不绝，一连忙了七八日才完了。早又元宵将近，宁荣二府皆张灯结彩。十一日是贾赦请贾母等，次日贾珍又请，贾母皆去随便领了半日。王夫人和凤姐儿连日被人请去吃年酒，不能胜记。
14. 至十五日之夕，贾母便在大花厅上命摆几席酒，定一班小戏，满挂各色佳灯，带领荣宁二府各子侄孙男孙媳等家宴。

Reading Comprehension

1

Over in the Ning Mansion Jia Zhen had the Ancestral Temple opened and swept, the sacrificial vessels prepared, the ancestral tablets put in place, and the north hall

cleaned in readiness for displaying the ancestral portraits. (Para. 2)

By the twenty-ninth of the twelfth month all was ready. Both mansions were resplendent with new door-gods, couplets, tablets and New-Year charms. ... And on both sides below the steps, tall vermilion candles blazed like golden dragons. (Para. 3)

The next day all the titled members of the family from the Lady Dowager downwards put on the court costume appropriate to their rank and, led by the old lady in a large sedan-chair carried by eight bearers, went to the Imperial Palace to pay homage and attend a banquet. (Para. 4)

Places were assigned according to generations, Jia Jing heading the senior group, Jia Zhen the second, and Jia Rong the third; and now they ranged themselves on the two sides, the men on the east and the women on the west. When the Lady Dowager offered incense and bowed, the whole clan knelt down together. (Para. 8)

Then they took their seats for the family-reunion feast, the men on the east side, the women on the west, and New-Year wine, “happy-reunion soup,” “lucky fruit” and “wish-fulfillment cakes” were served. (Para. 10)

That evening, incense and sacrifices were offered at the various Buddhist shrines and to the kitchen god; and incense-sticks and paper effigies were burnt to Heaven and Earth in the main court of Lady Wang’s compound. Huge horn lanterns high on both sides of the main gate of Grand View Garden cast a brilliant light, while all the paths were lit with lanterns too. High and low alike were splendidly dressed. And the babel of talk and laughter, punctuated by the explosion of fire-crackers, went on without intermission the whole night long. (Para. 11)

Lady Wang and Xifeng were busy entertaining guests, for an unending stream of friends and relatives attended the New Year feasts and operas held daily for about a

week in their hall and courtyard. (Para. 13)

On the evening of the fifteenth, the Lady Dowager had tables spread in the big hall in the small garden, an opera company hired, and gay lanterns of every description displayed at a family feast for her kinsmen in both mansions. (Para. 14)

2

paying homage, attending a banquet, ceremonies, family-reunion / New-Year feasts, party, offering incense and sacrifices, hanging up red lanterns, firecrackers, Peking operas

Language Focus

3

- 1 babel
- 2 altar
- 3 homage
- 4 ancestral
- 5 embroidered
- 6 enumerate
- 7 resplendent
- 8 longevity
- 9 salutation
- 10 clan

4

俟贾母拈香下拜，众人方一齐跪下，将五间大厅，三间抱厦，内外廊檐，阶上阶下两丹墀内，花团锦簇，塞的无一隙空地。鸦雀无闻，只听铿锵叮当，金铃玉珮微微摇曳之声，并起跪靴履飒沓之响。

Part 2

Passage 1

1

- 1 F
- 2 F
- 3 T
- 4 F
- 5 F

2

Color-related words	Cultural connotations	Relevant expressions or occasions
Red	Cruelty, war, violence, radicalism	A red battle; to have red hands; the red revolution; the red activities
	Evil omen	“like a red flag to a bull”
	Danger and alarm	The red alert; in the red; red ink
红色	Good luck and happiness; auspicious	Spring Festival People wear red clothes; every street, building, and house is decorated with red; red lanterns are commonly seen in streets; red spring couplets, paper-cuts and New Year's paintings are pasted on doors; kids get lucky money which is put in red envelopes

Passage 2

1

- 1 The Mid-autumn Festival falls on the 15th day of the eighth month according to Chinese lunar calendar, which usually occurs between early September and early October based on the Western calendar.
- 2 Because on almost every Mid-autumn Day, the weather is fine and a beautiful full moon is so bright in the sky. To the Chinese people, the full moon is a symbol of family reunion, perfection and prosperity. And family is always the priority in Chinese people's hearts. So, there is the tradition of having a family reunion on this day that has a special appeal to all the Chinese people. Sons and daughters working far away go back home on the Mid-autumn Festival and spend time with their family members. That is why the festival is also known as the “day of reunion” and plays a key role in Chinese people's life. Besides, the festival also represents big harvest since different kinds of fruits and crops become mature at that time.
- 3 family reunion, having a reunion feast, the Moon-worshipping custom, making and eating moon cakes, etc.
- 4 The moon cakes, just like the full moon, are round, symbolizing family reunion.

Part 3

1

- 1) celebrated
- 2) the Lantern Festival
- 3) the Mid-autumn Festival
- 4) the lunar calendar
- 5) traced
- 6) took shape
- 7) unified
- 8) festive
- 9) cultural heritage
- 10) religions

2

- 1) ghosts
- 2) ritual
- 3) revenge
- 4) maltreated
- 5) incense
- 6) offering
- 7) light
- 8) lotus-shaped
- 9) comfort
- 10) wandering

3

China also has its own lovers' festival, though many young people are not quite familiar. The lovers' festival in China is called the Qixi Festival, celebrated on the 7th day of the 7th lunar month. It commemorates the day when Niulang and Zhinü meet on a bridge of magpies across the Milky Way. The legend of Niulang and Zhinü can be traced back to the Jin Dynasty 2,000 years ago. It is said that Zhinü is the youngest daughter of the Jade Emperor and the Queen of Heaven. She descended to earth secretly and fell in love with Niulang. They lived a happy life and Zhinü gave birth to two children. However, the Jade Emperor found out this and ordered the Queen of Heaven to bring Zhinü back to the Heaven. The meeting day of Niulang and Zhinü is

on the 7th of the 7th lunar month every year.

慕课脚本

1

For several thousand years, Chinese people have developed many traditional festivals that are celebrated each year, such as the Spring Festival which is the most important and biggest festival in China, the Lantern Festival, the Dragon Boat Festival, the Double Seventh Festival, the Mid-Autumn Festival and so on. Those traditional festivals are colorful and rich in content. Most of them are based on lunar calendar which can be traced back to the Xia and Shang Dynasties and took shape during the Qin Dynasty, the first unified, multi-ethnic and power-centralized state in Chinese history. And the festive customs observed and passed down to today are so popular and important that they can reflect the shared cultural heritage, history, traditions, conventions, values, folk religions and family life of Chinese people. Therefore, they are part of Chinese national character.

2

In ancient Chinese folk culture, Chinese people believe that lunar July is a month for ghosts. During this month, the gate of the Hell is opened, releasing hungry ghosts. Those ghosts may never be given a proper ritual for their deaths, so they wander to search for food or take revenge upon the people who wronged and maltreated them when they were alive. So people offer food and drinks to their deceased relatives and burn incense and joss paper which is an offering to the ghosts. People would also burn other offerings like paper houses, cars, televisions to please the ghosts and appease the restless spirits. Meanwhile, people would light up lanterns by the roadsides and float on the river a lotus-shaped paper lantern with a light or candle on it. The lanterns, serving as guiding lights which might bring comfort, peace and warmth to those wandering, restless and homeless ghosts, are used to help the ghosts find their way back to the Underworld.

Chinese Food

Part 1

赏析与解读

有趣的食俗

1. 中国是一个多民族的国家。由于受到地理环境、气候、自然资源以及宗教信仰、社会历史因素的影响，每个少数民族都形成了他们独具特色的饮食风俗。比如，以畜牧业为主的少数民族，习惯吃牛羊肉、喝动物的奶、食用各种奶制品，比如奶茶；而从事农业生产的少数民族，南方的大多以稻米为主食，北方的大多以面条和杂粮为主食。生活在寒冷地区的少数民族爱吃蒜，居住在气候潮湿地区的少数民族偏爱吃辣。大部分回族人和维吾尔族人信仰伊斯兰教。他们不吃猪肉，也不吃凶猛动物和死动物的肉。藏族人一般不吃鱼。如果不了解这些风俗和禁忌，在与这些少数民族交往过程中就可能出现尴尬的场面。以下是一些少数民族的一些饮食习俗。
2. 蒙古族人的热情好客是出了名的。羊肉是蒙古族待客的主要食物。按当地习俗，不分远亲近邻，不管是常客还是初次相识，客人来了都要现杀羊。杀羊前把羊牵到客人面前，请客人看过，客人点头允许后再去宰杀。这叫“问客杀羊”，以示对客人的尊重。羊肉的所有吃法中，手把羊肉是最具蒙古族传统特色的。
3. 手把羊肉就是不加任何调料用水清煮的羊肉。煮熟后，大块的羊肉肥厚多汁，热气腾腾，香气四溢。当地的蒙古人喜欢一手“把”着大块肉，另一只手用蒙古刀割着吃。要是来了非常尊贵的客人，就要摆全羊席了。全羊席也叫羊背子，即把一整只羊放在锅里煮。当地人吃一般只煮 30 分钟，

一刀切下去，会有血水渗出来；若是招待汉族客人，通常要多煮 10 到 15 分钟。肉离不开酒，蒙古人无论男女都擅长饮酒。在宴席上，主人斟满三碗酒，手捧白色的哈达（白色长丝绸象征着纯洁、忠诚和尊重），高唱祝酒歌向客人敬酒以示真诚。按照蒙古人的习俗，客人要先用中指蘸少许酒，向上向下各弹一次，表示对天和地的尊敬，然后将碗中的酒一饮而尽。如果客人过分推辞，会被视为有失诚意。

4. 西藏以其特有的高原风貌和民族风俗吸引着越来越多的游客。而藏族人民的饮食风俗也是旅游者津津乐道的主题。去过西藏的人肯定都喝过酥油茶。藏族人民是以酥油茶待客的，客人首先必须喝三碗酥油茶。三碗之后，如果不想再喝，可将茶渣泼到地上，否则主人会一直劝客人多喝点。藏族人民的主食以糌粑、青稞面、酥油茶和牛肉、羊肉和奶制品。一个藏民家的富裕程度取决于他们储备粮的多少，而不是肉和奶的多少，因为肉和奶家家都有很多。藏民一般不吃马、驴等奇蹄类动物，也不吃鱼和鸡、鸭、鹅等禽类。他们喜欢吃偶蹄类动物，如猪、牛、羊，尤其是风干牛肉。在青藏高原，食物不易发霉变质，去水又保鲜的风干牛肉干在藏区很常见。每年秋季，藏民们把鲜牛肉切成条穿成串，撒上盐、花椒粉、辣椒和姜，挂在阴凉通风处风干。风干牛肉口感酥脆，酸香适口。
5. 贵州侗族人也喜欢酸味食物。家家都有腌白菜、腌竹笋、腌猪肉、酸鱼。有一首侗族民谣这样唱道：“阿哥不贪懒，阿妹不贪玩。种好糯米饭，腌好草鱼酸。人勤山出宝，家家酸满坛。”此外，侗族的腌鸭和肉酱、腌鱼、腌姜也颇有名气。有趣的是，腌鱼要密封储存，埋在地下三年，甚至七八年才启封食用。
6. 中国东北三省也聚居着几个少数民族，有代表性的当属朝鲜族。朝鲜族的食物讲究鲜香脆嫩。大部分食物辛辣爽口。菜肴中的用料常常是鲜活原料中最为细嫩的部位，多采用生拌、腌制、汤煮的烹调方法。生拌牛肉丝、生拌牛肚和生拌鱼片都是朝鲜族人民的传统风味。朝鲜族的泡菜更是久负盛名。泡菜的用料都是常见的蔬菜，有白菜、茼蒿、辣椒、生姜等。加盐腌制之前需要加盐。泡菜清爽辛辣，香甜酸辣咸五味俱全，与汉族民间小菜相映成趣。

7. 大部分回族人信仰伊斯兰教，他们遍布全国，虽与汉族人杂居，但是无论走到哪里，他们却始终都保持着自己独特的饮食习惯。他们以米和面为主食，喜食油酥饼、烙馍、包子、饺子、汤面和拌面。与汉族人不同，回族人吃猪肉，也不吃狗、马、驴和无鳞鱼。回族忌食一切未经屠宰而死的动物的肉，饮酒也是被严格禁止的。在城镇中，回族人都有自己的清真餐馆。因此，清真菜在众多少数民族菜肴中独树一帜，回族人也做出了很多清真名菜，比如老爆三、清蒸羊肉、酱焖羊肉、羊筋菜，都非常出名。而东来顺、鸿宾楼、烤肉季等清真餐馆在中国乃至国际上都享有盛誉。可以说，清真菜的发展对整个中国饮食和烹饪艺术都有很大的贡献。

Reading Comprehension

1

- 1 F
- 2 F
- 3 T
- 4 F
- 5 T

2

- 1) Yangbeizi
- 2) decline the drinks too hard
- 3) pork, beef and lamb
- 4) horses, donkeys and other animals
- 5) poultry
- 6) pickled ginger
- 7) Raw and marinade beef threads
- 8) Hui
- 9) not slaughtered
- 10) alcohol

Language Focus

3

Noun	Verb	Adjective
diversity	diversify	diverse / diversified
influence	influence	influential
reliance	rely	reliable

preference	prefer	preferable / preferred
preparation	prepare	preparatory / prepared
persuasion	persuade	persuasive
belief	believe	believable
eating	eat	edible
hospitality		hospitable
production / product	produce	productive

- 1 persuasive
- 2 productive
- 3 diversity
- 4 hospitable
- 5 reliable
- 6 edible
- 7 preference
- 8 belief
- 9 influential
- 10 preparatory

4

- 1 d
- 2 e
- 3 f
- 4 a
- 5 h
- 6 b
- 7 c
- 8 g

5

Chinese cuisine, which is world famous, is a pearl of world cuisine. It has various styles of cooking and its cooking techniques are different as well. Chinese cuisine features four elements — color, shape, aroma and taste. The four elements decide how good the dish is and are also the criteria of judging its quality. The northern foods and southern foods have their unique characteristics. The northern dishes attach great importance on bright color and heavy taste, with the greatest feature of using local food materials and controlling cooking time and temperature. While in some parts of southern China, the dishes feature light taste and remain the original flavor of the food materials.

Part 2

Passage 1

1

- 1 T
- 2 F
- 3 F
- 4 F
- 5 T

2

- 1 a
- 2 c
- 3 g
- 4 h
- 5 b
- 6 f
- 7 d
- 8 e

Passage 2

1

- 1 F
- 2 T
- 3 F
- 4 T
- 5 T

2

- 1) heightens
- 2) strength
- 3) digest food
- 4) arouse appetite
- 5) neutralize fishy odor
- 6) coldness and wetness
- 7) digestion
- 8) reduce the heat
- 9) add deep color
- 10) taste better

3

- 1 c

- 2 a
- 3 b
- 4 e
- 5 d

Part 3

1

- 1) variety
- 2) cultural background
- 3) fill the stomach
- 4) fortune
- 5) delicious food
- 6) celebrities
- 7) characteristics
- 8) in balance
- 9) medicinal diets
- 10) eight cuisines

2

- 1) yang
- 2) odor
- 3) advise
- 4) cane sugar
- 5) women
- 6) nourish
- 7) retain
- 8) beneficial
- 9) immune
- 10) dishes

3

- 1 b
- 2 f
- 3 d
- 4 a
- 5 g
- 6 h
- 7 e
- 8 c

1

China is famous for delicious food. It is people's primal want. This session will display to you not only the variety of food but also discuss with you the cultural background behind those foods. Eating holds a great importance in Chinese people's lives. Eating is not just meant to fill the stomach; being able to consume a good amount of food, and knowing what and how to eat are all viewed as a good "fortune." There's probably not another place in this world that has as great a variety of delicious food as China.

There are many celebrities in Chinese food culture such as Su Dongpo and Yuan Mei. Each food has its own characteristics of yin or yang. For our human body, only when Yin and yang are in balance can we be healthy. Therefore, we have medicinal diets. Under the guideline of Yin-yang balance, food culture is greatly developed. Now there are generally eight cuisines. What characteristics do they have and what are their typical dishes?

2

Some famous dish and ingredients are ginger, chicken soup and Chinese yam. Ginger is believed to be Yang and has many functions such as erasing fishy odor, warming the body. In cold winter, people even drink ginger tea to make the body warm. If one catches cold, the doctor may advise him/her to boil water and cane sugar to remove coldness in the body, he / she will recover soon. Chicken soup is very popular in China which is believed to be of great nutrition. It is believed to be very good for women since the soup can supplement women's yin and help retain beauty. It is also believed to be very beneficial to children since the chicken soup can help improve their immune system. Chinese yam can help digest food. Therefore if you have stomachache, it is suggested to eat more food cooked with yam so that your stomach will be protected. There are many ways to cook Chinese yam, one of which is Chinese yam porridge with red Chinese date, very nutritious and yummy. Another way is to stew Chinese yam with pork ribs which is very delicious and nutritious.

