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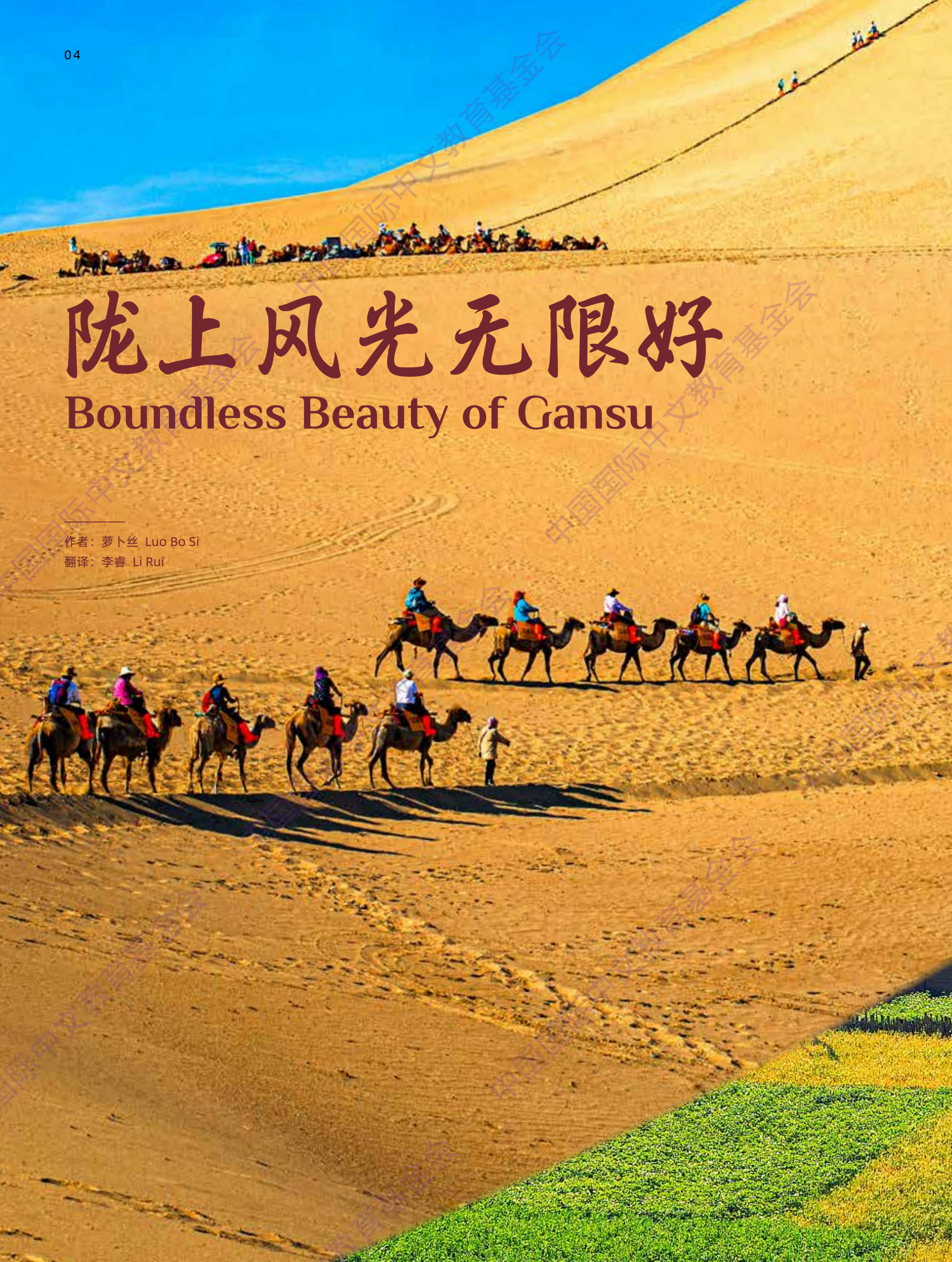
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陇上风光无限好

Boundless Beauty of Gansu

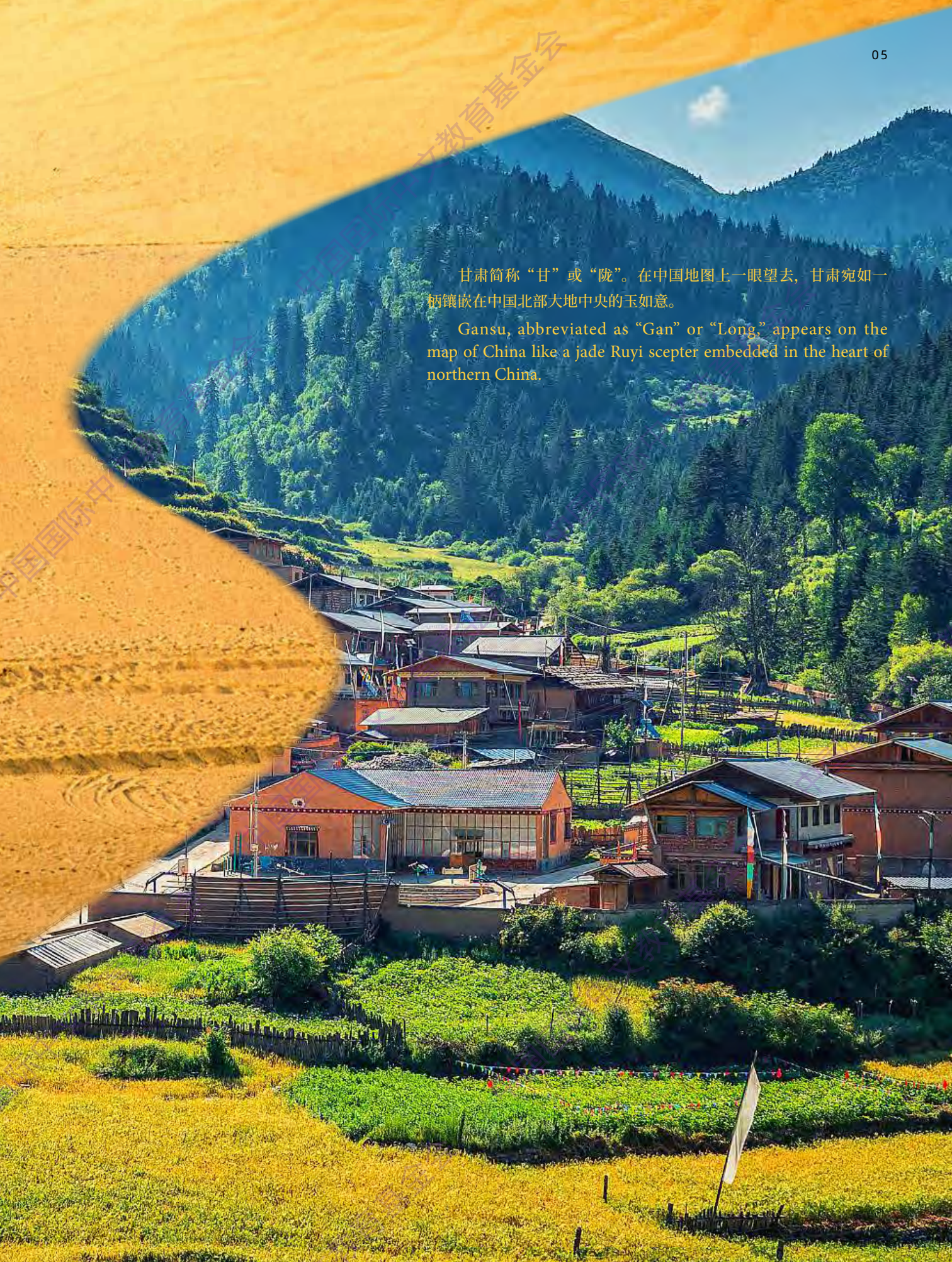
作者：萝卜丝 Luo Bo Si

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甘肃简称“甘”或“陇”。在中国地图上一眼望去，甘肃宛如一柄镶嵌在中国北部大地中央的玉如意。

Gansu, abbreviated as “Gan” or “Long,” appears on the map of China like a jade Ruyi scepter embedded in the heart of northern China.





甘肃的历史堪称一本历史教科书。中华民族的人文始祖伏羲、女娲和黄帝的神话传说都诞生在这片大地上。距今8 000年的大地湾文化标志着中国农耕文化的初步形成；5 000年前的马家窑文化孕育出目前中国历史上最早的彩陶艺术文化。2 000多年前的汉武帝时期，张骞出使西域，霍去病领兵攻下咽喉要地，在此建立“河西四郡”，开通了河西走廊、丝绸之路，为中西贸易往来、文化交流提供了有利条件。

Gansu's history is akin to a comprehensive textbook. The mythical ancestors of the Chinese people — Fuxi, Nuwa, and the Yellow Emperor — are said to have originated in this land. The Dadiwan culture from 8,000 years ago marked the early formation of Chinese agricultural culture. The Majiayao culture from 5,000 years ago produced the earliest known painted pottery in Chinese history. Over 2,000 years ago, during the reign of Emperor Wu of Han, Zhang Qian was sent on a

diplomatic mission to the Western Regions, and General Huo Qubing led troops to conquer strategic points and establish the Four Commanderies of Hexi. This opened the Hexi Corridor and the Silk Road, facilitating trade and cultural exchange between China and the West.

中华民族的母亲河——黄河，在这片陇原大地上两进两出，对流经地区的农耕文化产生了深远的影响，并逐渐形成具有甘肃地域特色的黄河文化。此外，出土于甘肃的汉简，既是中国中古时期的百科全书，也是古丝绸之路开拓兴盛的实物佐证。甘肃的简牍学具有极高的历史、文化和艺术价值。

The Yellow River, the mother river of the Chinese people, flows in and out of this land twice, deeply influencing the agricultural culture of the region and gradually forming Gansu's distinctive Yellow River culture. The Han bamboo slips unearthed here are both an encyclopedia of China's medieval

period and tangible evidence of the prosperity of the ancient Silk Road. The study of these slips holds significant historical, cultural, and artistic value.

甘肃又是一座自然博物馆，其地形地貌丰富多样，东西南北风光迥异：河西走廊戈壁、绿洲相间分布；祁连雪山巍峨，边塞风光壮美；甘南草原牧场广袤；陇中高原雄浑壮观；陇南山地峰峦叠翠。这些景色组成了一幅幅清泉绿洲、皑皑雪山、大漠孤烟、长河落日的动人画面。

Gansu is like a natural museum. It boasts diverse landscapes and terrains, and the scenery varies dramatically from east to west and north to south. The Hexi Corridor is a striking mix of desert and oasis, while the Qilian Mountains stand tall with snow-capped peaks, offering breathtaking views of the border. Gannan grasslands stretch vast and wide; Longzhong (central Gansu) is famous for its majestic Loess Plateau; and Longyou (southern Gansu) features verdant,

layered mountains. All these contribute to stunning views of clear springs, green oases, snowy peaks, solitary desert smokes, and long sunsets over rivers.

“塞外风光绝”的鸣沙山和月牙泉位于甘肃敦煌。鸣沙山，其山体由黄沙堆积而成，因风过沙动成响而得名。“沙漠第一泉”——月牙泉，则因其弯如月亮的独特形状而得名。它静卧于黄沙腹地，水质甘冽，澄清如镜，是沙漠中罕见的自然奇观。

The famous Mingsha Mountain and Crescent Spring in Dunhuang showcase the unique beauty of the region. Mingsha Mountain, composed entirely of yellow sand, is named for the sound of the wind whipping through the dunes. Crescent Spring, known as the “First Spring in the Desert,” is named for its crescent moon shape. Nestled in the heart of the desert, the clear, sweet water stands in stark contrast to the surrounding sands, making it a rare natural wonder.

“不望祁连山顶雪，错将张掖认江南。”张掖，这座历史上的重镇，

不仅融合了江南风韵与塞上风情，还以其七彩丹霞标志性景观而闻名，有“中国的彩虹山”之美称。彩色的丘陵顺着山势延展，犹如飘洒在河西走廊之上的多彩丝绸。黄昏夕阳映照时，这片色彩艳丽的山川像是飞动的流霞铺陈在天地之间。位于张掖祁连山下的山丹军马场，是中国有史以来最大的皇家马场，也是亚洲规模最大、世界第二大的马场。2000多年前，霍去病创建的这座军马场——从汉魏到明清，一直是重要的皇家牧马场，也是世界上历史最为悠久的皇家马场。据记载，唐代河西地区驯养的军马超过70万匹。放牧之时，草原上万马奔腾的壮阔场面尤可想象。

The saying, “Without seeing the snow-capped peaks of the Qilian Mountains, one might mistake Zhangye for Jiangnan,” highlights Zhangye’s unique mix of southern charm and frontier spirit. Historically a key town, Zhangye is famous for its spectacular Danxia landform, often referred to as “China’s Rainbow Mountains.” These colorful hills stretch along the mountainsides like vibrant silk ribbons. At sunset, the vivid

landscape glows like a magnificent tapestry spread across the land. Located at the foot of the Qilian Mountains, the Shandan Military Horse Farm used to be China’s largest imperial horse farm and is now the largest in Asia and the second largest in the world. Established over 2,000 years ago by Huo Qubing, it served as a vital horse breeding center from the Han and Wei dynasties to the Ming and Qing dynasties, making it the oldest of its kind in the world. Historical records show that over 700,000 military horses were bred in the Hexi region during the Tang Dynasty. Just imagine the magnificence of thousands of horses grazing and galloping on the expansive grasslands.

“凉州七里十万家，胡人半解弹琵琶。”凉州，是远近闻名的“河西都会”，享誉世界的“马踏飞燕”就出自此处的雷台汉墓。这里也是陇上风光最为复杂的集中地，绵延千里的祁连雪山与一望无际的大漠戈壁在这里相接。若选择自驾游，游客在一日之内既能体验大漠孤烟、长河落日的雄浑壮美，又能感受溪流潺潺、林草丰茂的清新秀丽。



Liangzhou (present-day Wuwei) was once the most prosperous city in the Hexi region. Here, “ten thousand households lie within seven miles, and half of the ethnic people here can play the pipa.” It is also home to the famous bronze statue “Galloping Horse Treading on a Flying Swallow,” unearthed from a Han tomb in Leitai. This area features some of the most diverse landscapes in Gansu, where the snow-capped Qilian Mountains stretch for thousands of miles and meet the vast expanse of the Gobi Desert. If you visit by car, you have the chance to experience the stark beauty of the desert with its solitary smoke and the grand sunset over the long river, as well as flowing streams and verdant grasslands, all in one day.



甘肃还是一座人文古迹、民族风情丰富的大观园。拥有55个少数民族的甘肃，各民族文化特色鲜明，民俗风情浓郁，宗教信仰和风俗习惯各不相同。悠久灿烂的文化历史、长期的民族聚居和文化交流架构起相融互通的文化气度，造就了甘肃丰富的人文景观。

Gansu is a showcase of cultural artifacts and ethnic diversity. Home to 55 ethnic groups, each with distinct cultural traits, rich customs, and varied religious beliefs and practices, Gansu's long history and diverse ethnic heritage have created a tapestry of cultural landscapes and exchange.

敦煌，位于河西四郡的最西端，是通往西域无可替代的要塞。人们对敦煌的认知，主要聚焦在莫高窟、玉门关、阳关、汉长城等名胜古迹方面。其中，莫高窟名

声最盛，是中国最早一批被联合国教科文组织列入“世界文化遗产名录”的文化古迹，其石窟建筑、彩塑及壁画堪称艺术瑰宝。据官方统计，莫高窟现存洞窟735个，彩塑作品2400余尊，壁画超4.5万平方米。

Dunhuang, located at the western end of the Hexi Corridor, is the only gateway to the Western Regions. It is known for many historical sites like the Mogao Caves, Yumen Pass, Yangguan Pass, and the Han Dynasty Great Wall. The most iconic of all, the Mogao Caves, are among China's first sites to be included on the World Heritage List and are renowned for their architecture, colorful sculptures, and murals. Official records indicate that 735 caves survive to this day, housing about more than 2,400 painted sculptures and 45,000 square meters of murals.

嘉峪关是明代长城沿线修筑时间最早、建筑规模最壮观、保存最完整的一座古代军事关隘，有“天下第一雄关”的美誉。嘉峪关南凭祁连山之险峻，北依黑山之巍峨，布局精巧而周密，由内城、外城、罗城、瓮城、城壕和南北两翼长城组成，与蜿蜒的长城连为一体，共同勾勒出一幅壮丽的边关画卷。此外，甘肃境内保存较好的秦、汉、明三代长城长达3000余公里。

Jiayuguan Pass is the most well-preserved and majestic ancient military fortress along the Ming Dynasty Great Wall, earning the title “The First Pass Under Heaven.” Nestled between the perilous Qilian Mountains to the south and the towering Heishan Mountain to the north, Jiayuguan Pass comprises an inner city, an outer city, Luocheng (a fortified outpost), Wengcheng (a fortified gateway), a moat, and the north and south wings of the Ming Dynasty Great Wall. Together with the winding Great Wall, it forms a magnificent frontier scene. Apart from the pass itself, over 3,000 kilometers of the Great Wall from the Qin, Han, and Ming dynasties are well-preserved within Gansu.

位于天水的麦积山石窟以精美的雕塑和壁画著称，被称为“东方雕塑陈列馆”。每当夏秋时节雨后初晴，当地烟雾缭绕，麦积峰时隐时现，呈现出麦积烟雨的奇观。



崆峒山坐落在平凉市，自古就有“中华道教第一山”之美誉。山中布局复杂，有“八台九宫十二院四十二座建筑群七十二处石府洞天”之说。

The Maijishan Grottoes in Tianshui are renowned for their exquisite sculptures and murals, earning the site the nickname “Oriental Sculpture Gallery.” During the summer and autumn, after the rain, mist shrouds the elusive peaks, creating an enchanting spectacle. Kongtong Mountain, located in Pingliang City, has long been celebrated as the “First Mountain of Taoism in China.” Legend has it that the mountain is so complex that it has “eight terraces, nine monasteries, twelve courtyards, and seventy-two cliffside sanctuaries.”

“黄河水奔腾不绝，牛肉面日夜飘香。”这是对兰州独特魅力的生动描绘。兰州是一座山水之城，从高空俯瞰，群山环绕之中，黄河从这里穿城而过。到了兰州，体验横跨黄河的惊险刺激是必不可少的。羊皮筏子是最为传统的黄河渡口工具。撑杆的船主慢慢划筏过河，游客端坐其中，能切身感受到黄河水流的湍急。但若想纵览黄河风貌，坐缆车便可将两岸风光尽收眼底。

“The Yellow River flows relentlessly, while the aroma of beef noodles fills the air day and night.” This vivid description captures the unique charm of Lanzhou. Seen from above, Lanzhou is sandwiched between the mountains and intersected by the Yellow River. One of the must-do activities here is the thrilling experience of crossing the Yellow River. Traditional sheepskin rafts serve as ferries, allowing visitors to sit in the center while the boatman slowly

paddles across, providing an up-close encounter with the river's fast currents. For a panoramic view of the Yellow River, taking a cable car offers stunning vistas of both banks.

在自然风光与历史人文元素的交织中，甘肃就像一幅雄浑壮丽的山水画卷。甘肃的现代化发展给人们的生活带来了更多的改观。如今，这里的公路、铁路和航空线路纵横交错、四通八达，石化产业、医药产业、先进制造业等发展欣欣向荣。而在山巅、荒漠，一座座“大风车”在呼啸的风中不停转动，一

排排光伏板在阳光的照射下熠熠生辉，甘肃由此成为一个“风光大省”，坐拥酒泉千万千瓦级风电基地，张掖、金昌、武威、酒泉四个百万千瓦级光伏发电基地，以及通渭百万千瓦级风电基地，孕育出了一条追“风”逐“日”的发展新路。

Gansu, with its blend of natural landscapes and historical heritage, resembles a grand, majestic painting. Modern development has significantly improved people's quality of life. The province now boasts an extensive network of highways, railways, and air routes. Thriving industries such as petrochemicals, pharmaceuticals, and advanced manufacturing are on the rise. On its mountaintops and deserts, large wind turbines spin continuously in the strong winds, and rows of photovoltaic panels gleam under the sun. Gansu has emerged as a leader in renewable energy, hosting a 10-gigawatt wind power base in Jiuquan and several million-kilowatt photovoltaic power bases in Zhangye, Jinchang, Wuwei, and Jiuquan, as well as a million-kilowatt wind power base in Tongwei. By harnessing the solar and wind power, Gansu has forged a new path for sustainable development. 🌞

华夏文明的发祥地 ——天水

Tianshui:
The Cradle of
Chinese Civilization

作者：陈新力 Chen Xinli

翻译：庄驰原 Zhuang Chiyuan



人们常说，“8 000年文化看天水”，指的是中华文明的祖源在天水。天水，古称“成纪”，又称“上邽 (guī)”“秦州”，因“天河注水”的传说而得名，境内有黄河最大的支流——渭河穿流而过。天水8 000年的历史见证了早期的华夏文明，这里的大地湾遗址、羲 (xī) 皇故里、嬴秦发祥地、南郭古刹、麦积山石窟等，对了解中国历史和文化具有十分重要的意义。

It is often said that “Tianshui represents 8,000 years of Chinese culture,” referring to the origin of Chinese civilization in Tianshui. Tianshui, formerly known as Chengji, Shanggui, or Qinzhou, derived its name from the legend of “*tianhe zhushui* (meaning ‘where the sky water pours’).” The largest tributary of the Yellow River, the Wei River, flows through its territory. The 8,000-year history of Tianshui bears witness to the early stage of Chinese civilization. Cultural sites here such as Dadiwan site, the Hometown of Fuxi, the Birthplace of the Qin Culture, Nanguo Temple, and Majishan Grottoes, etc. are of great significance in understanding Chinese history and culture.

大地湾遗址

Dadiwan Site

大地湾遗址位于天水市秦安县东北五营乡，是一处距今4 800～8 000年的新石器时代文化遗址，出土了上万件陶、石、玉、骨、角、蚌器等文物，发掘出房址241座。大地湾文化是由黄河流域的华夏先民创造的古老文明，也是华夏文明的重要来源之一。其最具代表性的器物是彩陶，人头陶罐、彩陶鱼纹盆、彩陶钵、彩陶瓶等都是国宝级文物。

Located in Wuying Township, northeast of Qin'an County in Tianshui City, the Dadiwan site is a Neolithic cultural site dating back 4,800 to 8,000 years ago. Nearly ten thousand artifacts such as pottery, stone, jade, bone, horn, and shell objects have been unearthed, along with 241 house sites. The Dadiwan culture, created by the ancestors of Chinese people in the Yellow River basin, is one of the important sources of Chinese civilization. Its most representative artifacts are colored pottery, such as pottery jars with human-head shaped opening, colored pottery fish-patterned basins, colored pottery bowls, colored pottery bottles, all of which are national treasures.



羲皇故里

Hometown of Fuxi

据说，人文始祖、三皇之首伏羲氏生于天水，故而天水又称羲皇故里。伏羲又称“庖牺 (páoxī)”“宓 (fú) 牺”“包羲”等，据史书记载：“太昊帝庖牺氏，风姓也。母曰华胥 (xū) ……生伏羲，长于成纪。”

It is said that Fuxi, the ancestor of Chinese civilization and the first of Three Sovereigns, was born in Tianshui, hence Tianshui is also known as the hometown of Fuxi. Fuxi is also known as Paoxi, Baoxi, etc. According to historical records, “Paoxi, or Emperor Taihao, is of the Feng clan. His mother was named Huaxu ... He was born and named Fuxi, and was raised in Chengji.”

作为杰出古代先民的部落首领，伏羲氏在与自然共生共存的过程中观察自然、模仿自然、向自然学习生存的本领，创造了亘古不息的伏羲文化。他在卦台山上仰观天象、俯览河川、演绎八卦、教化众生，开始了对自然以及人类自身最初的哲学思考，建立了中华哲学发展演化的核心脉络，从而开启了中华文明。

As an outstanding tribal leader of ancient ancestors, Fuxi observed, imitated, and learned survival skills from nature while living in harmony with it, creating the everlasting Fuxi culture. He observed the sky and rivers, interpreted the Eight Trigrams, and enlightened sentient beings on Mount Guatai, which initiated the philosophical contemplation of nature and human beings, establishing the foundation of the development of Chinese philosophy, thus the beginning of Chinese civilization.

伏羲氏亦为中华文明的诞生作出了巨大的贡献。他始创文字，以代替结绳记事；他制定嫁娶制度，使人类逐步形成夫妻家庭的生活模式；他教人结网捕鱼、饲养

牲畜，以充庖厨，因此又被称为“庖牺氏”；他总结了人类对自然的最初认识，作历度，定节气，奠定了中国历法“四季”“八节”的基石；他制作九针，开创了医学先河；他发明琴、瑟等乐器，创作《立基》《扶来》《驾辩》等乐曲，开创了中华文明音乐艺术的先河……“开天明道”的功绩奠定了中华文明几千年来繁荣昌盛的根基。

Fuxi also made enormous contributions to the development of Chinese civilization. He invented writing of Chinese characters to replace knot tying for record-keeping; he established the system of marriage, gradually forming the pattern of husband-and-wife families; he taught people to fish and raise livestock



to supplement their diet, hence he was also known as “Paoxi” which literally means to cook livestock; he summarized the initial understanding of nature by mankind, created calendars, established solar terms, laying the foundation for “four seasons” and “eight solar terms” in the Chinese calendar; he

made nine needles, pioneering Chinese medicine; he also invented musical instruments such as the *qin* and *se*, composed music including *Liji*, *Fulai*, and *Jiabian*, pioneering the art of music in Chinese civilization ... All these groundbreaking achievements laid the foundation for the prosperity of Chinese civilization for thousands of years.