3

Generally, there are eight cuisines. They are Chuan, Xiang Lu, Hui, Zhe, Su, Min, Yue. Each cuisine has its unique characteristics. Now let's talk about them one by one. First let's go to Chuan cuisine. Sichuan food has a very long history. It has great influence over all regions of China. When people think of Sichuan food, almost the only thing that comes to mind is the mouth-numbing taste and spiciness. The typical dish is Gongbao chicken. It is a spicy stir-fry dish made with chicken, peanuts, vegetables and prickly ash seeds and chili peppers. This is a tender chicken dish, tender as the meat is quickly fried. Flavored with peanuts, this is tasty and very popular. It is very popular in America and Britain and is a mainstay of Chinese cuisine like Italian pasta. Xiang cuisine, short for Hunan Food, is well known for its hot spicy flavor, fresh, aroma and deep color. Common cooking techniques include stewing, frying, braising and smoking. Due to the high agricultural output of the region, there are many varied ingredients for Hunan dishes. The typical dish of Hunan cuisine is fish head steamed with chopped chili. This dish used chopped chili sauce as its main feature. Duojiao sauce or chopped chili sauce originates from Hunan cuisine, which is even spicier than Sichuan cuisine. Duojiao is made of chopped red chili pickled and has a salty and sour pickled taste; this dish is very popular. Next is Lu cuisine. Due to the early development of its regional cuisine, the Lu style is one of the most influential and popular regional food styles in China. With a long history, Shandong Cuisine once formed an important part of the imperial cuisine and was widely promoted in the North China. Shandong is home to the great philosopher Confucius, therefore, its food style is a true embodiment of Confucianism — “No such thing as too much refinement.” Shandong Cuisine is featured by a variety of cooking techniques and emphasizes purity of seasonings so as to retain the natural flavor and be tender, fragrant and crispy. In the Ming and Qing dynasties, Lu cuisine was already the main component of imperial diet served for emperors and royal families. The most famous Man-Han Full Banquet has a total of 196 courses that are all real delicacies. Braised pig's intestines in brown sauce 九转大肠 is also very famous. Anhui cuisine is mainly composed of local flavors of Huizhou and other along the Yangtze River and Huaijiang River. Hui cuisine attaches much importance to the

choice of food ingredients. Compared with Lu cuisine, it lays less emphasis on seafood and the more on local herbs and vegetables. Among the dishes on the Anhui cuisine menu, you will find less fried or quick-fried dishes than those are braised. People here are inclined to add ham as seasoning and sugar to enrich the freshness. The typical dish is Feiwang Fish in Milky soup. It is tender and fresh. Feiwang Fish, also named huiwang fish or huaiwang fish, is very famous local fish soup. Now let's talk about Zhe and Su cuisines. The provinces of Jiangsu and Zhejiang are near to each other. Thus their food culture pose mutual influence on one another. The real historical local specialties are the Yangzhou, Suzhou and Wuxi styles in the province of Jiangsu as well as Ningbo and Hangzhou styles from the province of Zhejiang. Yangzhou's snack foods are famous for their great varieties. Suzhou is a historical town deeply rooted in humanistic culture. Suzhou cuisine pursues refinement. It emphasizes skilled application of cutting, boiling, choices of ingredients and seasonings and most importantly huohou. Even a home meal would focus on quality, not quantity and taste light, refreshing and tender. Hangzhou has 1000 years of history. It is famous not only for its attractive sceneries but also for its fine foods. Hangzhou food is also mild and refreshing. The typical dish we should talk about is Dongpo Pork. Dongpo Pork is a Hangzhou dish which is made by pan-frying and then braising pork. The pork is cut to around two inches square in dimensions, consisting of half fat and half lean meat. The mouth feel is oily but not greasy, with the fragrance of wine. The dish is named after the famous Song Dynasty poet. Now let's talk about Fujian cuisine. Fujian cuisine is influenced by Fujian's coastal position and mountainous terrain. So most food ingredients are seafood. But woodland delicacies such as edible mushrooms and bamboo shoots are also used. Fujian cuisine is also served in a broth or soup, with cooking techniques including braising, stewing, steaming and boiling. The most typical dish in Min cuisine is FoTiaoQiang. Guangdong food has a long history. Guangzhou is located at the delta of the Pearl River. It has convenient water routes in all directions thus has been the southern commercial center of China. In addition, Guangzhou is China's earliest port city to be opened to foreign trade. So in this city, you can enjoy different styles of food. The distinctive dishes are seafood, soup and Dim sum. Dim sum, literally "touch your

heart”, is a Cantonese term for small hearty dishes. Cantonese dim sum is very popular with its varieties.

Chinese Wedding

Part 1

赏析与解读

贾宝玉的婚礼

1. 想定主意，便说道：“你若给他办呢，我自然有个道理，包管都碍不着。姨太太那边我和你媳妇亲自过去求他。蟠儿那里我让蝌儿去告诉他，说是要救宝玉的命，诸事将就，自然应的。若说服里娶亲，当真使不得。况且宝玉病着，也不可教他成亲，不过是冲冲喜，我们两家愿意，孩子们又有金玉的道理，婚是不用合的了。即挑了好日子，按着咱们家分儿过了礼。赶着挑个娶亲日子，一概鼓乐不用，倒按宫里的样子，用十二对提灯，一乘八人轿子抬了来，照南边规矩拜了堂，一样坐床撒帐，可不是算娶了亲了么。
2. 宝丫头心里明白，是不用虑的。内中又有袭人，也还是个妥妥当当的孩子。再有个明白人常劝他更好。他又和宝丫头合的来。
3. 再者姨太太曾说，宝丫头的金锁也有个和尚说过，只等有玉的便是婚姻，焉知宝丫头过来，不因金锁倒招出他那块玉来，也定不得。从此一天好似一天，岂不是大家的造化。
4. 这会子只要立刻收拾屋子，铺排起来。这屋子是要你派的。一概亲友不请，也不排筵席，待宝玉好了，过了功服，然后再摆席请人。这么着都赶的上。你也看见了他们小两口的事，也好放心的去。”
5. 贾政听了，原不愿意，只是贾母做主，不敢违命，勉强陪笑说道：“老太太想的极是，也很妥当。只是要吩咐家下众人，不许吵嚷得里外皆知，这要

耽不是的。姨太太那边，只怕不肯，若是果真应了，也只好按着老太太的主意办去。”

6. 贾母道：“姨太太那里有我呢。你去吧。”贾政答应出来。
7. 贾母和王夫人极力劝说薛姨妈同意这桩婚事。
8. 薛姨妈虽是看着宝钗心里好像不愿意似的，“虽是这样，她是女儿家，素来也孝顺守礼的人，知我应了，她也没得说的。”
9. 便叫薛蝌：“办泥金庚帖，填上八字，即叫人送到琏二爷那边去。还问了过礼的日子来，你好预备。本来咱们不惊动亲友，哥哥的朋友是你说的‘都是混帐人’，亲戚呢，就是贾王两家，如今贾家是男家，王家无人在京里。史姑娘放定的事，她家没有请咱们，咱们也不用通知。倒是把张德辉请了来，托他照料些，他上几岁年纪的人，到底懂事。”
10. 薛蝌领命，叫人送帖过去。次日贾琏过来，见了薛姨妈，请了安。
11. 便说：“明日就是上好的日子，今日过来回姨太太，就是明日过礼罢。只求姨太太不要挑饬就是了。”说着，捧过通书来。薛姨妈也谦逊了几句，点头应允。贾琏赶着回去回明贾政。
12. 这里王夫人叫了凤姐命人将过礼的物件都送与贾母过目，并叫袭人告诉宝玉。
13. 那宝玉又嘻嘻的笑道：“这里送到园里，回来园里又送到这里。咱们的人送，咱们的人收，何苦来呢。”贾母王夫人听了，都喜欢道：“说他糊涂，他今日怎么这么明白呢。”
14. 鸳鸯等忍不住好笑，只得上来一件一件的点明给贾母瞧。
15. [她们]说：“这是金项圈，这是金珠首饰，共八十件。这是妆蟒四十匹。这是各色绸缎一百二十匹。这是四季的衣服共一百二十件。外面也没有预备羊酒，这是折羊酒的银子。”
16. 贾母看了都说“好”，轻轻的与凤姐说道：“你去告诉姨太太，说：不是虚礼，求姨太太等蟠儿出来慢慢的叫人给他妹妹做来就是了。那好日子的被褥还是咱们这里代办了罢。”
17. 大婚之日，这里宝玉便叫袭人快快给他装新，坐在王夫人屋里。看见凤姐尤氏忙忙碌碌，再盼不到吉时。

18. 他只管问袭人道：“林妹妹打园里来，为什么这么费事，还不来？”
19. 袭人忍着笑道：“等好时辰。”
20. 回来又听见凤姐与王夫人道：“虽然有服，外头不用鼓乐，咱们南边规矩要拜堂的，冷清清使不得。我传了家内学过音乐管过戏子的那些女人来吹打，热闹些。”
21. 王夫人点头说：“使得。”
22. 一时大轿从大门进来，家里细乐迎出去，十二对宫灯，排着进来，倒也新鲜雅致。傧相请了新人出轿。宝玉见新人蒙着盖头，喜娘披着红扶着。下首扶新人的你道是谁，原来就是雪雁。
23. 宝玉看见雪雁，犹想：“因何紫鹃不来，倒是他呢？”又想道：“是了，雪雁原是他南边家里带来的，紫鹃仍是我们家的，自然不必带来。”因此见了雪雁竟如见了黛玉的一般欢喜。
24. 傧相赞礼，拜了天地。请出贾母受了四拜，后请贾政夫妇登堂，行礼毕，送入洞房。还有坐床撒帐等事，俱是按金陵旧例。

Reading Comprehension

1

- | | |
|----|----|
| 1 | 24 |
| 2 | 11 |
| 3 | 16 |
| 4 | 22 |
| 5 | 20 |
| 6 | 15 |
| 7 | 3 |
| 8 | 5 |
| 9 | 1 |
| 10 | 4 |

2

- | | |
|---|---|
| 1 | F |
| 2 | T |
| 3 | T |
| 4 | F |
| 5 | F |

Language Focus

3

- 1 furnished
- 2 ward
- 3 suppress
- 4 consent
- 5 distinctive
- 6 averse
- 7 ascended
- 8 submissive
- 9 dismiss
- 10 auspicious

4

- 1 in
- 2 up
- 3 for
- 4 to
- 5 off
- 6 as

5

Traditional Chinese wedding process starts with a proposal of marriage and a letter will be sent by the groom to the bride's family asking for the permission to marry their daughter. In many cases, a matchmaker is employed by the groom's family to communicate the two families. The Eight Characters of Birth of the bride-to-be and groom-to-be are checked to make sure they are compatible. At present, wedding ceremonies in large cities of China closely are similar with the western ones. In some smaller places, however, the traditions are still kept and the wedding process is almost unchanged.

Part 2

Passage 1

1

- 1 F
- 2 F
- 3 T

- 4 F
- 5 F

2

- 1 f
- 2 g
- 3 c
- 4 h
- 5 a
- 6 b
- 7 i
- 8 d
- 9 e

3

e c b f a d

Passage 2

1

- 1 F
- 2 T
- 3 T
- 4 T
- 5 F

2

- 1) family clan
- 2) the two families
- 3) family
- 4) nervous
- 5) bride's parents' home
- 6) a happy marriage

3

- 1 c
- 2 a
- 3 b

Part 3

1

- 1) revival
- 2) celebrate

- 3) fascinated
- 4) special rituals
- 5) involved
- 6) preparation
- 7) their parents and matchmakers
- 8) Six Rites
- 9) legal
- 10) unique

2

- 1) historic
- 2) collection
- 3) demonstrate
- 4) prepare
- 5) economic background
- 6) have face
- 7) inheritance
- 8) responsibility
- 9) property
- 10) transferred
- 11) separated
- 12) looked down upon

3

- 1) poor-educated
- 2) gratitude
- 3) identity
- 4) the future
- 5) marriage
- 6) matchmaker
- 7) inequality

慕课脚本

1

In China, food is an inseparable part of ceremonies, especially weddings. In a wedding banquet there are a lot of implications beside food. Now let's move on to another topic: Chinese wedding ceremonies. Nowadays there is a revival of traditional wedding ceremonies. Many peoples home and abroad like to celebrate their happiest moment in a traditional way. Do you know something about traditional weddings? Are you fascinated by the beautiful clothes the bride wears?

What kind of procedures are there? Are there any special rituals? In this unit you will know some customs involved of stages of traditional Chinese wedding engagement, preparation, wedding ceremony and post-wedding rituals. In the past, boys and girls didn't decide their own marriage by themselves but their parents and matchmakers. In the stage of engagement, there were rituals of Three Letters and Six Rites. Without undergoing these rituals, the marriage was not considered legal and would not be accepted by the people. There were performing formal bows, horseplay in the bridal room and other rituals followed. The rituals are very unique and meaningful. I believe you will be able to know traditional Chinese wedding ceremonies and then to understand cultural meanings of ceremony rituals as to introduce traditional Chinese wedding ceremony in English fluently after this session.

2

Dowry was common in different historic periods of China and continues through the modern history. Dowry, Jiazhuang in Chinese, ranges from land, jewelry, money to a collection of clothing, sewing equipment and collection of household items and now many rich people prepare gold or RMB cash as a dowry to demonstrate the family's rich background. The reason why bride's parents spend as much money as possible to prepare dowry is that dowry can also reflect their own economic background and social status. By sending expensive and enormous dowry to their daughter, they will be considered to have face and have higher social status. And also dowry is a form of inheritance to daughters since daughters will not live with parents. In the past of China, sons would live with parents and take on the responsibility to take care of the old parents while daughters would join another family to become the member of another family and would not have the responsibility to take care of their own old parents. So property owned by a family would be inherited by sons only. Dowry was the only way assets were transferred to a daughter. The dowry she brought with her was typically separated from the property of her husband and other members in a joint family. Often a woman who brought a large dowry would be considered in high position and would not be looked down upon by the joint family.

3

In different regions, the custom might be different. In some areas, three days or seven days before the wedding, the brides begin to sing the wedding wailing songs while on the wedding day, it is the highlight of sing the wedding wailing songs. The girls who don't sing the wedding wailing songs or unable to sing the songs will be regarded as poor-educated girls and will be laughed at by others. There are mainly four reasons for practicing this custom. First, crying for departure from home and gratitude to parents for raising her up. Second, crying for the change of identity and worry for the future. Marriage is a turning point for a girl whose identity is changing from being a daughter to a daughter-in-law. Being a daughter, the girl can enjoy love from parents and be the apple of parents' eyes. However, being a daughter-in-law, the girl's position might be lower and the relationship between the mother-in-law and her will be very complicated. Third, crying to complain about marriage and scold the matchmaker. In the ancient China, girls couldn't decide their own marriage which would be suggested by matchmakers and decided by their parents. It was marriage that changed girls' fate. Without marriage and the matchmaker, they would still live with their parents and enjoy the love from their parents. Last, crying to express unfairness of fate and complain about inequality between men and women. Women didn't have rights to succeed the family's assets and take care of parents so that women became affiliated to men in the ancient China.



Chinese Clothing

Lead-in

- 1 b
- 2 a
- 3 d
- 4 c

Part 1

赏析与解读

中国服饰

1. 从服装成为人们生活中的一部分的那天起，人们便已将社会地位、生活方式、审美情趣，以及种种文化观念融入到服饰中。服饰在任何时代都是社会历史风貌最真实、最直观的反映。从这个意义上说，服饰的历史也是一部生动的文明史。
2. 在我们这个历史悠久的衣冠之国，不仅有丰富的考古资料记录服饰发展的历史，在古代神话、史书、诗歌、小说以及戏剧中，与服饰有关的记载也随处可见。
3. 中国服饰的起源可上溯到旧石器时代晚期。考古发现，大约两万年前，在今天北京周口店一带生活过的原始居民已经佩戴饰品，比如白色的小石珠、黄绿色的砾石、兽牙、蛤壳、鱼骨和骨管，这些饰品都穿有精致的孔眼。专家推测这些是挂在身上的饰品。当时的人们佩戴饰品，不只是为了美观，更有趋吉辟邪的目的。周口店出土的骨针大部分都完好无损，保留着椭圆形的针孔。由此可见，那时的人们已经掌握了缝制兽皮的技术。

4. 中国新石器时期遗址迄今已发现一千余处，几乎遍布全国。当时社会生产的主流，已由原始渔猎转变为更加稳定的农耕和畜牧养殖，在纺织和制陶方面首次出现了劳动分工。在中国西部的青海省，人们发现了五千年前的彩陶罐。这些陶罐上装饰着舞者模拟狩猎的场景。一些舞者头上编着辫子，另一些舞者腰间垂着尾饰。有些舞者穿着传统中国服饰中很少见，但却与西方的撑箍裙相似的圆鼓鼓的裙子。毗邻的甘肃省也出土了类似的器皿，器皿上人物的着装被后世的研究者称为“贯口衫”——一种人类早期服饰中具有代表性的式样：在一块布中间挖洞或豁个口，穿着时，将头从洞中伸出，然后用绳子将腰一系，款式很像连衣裙。除了这些黏土器皿，人们也在岩画上发现了原始社会时期中国服饰的形象，岩画上的人们还带着耳饰。在四川巫山大溪新石器时代遗址中，还发现了手工制品，其中包括用玉、象牙和绿松石做的耳饰，耳饰的形状有圆形、长方形、四边形甚至是半圆形。
5. 随着社会等级制的形成，各种区分尊卑的礼仪应运而生，这也促使了有关日常服饰规约和制度的形成。中国的衣冠制度是在周朝开始形成的，上至王族下至庶民，都有相应的服饰规定，并记录在治国典章中。早在周朝，服饰已有祭礼服、朝会服、戎服、吊丧服和婚礼服的区分。这种传统在春秋战国诸侯争霸、百家争鸣时期曾一度被打破。因此，服饰风格趋向多元，贵族阶层的着装追求奢华。
6. 西汉的统治者以周礼为蓝本，颁布了明确的服饰制度。当时的服色有春青、夏赤、秋黄、冬皂之分，与四季和历法相呼应，服饰风格简单素雅。妇女上衣下裙的服装成为后代汉族妇女着装样式之模本。
7. 魏晋南北朝是民族大融合时期，虽然政权频繁更迭、战乱不止，但也是思想活跃、文化繁荣、科学上有重大进步的时期。在这一时期，不仅有文人墨客津津乐道的魏晋风度，更有北方游牧民族迁徙到中原对汉族服饰文化的冲击和革新。这些少数民族人民与汉人杂居，其服装样式也影响了汉族人的服饰，同时也接受了汉族服饰文化的影响。
8. 隋朝统一全国，重新推行汉族的服饰制度。其后的唐朝，国力强盛，相对开放的社会环境使得服饰开放浪漫，华美清新。女人着低胸短衫或窄袖男

装成为那个时代特有的标志。到了宋朝，汉族妇女开始有束胸的习惯，无分男女老少尊卑贵贱都喜欢穿素净儒雅的“褙子”。元朝是蒙古族统一中国建立的政权。蒙古族人当时头戴帽笠，男子多戴耳环。国家的服饰制度既承袭汉制，又融合了蒙古族元素。而随着政权再次转至汉族统治者手中，明朝统治者颁布了针对前朝的禁胡服、胡语、胡姓的法令，衣冠沿袭仿效唐代形制。明朝上至帝王下至文武百官的官服朝服，其形制、等级、穿着礼仪相当繁缛，刻意追求高雅和华丽。

9. 清朝历经两百多年，是服饰变化最大的一个时期。满族统治者强制汉族人改承满人服饰，引起了汉人的强烈抵制，继而政府采取妥协政策，满汉服饰悄相交融。满洲风格的长袍马褂成了后人论及清代服饰时首先想到的典型式样。
10. 1840 年以后，中国进入近代社会。沿海城市，尤其是像上海这样的大都会，在欧美时尚潮流的带动下，中国服饰发生了变革。西方纺织印染工业化带来的成本低廉的进口衣料渐渐取代了以传统工艺加工的国产面料。缝纫精致、款式入时的西式成衣也在中国找到了市场，费工费时、工艺考究的滚、镶、嵌、绣等传统工艺渐渐被规模化、机械化的服装加工所取代。
11. 回顾二十世纪的中国服饰，旗袍、中山装、学生装、西服、帽子、丝袜、高跟鞋、工装、列宁装、布拉吉、戎装、夹克、喇叭裤、牛仔裤、超短裙、比基尼、职业装、朋克装、T 恤衫都见证了过去的日子。
12. 在中国这个由 56 个民族组成的多民族国家，伴随着民族间的相互影响，服饰的样式和穿着习俗不断演变。历代服饰不仅朝代之间有明显的差别，同一朝代的不同时期也有显著的变化。中国服饰的整体特点是色彩鲜明、工艺精美、重视细节装饰。不同民族服饰的风格迥然不同，不同的生存环境、风俗习惯、生活方式、审美情趣无不体现在其民族服饰中。
13. 随着现代化进程的加速，城市服饰风格已不再具有民族特征。然而，在广大农村，特别是一些少数民族聚居区，多姿多彩的美丽服饰仍是当地生活方式的一部分，与当地景色共同构成了当地独特的民俗景观。

Reading Comprehension

1

- 1) Diversity
- 2) upper and lower
- 3) ethnic minority
- 4) refreshing
- 5) Song
- 6) Mongol
- 7) dignity and splendor
- 8) Manchu and Han

2

- 1 3
- 2 2
- 3 1
- 4 5
- 5 4
- 6 10

Language Focus

3

- 1 straightforward
- 2 approximately
- 3 attributed ... to
- 4 intact
- 5 regulated
- 6 rigid

4

- 1 c
- 2 h
- 3 e
- 4 a
- 5 g
- 6 b
- 7 j
- 8 d
- 9 i
- 10 f

5

From the day garments became part of people's lives, they have been endowed with connotations concerning the social status, lifestyles, aesthetics and cultural concepts. Garments have always been the truest and most straightforward reflection of the social and historical scenes of any given time. In this sense, the history of garments is also a vivid development history of civilization. In our country with a long history of garments and ornaments, there is a wealth of archeological findings showing the development of garments, as well as their portrayals in ancient mythology, history books, poems and songs, novels and drama.

Part 2

Passage 1

1

- 1 9
- 2 10
- 3 7
- 4 4
- 5 5
- 6 1

2

- 1 body-hugging one-piece
- 2 heaven and earth
- 3 from tight to loose
- 4 facilitate
- 5 set aside

3

The stylish cheongsam that is well known today was created in the 1920s and 1930s in Shanghai. It's said that a group of female high school students in Shanghai took the lead to wear a kind of blue cotton cloth cheongsam in 1921. When it came to the 1930s and 1940s, cheongsam that underwent modifications became very popular in the whole China. Those years were also the golden ages of cheongsam. Influenced by the clothes of western-style, cheongsam was made fit to expose the curve of female's figure and show the charm of the oriental women.

Passage 2

1

- 1 T
- 2 F
- 3 T
- 4 F
- 5 T

2

- 1 f
- 2 j
- 3 b
- 4 c
- 5 g
- 6 d
- 7 a
- 8 e
- 9 k
- 10 i
- 11 h

3

旗袍始于清代满洲女服，它融合了汉族女服的工艺，并吸收了二十世纪的西方样式。可以说，旗袍的演变史就是满汉文化的交融史和中西时尚的结合史。作为中国的典型服饰，旗袍具有独特的魅力和美学价值，并已成为当今国际时尚界不可或缺时尚元素。

Part 3

1

- 1) costumes
- 2) representative
- 3) charm
- 4) typical
- 5) incorporating
- 6) evolved
- 7) reckoned
- 8) wellreceived
- 9) unique
- 10) profound

2

- 1b
- 2d

3d

3

- 1) embroidery
- 2) introduced
- 3) imported
- 4) range
- 5) light
- 6) figure
- 7) graceful
- 8) warmth

慕课脚本

1

The *Everlasting Fashion – Chinese Cheongsam* is about the fashion culture in China. Among all the types of costume lady can wear, Chinese cheongsam is undoubtedly the best representative to show the female elegance and the charm of the oriental beauty. It is now regarded as the typical Chinese dressing style. Originating in the Manchu women's dress, incorporating techniques of the Han ladies' garments and absorbing western dress styles of the 20th century, it has now evolved into a major fashion element to be reckoned with in the international fashion industry. Cheongsam is now well-received both home and abroad. Nowadays, people's love towards cheongsam means much more than a dress to them. The charm of the cheongsam lies in its unique design, the profound cultural connotations and aesthetic thoughts it carries.

2

Hello everyone! Welcome to Introducing China in English. In this unit, we will talk about the *Everlasting Fashion – Chinese Cheongsam* 中国旗袍.

The objectives of this unit are: to acquaint you with the history of the cheongsam, to discuss with you the design of the cheongsam, and to appreciate with you the cheongsam culture. In this unit, there will be three sessions. You are going to learn some knowledge about the origin of cheongsam, the evolution of cheongsam, the

design of cheongsam, and the cultural connotations and aesthetic thoughts that cheongsam carries.

Now, let's start from the first session, "Origin of Cheongsam". It concerns: Chinese language usage of the word "cheongsam", the gown-style dresses in history from which cheongsam evolved, and cheongsam in the Qing Dynasty.

Firstly, there are two questions: Do you know what cheongsam is? And do you know why we call it “旗袍” in Chinese and “cheongsam” in English? Let's go to see.

The cheongsam is a body-hugging one-piece Chinese dress for women. It is known in Mandarin Chinese as *qipao* and is known in English as a Mandarin gown.

The *qipao*, as the Chinese name suggests, first refers to gown that the women of the Eight Banners wore before Manchu rulers went across Shanhaiguan. However, the stylish *qipao* that is most often associated with today was created in the 1920s in Shanghai.

The English loanword cheongsam comes from the Cantonese pronunciation of the Shanghainese term “long dress” (changshan 长衫), by which the original tight-fitting dress was known. It is this name that survived in English.

Now, we have learnt something about the Chinese language usage of the word “cheongsam”. Let's move on and go to find something about the gown-style dresses from which the cheongsam evolved.

In the Chinese way of describing the necessities of life, the one ranks the top of “garments, food, shelter, and means of travel” is clothing. China is a country with a long history of garments and ornaments. The history of garments is at the same time a vivid history of the development of the nation.

Here are two basic forms of the traditional Chinese garments. One is the upper and lower garments. As the ancient Chinese people believed in its symbolism of the greater order of heaven and earth, they attached great importance to this form on important ceremonial occasions. The other is the one-piece gown-style garments which started from the *shenyi* of the Warring States Period, and developed into the robe of Han Dynasty, down to the “*qipao*” of the modern times, all in the form of a long gown in one piece.

Shenyi was made up of the upper and lower garment, tailored and made in a unique way, as the upper and lower parts were sewn together. It is said that in the Warring States Period, the style of *shenyi* must conform to the rites and rituals. Its style must be fit for the rules with the proper square and round shapes and the perfect balance. It has to be long enough not to expose the skin, and short enough not to drag on the floor.

By the Han Dynasty (202 B.C.- 220 A.D.), *shenyi* evolved into what is called the *qujupao*, or curved gown, a long robe with triangular front piece and rounded under hem. At the same time, the *zhijupao* or straight gown was also popular. That's when *paofu* or the gown-style dresses became the mainstream attire.

By the Wei, Jin, Southern and Northern Dynasties (220-589), style of *paofu* evolved into loose-fitting garments, which showed the carefree styles of the wearers.

The style of *paofu* continually evolved in each dynasty. With its popularization, the *paofu* became a typical while stable traditional garment of the Han people.

As time went by, with the cultural interactions between the central plains and the northern nomadic tribes, the way the nomadic dressed influenced the Han style, while at the same time it was influenced by the Han style.

More than 200 years of the Qing Dynasty (1644-1911) was a period with the most

significant changes in garment style. That is also when a fusion of the Manchu and Han clothes took place.

Before we learn how the Manchu and Han styles of garments influenced each other, and how the techniques of the Han ladies' garments were incorporated into the Manchu ladies' *qipao*, let's watch a video clip.

According to history, Nurhachu, the head of the Manchu people, had spent 30 years of efforts in completing the reunification of the Nüzhen tribes. In the process of the reunification, he had established the Eight Banners system, the fundamental system of Manchu society. Since then, the Manchu people had been called as "Eight Banners", "Banner People", or *qiren* in Chinese. Therefore, their clothes were referred to be "Qi garments".

As a nomadic people, before Manchurians crossed the Great Wall from the northeast, they made a living by fishing and hunting. So the earliest Manchu costumes were designed to facilitate riding and shooting, with one straight and cylindrical piece covering the whole body in a simple style. Their costumes were very different from the Han people's costumes with the two-piece design.

A typical *qipao* at that time had a round collar, a large front piece, narrow sleeves, several buttons, and a waist band. The most obvious feature was the narrow cuff which shaped like a horse hoof not hampering arrow shooting, so it was called the Horse Hoof Cuff 马蹄袖 and Arrow Cuff 箭袖. In addition, the *qipao* had slits of the four sides, a feature which facilitates horse riding.

After the Manchu people settled in the middle land of China, took control of the national power and founded the Qing Dynasty in 1644, their life environment, production mode and life style had changed dramatically.

In order to exterminate the Han people's national consciousness, the rulers of the

Qing Dynasty forbid the Han people to wear Han costumes with strict order. The Han people were the most irritated by the order to shave the forehead and wear a queue at the back of the head according to the Manchu tradition. Manchu rulers met with strong resistance caused by the hair shaving and costumes change, but it was later eased up by a compromise made by the Qing government. It said that costumes of those like men, government officials, adults, Confucian scholars must follow the Manchu tradition; while others like women, youngsters, Taoists might follow the Han tradition.

As a result, from the beginning to the midterm years of the Qing Dynasty, Manchu women differed greatly from the Han women in hairstyles, clothes, and shoes. At that time, Manchu women wore robes with trousers inside – their most common daily clothes. Manchu women combed their hair into buns with two horns supported by a hair board, which was called “double horns hair style”. They often decorated hair with big flowers of vivid color or tassels. Manchu women’s shoes were very unique. It was a style of shoes with a high heel in the middle of the sole. Shaped like a vase, it was called the “vase bottom sole”. As it would make a horse-hoof print on the ground, it was also called the “horse hoof sole”.

The Han women still maintained their two-piece dressing features by wearing upper coats and lower skirts separately.

In the middle and late years of the Qing Dynasty, with the cultural interactions between Manchu and Han people, the way they dressed influenced each other. Both Manchu and Han women’s clothes changed gradually.

This is a very typical *qipao* in the final years of the Qing Dynasty. Compared with the original *qipao* of the Nüzhen tribes, there are some obvious differences. The cuffs of *qipao* had gradually turned from tight to loose and were known as “reversed large sleeves” 倒大袖. The four-sided slits became two-sided and some *qipao* had no slits at all. The low collar became higher. In the final years of the Qing Dynasty, the design

of *qipao* turned from simple to complex. The embroidery techniques and various auspicious patterns of the Han people were adopted.

Up till now, you have learnt about gown-style dresses in Chinese history, how *paofu* and *qipao* are related, and *qipao* in the Qing Dynasty. Generally speaking, cheongsam was wide and loose at that time. It covered most of the woman's body, revealing only the head, hands, and the toes of the shoes. The baggy nature of the cheongsam was quite different from its modern version. Then how has it evolved into the diversified modern styles? We will learn in the next session.

Thank you!

3

As to the cloth materials, traditional Chinese cheongsam was mainly made of brocade or jacquard fabric with fine 1) embroidery. By the end of the Qing Dynasty, as western looms, dyeing machines, and the dyeing technology were 2) introduced into China, the cloth materials like the camlet, woolen cloth were also 3) imported from the west and were used in making cheongsam. Now, the modern cheongsam can be made of an even wider 4) range of cloth materials, like cotton fabric, linen, silk, velvet and so on. Among all the materials, silk is probably the most welcomed by women for the following reasons. Firstly, it is thin, soft, and 5) light, so it goes very well with the wearer's body and shows the female 6) figure in a natural and 7) graceful way. Secondly, silk allows heat radiation in hot weather very well, while it also helps keep the 8) warmth of the body in cold weather.

Chinese Crafts

Lead-in

- 1 paper cutting
- 2 shadow puppetry
- 3 kite
- 4 New Year painting
- 5 embroidery

Part 1

赏析与解读

中国手工艺

1. 中国传统工艺在世界各国的物质文化史上有着独特的美名。自汉代张骞（?-公元前 114 年）出使西域，丝绸之路逐渐形成以来，中国的传统工艺便源源不断地通过中亚、西亚传入中东，而后传入欧洲和阿拉伯世界。在兵荒马乱、社会动荡不安的时候，中国历朝历代的手工艺人往往能凭借一技之长生存下来，成为中国文化传播的使者。中国传统哲学中，古代中国思想家早在公元 1 世纪就常常用工艺技巧阐释他们对治理国家和带带人生的种种思考。
2. 这一切都与中国独特的地理位置以及绵延不绝的农耕文化有关。
3. 中国大陆拥有绵长的海岸线，但其文明发源地中原却深入内陆。夏、商、西周这三个中国最早的国家政权的出现，都在内陆。对于在平原和山区成长起来的民族，土地的耕作与灌溉是他们最重要的生存方式。因此，天文历法、农业工具的制造和如何与他人融洽相处的道德概念都是在这一基础上发展的。正是农业社会的这种生活和艺术方式决定了中国传统工艺的特

点。这些技艺都是围绕男耕女织，日出而作、日落而息的生活节律发展的。它所有的用具和器皿在其最初的状态都有不同的用处：方便，简单易用，具有与农业文明相适应的智慧。即使在最高端的工艺，即宫廷工艺和文人工艺中，仍然保持着这种实用的痕迹和质朴的传统。

4. 在中国传统伦理学中有“玩物丧志”的论点，用来反对“奇技淫巧”，以遏制对没有实用价值的技巧的过度开发。这种思想对中国几千年来的工艺沿着功能主义的方向发展有着潜移默化的影响，它使人工技艺在农耕社会中发展到极致，且没有给社会造成浪费。这也带来一定的保守性，当技术累积到一定水平的时候，对社会和科学进步的推动造成一定的迟滞。
5. 但总的来说，中国工艺这样的传统还是值得称赞的。它给我们留下了丰富的文化遗产，包括许多人工器物与生活智慧。中国传统工艺的智慧，可以从以下六个方面来归纳。
6. 第一是“重己役物”，也就是重视人的作用。它强调任何人造的物件都应该能够被控制，任何技艺都应以人为本。这就是我们今天所说的“以人为本”。这一点对于中国传统工艺的发展是极其重要的。
7. 第二是“致用利人”，也就是强调实用性和民生。春秋时期的思想家管仲（公元前 723-前 645 年）曾说“古之良工，不劳其智巧以为玩好，是故无用之物，守法者不失（古代的那些最高明的工匠，是不会浪费人的智慧去做那些玩乐用的无用之物的，他们遵循着这样的法则而不违背）”。战国时期的思想家墨子（约公元前 468-约前 376 年）也提出“利人乎，即为；不利人乎，即止”的观点，即于人有利的就做，于人没利的就不做。那些讲求实用性、关乎民生的技艺才是中国传统工艺的主流。
8. 第三是“审曲面势，各随其宜”，这强调的是工艺跟具体的技术和材料的关系。中国传统工艺非常注重材料和技术条件，并结合功能的要求来设计物件。李渔在《闲情偶寄》中提到造园的时候指出关键是“精在体宜”。这一点对于中国工艺来说也同样适用。在农耕社会这个大背景下，中国人没有制作出与农耕社会的生活相背离的物件，不同时期的工艺品基本上都是与生活方式相和谐的。
9. 第四是“巧法造化”，它强调造物应从自然中得到启示，以保持人和自然的

和谐。这在古代中国表现得尤为明显，比如汉代能工巧匠鲁班（约公元前 507-约前 444 年）发明的锯，鲁班和墨子的风筝。这些物件都是从自然界得到的启发。另外，《三国演义》中提到的诸葛亮（公元 181-234 年）为在狭窄的蜀道上运粮草而发明的“木牛流马”车，也是把机械和仿自然界形状相结合的设计。传统工艺不仅有功能的意义，也包含了中国民间文化独特的象征性。

10. 第五是“技以载道”，它的意思是技术包含着思想的因素，道器并举。看似形而下的功能操作和技术劳动可以与看似形而上的原理和理论结合起来。早在先秦时期，这种观念就在很多因素的影响下形成了，其中道家思想的影响是最大的。儒家也有类似的思想，如“文以载道”等。虽然在中国历史上，许多时候道器观念有些倾斜，重道轻器思想流传甚广，但在民间人们的日常生活中，理论性始终没有大过实用性。
11. 第六是“外在风采与内在实质相匹配”，即本质上内容和形式达到统一，手工物件的功能与装饰达到统一。这在传统中国工艺中可以找到很多例子。从人类文化总的发展来看，装饰艺术是很重要的一个方面。而强调内容与形式的统一、功能与装饰的统一可以避免坠入形式主义或只讲究功能的倾向。这是儒家的“外在风采与内在实质相匹配”思想影响的结果。它要求人们在生活方式、行为准则及人造物和人的关系方面始终保持着形式与内容并重的价值取向。
12. 以上便是从皇室贵族或学者主流思想中总结出来的传统中国工艺的智慧。然而，普通手工艺者的智慧更丰富，更卓越。它有着蕴含于人造器物、精辟的准则、传说和故事中独立的体系。纵观古代中国的整个历史进程，传统工艺的发展基本上是正常和健康的，虽然在某些时期出现了一些过于繁缛的趣味，但从传统工艺的发展都与当时的生产力的发展相适应，并表现出节制和实在的美学品格。

Reading Comprehension

1

- 1 9
- 2 11
- 3 6
- 4 8
- 5 2

2

- 1 handicraft skills
- 2 source of civilization
- 3 cultivation and irrigation
- 4 human beings
- 5 maintain the harmony

Language Focus

3

- 1 reputation
- 2 emerged
- 3 attained
- 4 is comprised of
- 5 abundant
- 6 conservation
- 7 deviate

4

- 1 c
- 2 f
- 3 a
- 4 b
- 5 d
- 6 e

5

- 1 Chinese traditional arts and crafts have won good reputations in the history of material culture of the various countries in the world.
- 2 At the time when the society was in disorder owing to continuous military operations, Chinese craftsmen in the successive dynasties could often survive by virtue of one single skill.