坐落于天水市秦州区的伏羲庙是中国最大的祭祀伏羲氏的庙宇。伏羲庙始建于明成化十九年至二十年(公元1483~1484年),占地13 000多平方米。整个建筑群坐北朝南,沿中轴线依次排列着牌坊、大门、仪门、先天殿、太极殿等。庙宇呈宫殿式建筑模式,院落层层相套,庄严雄伟。每年正月十六伏羲诞辰日,当地百姓会按传统到伏羲庙“朝人宗”,以祭祀伏羲缅怀人文始祖肇启中华文明的丰功伟绩,这便是“伏羲庙会”。1988年,天水市政府恢复公祭伏羲活动,将“太昊伏羲祭典”定在伏羲庙举行,并将其列入首批国家级非物质文化遗产名录。

The Fuxi Temple, located in Qinzhou District, Tianshui City, is the largest temple in China dedicated to the worship of Fuxi. It was built during the reign of Chenghua (1483-1484) in the Ming Dynasty and covers an area of over 13,000 square meters. The entire temple complex faces south along the central axis, with archways, gates, ceremonial gates, Xiantian Hall, and Taiji Hall arranged in sequence. The temple follows a palace-style architectural pattern with distinct layers of courtyards, majestic and solemn. Every year on the 16th day of the first lunar month, local people traditionally visit the Temple to pay respects to Fuxi, commemorating the great achievements of the ancestor who initiated Chinese civilization. This is known as the “Fuxi Temple Fair.” In 1988, the Tianshui Municipal Government resumed the public worship of Fuxi and held the “Sacrificial Ceremony for Taihao Fuxi” at the Fuxi Temple, which was also listed as one of the first national intangible cultural heritages.

此外,天水据传还是女娲和黄帝的诞生地,境内关于二者的遗存也较多。

In addition, according to legend, Tianshui is also the birthplace of Nuwa and the Yellow Emperor, with many relics related to them found within the area.

嬴秦发祥地

Birthplace of the Qin Culture

天水又称“秦州”,是嬴秦的发祥地。据史书记载,天水市麦积区党川乡的牧马滩一带曾是秦人为周王放养战马的重要基地。秦人先祖嬴非子因牧马有功,于公元前890年受周孝王封邑于秦亭,即今天的天水一带。秦人以这里为根据地,历经14代君王约300多年的发展壮大,创建了伟大的秦国。公元前762年,秦人东迁陕西关中,开启了统一六国的进程。公元前688年,秦在天水市的清水、甘谷两地设立邽县和冀县,这是中国历史上最早设立的两个县。

Tianshui, also known as Qinzhou, is the birthplace of the Qin Culture. According to historical records, the Mumatan area of Dangchuan Township in Maiji District of Tianshui was once an important base for the Qin people to raise war horses for the Zhou emperors. Around 890 BC, the ancestor of the Qin people, Ying Feizi, was rewarded by Emperor Xiao of Zhou for his contributions and was granted the fiefdom of Qinting, which is the present-day Tianshui area. Therefore, the Qin people based themselves here, developed and expanded over the course of 14 imperial reigns spanning about 300 years, and finally established the great Qin State. In 762 BC, the Qin people migrated eastward to Guanzhong (central Shaanxi), initiating the process of unifying the other six states. In 688 BC, Qin established the Gui County and Ji County in Qingshui and Gangu, respectively, in Tianshui City, which were the earliest two counties established in Chinese history.

秦文化形成于先秦时期,随着秦人的兴起、壮大而发展。其早期文化遗存主要集中在天水一带。其中,牧马滩秦墓遗址出土了目前世界上最古老的实物地

图——木板地图。甘肃省礼县红河乡出土了春



秋秦公簋 (guǐ, 古代盛食物的器具), 现收藏于中国国家博物馆内, 其铭文制作使用方块印模法, 开启了活字印刷字模的先例, 也是秦人的重大发明和创造之一。先秦时期, 天水至汉中有古道连接, 商贩往来频繁, 由此孕育出独特的秦地小曲, 后逐步发展成为中国最古老的戏剧之一——秦腔, 至今仍在西北地区流行。

The Qin Culture took form during the pre-Qin period, and developed with the rise and expansion of the Qin people. Its early cultural remains are mainly found in the Tianshui area. Among them, the oldest physical map in the world to date, a wooden board map, was unearthed in the Qin tomb site in Mumatan. A Qin Gong Gui, a ritual food vessel from the Spring and Autumn Period, was unearthed in the Honghe Township of Li County, Gansu Province. It is now housed in the National Museum of China. Its inscriptions were made using the square seal printing method, which initiated the precedent for movable type printing, one of the significant inventions of the

Qin people. During the pre-Qin period, there were ancient roads connecting Tianshui to Hanzhong, with frequent trading activities, giving birth to unique Qin tunes. These tunes gradually evolved into one of China's oldest dramas — Qin Opera, which is still popular in the northwest region to this day.

秦王朝 (公元前221~前206年) 在中国历史上很短暂, 只存在了15年, 但它的影响却是深远的。秦始皇统一中国后, 实行“书同文”(统一文字)、“车同轨”(统一车辙的宽度)、“量同衡”(统一度量衡), 建立中央集权制度, 奠定了中国大一统王朝的统治基础。

Although the Qin Dynasty (221-206 BC) was very short-lived in Chinese history, existing for only 15 years, its influence was profound. After Qin Shihuang, the First Emperor of Qin, unified China, he standardized the writing system, chariot width, weights and measures, establishing a centralized system of governance and laying the foundation for a unified empire in China.

南郭古刹 Nanguo Temple

位于天水市秦州区的南郭寺被称为“陇右第一名刹”, 始建于北朝, 已有1600多年历史。南郭寺在唐代已经有相当规模。寺内古树众多, 山门两侧有两株1300多年的唐槐, 高大挺拔; 而最知名的当属已有2500年树龄的国家一级保护古树春秋古柏。唐代大诗人杜甫为躲避安史之乱, 曾流寓南郭寺, 写下“山头南郭寺, 水号北流泉。老树空庭得, 清渠一邑传。”的诗句, 其中的“老树”即指这株古柏, 而“北流泉”则是南郭寺东院观音殿的一口古泉。后人为纪念杜甫, 把南郭寺中东禅林院更名为“杜少陵祠”。

Nanguo Temple, located in Qinzhou District, Tianshui City, is known as “the most famous temple in Longyou.” It was built in the Northern Dynasties with a history of more than 1,600 years. It developed into a considerable scale during the Tang Dynasty. There are many ancient trees in the temple, with two tall and straight Tang locust trees over 1,300 years old standing on both sides of its gate. The most famous is an ancient cypress tree with a history of 2,500 years, which is a first-level protected ancient tree in the country. The great poet Du Fu in the Tang Dynasty once lived in Nanguo Temple to avoid the Anshi Rebellion where he wrote the lines “Nanguo Temple stands on the mountain top, while the Beiliu Spring flows northwards. The old tree accompanies the empty courtyard, and the clear stream meanders through the county.” The “old tree” refers to this ancient cypress tree, and the “Beiliu Spring” is an ancient spring in the east courtyard of Nanguo Temple. Later generations renamed the East Zen Hall in Nanguo Temple as “Du Shaoling Hall” in memory of Du Fu.





麦积山石窟 Maijishan Grottoes

位于天水市东南的麦积山石窟，是中国四大石窟之一，因状如堆积的麦垛而得名。麦积山石窟始建于后秦（公元384~417年），历经多朝近1500多年不断的开凿扩建，逐步形成如今的规模；现有洞窟221个，泥塑、石雕等各类造像7000余尊，壁画1000多平方米；尤以北朝早期作品数量之多、雕塑艺术之精湛著称，被誉为“东方雕塑陈列馆”。著名美学家李泽厚先生曾这样评价麦积山石窟：“北魏的雕塑……特别是麦积山成熟期的秀骨清相，长脸细颈，衣褶繁复而飘动，那种神情奕奕、飘逸自得，似乎去尽人间烟火气的风度，形成了中国雕塑艺术的理想美的最高峰。”

The Maijishan Grottoes, located in the southeast of Tianshui City, is one of the four major grottoes in China, named after its shape resembling stacked wheat stacks. The Grottoes were first built in the Later Qin Dynasty (384-417) and underwent continuous excavation and



expansion for more than 1,500 years. There are currently 221 caves, with over 7,000 statues of clay sculptures, stone carvings, and more than 1,000 square meters of murals. Known as the “Oriental Sculpture Exhibition Hall,” it is especially famous for its large number of early Northern sculpture works and the exquisite art. The renowned aesthete Li Zehou once commented on the Maijishan Grottoes: “The sculpture of the Northern Wei Dynasty ... especially the mature period of the Maijishan Grottoes, with its delicate appearance, long faces and slender necks, intricate flowing pleats, and the elegant, self-sufficient and seemingly unworldly demeanor, forms the pinnacle of ideal beauty in Chinese sculpture art.”

漫步秦州大地，仿佛穿越数千年的历史画廊，令人生发古之幽思，徜徉其间而流连忘返。

Strolling through the land of Qinzhou, as if walking through a gallery of history spanning thousands of years and meditating on the past, you will linger on and forget to leave. ❶

敦煌石窟艺术 莫高窟

Dunhuang Cave Art —
Mogao Caves

作者：吴晶晶 Wu Jingjing
翻译：赵阳 Zhao Yang



敦煌莫高窟，位于敦煌市东南25公里处，南北绵延1700余米，共保存洞窟735个、壁画4.5万平方米、彩塑2400余尊。据记载，莫高窟始建于公元366年，历经十个朝代的精心营建，形成了一座规模宏大、内涵丰富的佛教艺术宝库。

The Mogao Caves in Dunhuang are located 25 kilometers southeast of Dunhuang City, stretching over 1,700 meters from north to south. There are a total of 735 preserved caves, 45,000 square meters of murals, and more than 2,400 painted sculptures. According to records, the construction of the Mogao Caves began in 366 AD, and through the meticulous efforts of ten dynasties, formed a magnificent and richly connotative treasure trove of Buddhist art.

莫高窟现分为南、北两区：南区为古代僧侣和信众礼佛朝拜的主要场所，共保存487个洞窟，内藏有精美的彩塑和壁画；北区则多为古代僧侣的生活起居之所，包括禅窟、僧房窟等，规模相对较小，共整理出248个洞窟。

The Mogao Caves are now divided into two sections: the southern and northern areas. The southern area was the main place where ancient monks and devotees worshipped and paid homage to Buddha. It has 487 preserved caves, containing exquisite painted sculptures and murals. The northern area primarily served as the living quarters for ancient monks, including meditation caves and

monk cells. This area is relatively smaller in scale, with a total of 248 identified caves.

莫高窟是中国古代艺术家融合中原文化、中亚及西亚等多民族文化创造出的独特艺术形式。作为丝绸之路上最璀璨的艺术明珠，莫高窟保存了中国古代各时期的建筑、音乐、舞蹈、风俗、科技、交通、服饰等丰富图像资料，其藏经洞内还出土了五万余件“敦煌遗书”以及多种中亚古代文字写本，涵盖历史、地理、宗教、经济、艺术、科技等多个领域。这些数量巨大、内容丰富的资料，为莫高窟的研究工作奠定了坚实的基础。

The Mogao Caves represent a unique artistic form created by ancient Chinese artists who integrated Central Plains culture with the diverse cultures of Central and West Asia. As the most brilliant artistic jewel on the Silk Road, the Mogao Caves have preserved a wealth of visual materials depicting architecture, music, dance, customs, science, technology, transportation, clothing, etc. from various periods of ancient China. Additionally, over 50,000 “Dunhuang manuscripts” and numerous ancient Central Asian texts were unearthed in the Library Cave. These texts cover a wide range of fields including history, geography, religion, economics, art, science, etc. The vast quantity and rich content of these materials provide a solid foundation for the study of the Mogao Caves.

莫高窟是集建筑、彩塑、壁画于一体的综合石窟艺术，三者相得益彰。

The Mogao Caves are a comprehensive form of grotto art that integrates architecture, painted sculptures, and murals, with all three elements complementing each other perfectly.

现存洞窟从形制来看，可分为禅窟、僧房窟、中心塔柱窟、殿堂窟、大像窟五种类型。禅窟、僧房窟多为僧侣坐禅修行和生活的洞窟。中心塔柱窟、殿堂窟多为礼佛朝拜之用。大像窟则因窟内塑巨大的佛像而得名，如初唐第96窟（大像高35.5米）和盛唐第130窟（大像高26米）。

The existing caves can be categorized into five types based on their structure: meditation caves, monk cells, central pillar caves, temple caves, and giant statue caves. Meditation caves and monk cells were mostly used by monks for meditation practice and living quarters. Central pillar caves and temple



caves were primarily used for worship and paying homage to Buddha. The giant statue caves are named for their large Buddha statues, such as Cave 96 from the early Tang Dynasty (with a statue 35.5 meters high) and Cave 130 from the high Tang Dynasty (with a statue 26 meters high).