- 3 China has a unique geographic location and a continuous farming culture.
- 4 Chinese traditional arts and crafts has left us abundant cultural heritage, including a lot of man-made articles and wisdom.
- 5 Chinese traditional arts and crafts paid great attention to design articles in line with functional requirements.

Part 2

Passage 1

1

- 1 F
- 2 T
- 3 F
- 4 T
- 5 F

2

- 1 thorough and systematic
- 2 calligraphy and painting
- 3 great maturity
- 4 employed in
- 5 Intangible Cultural Heritage

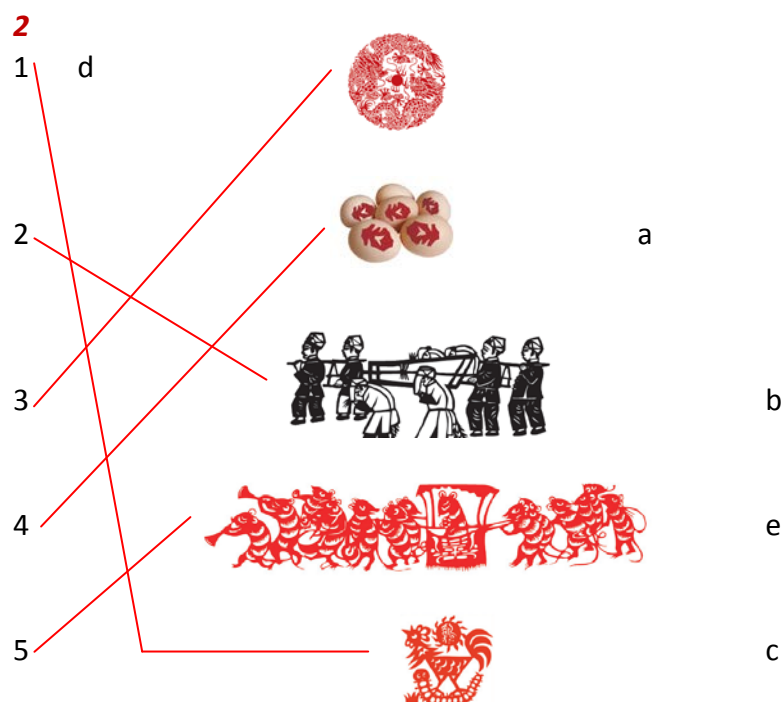
3

在世纪之交，剪纸再次流行，因为人们越来越关注于中国传统文化的各个方面。2009年，中国民间剪纸艺术被联合国教科文组织列入“人类非物质文化遗产代表作”，这也恰恰表明国际目光已投向这一传统中国手工艺。

Passage 2

1

- 1 14
- 2 3
- 3 5
- 4 11
- 5 10



Part 3

1

- 1) invented
- 2) crafts
- 3) folk
- 4) employed
- 5) adorn
- 6) festivities
- 7) decoration
- 8) listed

2

- 1c
- 2c
- 3b
- 4c

3

- 1) complete
- 2) embodies
- 3) schools
- 4) original
- 5) conform
- 6) silent
- 7) natural
- 8) supernatural

1

China is a place where paper was invented in the 1st century A.D. in the Han Dynasty. It has a long history of paper arts and crafts, including the art of paper cutting. As an art, a folk art, and a craft, paper cutting, for nearly two thousand years, has been employed in a lot of fields. Today, Chinese paper cutting are still actively produced to adorn homes and to dress up festivities. What's more, they have walked out from the domestic decoration to modern interior design. The art form is also reflected on trademarks, advertisement, fashion design, book binding, stamp design and cartoon books, and many more things. In 2009, the Chinese folk craft of paper cutting has been listed by UNESCO as "a masterpiece of oral and intangible heritage of humanity".

2

Hello everyone! In the first session we have talked about the origin of Chinese paper cutting and its historical development in China.

As an art form with a long history, paper cutting is the most participated among the common people. It also stands out for its unique charm - exact lines and ingenious patterns which are all hand-made. Do you want to know more about the features of paper cutting and the symbolic meanings of the various patterns?

Now, let's start the second session of this unit, the "Artistic Features of Chinese Paper Cutting". After completing this session, you will know about the distinct geographic features of paper cutting, and the various patterns and themes of Chinese paper cutting.

Let's first take a look at the distinct geographic features of Chinese paper cutting.

With its multi-ethnic population, vast territory, and unique historical and geographical conditions, Chinese folk paper cutting bears distinct geographical

features.

Generally speaking, farming women from North China pay special attention to the concept conveyed in their paper cutting, so the design directly reflects their thoughts. Therefore, in art style, paper cutting in the Northeast is well known for illustrating the daily life of local women and children.

The paper cutting of Manchu people is distinctively characterized by the motif closely related with their everyday life and living environment, such as animals like bear, spotted deer, tiger, and plants like ginseng and wild fruit, all of which show the fun of country life.

Paper cutting in Shaanxi Province enjoys a long history. Marked by the primitive and farming culture, paper cutting there is natural and simple in style. Paper-cuts for window decoration, the so called “window flower”, can be seen everywhere.

Paper cutting in Shanxi Province is quite simple in composition with smooth and flowing lines. Moreover, paper cutting there is widely used as decorations for clothes and daily necessities, such as pouch, handkerchief, curtain, pillow, bedclothes, chair-cover and so on.

Paper cutting in Hebei Province is best represented by Yuxian paper cutting which has been around for about 200 years. It is known for its unique techniques in beautiful colors which is a combination of Wuqiang Woodblock New Year Painting and Yangliuqing New Year Painting. It also makes Yuxian paper cutting a unique representative among paper cutting of the northern style.

The above are some examples of paper cutting in northern China. Now we will talk about the paper cutting in the southern parts.

Comparatively speaking, paper cutting in the South is more exquisite, delicate, and elegant. It is most famous for its true-to-life depictions and the profound connotations.

Yangzhou paper cutting in Jiangsu Province mainly starts with a draft of painting, and the smooth lines and exquisite scenes can well be seen in the work done.

Jinhua paper cutting in Zhejiang Province is best-known for its patterns used for opera settings. Besides the vivid figures, the background and the scene work as an organic whole.

Foshan paper cutting in Guangdong Province can date back to Song Dynasty. It is vigorous in style and it adopts a wide range of techniques such as cutting, carving, printing and so on.

It can be said that, the distinctions of paper cutting between the North and the South reflect the differences in disposition and personality of the people from northern and southern parts of China.

What we've discussed is about the distinct geographic features of paper cutting. Now let's move on and talk about the various patterns and themes of Chinese paper cutting.

There is a variety of patterns of paper cutting which is all-inclusive. However, generally speaking, the patterns can be divided into four major categories, including life and propagation; totem worship; human figures from the historical stories, myths and legends; and real life depiction and natural scenes.

Firstly, life and propagation are the two instinctive desires of human beings. Everyone wishes to survive and to live a long life. However, life and death are immutable laws of nature. Therefore, they turned to seek perpetuity in the afterlife, praying for longevity for the living, and perpetuity for the dead. Since the eternity of life could only be achieved through propagation, producing children and grandchildren to pass on life from generation to generation became the ultimate goal. Propagation of people and harvesting of crops were deemed as good fortune. In this way, fortune and longevity were deeply rooted in the consciousness of the people, which was also the main theme of folk art like paper cutting.

The patterns of “baby with coiled hair” are very popular among the folks in North China. The baby with coiled hair is the patron saint and god of propagation. The origin of “baby with coiled hair” could date back to the “Double fish with human faces” on the painted pottery from the Yangshao Culture in the Neolithic Age unearthed from Banpo of Shaanxi.

There are a lot of variations of “baby with coiled hair”, like the pattern of “baby with coiled hair on lotus bearing seeds” in the rural area of northern Shaanxi, and the pattern of the “paired fish baby with coiled hair” in Qingyang, Gansu Province.

Secondly, Chinese paper cutting borrows extensively from animals subjects such as those of fish, frog, snake, bird, rabbit, ox and rat, which mainly features totem symbols. China’s unique historical and cultural background over several thousands of years since primitive society helped sustain the influence of totem and fairy idols, which was also frequently reflected in folk art works.

Human lives were often threatened by irresistible natural or human vicious power. At the time, when a society was scientifically undeveloped, humans were so confined in their understanding of the universe that people believed there was an invisible world of ghosts, evil spirits, demons and monsters that could harm human life. However, they also believed that there was a supernatural power that could help conquer the evil and protect them.

Women from the Loess Plateau created a variety of sophisticated paper cutting patterns featuring patron-saint. When there was flood because of ceaseless rain, people had paper-cut “sweeping lady” holding a broom in one hand and a dust pin in the other to sweep away the clouds; in case of sickness, “spirit calling baby” and “fairies from five paths” were pasted on the lintels to drive away ghosts and evil spirits. Paper-cuts like “happy baby”, “lotus flower baby”, and “pomegranate baby” were hung to pray for more children at wedding.

In Northeast area, Manchuria’s “wet-nurse saint” takes care of the marriage of the sons in the family; “tiger nurse saint” leads the way in mountain roads; “Jiqiya saint”

in Heilongjiang helps with disease and disasters; and “baby holding a magic grass in hand” in Xinjiang calls back human spirit.

Totem animals or legendary animals are often characterized by the geographical regions. The paper-cuts of local patron-saints pasted on the doors vary from area to area, such as a deer or a rooster in Inner Mongolia; a tiger or “baby with coiled hair riding a tiger” in central China; a monkey or “baby with coiled hair riding a monkey, or riding a cow,” in Henan, etc.

Thirdly, the patterns of human figures can also be frequently seen in paper cutting, like the characters of the historical stories, myths and legends, operas and plays.

This is Guan Gong from *The Romance of the Three Kingdoms*. He is a famous general of the Kingdom of Shu-Han in the Three Kingdoms period.

This is Lin Daiyu from the *Dream of the Red Chamber* written by Cao Xueqin in Qing Dynasty. This paper-cut shows the scene of Lin Daiyu burying flowers.

Besides the three categories mentioned above, the real life depiction and natural scenes can also be seen in Chinese paper cutting. People illustrate their daily life, living environment, and the natural sceneries in the paper cutting to reflect their thoughts, feelings, and expectations towards life.

Up till now, we have learnt about the artistic features of Chinese paper cutting, and its main patterns and themes. As a folk art, the presence of paper cutting is evident in people’s everyday life, traditional festivals, ceremonies and rituals, and folk customs. We will learn more about it in the next session.

Thank you for your attention! See you next time.

3

The complete system of philosophy that Chinese folk paper cutting embodies was

not based on the philosophy of Confucianism, Taoism or other schools of thought. It was based on the original Chinese philosophy and art system from the prehistoric time. Some paper-cut designs fully conform to the patterns on the painted pottery from prehistoric time, so it helped bring out the meaning of the silent symbols.

For example, “a pair of fish with human faces” on painted pottery from 6000-year-old Yangshao culture in Banpo of Xi’an, Shaanxi, was not a natural fish. It was a cultural code in prehistoric philosophy. This design of a pair of fish with human faces is still quite popular in the rural areas on the Loess Plateau. The design remains among the people as a symbol of the god of life and propagation, a symbol of supernatural power.

Layout and Hierarchy of Traditional Chinese Architecture

Lead-in

- 1 T
- 2 F
- 3 T

Part 1

赏析与解读

紫禁城

1. 北京的紫禁城，超过五个世纪（1406-1911）以来都坐拥最高权力的宝座，连同它风景如画的花园和诸多建筑（近一万间带家具和艺术品的房间），在明清两朝构成了中国文化无价的明证。

杰出的普世价值

2. 作为 15 到 20 世纪明清两朝皇帝的皇家居所，明清两朝在北京的帝宫是中国封建社会末期的国家权力中心。明清两朝在北京的帝宫叫做紫禁城，由明朝皇帝朱棣建于 1406 至 1420 年间。在随后的 505 年里，它见证了 14 位明朝皇帝和 10 位清朝皇帝登基。
3. 位于北京中心的紫禁城是古代中国宫殿发展的最高典范，它提供了对中国王朝末期社会发展，尤其是礼制和宫廷文化的洞见。紫禁城的形制和空间安排继承和体现了古代中国城市规划和宫殿建造的传统特征，其特点是中轴线，对称设计，前朝后寝，也包含了从元朝大都的形制演化而来的，新增加的美丽庭院。作为古代建筑等级、建造技术和建筑艺术的典范，紫禁城在 300 年的时间里影响了随后清朝的官方建筑。宗教建筑，尤其是宫殿

内的一系列皇家佛室，吸收了自 14 世纪以来民族文化的丰富特色，是满汉蒙藏建筑融合和交流的明证。

4. 总的说来，帝宫的杰出价值特别明确地体现在四个方面。第一，帝宫代表了中国皇家建筑发展的杰作。第二，帝宫建筑综合体展示了传统建筑和中国宫殿建筑带来的影响的重要交流，尤其在 17 和 18 世纪的重要交流。第三，帝宫是明清两朝中国文明罕见的明证，它真正保留了风景、建筑、陈设和艺术品，它也是传承了数世纪以来的生活传统和满族人民信奉萨满教习俗的罕见明证。最后，帝宫提供了中国最富丽堂皇的宫廷建筑群的杰出例证。它说明了从元朝、明朝到清朝皇家机构的宏伟壮丽，并且展示了满族传统，也呈现了 17 到 18 世纪这一建筑演化的证据。

完整性

5. 自从清朝灭亡，人们就很重视对紫禁城财产的保护。其指定的物业区域包含了体现创意、影响、历史证据价值的所有元素，也包含了有历史规模、建筑类型的建筑典范和 15 世纪后，特别是 17 到 18 世纪的技艺和艺术成就也得到了很好的保护。明清两朝宫廷文化的不同体现、满汉民族的生活方式和满汉民族的交流和融合被很好地保留下来。缓冲区保护该建筑综合体在城市和场景的空间位置。

真实性

6. 明清两朝在北京的帝宫紫禁城，真正保护了中国等级文化在建筑综合体的形制、设计和装饰方面的杰出体现。中国官方建筑最高技艺和艺术成就，通过木质结构被真实地保留下来，传统技艺也被继承下来。见证明清两朝宫廷文化的不同部分也被保留下来，这反映了当时皇家的生活方式和价值。

保护

7. 明清两朝的帝宫在 19 世纪得到很好的保护。清朝灭亡后，宫廷综合体就在 1925 年被国家宣布为故宫博物院。1961 年，它被国务院指定为首批国家财产优先保护点，并按照文物保护原则进行修复和保护。因此，故宫的所有主要建筑和大多数附属建筑都完好无损。基于对《中华人民共和国文物保护法》的严格执行，1996 年国家文化遗产局颁布了《有关故宫管理的若干规定》，2005 年北京市人民政府划定了面积为 1,377 公顷的帝宫缓冲区。所

有这些法律法规细化了对帝宫区域保护的法规，为财产真实性和整体性的最大限度保护，提供了法律的、机构的和管理的保证，以最大限度地保护全人类这一杰出的文化遗产。

8. 未来，要遵循最少量干预的原则，改进科学与技术手段，继续对明清两朝帝宫价值的集成保护，以确保其真实性和完整性的可持续保护。游客的数量应该得到有效控制，以减少游客对财产的负面影响。对紫禁城区域的保护应当加强。此外，对紫禁城诠释和推广的研究应当加强，以更好地向海内外游客展示宫殿的科学、历史和艺术价值，为人民提供精神启蒙和愉悦，从而以合理的方式，发挥帝宫的社会价值和文化价值，在城市开发背景下，促进帝宫的可持续性保护。

Reading Comprehension

1

The layout and spatial arrangement inherits and embodies the traditional characteristic of urban planning and palace construction in ancient China, featuring a central axis, symmetrical design and layout of outer court at the front and inner court at the rear and the inclusion of additional landscaped courtyards deriving from the Yuan Dynasty capital city layout.

2

- 1 five
- 2 1406 and 1420
- 3 14; 10
- 4 1925
- 5 1961

3

- 1 3
- 2 4
- 3 5
- 4 8
- 5 3

Language Focus

4

Located in the center of Beijing, the Forbidden City was the imperial palace from the Ming Dynasty to the Qing Dynasty and now the Palace Museum. It witnessed the enthronement of 14 Ming and 10 Qing emperors. Displaying the court culture, the lifestyles and the exchange and integration between the Manchu and Han peoples of Ming and Qing dynasties, the Forbidden City embodies multi-ethnic culture. It is also a state-of-art exemplar of the time, showing the architectural layout, hierarchy, construction techniques and architectural art. It is necessary for us to enhance the sustainable protection of the authenticity and integrity of the property in order to better showcase the scientific, historic and artistic values of the Forbidden City.

Part 2

Passage 1

1

The architectural layout of the Forbidden City involves three feudal rituals and five directions.

2

- 1 F
- 2 T
- 3 T
- 4 T
- 5 F

3

- 1 c
- 2 a
- 3 b

4

Buildings with Harmony		Buildings with Eternity		Buildings with Happiness	
Chinese	English	Chinese	English	Chinese	English
太和殿	Hall of Supreme Harmony	永和宫	Palace of Eternal Harmony	延禧宫	Palace of Prolonging Happiness
中和殿	Hall of Central Harmony	永寿宫	Palace of Eternal Longevity	咸福宫	Palace of Universal Happiness
保和殿	Hall of Preserving Harmony	长春宫	Palace of Eternal Spring		

永和宫	Palace of Eternal Harmony				
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Passage 2

1

- 1 T
- 2 F
- 3 T
- 4 F
- 5 F

2

Table 1

	乾清宫	交泰殿	坤宁宫
English names	Palace of Heavenly Purity	Hall of Union	Palace of Earthly Tranquility
Roof styles	重檐庑殿顶	四角攒尖顶	重檐庑殿顶
	Double-eaved hip roof	Four-sided pyramidal roof	Double-eaved hip roof
mythological animals	9	7	7
Rankings	1	3	2

Table 2

	中和殿	交泰殿	坤宁宫
English names	Hall of Central Harmony	Hall of Union	Palace of Earthly Tranquility
Roof styles	四角攒尖顶	四角攒尖顶	重檐庑殿顶
	Four-sided pyramidal roof	Four-sided pyramidal roof	Double-eaved hip roof
mythological animals	7	7	7
Layers of terrace	3	1	1
Rankings	1	3	2

3

- 1 a
- 2 c
- 3 c
- 4 b

4

The Hall of Supreme Harmony is of the highest ranking in ancient China. Politically, as the most important ceremonial center of the imperial power, the Hall of Supreme Harmony symbolized the majesty of the emperor. Architecturally, there are four reasons for its paramount position.

Firstly, there are ten mythological animals on its eaves and it is the only building with *Hangshi*, a flying monkey. Secondly, it was built on the three-layer terrace, which dominated the imposing view of the Outer Court of the Forbidden City. Thirdly, the Hall of Supreme Harmony had a double-eaved hip roof, which ranks highest in the double-eaved roofs. Lastly, the Hall of Supreme Harmony is eleven-bay-wide and five-bay-deep, which is the only building with such width and depth.

So, the Hall of Supreme Harmony has the highest ranking in the Forbidden City.

Part 3

1

- 1) culturally
- 2) rear
- 3) ritual
- 4) recorded
- 5) two
- 6) ancestral
- 7) altar
- 8) Imperial
- 9) concept
- 10) interaction

2

- 1 前朝后寝的礼制
- 2 前朝；外朝
- 3 内廷；后宫
- 4 左祖右社的礼制
- 5 《考工记》
- 6 中轴线
- 7 天人合一的理念
- 8 《易经》

3

According to *The Books of Rites*, it says, “Without rites, the distinctions between monarch and subject, between senior and junior, and between elder and younger cannot be clearly drawn.” The architectural hierarchy of the Forbidden City is based on this statement.

Everything in the Forbidden City can be ranked. Architecturally, we can find something interesting to rank the buildings there. The number of the mythological animals on the eaves, the layers of the terrace, the roof styles, the width and depth can determine the ranking of the buildings.

The pronunciation of the mythological animals on the eaves cannot match their form to such an extent that it may amuse the modern Chinese. However, the regulations for the use of mythological animals on the eaves were strict. Surprisingly, all the 12 palaces for the emperor’s women have the same number of mythological animals.

Historically, both the Yongzheng Emperor and the Xuantong Emperor were resided in the Hall of Mental Cultivation. The Yongzheng Emperor was the first emperor who lived there while the Xuantong Emperor was the last emperor who lived there. They upgraded its low-ranking – a seven-bay-wide and three-bay-deep structure. Who lived there mattered!

慕课脚本

1

The architectural layout of the Forbidden City alone can reveal its charms from many perspectives. But culturally, traditionally, Chinese rituals summarized in five directions, front, rear, left, right and center, this can interpret it.

Front and rear means the ritual of official court in the front and the residential court in the rear in a palace. Following this ritual recorded in *The Rites of Zhou*, the Forbidden City has two courts – the Outer Court as its official part and the Inner

Court as its residential area.

Left and right suggests the ritual of the ancestral shrines on the left and altar of Gods of Land and Grain on the right in capital planning. Observing this ritual recorded in *The Rites of Zhou • Records of Construction*, the Forbidden City has the Imperial Ancestral Temple on the left and altar of Gods of Land and Grain on the right.

Center means the Central Axis of Beijing which passes through the Forbidden City. Such concept interprets the idea of the union of human being and the nature of *The Book of Changes*.

The interaction of these Chinese rituals with architecture contributes to the architectural layout of the Forbidden City. Mingled with historical events, the Forbidden City is so unique.

After we explore the layout of the Forbidden City, we come to another topic of Chinese culture, that is, the architectural hierarchy from the perspective of the Forbidden City. According to *The Books of Rites*, it says, “Without rites, the distinctions between monarch and subject, between senior and junior, between elder and younger cannot be clearly drawn.” This statement tells us the reason for the architectural hierarchy of the Forbidden City. Surprisingly, all the twelve palaces for the emperor’s women have the same number of them.

Cultural Connotations of Traditional Chinese Architecture

Lead-in

- 1 d
- 2 d
- 3 b
- 4 d
- 5 b

Part 1

赏析与解读

紫禁城里的数字

1. 如同古埃及的圣殿和金字塔一样，中国的紫禁城有一套统领它建筑维度选择的法则。它的测量结果表明紫禁城里各个庭院的形制是按照特定的比例设计的。
2. 后宫院落长 218 米，宽 118 米，前朝院落长 437 米，宽 234 米。因此，后宫和前朝院落的长宽比是一样的，达到了 11: 6，而且前朝院落的长和宽是后宫院落长和宽的两倍，这就意味着前朝庭院面积是后宫庭院面积的四倍。
3. 具有阴阳特征的数字，黄金分割和其他数字为紫禁城增添了文化涵义。

具有阴阳特征的数字

4. 作为风水中一对关键概念，阴阳在紫禁城建筑数理学中扮演了至关重要的角色。中国古代最独特的建筑太和殿的长宽比例和门钉之数是阴阳在建筑中具有文化内涵的有趣例证。
5. 太和殿按照 9: 5 的标准设计的，显示出至高无上的皇权。太和殿九进宽五进深，其长宽比是 9: 5。

6. 九和五在古代中国建筑中具有特殊含义。数字可分奇数和偶数，分属阳和阴，阴阳是中国相互对立的原则。偶数为阴，奇数为阳。小于十的奇数中九是最大的，五位于正中。相应地，在古代中国，九和五意味着最高皇权。
7. 但是，也有一些例外。
8. 游客们可以发现今天的太和殿，长度有十一间而不是九间。因为在明朝末期，原来的太和殿被毁，并在 1669 年，清朝康熙年间修复。在修复过程中，由于缺乏特定的上等木料，其宽度被调整为十一间。
9. 在皇家宫殿正脊上的动物形状物件（脊兽）的数目通常为九。但是，太和殿上却装饰了 10 个。这是中国建筑中动物形状物件数目唯一的例外——以显示该建筑的独特性。
10. 另外一个谜是门钉数目。在帝宫已立的法则是每扇门有 81 个门钉。通常每扇九路，每路九颗。奇数九乘以奇数九，其结果还是奇数八十一，代表阳，正极能量。
11. 但是紫禁城的东华门只有八路门钉。偶数八乘以奇数九，其结果是偶数七十二，代表阴，负极能量。因为棺槨从此门通过，表示负极。由此门钉数目减至一个偶数，也就是阴数。

黄金分割

12. 黄金分割，被誉为神奇的比例，希腊巴特农神庙和佛罗伦萨文艺复兴时期的建筑也运用了黄金分割。紫禁城的设计和建造似乎也遵守黄金分割的规则。
13. 太和门所在的院落长 200 米，宽 130 米，宽和长的比例达到 0.65。这个数字与黄金分割率 0.618 很接近。
14. 同样地，以前明朝的大明门到景山的距离是 2500 米，大明门到太和殿中心距离为 1504.5 米，1504.5 比 2500 是 0.6018，与黄金分割率很接近。
15. 没有明确的证据表明中国宫殿的设计是受到了西方建筑观念的影响。但是，无论是中国还是西方都使用黄金分割便证明了其有用性，也显示出人类在追求美时都有共同的目标，无论国籍。

其它数字

16. 紫禁城的房间数目，太和殿龙的数目和云龙石阶的重量展示了紫禁城更

多的文化内涵。

17. 按照古老传说，紫禁城共有 9999.5 间房间，但事实并非如此。基于建筑专家的实地调查，紫禁城有 8707 间房间，包括所有宫殿，大殿，工作坊和亭子。8707 是奇数，具有建筑之阳的涵义。
18. 太和殿里不同种类的龙形装饰随处可见。人们说太多了不可胜数。但是，专家经过艰苦的工作后，数出共有 13844 条龙。这个偶数使紫禁城的阴阳保持平衡，因为偶数是阴而龙象征天子。而天，在汉语里也可以称为“乾”。“乾”为阳，也是八卦里的卦象之一。龙的偶数数目和龙的象征意义为紫禁城增添了文化涵义。
19. 铺设在保和殿后面路上著名的云龙石阶是紫禁城最大的石雕。它安放在紫禁城中轴线，即御道上。有记载显示这块石雕雕自于一块约 300 吨重的石头。那块石头在粗琢后重 239 吨，精雕后重 200 吨。把它从距离北京 50 千米的房山运到紫禁城，真是富有挑战性。在没有起重机和汽车的情况下运输一块重达 300 吨的石块真是需要智慧。

Reading Comprehension

1

- 1 F
- 2 T
- 3 T
- 4 T
- 5 F

2

- 1 15
- 2 8
- 3 10
- 4 18
- 5 19

Language Focus

3

The Hall of Supreme Harmony, the Hall of Middle Harmony and the Hall of

Preserving Harmony erect above a 土-shaped terrace, which is 232 meters long and 130 meters wide with the ratio of length and width 9:5. Tian'anmen Gate is nine bays wide and five bays deep with the ratio of width and depth 9:5. In ancient China, the odd numbers are yang while the even numbers are yin. The number of the palaces of the Outer Court of the Forbidden City is yang while that of the Inner Court is yin. Among the number of yang, nine is the highest one while five ranks in the middle. So in ancient times, nine and five symbolize the imperial power of the emperors.

Part 2

Passage 1

1

- 1 T
- 2 T
- 3 T
- 4 F
- 5 F









2

- 1 a
- 2 c
- 3 d
- 4 e
- 5 b

3

Twenty-four gold coins suggest 24 Solar Terms and groups of five suggest the Five Elements.

4

The Trigrams	The Symbols	The Trigrams	The Symbols
<i>Qian</i> Trigram		<i>Kun</i> Trigram	
<i>Zhen</i> Trigram		<i>Gen</i> Trigram	
<i>Li</i> Trigram		<i>Kan</i> Trigram	
<i>Dui</i> Trigram		<i>Xun</i> Trigram	

Passage 2

1

- 1 T
- 2 T
- 3 F
- 4 F
- 5 T

2

- 1 d
- 2 f
- 3 c
- 4 b
- 5 e
- 6 a

3

The Forbidden City conveys at least three cultural meanings. Eight Trigrams, Five Elements and yin and yang are embodied in the Forbidden City from cultural perspective. Another cultural meaning of the Forbidden City is Chinese architectural wisdom of constructing it. Most importantly, dragon as a symbol of Chinese culture has found a supreme position in the Forbidden City.

Part 3

1

- 1) wisdom
- 2) insights
- 3) Qian
- 4) balance
- 5) related
- 6) derive
- 7) four
- 8) embodied
- 9) supremacy
- 10) fashion

2

- 1 one *liang* of gold
- 2 two years
- 3 two
- 4 durability

3

Traditionally, dragon is a mythical creature that can fly and walk, change its forms and has divine powers to summon wind and rain.

Before Xia Dynasty, the dragon was not the ancestor of the royal family. Gradually, dragon symbolizes the soul of Chinese Nation, and China is also known as the land of dragon and Chinese people are called the descendants of dragon. To further consolidate his prominent position in Chinese culture, an emperor was called the Real Dragon and the Son of Heaven.

Dragon, an emblem reserved for the imperial regime, was heavily used on imperial architecture – on the roofs, on the beams and pillars, and on the doors. The best known one is the entrance to the Palace of Tranquil Longevity, a glazed-tile Nine Dragons Screen. With reliefs of nine different Chinese Dragons, such screen walls are typically found in imperial Chinese palaces and gardens.

慕课脚本

1

We cannot talk about Chinese architecture without going to *fengshui*. *Fengshui* is the Chinese architectural wisdom and dragon is a cultural symbol of the Chinese people. On the basis of its layout, hierarchy, we would talk once again more about the insight of the Forbidden City.

Culturally, the Eight Trigrams, the Five Elements, and yin and yang have all affected the Forbidden City. Obviously, the Inner Court is arrayed in a Qian Trigram and two Kun Trigrams which involves the balance of yin and yang there. The Five Elements are related to five colors and five directions that mentioned in this first topic. Actually, both Eight Trigrams and Five Elements derive from yin and yang. The Forbidden City has exhibited the four forms of Yin Yang in a dialectical way in the main buildings of the Outer Court and the Inner Court.

The Chinese architectural wisdom has been embodied in acquiring the building

materials – huge Nanmu timbers from the southwest of China, gigantic 300-ton single marble slab and so-called golden bricks. However, the reconstruction of the Hall of Supreme Harmony, the symbol of imperial supremacy, called for intricate design, as there was no solution within 80 years.

As a cultural symbol, dragons make the Forbidden City be forbidden to enter to the ordinary people. However, it was there in different fashion.

2

As for transformation of the existing soft property of the earth into hard enduring golden bricks, the manufacturing process is very impressive. Golden bricks are famous for their high cost: one brick, one *liang* (50g) of gold. Moreover, their manufacturing cycle is two years long. They call for special maintenance by being cleaned with mops soaked in kerosene for two days. Thanks to all these, they are of incredible durability, as they are still used today in the Hall of Supreme Harmony.

3

Most crucially, the cultural meaning of the Forbidden City should be without dragon. Dragon is a mythical creature that can fly and walk, change its form and has divine powers to summon wind and rain. China is also known as the land of dragon and Chinese people are called the descendants of dragon. So dragon symbolizes the soul of Chinese Nation.

However, till Xia Dynasty (21 century BC), the dragon gradually became the ancestor of the royal family only, which further strengthened the dragon's dominant position in Chinese culture. Dragons are varied in the Forbidden City to show the imperial power.

As an emblem reserved for the imperial regime, dragon was heavily used on imperial architecture – on the roofs, on the beams and pillars, and on the doors. The entrance to the Palace of Tranquil Longevity is marked by a glazed-tile Nine Dragons Screen. It is a type of screen wall with reliefs of nine different Chinese Dragons.

Peking Opera

Lead-in

- 1 b
- 2 c
- 3 a
- 4 d

Part 1

赏析与解读

听戏的艺术：戏园子

1. 过去，到北京游玩的人，总要安排时间进戏院听场京剧。今天的人们欣赏京剧，习惯说“看戏”；可老北京人却说是“听戏”。京剧讲究的是声腔韵味，而表演却是高度程序化的。观众习惯闭着眼睛手打着拍子听。当听到他们喜欢的唱段时，他们会大喊：“好！”他们是典型的戏迷。
2. 二十世纪 50 年代以前，京剧表演的场所被称为戏园子。字面上就是“戏剧的院子”的意思。戏园子的摆设很简单。戏台是正方形的，三面每排都有位观众准备的座位。清朝早期，戏园子被称为“茶园”。那个时候，人们只付“茶钱”不买戏票。人们来“茶园”的主要目的就是喝茶，观看演出纯属“顺带”。清朝时，戏园子的一场演出一般长达 10 到 12 个小时，不演夜场。除供应茶水外，还提供付费的小吃，比如葵瓜子、炒花生。也不是一入场就收茶钱，而是到了压轴戏，也就是倒数第二出戏开演前后才收。老北京戏园子的一大特色是“扔热手巾把”。跑堂的将热手巾从空中抛向观众，扔的时候还喊着：“手巾把来喽！”扔得十分准确。跑堂的也收取小费，多

少随便，从不计较。

3. “茶园”后来被称为戏园子或老式戏院。二十世纪 20 年代，戏园子改称剧院，其舞台样式也模仿西方戏剧的舞台。相比而言，戏园子是传统建筑风格，在容人量上要比西式剧场小一些，但在戏园子听戏，演员不借助扬声器，听众听到的是演员原汁原味的唱腔。
4. 到十九世纪中后期，随着京剧的兴盛，北京这种戏园子的数量大大增加。它们大部分都位于前门南边繁荣的商业区。从空中鸟瞰，这个地区正好出于城市的南北中轴线上。
5. 老式戏院的舞台不算大。一开始铺设的是木板，后来铺上了地毯。这是为了确保演员翻筋斗的时候不受伤。舞台前常竖起两根柱子，柱子上分别挂有楹联，一般都是赞扬当时表演的戏班子。
6. 舞台后面会悬挂一道绣花的帘子，这个帘子是当天主角儿的私人物品。帘子点缀着不同的花鸟图案，与主角儿的风格一致。看一眼帘子，观众就能知道今天的主角儿是谁。
7. 舞台下曾是布满灰尘的土地，后来铺设了地砖，再后来又铺设了水泥。早些年，观众的座位是木制长板凳，这种座位设计方便人们面对面坐着品茗吃小吃，却不方便看演出。直到 1914 年以后，观众座位才变成与舞台平行的靠背长凳，观众可面向舞台而坐。长凳后面用钉子固定长长的木板，用来摆放茶杯。那时男人和女人是分开坐的，男人在楼下，女人在楼上。直到二十世纪 20 年代之后才开始男女混座。靠后的座位处常常设一张长方桌，桌上立一个写着“弹压席”字样的牌子。开戏后，军警全副武装入座，维持治安。逢年过节戏园主人还给军警送红包以求得到保护。
8. 戏园子发展早期，没有报纸、也没有广告或海报。戏剧的推广的方法就是在白天把当晚上演的戏的道具摆在门口。喜欢京剧的人一看到道具就能猜出晚上要演什么了。比如一块石头代表《艳阳楼》，一杆长矛代表《挑滑车》。门口若摆着一堆各种各样的武器的话说明当晚的压轴大戏是《闹天宫》。这些武器都是用来收服剧里的英雄孙悟空的。每天的戏单起初是用木刻印在一张黄纸上，也就一两文钱。二十世纪 20 年代以后，戏单才用铅字印刷。
9. 京剧与北京的前门地区关系紧密，该地区是北京民间文化的摇篮。在京剧

早期阶段，前门地区是北京娱乐、餐饮业、商业以及文化活动聚集地。京剧正是在这个地方发展壮大起来的。不仅戏院、演员住所聚集在此，还有很多戏迷票友以及与京剧有关的人都住在此处。从二十世纪早期到 1957 年五十多年里，前门地区前后居住了 600 多位著名艺术家，包括京剧、评剧、杂技和曲艺（民间艺术形式包括民谣、说书、小品、快板儿和相声）。这些表演艺术家相互学习，人人练就一身绝活。那时，前门南边的天桥是一个繁荣兴旺、人口密集是北京中心区。天桥的就是北京传统民间文化的典型。

Reading Comprehension

1

- 1 F
- 2 F
- 3 T
- 4 T
- 5 T

2

- 1 Because Audiences are wont to listen to singing with eyes shut and hands beating time.
- 2 “Hot towel throw” was one of the striking features of *xiyuanzi* in old Beijing. Waiters, shouting “here comes the towel,” would throw steaming towels to audiences, with great accuracy.
- 3 *Xiyuanzi*, which was of a traditional architectural style, was smaller than a typical Western theater in capacity, but what audiences heard in *xiyuanzi* was original singing of actors and actresses, free of a loudspeaker.
- 4 In the rear of the stage hung an embroidered curtain, which was the private property of the leading actor of the day. The curtain bore patterns of flowers and birds, in a style compatible with the leading actor. Seeing the curtain, audiences knew who was going to play the lead.
- 5 The method of promotion was to place at the *xiyuanzi* gate stage properties for the evening’s show. For people who loved Peking Opera, a look at the

stage properties was enough for a guess at what the show was for the evening.