莫高窟的彩塑均为泥塑，历经千年仍栩栩如生。从十六国到元代，每个时期的彩塑都展现了不同的艺术风格。其中，十六国和北朝前期的彩塑，人物面相丰圆、肩宽胸平，身形雄健厚重，姿态端庄朴拙，神情宁静含蓄，从中能同时窥见中原文化和西域佛教艺术的影响。西魏时期的彩塑表现出南朝盛行的“秀骨清像”，人物身形修长，面容清瘦，褒衣博带。北周时期的塑像则在人体比例上出现了变化，即头大、身长、腿短，人物面相方圆而丰满。

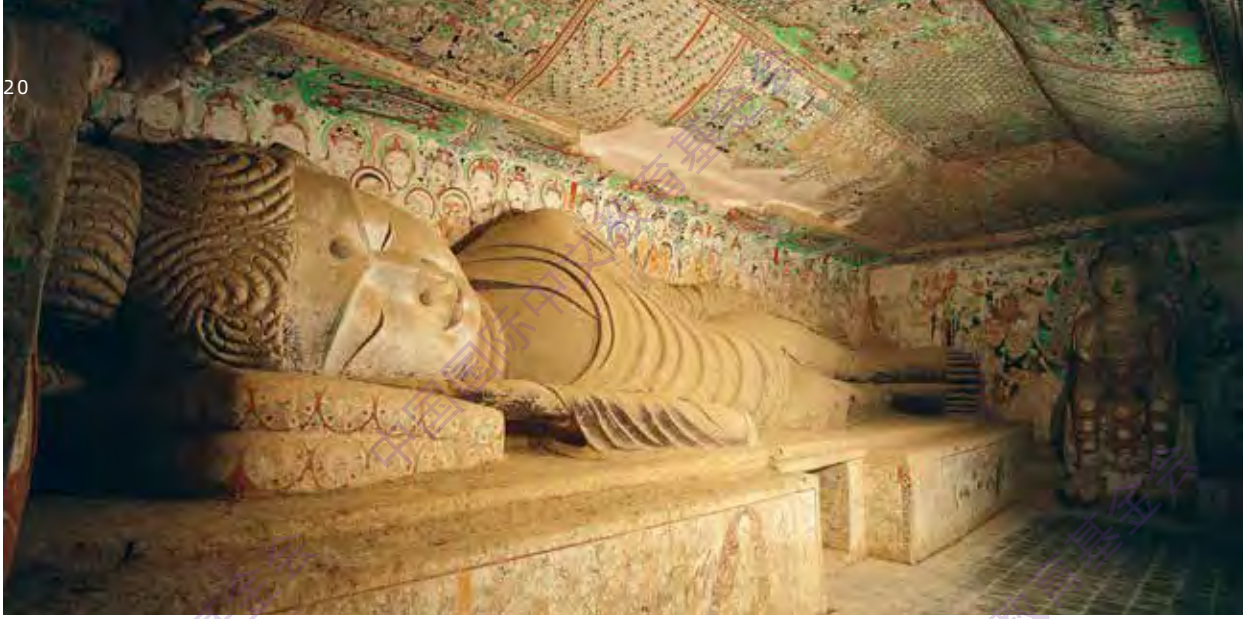
The painted sculptures in the Mogao Caves are all made of clay and remain vividly lifelike even after a thousand years. From the Sixteen Kingdoms period to the Yuan Dynasty, each period's sculptures exhibit different artistic styles. The sculptures from the Sixteen Kingdoms and early Northern Dynasties feature figures with full, round faces, broad shoulders, and flat chests, exhibiting a robust and solid physique. Their postures are dignified and simple, with serene and reserved expressions, reflecting the influences of both Central Plains culture and Western Buddhist art. The sculptures from the Western Wei period show the "slim and elegant" style popular in the Southern Dynasties, with elongated figures, thin faces, and flowing robes with wide sleeves. During the Northern Zhou period, the statues began to show changes in human proportions, such as larger heads, longer bodies, and shorter legs, with faces that are square and full.

隋代彩塑具有东西融合、承上启下的过渡时期风格，人物头大、上身稍长，袈裟薄而贴体，身躯轮廓隐约可见，细节处理更加细腻。唐代彩塑造型优美、比例准确、色彩华丽、神态逼真、个性鲜明，展现出雕塑艺术的高度造诣。如吐蕃时期第158窟中的涅槃像，是莫高窟唐代大型彩塑的代表作。像长15.8米，枕右手横卧，左手轻置于身上，双足相迭，神情安详，微含笑意，表现了“寂灵为乐”的涅槃境界。



The painted sculptures of the Sui Dynasty exhibit a transitional style that blends Eastern and Western influences and bridges past and future artistic trends. The figures feature large heads and slightly elongated upper bodies, with thin, body-hugging robes that subtly reveal the contours of the body, and the details are handled with greater delicacy. Tang Dynasty sculptures are characterized by their beautiful shapes, accurate proportions, vibrant colors, lifelike expressions, and distinct personalities, showcasing a high level of sculptural artistry. A representative work of large Tang Dynasty sculptures at Mogao Caves is the Nirvana statue in Cave 158 from the Tibetan period. The statue is 15.8 meters long, with the figure reclining on the right hand, the left hand gently placed on the body, feet crossed, and an expression of serene contentment with a slight smile, embodying the Nirvana state of "peace and joy."

五代、宋初时期的彩塑，延续了唐代彩塑的风格，以丰盈华丽为特征，可惜已遭到严重破坏，现存的并不多。西夏及元代时期的彩塑则几乎没有保存下来。



The painted sculptures from the Five Dynasties and early Song Dynasty continued the Tang Dynasty style, characterized by richness and elegance. Unfortunately, many of these sculptures have been severely damaged, and few remain today. The painted sculptures from the Western Xia and Yuan dynasties have almost entirely disappeared.

莫高窟的壁画自成体系、数量众多，包含中国各个历史时期的供养人物画、传统神话人物画、山水画、动物画、装饰图案画、经变画等。

The murals of the Mogao Caves form a unique system and are numerous, encompassing donor portraits, traditional mythological figures, landscapes, animals, decorative patterns, and sutra transformations from various periods of Chinese history.

莫高窟的营造及其历史变迁与当地有深远影响的世族和大姓紧密相连。为了虔诚奉佛、功德不绝，也为留名后世或显示家族名望，这些世族和大姓为修建或维护莫高窟出资出力，被称作“供养人”。他们的肖像、姓名和事迹被精心绘制在石窟中，为后人的研究留下了丰富且宝贵的历史线索。

The construction and historical evolution of the Mogao Caves are closely linked to influential local clans and prominent families. In order to devoutly worship the Buddha, accumulate merit, or leave a legacy for future generations, these clans and families contributed funds and efforts to build or maintain the Mogao Caves, earning them the title of “donors.” Their portraits, names, and deeds were carefully depicted in the caves, leaving behind rich and valuable historical clues for future research.

除了供养人物画，莫高窟中还有大量反映古代经济生活面貌的壁画。在农牧业领域，壁画描绘了耕作、收获、捕鱼、家畜饲养、狩猎、庄园与寺院收货等场景，提供了农耕与寺院经济的直观信息。在手工业领域，壁画展现了铁匠、酿酒师、制陶匠、纺织工、织褐工、鞋匠、皮匠、画匠、伎匠、塑匠、纸匠、木匠、石匠、打窟人、金银匠、弓匠、踏碓师等多种职业。在商业领域，屠房、肉坊、酒肆、旅店、金银行、木行、弓行等呈现了古代敦煌地区的商业景象。

In addition to donor portraits, the Mogao Caves also feature a large number of murals reflecting the economic life of ancient times. In the agricultural and pastoral fields, scenes depict farming, harvesting, fishing, animal husbandry, hunting, manors, and temples, providing vivid information on agriculture and temple economics. In the field of handicrafts, various occupations such as the blacksmith, winemaker, potter, spinner, weaver, shoemaker, leatherworker, painter, performer, sculptor, papermaker, carpenter, mason, cave digger, silversmith, bow maker, and mill operator are showcased. In the commercial sector, scenes of butcher shops, slaughterhouses, taverns, inns, pawnshops, timber yards, bow shops, and other commercial establishments present the commercial landscape of ancient Dunhuang region.

此外，《法华经变》《涅槃经变》等壁画还提供了古代军队操练、出征、讨伐、攻守的作战图，以及兵器装备的相关资料。壁画中还有丰富的体育活动，如骑射、马术、相扑、举重（举象或举钟）、弈棋、投壶、武术、游泳、蹴鞠等，不仅展现了古人体育娱乐活动的丰富多彩，也体现了他们健康向上的生活态度。

Additionally, murals such as those depicting *Lotus Sutra Transformations* and *Nirvana Sutra Transformations* provide scenes of ancient military training, expeditions, campaigns, and defense, along with related information on weapons and equipment. The murals also feature rich sporting scenes including archery, equestrian skills competition, sumo wrestling, weightlifting (lifting elephants or lifting bells), chess, pitching the pot, martial arts, swimming, and Cuju (a form of ancient Chinese football), showcasing not only the ancient people's abundant sporting and recreational activities but also reflecting their positive and healthy lifestyle attitudes.

莫高窟壁画在音乐和舞蹈艺术方面也具有极高的价值。在音乐方面，莫高窟的音乐题材洞窟有200余个，绘有众多乐队、乐伎及乐器。其中，不同类型乐队有500多组，各类乐器40余种，共计4500多件。这些壁画与藏经洞文献中的曲谱和其他音乐资料相互印证，揭示了古代音乐的辉煌成就。

The murals in the Mogao Caves also hold significant value in the realm of music and dance. In the realm of music, there are over 200 caves depicting musical themes, featuring numerous ensembles, musicians, and musical instruments. Among them, there are over 500 sets of different types of ensembles and more than 40 kinds of musical instruments, totaling over 4,500 pieces. These murals, along with musical scores and other music-related materials found in the Library Cave documents, mutually corroborate each other, revealing the splendid achievements of ancient music.

在舞蹈艺术方面，壁画中有各种舞乐场景和舞蹈形象，涵盖西域、民间、宫廷、仙界等多种风格。尽管古代的舞谱我们现在仍无法解读，但这些场景和形象无疑提供了研究古代舞蹈艺术的宝贵资料。


In the realm of dance art, the murals depict various dance scenes and dance figures, encompassing a variety of styles including those from the Western Regions, folk traditions, palace settings, and celestial realms. Although the ancient dance scores remain undecipherable to us today, these scenes and figures undoubtedly provide

valuable materials for the study of ancient dance art.

此外，莫高窟中还保存了十分丰富的建筑史资料。壁画中描绘了自十六国至西夏多种类型的建筑，有佛寺、城垣、宫殿、客栈、烽火台、桥梁、监狱、坟墓等，其中还有丰富的建筑部件和装饰，如斗拱、柱坊、门窗等，展示了中国古代建筑的风格和特点。

Furthermore, the Mogao Caves also preserve a wealth of architectural historical materials. The murals depict various types of architecture from the Sixteen Kingdoms to the Western Xia, including Buddhist temples, city walls, palaces, inns, beacon towers, bridges, prisons, tombs, and more. Additionally, there are abundant architectural components and decorations depicted, such as brackets, memorial archways, doors, and windows, showcasing the styles and characteristics of ancient Chinese architecture.

敦煌莫高窟，这座中国古代文明的艺术宝库，为我们呈现了完整的中国佛教艺术发展史和真实的中国古代社会风貌，让千年后的我们真切感受到历史的鲜活与生动。

The Mogao Caves in Dunhuang, a treasury of ancient Chinese civilization, present us with a complete history of the development of Chinese Buddhist art and an authentic portrayal of ancient Chinese social life, allowing us, millennia later, to vividly experience the vitality and richness of history. 

供图 / 敦煌研究院



春节 里的 甘肃 社火

Shehuo Folk Performance:
Celebrating the Spring Festival
in Gansu

作者: 陌上尘 Moshangchen

翻译: 汤敏 Tang Min

在甘肃的春节活动中，社火是不可或缺的一部分，当地亦有“不点花灯月不圆，不要社火怎过年”的说法。这里的“耍”字极具甘肃地域特色，“耍”社火，有一种天然的欢乐气氛。

Shehuo folk performance is an essential part of Spring Festival celebrations in Gansu Province. Its importance is captured in the local saying, “Without the festive lanterns, the moon is not round; without Shehuo performance, the New Year celebration is incomplete.” Locals refer to participating in these activities as *shua* (playing) Shehuo, a verb with distinctive local dialect feature that perfectly illustrates the inherent joy of these traditions.

社火最早是一种祭祀风俗，“社”是土地之神，“火”是火祖，即传说中的火神。农耕时代，出于对土地和烟火的依赖，人们崇拜土地之神，敬畏火神，过年时要载歌载舞来祭祀，以示尊崇，并祈求来年风调雨顺、五谷丰登。唐宋以来，社火逐渐演化为诙谐嬉闹的表演活动，宋代范成大在《石湖集》中有“民间鼓乐谓之社火”的记载。到了现代社会，社火已成为春节的一种文化符号，既是传承，也是守望，人们也在耍社火、看社火中表达丰收喜悦之情。

Shehuo originated as a form of sacrificial tradition, with “she” symbolizing the God of the Land and “huo” representing the God of Fire. In ancient agricultural societies, people’s lives heavily depended on both the land and fire; therefore, they had a profound reverence for these deities. During each Spring Festival, communities would perform songs and dances at sacrificial ceremonies, praying for

favorable weather and abundant harvests in the year ahead. From the Tang and Song dynasties onwards, Shehuo evolved into more playful performances. The Song Dynasty poet Fan Chengda noted in his collection *Shihu Ji* that “drum and gong music played during folk activities is termed ‘Shehuo.’” Today, Shehuo folk performance is a cultural symbol of the Spring Festival, embodying both the inheritance of traditions and the aspirations for the future. By staging and watching Shehuo performance, local people fully express their joy and gratitude for the year’s harvests.