Language Focus

3

- 1 drink tea; watching an opera
- 2 two columns; a troupe
- 3 parallel to; face the stage
- 4 men; women; sat together
- 5 the Qianmen Gate Tower

4

Peking Opera is the cream of Chinese culture. And its costumes and facial makeup are popular with people. Different styles of costumes are used to reflect the characters' different social status. Facial makeups, using different colors painting on faces, are employed as an important way to portray characters in Peking Opera. People can tell whether the character is good or bad from the colors of the facial makeups. For example, white usually represents treachery, black forthrightness and recklessness, and blue bravery.

Part 2

Passage 1

1

- 1 T
- 2 F
- 3 T
- 4 F
- 5 T

2

[C]

3

- 1) E
- 2) C
- 3) F
- 4) A

- 5) B
- 6) D

4

- 1 Ancient Greek drama; 5th century BC; ancient Rome; Renaissance
- 2 Chinese operas
- 3 primitive society
- 4 Shanghai School
- 5 Mei Lanfang; Japan

Passage 2

1

- 1 T
- 2 F
- 3 T
- 4 T
- 5 F

2

- 1) positive
- 2) female
- 3) facial makeups
- 4) a foil
- 5) Uprightness and loyalty
- 6) Black
- 7) Bravery and pride
- 8) White

3

- 1 character categorization; age; profession; social status
- 2 middle-aged or old; singing or martial arts
- 3 clean-shaven; love stories
- 4 natural voices; high-pitched
- 5 a patch of white; outlined

4

- 1 d
- 2 c
- 3 e
- 4 b
- 5 a

Part 3

1

- 1) traditional
- 2) facial
- 3) speech
- 4) movements
- 5) limitation
- 6) space
- 7) fights
- 8) paintings
- 9) audience
- 10) minds

2

- 1 sword dance
- 2 silk dance
- 3 sleeve dance
- 4 duster dance
- 5 martial art

慕课脚本

1

Peking Opera is an intriguing and mellow form of traditional Chinese theater. With their elaborate and colorful costumes and facial make-ups, performers produce vivid portrayals of characters by utilizing the skills of speech, singing, dancing and combination of movements that are symbolic and suggestive, rather than realistic, creating a theatrical effect far beyond the limitation of the stage in terms of both time and space. The warring scenes, for example, are rendered with pretended fighting and acrobatic movements rather than brutal violence. The formulated and hyperbolic mask paintings are to reveal the individuality of different characters, allowing the audience to read their mind through their painted faces. Therefore, to understand Chinese culture, some knowledge of Peking Opera is very important. This session concerns some knowledge of Peking Opera. And you will develop English language skills with the terms and expressions concerned in the field. It will include the historical development of Peking Opera, the four major roles of Peking Opera and

the facial makeup of Peking Opera, as well as the four artistic means of Peking Opera. You will also learn to appreciate Peking Opera through critical thinking.

2

Mei Lanfang had a beautiful voice and stage appearance with elegant dancing and movements onstage. He crafted a noble and natural image, reaching the peak of female-role performance.

He had made innovations to the art of Peking Opera in different aspects. He composed many new melodies, and introduced facial expressions, movements and the technique of dancing to the accompaniment of singing from Kun Opera to Peking Opera.

He created various dances, such as the silk dance, sword dance, sleeve dance, and duster dance. He was also the first to use Erhu to support Jinghu to accompany singing by the female role. He also made innovations to masks, hairstyles and costumes in Peking Opera. Mei Lanfang's performance fully demonstrated Chinese classical beauty. And he had headed several performance tours to the United States, Japan and European countries, winning an international reputation for Peking Opera.

He is worthy of the title "master artist of Peking Opera".

3

Then how to appreciate Peking Opera? We should know how to appreciate the beauty of a virtual world. A virtual world means a striking feature of Peking Opera. It contains two aspects. The first one is about the virtual movements; the other one refers to the virtual settings. Virtual movement means imitating actions onstage, for example riding a horse. Of course the actor cannot ride a real horse onstage. He can only hold a whip and imitate the action onstage by standing on the stage, turning around, wielding the whip, and pulling the reins. The other one is the virtual settings.

Usually the setting on the stage is very simple. For example there are only a table and two chairs. The table, besides functioning as a table, can also symbolize a bed when an actor acts asleep by sitting at it with one hand upon it propping up his head. On some other occasions this table can symbolize a city gate tower. The actor can stand on the table and look into the distance. This beauty of the “virtual world” has provided limitless room for the performers. In return, performers provide the audience with a world of images full of wit.

Unit 12

Traditional Chinese Medicine

Lead-in

Yang	Yin
east; head; left; sun; light; male	west; body; right; moon; darkness; female

Part 1

赏析与解读

中医的思维模式

1. 虽然在古代，便已有了明确的社会职业分工，匠作百工的技艺与知识也各有专门。但就与“人”有关的知识而言，却并非如此。古代的智者，在“近取诸身，远取诸物”的思维方式指导下，认为天地形成了一个大宇宙，人身形成了一个小宇宙。天地大宇宙与人身小宇宙相互联系、相互影响。道家倡导的“一切顺应自然”的观念，同样是基于类比天地万物和大宇宙发生、发展、死亡的自然规律为依据。《黄帝内经》讲述的四季养生的观念毫无疑问也是受到道教原理的影响。根据传统中医的观念，任何事物都是在春季萌芽、夏季生长、秋季成熟、冬季贮备能量。
2. 这种类比的运用在中国历代中医著作中都被广泛应用，在中医理论构建与实际治疗方法的创制中更是比比皆是。中医中类比思维意识是理解中医的关键。
3. 例如在基础理论方面，可以见到比附朝廷官制言说脏腑功能的所谓“藏象学说”，“心为君主之官、脾为仓廪之官、肝为将军之官、胆为中正之官”，药物在组方中分别担负君、臣、佐、使不同作用的所谓“方剂学”理论；

比附自然界大小河流及调节水量的湖泊，来言说人体气血运行通道的所谓经络学说等。在病理诊断方面，设想着某种外界的“邪气”之所以能够进入人体，必然是体内出现了一定的空间，只要能将这个不该有的空间填满，不该进入的“邪气”自然就会被驱赶出去，由此产生出旨在“扶持正气、培植本元”的补法，以及驱赶外来“邪气”的泻法等治疗手段；或是认为躯体的疾患好比自然界中的水道淤滞而泛滥成灾，从而有了解郁、消食导滞等治疗理论与方法。在药理方面，例如沉香木质地沉重，入水不浮，所以用其引导气血向下行走；而生长在植物顶端的花，则被认为自然会有引导气血向上的作用。实际上，当涉及中医诸多具体问题之所以然时，往往会用类比来解释。

4. 在古代，医生用“医者意也”四个字概括了他们是如何广泛运用类比思维的——医学理论的神秘性、治疗方法的灵活性、医生的悟性，都只能以一个“意”字来体现。换言之，中医的魅力就蕴含于那么一种“可以意会，难于言传”的韵味当中。近代伟大的学者梁启超（1873 年-1929 年）曾说：“中国任何领域的学问都带有一种‘可以意会不可以言传’的神秘性，而这一神秘性显然是知识扩大的障碍。”而其所举之例，即是中医。的确，较之于任何一种其他古代中国的科技(如天文、数学)，中医都更具中国传统文化的特征。
5. 时至今日，当人们意欲以西方科学的标准与准则来衡量包括中医在内的中国传统科学时，“医者意也”所代表的中医理论与现代科学不相适应，这一观念也被一次又一次的提出质疑。
6. 类比思维在中国经典哲学层面上又常常被描述成“天人合一”的感应论。学术界普遍接受这是中国人思维方法中的基本原理之一，尤其是天人相感应论，中国人思想框架的一个重要组成部分。编纂于秦汉时期的《吕氏春秋》即云：“类固相召，气同则合，声比则应”；北宋赞宁(919 年-1001 年)在总结前人研究的基础上，撰写了《物类相感志》一书。书中罗列了 500 多种不同事物互相感应的现象。北宋重要哲学家程颐（1033 年-1107 年），把这些现象抽象为一个基本原理，即“天地间只有一个感与应”。这些分析表明在承认中医包含许多经验知识的同时，更要意识到中医中“感应”（或类比

思维)在的重要作用。

7. 感应的思想方法具有既可产生巫术，也可产生科学的两面性。以“兔唇”为例，认为小儿“兔唇”是由于孕妇见到兔子或吃兔肉所致，显然是基于巫术禁忌得出的想法。而包含许多科学内容的古代胎教知识，却是建立在这样一种思维基础之上的。李时珍(1518年-1593年)是明代著名的医学家，他在《本草纲目》中也运用了这种用药的经验知识。例如，一种名为铤楔的旧时火器因其可以射击而被用于应对难产。梳子因其可以梳理头发而被用于治疗缺乳。前者肯定是没有用的；而后者的确有效，因为在乳房周围“梳”几百次就是为乳房按摩，这跟物理疗法是很相似的。

Reading Comprehension

1

- 1 F
- 2 T
- 3 F
- 4 T
- 5 T

2

- 1 b
- 2 c
- 3 d
- 4 a

Language Focus

3

- 1 the natural world; origination; development; death
- 2 sprout; grow; ripen; store energy
- 3 monarch; minister; assistant; guide
- 4 flexibility; perception; analogy; inexpressible
- 5 basic ways; interaction; framework

4

TCM is a heritage of world medicine. The effect and way to heal people of TCM make it more and more popular in the world. Originated from the ancient time, TCM has

developed in a long time and has collected various ways to treat different illness. TCM pays attention to the balance of the body system. It is said that once the body system is in balance, the illness will disappear.

Part 2

Passage 1

1

- 1) functions
- 2) pace
- 3) internal
- 4) communicate
- 5) invisible
- 6) transformational

2

- 1 Although they are totally different — opposite — in their individual qualities and in nature, they are interdependent. One cannot exist without the other; they are never separate.
- 2 In the Chinese *yin-yang* model, *yin* (the black) contains a seed of *yang* in the form of a white dot. There is *yin*, but interestingly, *yin* can transform into *yang* under certain conditions. It can do this because *yang* is present in *yin*. So there is balance, but the relationship goes beyond balance to a relationship of harmony. When two things are balanced, they are equal but may be separate. In a relationship of harmony, the two energies blend into one seamless whole, as perfectly embodied by the swirling *yin-yang* symbol. This means there's a dynamic flow happening that automatically and continuously balances and rebalances these energies.
- 3 When it is winter there is a cold in essence; the cold relates to and impacts in some way the kidneys, and the emotion of fear is linked, though not always in an obvious and visible way.
- 4 Promotion means a relationship that one nurtures and promotes growth of the other. An example is the relationship between the kidney and the liver. They nourish each other. Restriction represents a relationship that one acts as a

restraining energy or force to the other, making sure that things do not grow too quickly or too slowly, and are neither too strong nor too weak. Without restriction, things would fall out of proportion; balance would be lost.

- 5 *Qi* is the energy or life force within you and all around you.

3

- 1 arithmetic; agronomy
- 2 means of diagnosis; prescriptions
- 3 universe; nature; self-healing; prevention
- 4 everything in the universe
- 5 comprehensive; patterns; metal

Passage 2

1

- 1 *Qi* and blood flow continuously along the meridians, and they also transmit information to and among your organs. These life-giving energy pathways help coordinate the work of the organs and keep your body balanced by regulating its functions.

As long as *qi* flows freely along your meridians and the meridian system functions well, your body can remain healthy. Yet due to a number of causes — like excess stress — your body's meridians can become clogged or blocked. This affects the function of the corresponding organ and ultimately affects your whole body and mind.

- 2 Acupuncture needles are used to relieve energy blockages at key acupoints along the meridians to help *qi* flow smoothly. By improving the operation of an organ, acupuncture helps restore internal balance and harmony within the body.
- 3 Scraping therapy is a folk healing technique. By placing a pre-oiled instrument (water buffalo horn, jade, etc.) against the skin surface and scraping repeatedly until the skin turns crimson, scraping therapy helps to dredge meridians, remove blood stagnation, strengthen resistance of the body, and prevent and cure disease.
- 4 Every food has a special essence — a healing essence — that works in the

body at the energy level. TCM practitioners prescribe foods that have an essence that heals particular organs that maybe out of balance or in need of healing support. This is the essence of TCM's eating-for-healing approach.

- 5 *Qigong* breaks down energy blockages and promotes the free flow of energy throughout your body's meridian system. Working directly on your body's meridian system, it stimulates and nourishes the internal organs, making the energy communication between them more efficient. And by increasing the efficiency of all body systems, *qigong* helps conserve *qi*. These qualities are important to your health because in order to have a good health you must have sufficient *qi* that flows freely throughout your body and your internal organs must function together in harmony.

2

- 1 F
- 2 T
- 3 F
- 4 F
- 5 F

3

- 1 12; mirroring
- 2 *qigong*; acupressure; stimulated; health
- 3 hand techniques; acupoints; meridians
- 4 formula; team; task; objective
- 5 a bitter taste; fall; salty; spring

Part 3

1

- 1) profound
- 2) timeless
- 3) support
- 4) mental
- 5) emotional
- 6) potential
- 7) unique
- 8) wisdom
- 9) individual
- 10) harmony

2

- 1 e
- 2 c
- 3 d
- 4 a
- 5 b

3

- Step 1 d
- Step 2 a
- Step 3 b
- Step 4 c

慕课脚本

1

TCM, or Traditional Chinese Medicine, is a profound pathway to create the life you truly want to live, and the life you were born to live. It's a timeless bridge that can initiate and support change and growth in any and every life dimension: physical, mental, emotional, and spiritual. TCM has the power to unlock your true potential and help you develop and use your own unique gifts and talents. Its insightful wisdom and ability to understand and address individual health needs empowers each person with a way to unite body, mind, and spirit — the foundation for lasting, authentic health. TCM teaches you how to live a life of balance, wellness, and harmony.

2

TCM understands that body, mind, emotions, and spirit are linked. The Five Element theory perceives that each organ has a specific emotion related to it. The expression and level of any emotion therefore is closely tied to and dependent on the level of its corresponding organ's function.

Liver is associated with anger.

Heart is associated with joy.

Spleen is associated with worry.

Lung is associated with grief.

Kidney is associated with fear.

3

And most people don't realize that many health issues begin at the level of *Qi*. So, every health issue has a root cause from the TCM perspective. It can move something like this before it becomes visible and impossible to ignore.

STEP 1: Your *Qi* is in balance and harmony. You feel well, and you are not aware of any discomfort.

STEP 2: Your *Qi* falls out of balance and harmony. You might start to feel vague discomfort. You have woken up with the digestive disturbance described above. You might have experienced a bitter taste in your mouth prior to that morning. Perhaps you've tried to deal with the problem by self-medicating, hoping it will go away.

STEP 3: Your internal organs start to show signs of energetic dysfunction and problems communicating with other organs. Your symptoms become more prominent and uncomfortable. The function disorder is on the level of *Qi*.

STEP 4: The issue has finally become a physical problem, and you have to visit the doctor.