甘肃各地的社火内容略有不同，通常包括耍狮子、跑旱船、舞龙灯、扭秧歌、打腰鼓、打鞭子、大头娃娃、跑驴等歌舞娱乐活动，活动时间一般从正月初四持续到正月十五。城市和乡村的社火表演也有差异，城市的社火表演更注重热闹，而乡村的社火则带有一些祭祀的成份，更具传统特色。根据表演方式，社火的类型可以分为“造型社火”和“表演社火”：造型社火主要展示人物造型和工艺，比如大头娃娃等；表演社火主要指在场院进行的打斗表演，比如舞龙舞狮、打鞭子等。此外，根据表演时间的不同，社火还可以分为“白社火”和“黑社火”，也就是分别于白天和晚上表演的社火。

Specific activities vary by region in Gansu, but they typically include lion dancing, land-boat performance, dragon lantern dancing, Yangge dancing, waist-drum playing, whip dancing, giant puppet performance, and donkey dancing. The activities usually last from the 4th to the 15th of the first lunar month. Urban and rural celebrations





differ, with urban performances focusing more on entertaining and rural celebrations incorporating more traditional sacrificial elements. Depending on the style, Shehuo activities can be grouped into “costume-based Shehuo” and “performance-based Shehuo.” While the former features elaborate outfits and intricate crafts, exemplified by giant puppet performance, the latter mostly includes martial art displays in open-air settings, such as lion dancing, dragon lantern dancing, and whip dancing. Based on the time of performance, the activities can also be divided into “white Shehuo” (daytime performance) and “black Shehuo” (nighttime performance).

举办社火活动，在城市靠的是地方政府来协调组织，因为要维持秩序；而在乡村一般由群众自发组织，从正月开始，村里长辈中的“能人”（有一定威望、大家都信服的人）会组织年轻人练习社火。社火的规模通常都接近上百人，需要动员家家户户、男女老少一同参与，不同的项目根据体力的消耗程度分配给不同年龄段的人：小孩子点灯笼，精壮小伙子舞龙舞狮，妇女们则扭秧歌、打腰鼓，带头的仪程官或春官（仪程官或春官在社火中是一个独特的角色，主要负责即兴表演和说唱）则由上了年纪、经验丰富的人来担任，再加上敲锣打鼓的人，这样，一支社火队伍就组成了。

The organization of Shehuo performance largely depends on municipal governments in urban areas, which focus on maintaining order during the celebrations. In rural areas, however, these activities are typically initiated spontaneously by the community. From the start of the lunar year,

respected and influential elders begin to organize the youth to rehearse. A typical Shehuo performance involves around 100 participants. Thus, participation from every household, including members from all age groups, is essential. Tasks are assigned based on their physical intensity: children light and carry lanterns, strong young men perform dragon and lion dancing, women participate in Yangge dancing and waist-drum playing, and older, experienced individuals assume the roles of the Yicheng officer or the Spring officer (a unique role in Shehuo folk performance responsible for impromptu performances and narrations) at the forefront of the Shehuo parade. Additionally, there will be others who play the drums and gongs in the troupe.

在乡村，社火表演的第一关是“请身子”，这是源于传统的祭祀习惯，即在正式表演前祭拜土地之神和火神。因而演员们要大清早前往土地庙“请身子”——请求庙里的神灵同意他们作为代表在社火表演时戴上神仙的面具或装扮成神仙的样子，也可以理解为“授权”，这是非常庄重的仪式。

In the countryside, the first step of Shehuo performance is *qing shenzi* (inviting the body), which stems from traditional sacrificial customs, where performers pay tribute to the gods of the land and fire before the show. Early in the morning, performers should visit the temple of the land to “invite the body” — seeking permission from the deities to represent them by wearing masks or dressing as deities during the performance. In other words, the performers are solemnly asking for “authorization”

from the deities.

社火队伍启程之后，所经之处旌旗飘扬、锣鼓喧天，最前面是双龙开道，接着是群狮压阵，浩浩荡荡。参加其他表演项目的人员也舞动起来，扭秧歌的、划旱船的、戴面具的、走高跷的都各有特色，他们表演时还会和路上行人互动沟通，场面热闹非凡。这时候，一些“大户人家”会主动出来“接社火”，就是邀请社火队伍来自己家表演一番，主人家会赠予社火队伍烟、酒等礼物（一般有专人对接）。通常，社火队伍快经过自家门口时，主人家会燃起鞭炮以示欢迎。队伍停下后，首先是仪程官演讲一段，说词各地都差不多，大概是“春官抬头用目观，年兄接我在面前。不用接来不用迎，咱们都是自己人”。接着，仪程官将酒浇在地上，并念说词：“亲戚递我酒一盅，理解亲戚好心情。我的官小不敢饮，奠在此地土地神。”等浇完酒，队伍就在院子里正式开始表演。



Once the Shehuo performance begins, flags flutter and drums beat loudly, with two dragon figures leading the parade and a group of performers in lion costumes at the end. The spectacle is heightened by other participants who engage in Yangge dancing, land-boat performance, and who wear masks or walk on stilts, each contributing to a vibrant scene. They also interact with the audience, adding an entertaining and playful dimension to the event. Some wealthier households open their door to *jie Shehuo* (welcome the Shehuo), inviting the troupe to perform at their homes and offering gifts such as tobacco and alcohol in exchange. Designated coordinators manage these events. As the troupe approaches, the host sets off firecrackers as a welcoming gesture. The parade then halts, and the Yicheng officer delivers a speech, which is similar across most places. It goes, “As the officer lifts his gaze, he observes you welcoming the troupe; formalities are unnecessary, for we are all one family here.” The officer then pours wine onto the ground, proclaiming, “I received this wine from my dear family and appreciate their goodwill; however, as a humble officer, I dare not drink. I pour this offering here for the sacred God of Land to enjoy.” Following this, the performance begins in the host’s courtyard.

最先出场的是舞龙队，领头的用红球作指引，队员们手持竹杖挥舞着两条并立而行的金龙来回翻腾，最后要绕院子一周；舞狮是社火的“重头戏”，有一人在前指挥，两人穿着五彩服饰分别在狮头和狮尾舞动，极为热闹；秧歌队以妇女为主，身着艳丽服装，手拿彩扇，颇有“红绸舞得春光醉，彩扇摇得山河美”的韵

味；划旱船是在平地上模拟小船行驶，船上扎满了彩带、绣球，一老者扮演船公，他的“女儿”坐在船舱里，惟妙惟肖；锣鼓表演是人数最多的项目，鼓手们随着大旗挥舞的节奏翻转舞动，一会儿敲击太平鼓，一会儿敲锣，“咚嚓咚嚓”的声音响彻大地；还有大头娃娃等脸谱表演节目，小孩子们特别喜欢。等所有节目演完，社火队伍要在院子里焚香一炷，然后转到下一家表演。

The performance begins with the dragon dance, where the leader guides the team using a red ball and the members manipulate bamboo poles, orchestrating two golden dragons that twist and turn in parallel. This part ends as the dragons encircle the courtyard. Next is the lion dance, a highlight of Shehuo folk performance. Led by one person at the front, two others in colorful costumes animate the lion's head and tail, creating a vibrant atmosphere. The Yangge dance primarily features female performers dressed in bright costumes, wielding colorful fans that add a poetic flourish, reminiscent of “dancing red silk intoxicating the springtime, swinging colorful

fans beautifying the mountains and rivers.” In the lively land-boat performance, an elder portrays the boatman with his “daughter” seated in the cabin, decorated with ribbons and embroidered balls. The Taiping drum and gong performance, involving the most participants, sees drummers passionately responding to rhythmic cues from large flags, alternating between drums and gongs to produce a resonating sound that fills the air. There is also the giant puppet show, a favorite among children. At the performance's conclusion, the Shehuo troupe burns incense in the courtyard before moving on to the next house.



正月十五，乡村的社火一般都会被邀请去城市汇演，表演队伍有时能有40多支。不同乡村的社火也有差异。比如，平凉地区的“高跷社火”特别引人注目，表演者身穿华丽服饰、脚踩三米多高的高跷排队来回走动，非常震撼；兰州地区的“醉关公”表演也非常受人欢迎，表演者或戴上关公面具，或装扮成关公模样，身穿战袍，手握大刀，一边饮酒一边大步前行。城市里有各种各样的公司，有的公司也会接社火，龙狮光顾，寓意来年财运旺盛。

On the 15th day of the first lunar month, rural Shehuo teams, sometimes numbering over 40, are often invited to perform in cities. Each village's Shehuo performance has its unique highlights. For instance, the “stilt Shehuo” from Pingliang captivates the audience with performers in elaborate costumes walking on three-meter high stilts. The “drunken Guan Gong” from Lanzhou is also highly popular, featuring performers who either wear a mask or dress up as the legendary warrior, complete with traditional wardrobe and a huge blade, drinking wine as they march forward. Companies in cities sometimes pay to “welcome Shehuo,” as visiting dragons and lions are symbols of prosperity for the coming year.



社火表演的最后一关是“退身子”。因为社火表演是从土地庙请身子开始，表演结束自然要将“身子”还给土地庙的神仙。人们总担心自己有做得不到位的地方会亵渎神灵，因而退身子时非常虔诚恭敬。至此，正月里耍社火也就告一段落了，各式装备入库，以待来年的热闹再次上演。

The final part of Shehuo performance is *tui shenzi* (returning the body), mirroring the initial ritual of “inviting the body.” Participants often worry that any unintentional mistakes in their performance might disrespect the deities, so the act of returning the body is carried out with utmost sincerity and reverence. With this, the Shehuo folk performance comes to an end. All equipment is stored away, awaiting the festivities to unfold again next year.

在甘肃这片土地上，社火是传承千年的祭拜与守望，一代代甘肃人以庄严的仪式感，让社火在岁月长河中延续。每年社火鼓动起来，是人们对快乐最坦诚的释放，也寄托着平凡的人们对美好生活的向往与追求。

On the vast lands of Gansu, Shehuo folk performance is a millennia-old tradition of worship and inheritance, passed down through generations with a solemn sense of ceremony, ensuring its endurance through the ages. Each year, the resonant beating of the Shehuo drums symbolizes people's unreserved expression of pure joy and their fervent hopes for a better life. ❷



长城漫话

UNRAVELING THE HISTORY OF THE GREAT WALL

作者：刘居荣 Liu Jurong

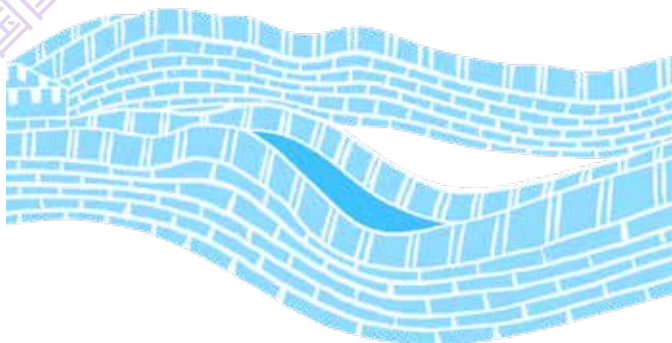
翻译：李睿 Li Rui

自古以来，甘肃就是中国重要的关隘。古人常说：“欲守关中，先固陇右。”早在战国时期，人们便开始在此地修筑长城作为军事防御。甘肃历代所筑的长城至少有五处，分别是战国魏长城、秦长城、汉长城、隋长城和明长城。其中秦、汉、明三代万里长城的最西端都在甘肃境内，总里程达4 000公里，占全国长城总里程的四分之一。这些长城依山随势，跨黄河，翻雪域，越沙漠，部分遗迹至今尚存，成为人文旅游的热门“打卡地”。

Gansu has historically served as a crucial frontier of China. As the saying goes, “To defend Guanzhong¹, one must first secure Longyou².” Since the Warring States period, efforts to fortify Gansu have been evident in the construction of the Great Wall. Gansu is home to at least five sections of the Great Wall: the Wei Great Wall of the Warring States, the Qin Great Wall, the Han Great Wall, the Sui Great Wall, and the Ming Great Wall. Notably, the western ends of the Qin, Han, and Ming Great Walls are all located in Gansu, collectively stretching over 4,000 kilometers, which accounts for a quarter of the total length of the Great Wall in China. These fortifications are ingeniously adapted to the natural landscape, spanning the Yellow River, traversing snow-covered expanses, and navigating deserts. Today, remnants of these walls still stand, attracting cultural tourism enthusiasts to explore their historic significance.

1 “Guanzhong” refers to present-day central Shaanxi.

2 “Longyou” refers to the area east of the Yellow River and west of the Long Mountain in present-day Gansu.



战国魏长城

THE WEI GREAT WALL OF THE WARRING STATES PERIOD

战国魏长城是我国最古老的长城之一，位于今甘肃东部庆阳市之正宁县、宁县、合水县境内，总长约200公里，是战国时期魏国在与秦国、戎接界处所筑的长城。这些在《资治通鉴》等史书中均有记载。

The Wei Great Wall of the Warring States Period is one of the oldest sections of the Great Wall in China. Extending approximately 200 kilometers through present-day Zhengning County, Ning County, and Heshui County of Qingyang City, this defensive barrier was erected by the State of Wei to safeguard against the neighboring states of Qin and Rong. Its construction was recorded in ancient texts such as *Zizhi Tongjian (Comprehensive Mirror to Aid in Government)*.

秦长城

THE QIN GREAT WALL

1991年，纪录片《望长城》在央视热播，秦长城的起点——位于甘肃省临洮县三十里墩南坪村的杀王坡，赫然出现在画面中。

In 1991, China Central Television aired the documentary *Odyssey of the Great Wall*, sparking significant interest. Sha Wang Po, Where the Qin Great Wall begins, located in Nanping Village, Lintao County, Gansu Province, made its appearance.

秦长城西起临洮，东至辽东，如巨龙一般俯仰起伏，横亘在秦时历史的峰巅。甘肃境内的长城修筑始于秦昭襄王时期（公元前325～前250年），比秦统一早了约半个世纪。整个秦长城，穿越今甘肃、宁夏、陕西、内蒙古四个省区的23个县、旗，最后止于内蒙古准格尔旗黄河南岸的十二连城，全长1700～1800公里。

The Qin Great Wall, which resembles a colossal dragon as it stretches from Lintao in the west to Liaodong in the east, holds immense historical significance in the Qin Dynasty. Construction of the Great Wall within Gansu Province began during the reign of King Zhaoxiang of Qin (325–250 BC), approximately half a century before the unification of Qin. The entire Qin Great Wall spans 23 counties and banners in four provinces and regions: Gansu,

Ningxia, Shaanxi, and Inner Mongolia. It terminates at the Shierliancheng on the southern bank of the Yellow River in Jungar Banner, Inner Mongolia, covering a total distance of 1,700–1,800 kilometers.

公元前221年，嬴政称皇帝，是为秦始皇。次年，他开始视察陇西、北地二郡，首先抵达陇西郡郡治狄道（今甘肃临洮）。公元前215～前214年，他派蒙恬两次北击匈奴，接着便开始修筑长城，即人们所说的秦始皇长城。

In 221 BC, Ying Zheng declared himself emperor, taking the title Qin Shi Huang. The following year, he began inspecting the two commanderies of Longxi and Beidi, initially arriving at Didao, the commandery seat of Longxi (present-day Lintao, Gansu). From 215 to 214 BC, Qin Shi Huang dispatched his general, Meng Tian, on two expeditions northward against the Xiongnu before initiating the construction of the Great Wall. This is commonly referred to as the Great Wall of Qin Shi Huang.

汉长城

THE HAN GREAT WALL

汉长城始建于汉武帝元狩二年（公元前121年），止于太初四年（公元前101年），在甘肃境内全长1400多公里。汉长城由烽燧、坞障、方城等组成，用以瞭望敌情、屯兵和指挥作战。今天所谓的阳关遗址，关城已不存在，仅是当年残留的一座烽燧，而玉门关故址小方盘城则是玉门都尉的治所。此去向东20公里，有一座大方盘城，是汉代边防的军事物物质储备基地。

The Han Great Wall, initiated in the second year



of Yuanshou (121 BC) and completed by the fourth year of Taichu (101 BC) during the reign of Emperor Wu of the Han Dynasty, spans over 1,400 kilometers within Gansu Province. Consisting of beacon towers, barricades, and square cities, it was constructed to monitor enemy movements, station troops, and oversee military operations. Today, remnants of Yangguan Pass offer a glimpse of its former grandeur, marked by the presence of a beacon tower. Adjacent to this lies Xiao Fang Pan, historically known as Yumen Pass, which served as the administrative center for the Yumen Commandery. Located 20 kilometers further east is Da Fang Pan, serving as a crucial military supply base for Han border defense.

与汉长城防御体系配套的还有沿途的众多驿站，用于传递消息、迎来送往、储运给养。汉武帝驱逐匈奴，设立河西四郡，并从两个方向修筑汉长城。一条沿弱水（黑河）伸向居延，另一条从敦煌向罗布泊延伸，彻底消除了匈奴之患，开拓了疆土，保障了丝绸之路的畅通。

Integral to the Han Great Wall were numerous relay stations, vital for communication, logistical support, and troop mobilization. Following the expulsion of the Xiongnu threat, Emperor Wu ordered the establishment of four commanderies in the Hexi region. The construction of the Han Great Wall from two fronts — one stretching along the Ejin River (Black River) towards Juyan and the other from Dunhuang to Lop Nur — effectively neutralized the Xiongnu threat, secured the territory, and facilitated the smooth operation of the Silk Road.

公元前121年，汉武帝派遣骠骑将军霍去病两次在河西反击匈奴，随即在先零羌的游牧地修筑了令居塞（在今永登）。西汉在河西走廊修筑长城的大幕由此拉开。

In 121 BC, Emperor Wu dispatched General Huo Qubing twice to confront the Xiongnu in Hexi. Soon after, construction of the Great Wall began in the grazing lands of the Xianbei and Qiang peoples in Lingju, which is now Yongdeng. This marked the start of the grand project by the Western Han Dynasty in the Hexi Corridor.

公元前111年，汉长城从酒泉向西扩展至玉门。公元前102年，在酒泉、张掖郡北部修筑了居延、休屠塞及长城。次年，玉门的长城又向西延伸至罗布泊。用以防御的烽燧远达中亚地区。如此，今天看到的汉长城体系基本形成。

By 111 BC, the Han Great Wall had extended westward from Jiuquan to Yumen. In 102 BC, fortifications were erected at Juyan and Xiuchu, further expanding the Great Wall in the northern regions of Jiuquan and Zhangye commanderies. The following year, the Great Wall was extended westward from Yumen to Lop Nur, with defensive watchtowers reaching into Central Asia. Thus, the foundational structure of the Han Great Wall system, as we recognize it today, was established.

汉长城遇大敌烽燧递传信息，日达千里而至长安。它不仅发挥着重要的军事防御作用，同时也为古丝绸之路的畅通提供了坚实后盾。

The Han Great Wall facilitated the relay of messages via beacon fires, allowing communication to reach Chang'an within a day's journey. Beyond its military defense role, it also played a crucial part in supporting the operation of the ancient Silk Road.

隋长城

THE SUI GREAT WALL

据记载，为抵御突厥侵犯武威、天水、弘花（今庆阳）等地，隋文帝下诏修筑长城，长城所经之处包括辽宁、山西、陕西、内蒙古、宁夏、甘肃等。隋修长城虽次数多，征发劳力也很大，但每次仅“二旬（二十天）而罢”，大多是对原有长城加以修缮，增筑、新修的部分很少。

Historical records show that, in response to threats of invasion by the Turks in Wuwei, Tianshui, and Honghua (present-day Qingyang), Emperor Wen of the Sui Dynasty issued decrees to fortify the Great Wall. Construction during the Sui Dynasty spanned various regions, including Liaoning, Shanxi, Shaanxi, Inner Mongolia, Ningxia, and Gansu. Despite the considerable times and labor involved, each project



typically concluded within a span of “twenty days.” Primarily focused on maintenance, these efforts mainly entailed repairing the existing structure, with minimal new construction or expansions.

明长城

THE MING GREAT WALL

明长城是明朝在北方修筑的军事防御工程，亦称“边墙”。明长城东起山海关，西至嘉峪关，全长1.2万里，被人们称为“万里长城”，也最接近我们现在的长城。

The Ming Great Wall, a military defense project constructed by the Ming Dynasty in the northern regions, is commonly referred to as the border wall. Stretching from Shanhai Pass in the east to Jiayu Pass in the west, it spans a total length of 12,000 *li*, earning the nickname “Ten-Thousand-Mile Long Wall.” This segment of the Great Wall closely resembles its modern counterpart.

甘肃境内的明长城全长1 738.3公里，沿黄河穿兰州而过，经张掖、酒泉至嘉峪关止。

In Gansu Province, the Ming Great Wall extends for 1,738.3 kilometers, running alongside the Yellow River, passing through Lanzhou, and continuing through Zhangye and Jiuquan until it reaches the city of Jiayuguan Pass.

嘉峪关始筑于明太祖洪武五年（1372年），是明长城最西端的第一个关隘。关城平面呈梯形，面积33 500余平方米，城墙总长733米，高11.7米。

Jiayuguan Pass, constructed in 1372 during the fifth year of the Hongwu Emperor’s reign in the Ming Dynasty, is the first pass at the western terminus of the Ming Great Wall. The pass layout is trapezoidal, covering an area of over 33,500 square meters, with a total wall length of 733 meters and a height of 11.7 meters.

嘉峪关最初只是一座简陋的关城。明世宗嘉靖十八年（1539年），人们修筑了嘉峪关南北两翼的长城，给河西走廊彻底上了一把大锁。至今，嘉峪关仍存有最完整的古代军事防御体系，享有“天下第一关”的美誉。



Originally a rudimentary fortress, Jiayuguan Pass underwent significant development in 1539 during the 18th year of Emperor Shizong’s Jiajing reign. This period saw the construction of the Great Wall on both the northern and southern perimeters of Jiayu Pass, effectively fortifying the Hexi Corridor. Today, Jiayuguan City boasts the most well-preserved ancient defensive system, making it the “First Pass Under Heaven.”

范长江在《中国的西北角》中说：“中国长城只有秦隋明三代的工程为最大，但三代之中，又以明长城为最长，而防边设备，亦最完备。”

In the book *Northwest China*, Fan Changjiang noted, “Among the constructions of the Chinese Great Wall, only those from the Qin, Sui, and Ming dynasties can be considered the greatest. However, among these three, it is the Ming Great Wall that stands out as the longest and is equipped with the most comprehensive border defense.”

长城作为中国古代的军事防御工程，体现了古人的智慧和军事策略，承载了人们保家卫国、抵御外来侵略、为贸易保驾护航的希望，是中华文明永恒的历史印迹。

As a military defense structure, the Great Wall epitomizes the wisdom and military strategies of Chinese ancestors. It symbolizes their aspirations to safeguard their homes, repel foreign invasions, and secure trade routes. It also leaves an indelible mark on Chinese civilization. ❷

二十四节气

The 24 Solar Terms

作者：王洋帆 Wang Yangfan

翻译：杨祎辰 Yang Yichen



每年的公历11月7~8日，我们会迎来立冬这一节气。立冬是二十四节气中的第19个节气，也是冬季的第一个节气，寓意着冬天的开始。《说文解字》中将“冬”字解释为“四时尽也”，即把冬季看作一年四个季节的终点。立冬时节的到来，敲响了“万物收藏”的第一声钟响。

Every year, on November 7th to 8th of the Gregorian calendar, we usher in the solar term known as Lidong, or the Beginning of Winter. It is the 19th of the 24 solar terms and marks the beginning of winter. In *Shuowen Jiezi* (*Origin of Chinese Characters*), the Chinese dictionary compiled during the Eastern Han Dynasty, the character for “winter” is interpreted as “the end of the four seasons,” which positions winter as the culminating point of the year’s seasonal progression. The arrival of Lidong signals the first chime for the “harvesting of all things.”

立冬，是“迎冬”的时节。据《吕氏春秋》记载，中国古代帝王为迎接冬日的降临，会率一众官员在北郊举行隆重的祭祀仪式，同时犒赏将士，抚恤孤寡。立冬，也是“贺冬”的时节。自汉代以来，到了立冬时节，男男女女都会换上新衣，拜访老师与长辈，彼此相揖，恭贺冬天的到来。因此，“贺冬”又称为“拜冬”。

Lidong is a time to “welcome the winter.” According to the *Lüshi Chunqiu* (*Master Lü’s Spring and Autumn Annals*)¹, ancient Chinese emperors would preside over a grand ceremony in the northern outskirts² to herald the arrival of winter, an event that included the rewarding of soldiers and the provision of solace to the elderly and widowed. It is also a time for “celebrating the winter.” Since the Han Dynasty, it has become a tradition for people to put on new clothes during this time of year to visit their teachers and elders, exchanging bows and greetings to honor the advent of winter. Thus, “celebrating the winter” is also referred to as “paying respects to the winter.”

1 An encyclopedic Chinese classic text compiled around 239 BC under the patronage of late Qin state Chancellor Lü Buwei.

2 One of ancient emperors’ places for sacrifices.

“卜冬”，是古代人应用智慧根据立冬当日的天气来推测一整个冬天的气候。民间流传着这样的说法：“立冬晴，一冬凌；立冬阴，一冬温。”——如果立冬当日天气晴朗，则随后的整个冬天将会非常寒冷；如果立冬当日阴雨连绵，则预示着将会迎来一个相对暖和的冬天。

“Divining the winter” is an ancient practice of predicting the climate for the entire winter based on the weather on the day of Lidong. A popular saying goes: “If the Beginning of Winter is clear, the whole winter will be harsh; if the Beginning of Winter is cloudy, the whole winter will be mild.” This means that if the weather is sunny on the day of Lidong, the subsequent winter is expected to be very cold; if it is overcast and rainy, a relatively warm winter is probably ahead.

时至今日，许多习俗渐渐湮灭在历史的长河中，但“补冬”的习惯依然在中国人的现代生活中得以保留。当寒冷的冬季来临，人们往往倾向于摄入食物来补充能量，抵御严寒。在中国北方，人们有吃饺子的习俗。饺子两端尖尖翘翘，中间圆圆鼓鼓，状似耳朵，因此也有别称“娇耳”。人们认为，吃了饺子，冬天耳朵就不会受冻。在南方，立冬时节是酿造黄酒的佳期。冬天的低温不仅能使酒液在长时间的发酵中形成良好的风味，还能抑制杂菌，使黄酒入口更加清冽，而黄酒温和的性质更有助于人们驱散体内寒气。

Many customs have faded into the annals of history, but the habit of “nourishing the winter” remains a part of modern Chinese life. As the cold season approaches, people tend to consume more food to replenish energy and withstand the cold. In northern China, there is a custom of eating dumplings. With their pointed ends and plump middles, dumplings resemble ears, hence the nickname “pretty ears.” The local people believe that eating dumplings will keep one’s ears from freezing in the winter. In the south, Lidong is an excellent time for brewing rice wine. The low temperatures of winter not only allow the wine to develop a fine flavor through prolonged fermentation, but also inhibit the growth of harmful bacteria, resulting in a more refreshing rice wine. The mild nature of rice wine also helps to dispel the internal coldness of the body.