Unit 13

Chinese Painting

Lead-in

- 1 Plum blossom, Orchid, Bamboo, Chrysanthemum
- 2 笔 brush pen 墨 ink stick 纸 paper
砚 ink slab 颜料 pigment 印章 seal

Part 1

赏析与解读

传统中国绘画之精髓

1. 传统的中国绘画从根本上说是一种抽象的艺术形式。虽然从“抽象”这一词语的原始词义来理解，中国画也并非绝对的抽象画。中国绘画中具象的物体绝非是依据透视原理对自然世界的复制，而是结合了自然世界与人类情感的统一体，是“天人合一”。中国画家想在画作中实现的并不是西方画家想要实现的那种颜色和样式的视觉效果。在他们的画作里，对事物的描述一点都不精确。也很少有画家关心诸如色彩、透视法、构造和相关大小等因素。他们想要实现的是一个他们大脑中的非物质世界。自然世界并不是他们真正复制的对象，而是为画家提供构筑世界的元素。
2. 与盛行的西方画家的观点不同，中国艺术家很少将自然当作一个认知客体，而是作为他们崇敬的一个主题。他们心中充斥着不可抑制的创作冲动和能量，并通过某种图像的创作形象化。通过这些丰富多彩的图像可以知道画家大脑中的自然是多么多种多样。遥远的山峦和流水都体现了他们这种思考过程。17 世纪德国哲学家莱布尼茨曾经用 *Natürliche Theologie* “自然神学”来形容中国人对自然这种独特的态度。在《道德经》中，老子认为“自然”

是最高主宰力量，“人法地，地法天，天法道，道法自然”。

3. 从“人法地”到“道法自然”的道教逻辑在画家们创作风景画的时候清楚的表现出来。他们通过沉浸于自然中来感悟“道”的精髓，这就是中国画家如何观察自然的。自然是伟大的，值得敬畏的，同时是可亲的，具有启示性的。人们崇拜它、赞美它，也可以理解它、利用它，用自然之法改造自然。在现实世界，自然有时被世俗生活中的繁杂事物所遮蔽，看不清晰。画家观察世界时，透过事物，使被遮蔽的自然与他们的心灵相感应。一位好的画家的才能也是一种自然力量，通过绘画呈现的自然，不仅恢复原有的纯净，而且散发着生命的活力和精神的温馨。
4. 中国古代文人背负着政治责任，有些还背负着行政责任，但他们又不能忘情于山水，山水画便可以代替真山真水，满足那些献身于政治的文人享受自然之美。宋代画家郭熙在《林泉高致》中指出，“君子所以渴慕林泉者，正谓此佳处故也”。他认为风景应有“可行”、“可望”、“可游”、“可居”之景。画凡至此，皆入妙品。他写道“画者当以此意造之，而鉴者又当以此意穷之”。中国的山水画与西方的风景画不同，便可从中得到解释。古代的中国画家很少关注细节或是一处风景的一小部分。唐宋时期以来，所有描绘景物的绘画，不仅有山有水，山中还有有道路可通山顶，路旁有行人或水中有游船。中国人喜欢将观赏绘画作品说成是“读画”，也就是说鉴赏画中的内容，欣赏画中的意境。
5. 郭熙还详细论述了山水画的选材构图，“千里之山，不能尽奇；万里之水，岂能尽秀。一概画之，版图何异？”在他看来，山水画所要提炼的，是自然的“大象”和“大意”，这是对道家“大象无形”思想的发挥。他还为山水画作作了拟人化的概括：
6. “山以水为血脉，以草木为毛发，以烟云为神采，故山得水而活，得草木而华，得烟云而秀媚。水以山为面，以亭榭为眉目，以渔钓为精神。故水得山而媚，得亭榭而明快，得渔钓而旷落，此山水之布置也。”
7. 将自然景像赋予如此丰富而深刻的人性气质和伦理观念，必然影响画家看世界的眼光。郭熙用著名的“三远论”总结过山水画的意境：
8. “山有三远，自山下而仰山巅，谓之高远；自山前而窥山后，谓之深远；自

近山而望远山，谓之平远。”

9. “高远”、“深远”和“平远”将我们的视线由近及远引向凌霄乃至天际。这暗含着“入世”与“出世”的思想。中国古代文人终其一生，想“入朝为官”，即“入世”。但即使是在朝为官，他们也不希望因物质世界的诱惑而变得腐化，他们希望山水画能够给他们一些纯洁和高尚的感觉。山水画的意境与“远”紧密联系在一起，而“远”正是“出世”的象征。绘画构成的这一思想满足了文人的精神追求。如果一个画家失去了对“远”的追求，风景便会沦为一种具象的“风景”。因此，风景不应被细节束缚，不应阻碍心灵超越尘俗迈向自由境界。
10. 中国画家常说“全马在胸”、“胸有成竹”、“胸有丘壑”，也就是说，他们首先需要对客观存在有全面、透彻的理解，并对自然景象谙熟于心，才能磨墨展纸，准备作画。这不仅是中国山水画的精髓，也是中国传统绘画的本质所在。一代又一代的中国画家通过不同形式的绘画类型来表达他们对物质世界的哲学思考，给后世后代留下了丰厚的文化遗产。

Reading Comprehension

1

- | | |
|---|---|
| 1 | 1 |
| 2 | 3 |
| 3 | 7 |
| 4 | 2 |
| 5 | 4 |
| 6 | 5 |

2

- | | |
|-----|---------------------------|
| 1) | abstract |
| 2) | nature world |
| 3) | human emotion |
| 4) | worship |
| 5) | force |
| 6) | accessible |
| 7) | shape |
| 8) | view |
| 9) | height, depth and horizon |
| 10) | natural existence |

- 11) natural scenery
- 12) paint and paper

Language Focus

3

- 1 inspiration
- 2 stipulate
- 3 disguise
- 4 impulse
- 5 eulogize
- 6 resonate

4

- 1 inspire
- 2 stipulation
- 3 disguised
- 4 impulse
- 5 resonating
- 6 eulogy

5

Chinese scholars researching paintings left behind a tremendous amount of works of art criticism. These works analyzed in detail *xing*, the physical forms of the painted object, *li*, the intrinsic law or spirit, and *yi*, the artists' own conception. The "scholar painting" was a reflection of protest against slavish verisimilitude. Scholars in the Song Dynasty, in particular, emphasized *li*, the inner spirit of objects. Mere accuracy of details without meaning is the job of commercial artists; whereas only taking spirit as aim can painting be called art.

Part 2

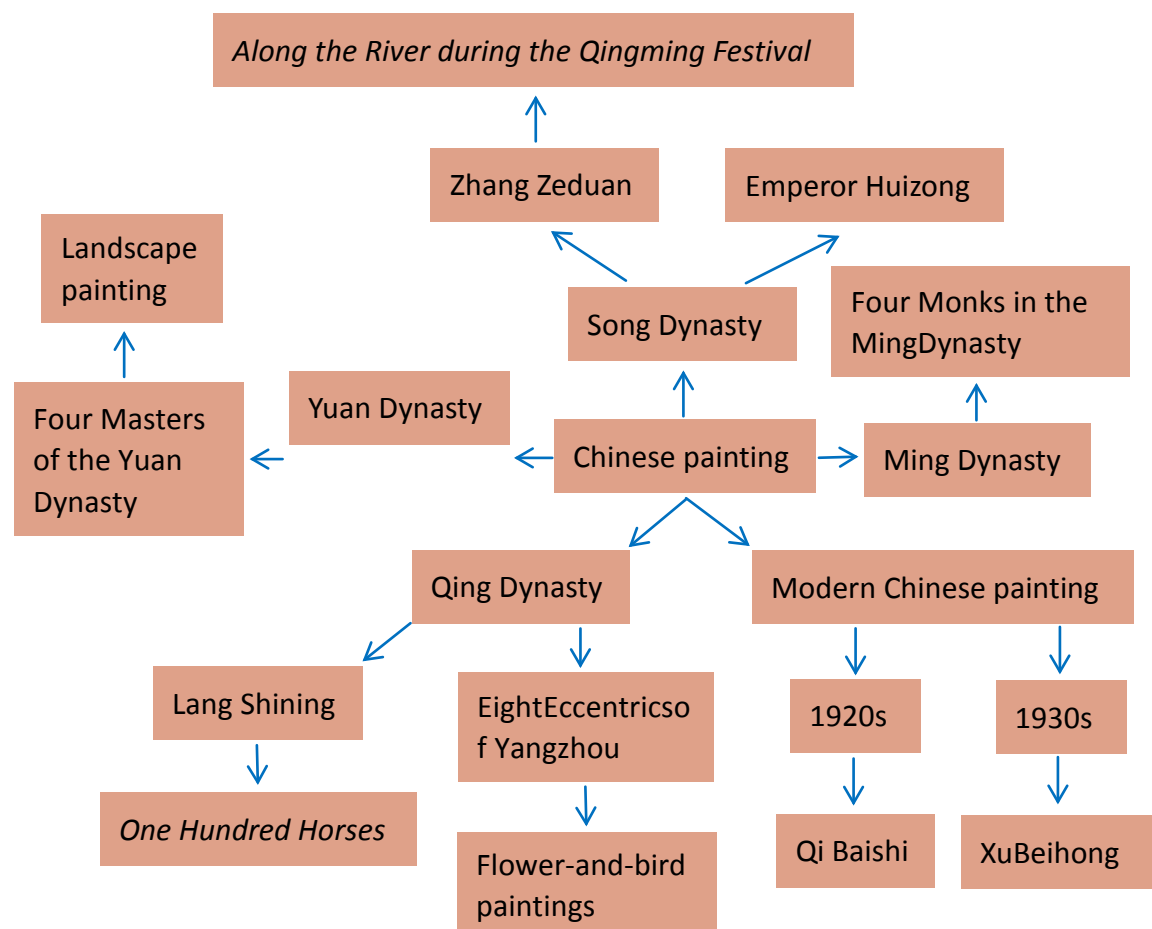
Passage 1

1

- 1) Dawenkou
- 2) pottery
- 3) silk painting
- 4) palaces
- 5) temples
- 6) Having a lavish funeral

- 7) GuKaizhi
- 8) *Ode to the Goddess of River Luo*
- 9) Figure painting
- 10) Buddhism
- 11) active intellectual class
- 12) Dunhuang Murals
- 13) mature
- 14) murals

2



3

- 1 Dawenkou civilization
- 2 Neolithic Age
- 3 Yangshao Civilization
- 4 *Along the River during the Qingming Festival*
- 5 the Imperial Painting Academy
- 6 Eight Eccentrics of Yangzhou
- 7 imperial examination
- 8 *One Hundred Horses*
- 9 *Ode to the Goddess of River Luo*

Passage 2

1

- 1 F
- 2 F
- 3 T
- 4 T
- 5 F

Part 3

1

- 1) prehistoric
- 2) civilizations
- 3) Treasures
- 4) categories
- 5) detailed
- 6) freehand
- 7) figure
- 8) landscape
- 9) literati
- 10) elaborate

2

3-5-1-8-2-4-6-9-7

3

- 1) rabbit
- 2) crude
- 3) texture
- 4) wash
- 5) emphasized
- 6) brush
- 7) grind
- 8) tools
- 9) strength
- 10) preserve

慕课脚本

1

Chinese painting enjoys a history of about 7000 years. It can be dated back to prehistoric times and the earliest paintings of art were found on pottery pieces

unearthed from several early civilizations. Throughout the dynasties in the history of China, talented and genius painters appeared in great numbers. Artists used “The Four Treasures of the Study,” namely brush pen, ink stick, paper and ink slab, created many masterpieces of various categories.

Traditional Chinese paintings can be classified into different categories according to different criteria. According to painting techniques, paintings can be classified into detailed brushwork and freehand brushwork, which are also known as *gongbi* and *xieyi* respectively. According to different themes, there are figure painting, landscape painting, and flower-and-bird painting. Chinese paintings can also be divided into literati painting, imperial painting, and folk painting according to the painters’ identities. For some painters, painting is a way of their trainings to seek the truth. So painting is not only a way for artists to elaborate their painting techniques, but also a way to reflect their philosophical thoughts on the nature, society, life and art.

2

The first is the Neolithic Age and color pottery paintings. The Yellow River is the cradle of Chinese Civilization. On the fertile land along this mother river, tribes and civilization started to emerge. The earliest paintings were found on pottery pieces. Among those early civilizations, Yangshao Civilization (around 5000-3000 BC) and Dawenkou Civilization (4300-2500 BC) in the late period of Neolithic Age were the most influential. Collectively they are called color pottery civilizations and many pottery pieces unearthed from the sites concerned had remarkable colorful paintings and patterns, including human figures, fishes and insects, birds and animals, flowers and plants, and abstract patterns.

The second historical period of Chinese painting is the Qin and Han Dynasties. Qin witnessed the early stage of the united multi-ethnic China. The emperors promoted constructing palaces and temples on a large scale, where there were many paintings. Besides, a lavish funeral became a custom in the Han Dynasty and the tomb mural became a rather popular painting style at that time. During the Qin Dynasty and the

Han Dynasty, the art of painting was mainly divided into palace mural, temple mural, tomb mural, silk painting, stone relief and brick relief.

Next, let's move onto the third period: the Three Kingdoms Period, the Jin dynasties, and the Northern and Southern dynasties. There were two major factors influencing the development of painting: One was the gradual spread of Buddhism; the other was the rise of an active intellectual class. It was a time when many scholars established their place in the cultural history of China. Figure painting was in its full development and was more prominent than other kinds of paintings. GuKaizhi in the Eastern Jin Dynasty, a painter and theorist in painting, was known for his masterpiece Ode to the Goddess of River Luo. His original works failed to survive and his paintings today are mainly replicas of the original paintings in the Tang or Song Dynasty.

The fourth period is the Sui Dynasty, Tang Dynasty and Five Dynasties. There were two most important achievements in the history of Chinese painting. One was that figure painting reached its prime in the Tang Dynasty, and landscape painting and flower-and-bird painting became mature as well. The other was that murals developed remarkably in the Tang Dynasty. Dunhuang Murals of the Tang Dynasty were rich in content and brilliant in form; they also realistically reflected people's desire and pursuit for happiness.

The next is the Song Dynasty. It is the most wonderful period in the history of Chinese painting when the painting achieved a breakthrough. Landscape painting became the most prominent genre. *Along the River During the Qingming Festival*, by Zhang Zeduan in the Northern Song Dynasty, was a representative of the combination of detailed brushwork and freehand brushwork. In the beginning of the Northern Song Dynasty, the Imperial Painting Academy was set up, and later Emperor Huizong widely promoted painting and even involved painting in the imperial examination. There also appeared a very significant painting style, literati painting (*wenrenhua*). The literati painting is the ideal form of Chinese scholar painters who were more interested in personal erudition and expression than in literal representation or an immediately attractive surface beauty. It had a great impact on

the later development of Chinese painting. And from this period, the painters began to write poems on their paintings, and integrated poetry, calligraphy and painting together.

The Six is the Yuan, Ming and Qing dynasties. In those dynasties the literati painting was the mainstream art and landscape painting in freehand brushwork came into fashion. Huang Gongwang, Wu Zhen, Ni Zan, and Wang Meng were known as “Four Masters of the Yuan Dynasty.” They took painting as a tool to illustrate their individual tastes and ideals. What’s more, in the late Ming Dynasty, Zhu Da (BadaShanren), together with Shitao, Kuncan and Hongren, were the “Four Monks in the Ming Dynasty” who were creative in painting. In the Qing Dynasty, the most famous painters were the “Eight Eccentrics of Yangzhou,” including Zheng Banqiao, Jin Nong, Li Shan, etc. Actually, the term “Eight Eccentrics” does not simply refer to eight individuals, but a group of painters who had strong personal characters, adopted grotesque styles and stressed the expression of their thoughts. Their paintings were mainly flower-and-bird paintings. Meanwhile in the Qing Dynasty, the imperial painting also came into fashion. Some foreign painters worked as imperial painters in the court and blended Chinese and Western painting techniques. Among these painters, Lang Shining was very famous for his *One Hundred Horses*.

Finally the modern Chinese painting from 1840 to now should be taken into consideration. In the 1920s, famous painters, represented by Qi Baishi, kept elegant and freehand style of traditional Chinese painting. In the 1930s and 1940s, Xu Beihong diversified the Chinese painting to an unprecedented extent with other painters. In the 1950s, the painting had Chinese revolutionary history among its main themes. From the 1970s, Western culture has been gradually introduced to China. Many Chinese painters have integrated Western painting techniques into traditional Chinese painting and created many great works with varied styles.

3

The brush pen has a long history in China. In the beginning, people wrote on bamboo

slips. Around the time of the Warring States Period, the ancient Chinese started to tie rabbit hair to bamboo sticks to make a brush pen. The brushes of the early period were crude and simple, while later the texture of the brushes improved in various ways.

Chinese painting is also known as ink and wash painting, so we can see the importance of ink. In Chinese painting, five shades of ink are emphasized by painters. It is the amount of water mixed with ink, the rhythm of brush and the length of strokes that produce various styles of paintings. In the ancient time, the artist had to grind the ink stick on an ink slab with water, which is not so convenient compared to the modern ink. Though the modern ink is much more convenient, most contemporary artists still use the ink stick in painting.

Paper is one of the most basic tools of Chinese painting. Chinese painters use *Xuan* paper, which was originally produced during the Tang Dynasty. It was named after the place where it was produced Xuanzhou, in today's Anhui province. *Xuan* paper absorbs ink well and shows clearly the lines and strokes. It has great tensile strength and is hard to be creased and corroded. It has been widely used for Chinese calligraphy and painting for many years.

Ink slab is a tool to grind the ink stick. Ink slabs come in various shapes and can be made of various materials such as stone, pottery, brick, jade, porcelain, etc. A fine ink slab will greatly and positively affect the ink color and can preserve the ink for a long time.