中国唐代《立冬》一诗中描写了这样的景象：

A Tang Dynasty poem titled “The Beginning of Winter” depicts such a lovely winter scene:

冻笔新诗懒写，
寒炉美酒时温。
醉看墨花月白，
恍疑雪满前村。

The frozen brush is reluctant to write new verses;

But the warm wine by the cold stove feels just right.

Drunkenly watching the ink flowers under the moon’s glow,

I vaguely see the village ahead covered in snow.

立冬时节天气寒冷，毛笔的笔头都被冻结，这使诗人暂且搁置了写诗的念头，偷闲饮酒。火炉上时常温着美酒，诗人在半醉半醒间注视着附着于砚石的黑色墨渍与倒映在砚石上的白色月光，恍惚间好像看到了大雪落满山村。

In the chill of Lidong, the ink on the brush freezes, prompting the poet to put aside the urge to compose verses and steal a moment to indulge in wine. A fine brew warms over the stove, and in a state between drunkenness and sobriety, the poet gazes at the black ink stains clinging to the inkstone and the white moonlight reflected upon it. In a trance, it seems as if a heavy snowfall blankets the village.

自古以来，中国人在立冬时节的习俗——无论是迎冬、贺冬，还是卜冬、补冬——都体现了对自然的敬畏之情和对生活的热爱之心。

Since ancient times, the customs of Lidong in China — whether it be welcoming the winter, celebrating the winter, divining the winter, or nourishing the winter — have all reflected a reverence for nature and a love for life.

二十四节气

The 24 Solar Terms

作者：王洋帆 Wang Yangfan

翻译：杨祎辰 Yang Yichen

Xiaoxue

小雪



每年的公历11月22或23日，我们会迎来小雪这一节气，这是一年中的第20个节气。尽管名为“小雪”，但并非意味着此时一定会下雪，因为天气还未变得特别寒冷，降水量也相对不大，所以这个名称更多的是象征性的描述。小雪时节后，天气便愈发寒冷，降水也开始增多。

Every year, on November 22nd or 23rd, we welcome Xiaoxue, or Minor Snow, the 20th of the 24 solar terms. Despite its name, snow does not necessarily fall on this day, as the weather is not yet particularly cold, and the amount of precipitation is still relatively small. Thus, the name is more of a symbolic description. It is after Xiaoxue that the temperature starts to fall, and precipitation begins to increase.

雪给大自然涂上了一抹白。雪花无声飘落，古人或临江垂钓，“孤舟蓑笠翁，独钓寒江雪”；或赏雪评梅，“梅雪争春未肯降，骚人阁笔费评章”；或以雪烹茶，“闲来松间坐，看煮松上雪”；或邀友品酒，“晚来天欲雪，能饮一杯无”；或对雪吹笛，“雪照山城玉指寒，一声羌管怨楼间”。

During this time of year, snow paints nature with a touch of white. As snowflakes fall silently, people in ancient times might go fishing, as described by the Tang Dynasty poet Liu Zongyuan:

A little boat, a bamboo cloak,

An old man fishing in the cold river-snow.¹

¹ Translated by American poet and translator Harold Witter Bynner.



They might admire the snow and plum blossoms, as depicted in the lines of the Song Dynasty poet Lu Meipo:

The mume blossoms and snow vie in announcing spring;

A poet knows not in whose praises he should sing.¹

They might make tea with boiled snow, as sketched by the Tang Dynasty poet Lu Guimeng:

Sitting idly among the pines,

I watch the snow on the pine being boiled.

They might invite friends over to drink wine, as portrayed in the words of the Tang Dynasty poet Bai Juyi:

At dusk it threatens snow.

Won't you come for a cup?²

Or they might play the flute to the snow, as vividly captured by the Song Dynasty poet Liu Zhu:

Snow bathes the mountain city, chilling the jade-like fingers,

A flute's lament echoes through the storied towers.



雪也给人们的生活饮食带来了变化。小雪时节还未开始大量降水，干燥的天气让人们能够趁此机会腌制蔬菜和腊味。过去没有先进的蔬菜培育技术，人们使用腌制的方式来保存蔬菜。将蔬菜腌制后曝晒几日，食盐的咸味与日光的温暖形成了独特的风味。同样，肉类也能够通过腌制的方法保存。待到春节来临时，就有了肥而

1 Translated by Xu Yuanchong.

2 Translated by Xu Yuanchong.

不腻的腊肠、腊肉与鱼干——过年餐桌上最受欢迎的美食之一。

Snow also brings changes to people's diet and lifestyle. During Minor Snow, before the onset of heavy precipitation, the dry weather allows people to pickle vegetables and cure meats. In the past, without advanced vegetable cultivation techniques, people preserved vegetables through pickling. After pickling and a few days of sun exposure, the saltiness of the vegetables combined with the warmth of the sun would create a unique flavor. Similarly, meat can also be preserved by pickling, and become rich but not greasy sausages, cured meats, and dried fish, the most beloved dishes on the table of the Spring Festival.

俗话说：“小雪不见雪，来年长工歇。小雪雪满天，来年必丰年。”农民期盼着雪来，因为瑞雪兆丰年，雪寓意着来年的丰收。

As the saying goes: “If Minor Snow brings no snow, the laborers will rest the following year; if Minor Snow fills the sky with snow, the following year will surely see a bumper harvest.” Farmers look forward to snow because a good snowfall is a harbinger of a bountiful year.

在这冰天雪地的国度中，唯有腊梅勘破这季节交替的奥秘，感受到了早春脚步的到来。这一切都源于小雪时节为大地带来的盎然生机。

During this season of ice and snow, it seems that only the wintersweet knows the secret of the changing seasons. It stands as the herald, ever the first to unfurl its blossoms and proclaim the imminent arrival of the spring. All of this stems from the vibrant vitality that Lidong brings to the earth. ❄️



澳大利亚中文教育的发展： 社区语言学校推动 中文教育“落地生根” ——李复新博士访谈

Community Language
Schools Help Chinese
Language Education to
“Take Root” in Australia
— An Interview with Dr Li Fuxin

作者：王子蕴 Wang Ziyun
翻译：符梦醒 Fu Mengxing

李复新，教授、博士，毕业于澳大利亚蒙纳士大学教育学院，澳大利亚华人教育家、中国国务院侨务办公室“海外华文教育杰出贡献奖”获得者、澳大利亚社区语言联盟杰出贡献奖获得者。现为澳大利亚标准中文学校校长、澳大利亚森隆集团董事长、澳大利亚中文教育联席会议主席、澳大利亚中文教师联合会主席、澳大利亚首都地区社区语言学校协会主席、澳大利亚首都华人社团联合会主席、澳大利亚华人摄影家协会主席。

Professor Li Fuxin obtained his PhD from the Faculty of Education at Monash University in Australia. He is an outstanding Chinese-Australian educator and has received the “Outstanding Contribution Award for



Overseas Chinese Language Education” from the Overseas Chinese Affairs Office of the State Council of China, as well as the Outstanding Contribution Award from Community Languages Australia. Currently, he serves as the principal of the Australian School of Contemporary Chinese (ASCC), Chair of Trilong International PTY Ltd., Chair of the Australia-China Joint Conference on Chinese Education, President of the Chinese Language Teachers Federation of Australia, President of ACT (Australian Capital Territory) Community Language Schools Association, Chair of the Federation of Chinese Associations of ACT (FCA-ACT), and President of the Australian Chinese Photographers Association.

20世纪80年代末90年代初，在多元文化政策的基础上，澳大利亚开始制定一系列语言教育政策，以推动非英语语言（Languages other than English, LOTE）教育的发展。澳大利亚“面向亚洲”的需求以及中国经济的崛起，更使得中文教育获得良好的发展契机。李复新博士正是这一背景下的澳大利亚语言教育政策演变的亲历者、中文教育的拓荒者，更是澳大利亚当代中文教育发展的推动者。30年来，李复新博士在推广汉语教材、创办中文学校、推动中澳文化和教育交流合作等方面作出了极大的贡献。

Around the end of the 1980s and the beginning of the 1990s, the Australian government initiated a series of language policies to promote the education of languages other than English. Australia's Asia-oriented strategy and China's economic boom gave a further impetus to the development of Chinese language education in Australia. Dr Li Fuxin has witnessed the reforms of Australian language policies against this background and he himself has been a pioneer in promoting Chinese language education in Australia. Over the past thirty years, Dr Li Fuxin has made tremendous contribution to the promotion of Chinese textbooks, the establishment of Chinese language schools, and the cultural and educational cooperation between China and Australia.

本期专访特别邀请到李复新博士，他为我们生动呈现了澳大利亚的当代语言教育政策，中文教育，汉语教学，社区语言的发展背景、发展状况和未来前景，对我

们认识和了解中文教育在澳大利亚的本土化发展具有相当重要的启发意义。

In this interview, Dr Li Fuxin has introduced to us the contemporary language policies in Australia and shared his insights on Chinese education, Chinese language teaching and the history, status quo, and outlook of community languages in Australia, which will certainly increase our understanding of the localization of Chinese language education in Australia.

问：李复新博士，您好，非常荣幸能邀请到您进行这次访谈。您在澳大利亚从事中文教育30多年，见证了澳大利亚中文教育的发展。可以请您简要谈谈澳大利亚中文教育的历史与发展现状吗？

Q: Hello, Dr Li Fuxin. It's an honor to have you in this interview. You've been a witness to the development of Chinese education in Australia in your thirty years' experience in language education. Could you please briefly introduce the history and current status of Chinese language education in Australia?

李复新博士（以下简称“李”）：澳大利亚有100多个民族、200多种亚文化、175种语言，经历了从单一的英语主导到多种语言和谐共存的语言发展过程。20世纪70年代以前，在当时一系列移民相关政策的限制下，澳大利亚实行单一语言政策，把英语作为政府、学校等的唯一工作语言。70年代末80年代初，澳大利亚政府颁布并实施多元文化政策，认可和支持澳大利亚社会的文化多样性，鼓励不同文化、语言和宗教共存。在多元文化政策的指导下，澳大利亚在教育领域致力于推动多元文化教育，包括在学校提供支持学生学习其他语言的机会以及举办文化活动；定期举办多元文化交流活动，如多元文化周，以增强社会对文化多样性的认知和理解。移民政策也更加宽松，采取非歧视性移民政策，对各个国家和地区开放。自此，各国移民数量增多，来澳华人数目也不断增长。

Australia has over a hundred ethnicities, two

hundred sub-cultures and one hundred and seventy-five languages and its language policies have gone from the stage of English-domination to today's multi-language cohabitation. Before the 1970s, due to the restraints of immigration laws at the time, Australia adopted a mono-language policy with English as the only working language in governments and schools. At the end of the 1970s and the beginning of the 1980s, Australian government implemented policies that promoted multiculturalism. Under the guidance of multicultural policies, the educational sectors in Australia took a series of initiatives to promote multicultural education, including providing resources for students to learn languages other than English and hosting cultural events in schools, and organizing regular events of the multiculture exchange to raise the awareness and understanding of cultural diversity in society, for instance the Multiculture Week. At the same time, the immigration policy in Australia has become more open, adopting a non-discriminatory approach and opening up immigration to various countries and regions. As a result, the number of immigrants from different countries has increased, and the Chinese population in Australia continues to grow.

1987年，澳大利亚出台了历史上第一项明确的官方语言政策——《国家语言政策》(National Policy on Languages, NPL)，在宣布英语为澳大利亚官方语言的同时，也肯定了其他语言的并存。NPL承认英语是澳大利亚的国语、土著语言(Aboriginal Languages)是澳大利亚的本土语言，移民有使用社区语言及让社区语言被接受、尊重的权利。在语言教育方面，除了要求人们掌握英语，还鼓励人们学一门外语，并加强九种使用较为广泛的语言教学，包括汉语、印尼语、日语、法语、德语、意大利语、希腊语、阿拉伯语和西班牙语。

In 1987, Australia implemented the first official language policy in its history — National Policy on Languages (NPL), which announces English as the official language of the state and recognizes the existence of other languages. NPL recognizes that English is the national language, Aboriginal Languages are the indigenous languages of Australia, and that immigrants have the rights to use community

languages and have them accepted and respected. In language education in particular, the policy not only requires people to master English but also encourage them to learn one second language, and efforts are made to support the teaching of nine widely used languages, including Chinese, Indonesian, Japanese, French, German, Italian, Greek, Arabic, and Spanish.

1989年，澳大利亚发布了名为《关于学校教育的全国目标》(“The Common and Agreed National Goals for Schooling in Australia”)的重要文件，明确要求澳大利亚的中小学开设除英语外的其他语言课程，汉语是其中一科，这标志汉语开始进入澳大利亚国民教育体系。

In 1989, the Australian Education Council released an important document, “The Common and Agreed Goals for Schooling in Australia,” which states clearly that primary and secondary schools should offer teaching of diverse languages apart from English, and Chinese is listed as one of these languages. This signified that Chinese has entered the national educational system in Australia.