Unit 14

Chinese Kung Fu

Lead-in

1d

- | | | |
|---|---|---|
| 2 | 1 | c |
| | 2 | d |
| | 3 | e |
| | 4 | b |
| | 5 | a |

Part 1

赏析与解读

功夫中的基本理论——阴阳

1. 起初，我并没有打算把这一部分纳入书中，因为这本书主要是讲基本技术；但转念一想，读者将会通过了解中国人的人生观而受益匪浅，而且技术也会因此得到很大的提高（无论练习的是哪种功夫体系）。
2. 功夫的基本结构是建立在阴阳理论基础之上的。阴阳是一对存在于宇宙中，连续且永不停歇的相互补充的作用力。这种中国人的人生观能够运用到万事万物中去，但在这里我们仅谈它跟功夫艺术之间的关系。阴阳太极图中黑色的部分被称为阴，常常用来描述宇宙中一切具有如下性质的东西：否定、被动、柔和、脆弱、女性、月亮、黑暗、夜晚等。太极图中另一个互补的部分被称为阳，用来描述那些带有肯定、主动、坚固、结实、男性、太阳、光明、白天等性质的事物。
3. 大多数人会犯的一个错误是把阴阳太极的符号视为二元对立的，即把阳当作阴的对立面，把阴当作阳的对立面。一旦将这个整体一分为二，我们便

偏离了要实现的轨道。事实上，任何事物都有与它们互补的部分，而只有在人们的思想和理解中，他们才会被分裂为对立面。太阳不是月亮的对立面，它们是互补的，相互依存的，且没有太阳或没有月亮，我们都无法生存。同样地，男性与女性并非对立的，而是互补的，因为没有男性的话，我们又怎么能了解女性呢？反之亦然。阴阳的整体唯一性对于生命而言是必须的。假如一个人想要骑自行车去什么地方，他不能同时踩脚踏板或同时不踩脚踏板。想要往前行进，就必须驱动一块脚踏板，同时释放另一块脚踏板。那么，蹬就是放的结果，放也是蹬的结果。也就是说蹬和放互为结果。

4. 在阴阳太极的符号里面，黑色的部分里有一个白点，白色的部分里有一个黑点。这正说明了生命中的平衡，任何走极端的事物都不会长久存在，不管是积极的还是消极的。因此，刚必须隐藏于柔之中，柔则须存于刚之内，这就是为什么一个习武之人必须柔韧得像弹簧一样的道理。我们不难发现，最坚实的树也是最容易被折断的，而柔韧的竹子却能够随风弯曲而不断。因此，在功夫或者其他的体系中，一个人必须具备柔韧的品质，但又不能完全全地将它剥离了；坚韧但又不能僵硬；即使习武者强壮，也需要通过柔和的品质来保护自己。如果刚中无柔，则非真正的强壮；同样地，如若一个人能够柔中带刚，便无人可以击破他的防守。这个适度原则提供了自我保护最好的方法，因为一旦我们接受了存在于万事万物中的完整统一性，而不将它作二元对立来对待，我们会变得超然，不走向任何一种极端，并因此而获得一种宁静的状态。假使我们能够不执着于某一个极端，无论是消极的还是积极的，我们都将随之漂流从而控制它。而这种不依赖于他人的随波逐流也正是真正地征服它的真理。
5. 当阴阳中的一种势力的运动开始走向极端时，反作用也就出现了。当阳走向极端时，阳就变成阴；而当阴被阳推进着走向极端时，它便恢复为阳。这便解释了为什么一方是另一方的原因和结果。例如，当一个人工作到了极致时，他就会变得疲劳，需要休息（从阳到阴）。休息好后，他又可以开始工作了（从阴到阳）。这种阴阳间持续的转换是不间断的。
6. 功夫中阴阳理论的运用常常是把它当作一种协调法则：一个习武者应当顺

应对手的攻击，而非直接与之对抗。假设 A 向 B 发力，那么 B 不应该与之对抗或逃避，因为这是两种极端的反应。相反，B 应该去用微小的力去促成 A 的攻击，然后把 A 引导到他的攻击路线上去。就像庖丁解牛一样，是沿着骨头切割而不是切在骨头上，一个习武者也应该通过遵照对手的动作来保护自己而不是与之对抗或争斗。而这种对 A 的动作自然而然的顺应，就是 B 的目标，而这也会导致 A 的战败。

7. 当一个习武者最终理解了阴阳理论，他就不会再被所谓的“柔”或“刚”所困扰。他只是简单地按照动作的要求去做就可以了。事实上，所有常规的形式和技术都已经消失了，他的动作便是那些平常的动作。他无需像其他高手一样去证明自己，声称他的精神或内在力量；对他而言，长期的武术修养是不断地趋于简洁，而只有那些半吊子的人们才会自吹自擂，为自己辩护。

Reading Comprehension

1

- 1 As long as we separate this “oneness” into two, we won’t achieve realization. Actually, all things have their complementary part; it is only in the human mind and his perception that they are being separated into opposites.
- 2 Riding a bike; work and rest.
- 3 This is to illustrate the balance in life, for nothing can survive long by going to either extreme.
- 4 Kung fu man must be pliable as a spring. In Kung fu, or any other system, one must be gentle yet not giving away completely; be firm yet not hard; and even if he is strong, he should guard it with softness and tenderness. For if there is no softness in firmness, he is not strong; in a similar way, if one has firmness concealed in softness, no one can break through his defense.
- 5 Suppose A applies strength on B; B shouldn’t oppose or give way completely to it. For these are but the two extreme opposites of B’s reaction. Instead, he should complete A’s force with a lesser force, and lead him to the

direction of his own movement.

- 6 He no longer “fusses” with so-called “gentleness” or “firmness”; he simply does what the moment requires him to do. In fact, all conventional forms and techniques are all gone; his movements are those of everyday movements. ... to him, cultivation of a martial art in the long run will return to simplicity.

2

- 1) yin
- 2) yang
- 3) dualistic
- 4) are interdependent on
- 5) philosophical connotations
- 6) moderation
- 7) extreme
- 8) rest
- 9) work
- 10) application
- 11) in harmony with
- 12) fusses with

Language Focus

3

- 1 opponent
- 2 spontaneous
- 3 illustrate
- 4 brag
- 5 complementary
- 6 release
- 7 pliable
- 8 strive

4

The theory of yin and yang is one of the traditional Chinese philosophical thoughts and has been widely applied in many fields of social life. Yin and yang are not dualistic, but a mutually complementary oneness. The balance in life should be maintained, for anything going to the extreme cannot survive long. Chinese kung fu, a unique element in Chinese culture, also implies this philosophical thought. If a man maintains balance between firmness and gentleness, no one can break through his

defense. A kung fu learner should follow the Law of Harmony and they should follow the attack of his opponent, rather than against the force. A kung fu learner who fully understands the theory of yin and yang doesn't have to justify for himself. Only those who are on the half-way cultivation will brag about themselves.

Part 2

Passage 1

1

- 1 11
- 2 2
- 3 8
- 4 9
- 5 6
- 6 10

2

- 1 T
- 2 F
- 3 T
- 4 T
- 5 F

3

- 1) pliable
- 2) Fist position
- 3) in a good state
- 4) philosophical connotations
- 5) gradualness
- 6) morality
- 7) attack and defense

Passage 2

1

- 1 c
- 2 e
- 3 b
- 4 d
- 5 a

2

- 1) regional
- 2) mainstream
- 3) excels
- 4) magnificent
- 5) cradle
- 6) reign
- 7) continuous
- 8) absorbed
- 9) orientation
- 10) various

3

- 1 Wudang School applies such philosophical theories as tai chi, yin and yang, the Eight Trigrams and the Five Elements into the principles of practice and fighting skills.
- 2 The Emei martial arts are deeply affected by the Daoism and Buddhism as well as the regional cultures, especially the folk customs and traditions of Sichuan.
- 3 Chinese kung fu can be divided into a great variety of schools. Most of them are usually named after the mountains and the geographical landmarks where they were originated.
- 4 Kunlun fist fighting techniques, a vigorous and strong fighting style with fast and fierce movements, typically represent Kunlun School.
- 5 Shaolin School is masculine and is specialized in offense and is practical in orientation.

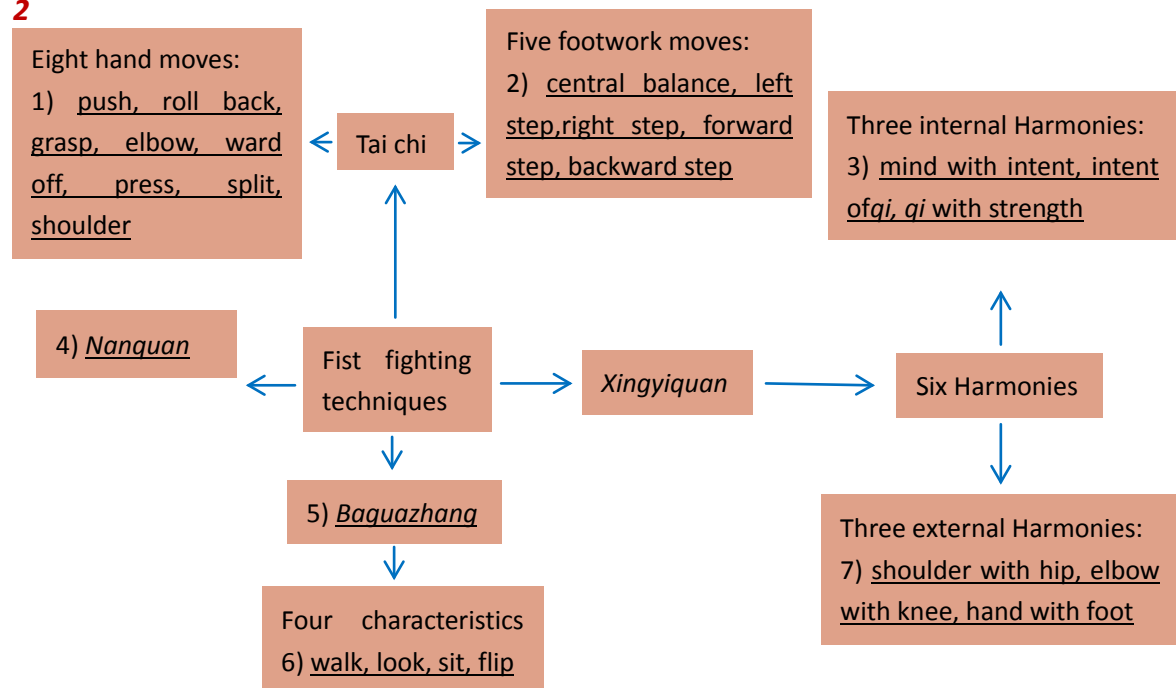
Part 3

1

- 1) outstanding
- 2) offensive and defensive
- 3) punches
- 4) evolved
- 5) philosophy
- 6) heritage
- 7) balance
- 8) profound

- 9) dynamic
- 10) connotations

2



3

- 1 b
- 2 a
- 3 d
- 4 a
- 5 b

3

- 1 g
- 2 d
- 3 b
- 4 a
- 5 h
- 6 i
- 7 f
- 8 e
- 9 c

慕课脚本

1

When it comes to Chinese kung fu, people may think of the well-known movie *Kung Fu Panda* or the outstanding person Bruce Lee. Chinese kung fu, also known as Chinese Martial Arts / *Wushu*, is a traditional Chinese sports event. Based on offensive and defensive combat actions, such as kicks, punches, wrestling and takedowns, Chinese kung fu is evolved from the ways of human fighting and combat in ancient times. In addition to combat techniques, Chinese kung fu bases its ideological root upon Chinese philosophy, an understanding of life and the universe. It has a long history and it is a valuable cultural heritage of China. Chinese kung fu emphasizes a balance between hard and soft, extrinsic and intrinsic, which represents the robust beauty as well as profound elegance of a person.

Aiming to improve health and self-defense, Chinese kung fu takes peace as the highest realm. The physical movements are dynamic on the outside, while the internal thoughts are static on the inside; the energy is fierce on the outside and quiet on the inside. It contains a variety of schools, versatile techniques, and cultural connotations.

Nowadays, Chinese kung fu has entered into universities and has spread all over the world.

2

Hello everyone! For this session, we will talk about the fist fighting techniques of Chinese kung fu.

Those various fist fighting techniques differ in styles and enrich the contents of Chinese kung fu. In relation to their characteristics, fist fighting techniques can be divided into two categories: the internal style and the external style. Nevertheless, a geographical classification leads to Southern style and Northern style. The varieties of fist fighting techniques that have been passed down till now exceed 100, so here is the introduction to some major ones.

Tai Chi

In the world of Chinese kung fu, tai chi best represents Chinese people's character and temperament, their understanding of life and the universe, and their way of communication. It is a special embodiment of the traditional Chinese culture. Tai chi is an exercise of mind and qi, which requires the use of mind to regulate the flow of *qi* and the use of *qi* to move the body, integrating fist fighting techniques and regimen cultivation. When the mind moves, the body moves; when the mind reaches to a point, the *qi* reaches along; when *qi* reaches to a point, the power reaches to it too. The movements of tai chi are softly flowing without interruption, like the flowing of clouds and a running river, so it is also called *mianquan* (unbroken fist). The power generated is converted from the inner energy, toughness resides in softness, and softness and toughness complement each other. People also call it "the Thirteen Moves" because it is made up of eight hand moves and five footwork moves. Eight hand techniques include:

Push: push down the opponent on the part delivering force.

Roll Back: dissolve or transform the force coming from the opponent.

Grasp: use the hand to grasp, seize, pull out or adhere to the attacking part of the opponent in a flexible way, aiming to bring the opponent under control.

Elbow: strike with the elbow.

Ward Off: beat back or make the opponent unable to approach by using force with pure hardness.

Press: make the opponent unable to move by pressing with hand or shoulder and back.

Split: push outward horizontally to force the opponent to turn the body and thus lose balance.

Shoulder: strike with the shoulder or back.

Five steps include:

Central Balance: stand motionless, use no strength and make preparation.

Left Step: approach the opponent from one side, rather than straight forward, to attack an area not guarded.

Right Step: stare at the opponent's eyes and tell in what direction the opponent will move.

Forward Step: step forward or strike when the opponent is controlled or out of balance.

Backward Step: step backward for both defenses to lead the attacker into emptiness, and attack while retreating.

The principle of fighting in tai chi lies in defense, taking defense as a form of offense and using retreat as a form of attack. Basically, tai chi masters won't initiate an attack, but wait for the opponent's attack instead. Once they can attach hand onto the opponent, their body will follow the direction of the opponent's attacks and make curving movements to neutralize the opponent's attack or leverage the opponent's power against himself in order to fulfill the special feat of tai chi, namely, releasing grams to leverage tons. Tai chi consists of a series of entangled spiral movements and each of them takes on a circular form, which makes it quite different from other fist fighting techniques. Tai chi advocates the use of inaction against action, softness against toughness, weakness against strength, slowness against speed, less against more, and skillfulness against awkwardness. It indicates that tai chi contains profound philosophical ideas and deep wisdom.

Xingyiquan

Xingyiquan is a fist fighting techniques imitating the forms of animals, using the mindset to generate the intent, and transforming this intent into a fighting move. That's why it is also called *Xingyiquan* (fist techniques of intention). *Xingyiquan* regards "Six Harmonies" – Three Internal Harmonies and Three External Harmonies – as its law. Three Internal Harmonies refer to the harmonies of the mind with the intent, the intent with qi, and qi with strength, namely, the close integration of several inner elements within the human body. Three External Harmonies refer to the harmonies of the shoulder with the hip, the elbow with the knee, and the hand with the foot, namely, the coordination of various body parts in performing the technique. The most fundamental fist techniques of *xingyiquan* are *wuxingquan*

(five-element fists) – *pi* (chop fist), *beng* (burst fist), *zuan* (drill fist), *pao* (cannon fist), *heng* (lateral fist). They correspond respectively to the five elements of metal, wood, water, fire and earth. The Five Elements Theory also relates each internal organ inside human body to an element, such as lungs to metal, liver to wood, kidneys to water, heart to fire, and the spleen to earth. Thus, the practice of *wuxingquan* can benefit the five internal organs, which demonstrates that *xingyiquan* is beneficial to physical fitness.

Baguazhang

Tai chi, *xingyiquan* and *baguazhang* are regarded as three representative categories of *neijiaquan* boxing (an internal style). Based on the Theory of *Ba Gua* (Eight Diagrams), *baguazhang* is a fist fighting techniques with changeful palm skills and mobile footwork. One has to move around a circle made up of the radius of the length of the arm. The whole circle takes eight steps and eight palm moves, agile and unfixed. “Walk”, “look”, “sit”, “flip” are taken as the four characteristics of this fist technique, emphasizing the flexibility of body. It requires the practitioner to always walk in the inner circle so that he can change the distance and direction from the opponent, avoid direct attacks and wait to deliver attacks. *Baguazhang* utilizes the flexibility and versatility of the palm strikes instead of punches or hooks. Palm moves can be classified as push, drag, bring, lead, move, clasp, chop, attack, tuck, hit, pare and collapse. In terms of power, it emphasizes the waist power to deliver inch-burst power. Footwork is like walking in the mud with the turn and lock in switching moves. Leg work focuses on low stance and the use of hidden kicks. As for the form, it advocates the practice of walking like a dragon, turning like a monkey, and changing moves like a hawk.

Nanquan

Nanquan (Fist fighting technique of southern areas)

Nanquan, as the name suggests, literally means a fist fighting technique practiced in the south of China. Since southerners are generally short but strong, extremely swift

and flexible, with great explosive strength of muscle, they demonstrate short range and quick fight. The overall features of *nanquan* are stable stances, quick and extensive punches, vigorous movements, few jumps, and more short-range fist fighting. This fist technique rarely uses legs but abounds in punches, in contrast with that in northern China. Therefore, the phrase *Nan Quan Bei Tui* is often used to distinguish northern and southern martial arts. It means the southerners are good at using the fists while the northerners are good at using legs. Wing Chun is one of the famous fist techniques of *nanquan*, which prevailed in Guangdong and Fujian. It is named after its founder, the young woman Yim Wing-chun from Fujian. It is applicable to actual combat, with changing moves, simple movements, flexible handwork, harmonious use of legs and hands, hidden leg attacks and elbows kept close to the body for protection of the centerline. Bruce Lee, a famous contemporary martial arts film actor, learned Wing Chun from an early age, and founded Jeet Kune Do in his later life on the basis of Wing Chun.

In this session, we covered the four major fist fighting techniques of Chinese kung fu, tai chi, *xingyiquan*, *baguazhang* and *nanquan*. Are you interested in practicing them?

Thank you for your attention!