当前，在澳大利亚2550万人口中，5.5%为华人，可见汉语学习的市场是非常广阔的。汉语是澳大利亚的社区语言之一，中文教育已经在澳大利亚“落地生根”，成为澳大利亚多元文化的一部分，许多州也制定了关于中文教育的课程大纲。可以说，当前澳大利亚的中文教育已经自成体系，政策、学校、教师和教材等都非常完备，已经从“国际中文教育”发展到“中文教育”，真正实现了本土化发展。

Today, of Australia's population of 25.5 million, ethnic Chinese make up 5.5%, so there is a tremendous need for the learning of Chinese. Chinese is one of the community languages of Australia. Chinese education has taken root in Australia and become part of its multicultural fabric. Many states have also established curriculum guidelines for Chinese education. It can be said that the current Chinese education in Australia has formed a self-reliant comprehensive system. Policies, schools, teachers, and teaching materials are all very effective and competent. It has transitioned from “international Chinese education” to “Chinese education,” truly achieving localization.

问：您长期担任澳大利亚首都地区社区语言学校协会主席，创办了澳大利亚标准中文学校并担任校长，可以请您谈谈社区语言学校在澳大利亚的中文教育中扮演了什么样的角色吗？

Q: You have long been the president of ACT Community Language Schools Association and the founder and principal of the Australian School of Contemporary Chinese. Could you tell us more about the role played by community schools in Chinese language education in Australia?

李：1989年4月，澳大利亚联邦政府和各州政府第一次正式提出，中小学要学习除英语外的其他语言。1992年，政府专门设立了款项，按学生人数对学校进行补贴。这个政策在全世界来讲都是比较罕见的，在美国、英国民间开办语言学校都没有政府方面的补贴。

Li: In April 1989, for the first time, the Australian federal government and state governments officially proposed that students in primary and secondary schools should learn languages other than English. In 1992, the government set up a special fund to subsidize schools according to the number of students who choose to learn other languages. This policy is relatively rare worldwide, and there is no government subsidy for private language schools in the United States and the United Kingdom.

目前，全澳共有793所社区语言学校，从大量的财政支出足见政府支持多元语言教育的决心。澳大利亚联邦政府希望通过这一系列的措施，把社区语言学校教学变为国家义务教育的一部分，因此对其所开展的语言教育提出了更高的要求，促使其向正规化、标准化方向努力。社区语言学校得到的补贴很高，但要按照公立学校的标准来运行；对教师的要求也是一样，每年要参加20小时的培训，否则就不能授课。另外，澳大利亚的社区语言学校属于非营利性机构，其收入只能用于改善学校的教学。

At present, there are 793 community language schools in Australia, and the large

amount of public funding shows the government's determination to support multilingual education. The Australian federal government hopes to make community language schools a part of the national compulsory education system through these policies, so it implements higher requirements for their language education, prompting them to work towards formalization and standardization. Community language schools are highly subsidized but need to run according to the standards of public schools. The same is true for teachers there, who are required to attend 20 hours of training per year, otherwise they are not allowed to teach. In addition, community language schools in Australia are not-for-profit organizations, and their income can only be used to improve teaching and learning in schools.

目前，澳大利亚社区语言学校的第一大语言就是汉语，教学推广时间悠久，教育质量优异。我们的社区中文学校以传承中华语言文化为主要目的，以华侨华人子女为主要教学对象（约占78%），近年来，非华裔学生也在增加（约占22%）。在推动中文教育在澳大利亚“落地生根”的过程中，社区中文学校发挥了非常重要的作用。以澳大利亚标准中文学校为例。该校成立于2003年11月18日，在2008年12月21日成为澳大利亚首都地区教育部课程资格认证学校，其性质、课程地位与政府高中相同，全澳大学招生时认可学生的在校成绩。现在，该校共有六个校区，涵盖学龄儿童教育到成人教育，始终秉持“推广中华语言文化，繁荣澳洲多元文化”的办学理念。

At present, the number one language in Australian community language schools is Chinese. Chinese language education has had a long history and has achieved excellent quality. Our community Chinese language schools are mainly aimed at transmitting and passing down Chinese language and culture. The majority of the student body are the offsprings of ethnic Chinese (about 78%), and the number of non-Chinese students has also increased in recent years (about 22%). In the process of promoting Chinese education in Australia, community Chinese language schools have played a very important role. Take the Australian School of Contemporary Chinese as an example. The

school was established on November 18, 2003, and on December 21, 2008, its high school curriculum was accredited by the Australian Capital Territory Education Division, which means that the courses offered here are recognized as on a par with those offered in public high schools, and its students' transcripts are recognized in university enrollment throughout Australia. At present, the school has six campuses, offers education to groups ranging from school-age children to adults, and has always adhered to the goal of "promoting Chinese language and culture and boosting Australia's multiculturalism."

问：您发表过《澳大利亚汉语教学与教材的现状与展望》一文，可以请您简要谈谈目前澳大利亚中文教材的使用情况吗？

Q: You are the author of "The Current Status and Future Outlook of Australian Chinese Language Teaching and Chinese Textbooks." Could you tell us something about the state of Chinese textbooks in Australia?

李：在澳大利亚，中文教材大致经历了三个主要发展阶段。首先是中国港台版教材阶段，引入了来自中国香港和台湾等地区的老教材，这一阶段的教材在内容和篇幅上都有些偏颇，而澳大利亚本土编写的教材多只使用拼音而不用汉字。其次是中国内地版教材阶段，引入了人民教育出版社等出版的优秀专业教材，为澳大利亚中文教育的升级提供了契机，但也存在一定问题：一本教材难以适应所有情况，做不到“一本通天下”。最后进入本土化阶段，澳大利亚方面开始编写符合当地实际情况的中文教材，注重适应学生的需求，如同时采用拼音和汉字等。

Li: In Australia, Chinese teaching materials have gone through three major stages of development. In the first stage, Australia introduced Chinese textbooks published in Hong Kong and Taiwan, China. However, the contents and length of these textbooks did not fully meet the needs of Australian learners, while most of the Chinese textbooks written

in Australia at the time used only pinyin instead of Chinese characters. In the second stage, we introduced Chinese textbooks published by excellent professional publishers from the Chinese mainland, for instance People's Education Press. This provided an opportunity for the upgrading of Chinese education in Australia, but there were also problems: one textbook can hardly adapt to all situations, which means there wasn't an all-in-one textbook. Finally, in the localization stage, teachers of Chinese in Australian began to compile Chinese teaching materials that suit the actual local conditions, focusing on adapting to the needs of students, such as using pinyin and Chinese characters at the same time.

在本地教材的发展过程中，学校和教师逐步累积丰富的经验，资源网络也在日益拓展，这为中文教育带来了更为多元化的选择。教材的修订是一个持续不断的过程，旨在适应澳大利亚学生的学习需求。目前，已有超过半数的学校选择采用本土教材，这标志着澳大利亚中文教育本土化水平的显著提升。由学校 and 教师编写的本土教材得到广泛应用，也表明澳大利亚中文教育的师资水平得到高度认可。这一过程不仅推动了中文教育的发展，也为学生提供了更符合实际需求的学习资源。

In the process of developing local teaching materials, schools and teachers have gradually accumulated rich experience, and the resource support network is also expanding day by day, which has brought more diversified choices for Chinese education. The upgrading of teaching materials is an ongoing process aimed at adapting to the needs of Australian students. At present, more than half of the schools have chosen to use locally created teaching materials, which marks a significant improvement in the localization of Chinese education in Australia. The wide adoption of local teaching materials written by Australian schools and teachers also shows that the teaching quality of Chinese education in Australia is highly regarded. This process not only promotes the development of Chinese education, but also provides students with learning resources that are more in line with their actual needs.

问：您长期担任澳大利亚中文教师联合会主席，能否请您简要谈谈澳大利亚中文教师的师资情况以及教师培训情况？

Q: You've long served as President of the Chinese Language Teachers Federation of Australia. Could you tell us something about Chinese language teachers' qualification and training in Australia?

李：自2005年起，我便投身于全澳的教师培训工作。当时，中国国家汉办派出的专家主要由我们负责培训。在中文教育领域，教师队伍的重要性不言而喻。在标准中文学校初创时期，虽然面临诸多挑战，我们的教师队伍始终保持着专业、稳定和敬业的特质。许多教师自学校创办以来便一直坚守在中文教育岗位上，为中文教育事业发展默默奉献。

Li: Since 2005, I've been devoted to the cause of Chinese language teachers' training in Australia. At that time, the language teachers dispatched by the Center for Language Education and Cooperation (CLEC) mainly received training from us. The importance of teachers in Chinese language education needs no further impress. In the founding stage of ASCC, although we were faced with many challenges, our teachers had always maintained high professionalism and stability. Many of our teachers have been in the frontline of Chinese teaching since the establishment of the school, devoting their life to the cause of Chinese language education.

我们始终高度重视教师的素养与能力，坚持对教师进行培训。在澳大利亚，中小学及社区语言学校的教师培训主要由州教育部门负责，而政府主要提供资金支持，具体的培训工作则由我们这样的机构来安排和执行。过去，中国国家汉办及中国国务院侨务办公室的教师都曾来澳接受培训，我们负责承办，现在与中外语言交流合作中心（简称“语合中心”）开展合作。

We have always placed great importance on the competence and abilities of teachers, and we continuously provide training for them. In Australia, teacher training in primary and secondary schools as well as community

language schools is overseen by state-level educational authorities. The government mainly provides financial support, while the actual training is arranged and executed by institutions like ours. In the past, teachers dispatched from CLEC and the Overseas Chinese Affairs Office have come to Australia for training, and we have been responsible for organizing the training and other cooperation with CLEC.

总体而言，教师培训是我们取得成功的关键所在，为中文教育的发展奠定了坚实的基础。

Overall, teacher training has been a key factor in our success, laying a solid foundation for the development of Chinese education.

问：您认为澳大利亚的中文教育模式是否具有可复制性？

Q: Do you think the model of Chinese language education in Australia applicable to other parts of the world?

李：前面我提到过，澳大利亚是一个拥有2 550万人口、5.5%为华人的多元文化移民国家，其教育环境相对特殊。以新西兰为例，尽管其教育体制与澳大利亚相似，但总人口只有560万，华人占比也仅为4.3%，这自然导致了中文教育在具体实施上的差异。

Li: As I mentioned before, Australia is a culturally diversified country of immigration, with a population of 25.5 million, of which 5.5% are ethnic Chinese. So the environment for language education here is quite unique. Take New Zealand as an example. Although it has a similar educational system with Australia, its population is only 5.6 million, among which ethnic Chinese only takes up 4.3%. This certainly calls for different methods in the actual implement of Chinese education.

在新西兰推广汉语初期，我每年都要去两次，上半年播种，下半年收获。近年来，随着中新两国贸易关系的日益紧密，学习汉语的热情明显高涨，学生数量也显著增加。但在1996年，新西兰的中文学校还只有79所，那时的景象较为冷清。

When I started promoting Chinese education in New Zealand, I'd gone there twice each year: the trip in the first half of the year was for sowing the seed, and the trip in the second half for harvesting the result. In recent years, with strengthened trade partnership between China and New Zealand, there has been a noticeable surge in student motivation in learning Chinese and an increasing number of students entered the field. Yet back in 1996, the picture was not nearly as promising, as there were only 79 Chinese language schools then.

值得关注的是，新西兰的中文教师往往面临诸多挑战，如需教授多种语言或不同层次的课程，这无疑增加了教学的难度。此外，生源的多元化也带来一些问题，如毛利学生的学习态度可能与亚洲学生有所不同。相较于华裔或其他亚洲学生，当地学生对教育的重视程度可能较低，他们对语言课程的兴趣往往受多种因素影响，如礼品赠送或教学氛围等。因此，要系统性地统计学生的学习情况变得相当困难。学生可能会在一个学期内多次更换学习语言，如从汉语到日语，再回到汉语。

What's worth noting is that teachers of Chinese in New Zealand often face various challenges. For instance, they need to teach multiple languages or different levels of courses, which undoubtedly increases the difficulty of teaching. Additionally, the diversity of student backgrounds presents some problems. For instance, the learning attitudes of Māori students may differ from those of Asian students. Compared with ethnic Chinese or other Asian students, local students may attach less importance to education, and their interest in language courses is often influenced by other factors such as gifts exchange or the classroom atmosphere. Consequently, systematically tracking student learning outcomes becomes quite difficult. Students may switch languages multiple times within a semester, for instance transitioning from Chinese to Japanese and then back to Chinese.

由此可见，澳大利亚和新西兰尽管在教育体制上相似，但在中文教育的具体实施上仍然存在差异。因此，我认为汉语的国际推广应当因地制宜。

Given this condition, different methods are required in the implementation of Chinese education between Australia and New Zealand even if they have a similar educational system. So I believe

the international promotion of Chinese language education should adapt to the specific circumstances of each region.

问：您在中文学校的创办与运营中，不仅负责专业内容的开发，还积累了丰富的管理经验，可以说是一位“全才”。那么，您对于创办和发展中文学校有哪些成功的经验呢？

Q: In your work in Chinese language schools, you are not only responsible for the development of teaching materials but also an expert in school management. You are really an all-rounder. Do you have any successful experience to share about establishing and managing Chinese language schools?

李：“全才”不敢当。至于成功经验，我认为首要的是热爱和坚持自己所从事的工作。

Li: You flatter me. As to experience, I think of utmost importance is to love and persist in what you are doing.

在学校方面，我们学校从创办至今，已经有21年了。在这个过程中，我们始终秉持着建设优秀教师队伍、研发高质量教材、构建高效管理团队的目标。而成功的关键就在于我们的教师队伍，他们专业且稳定，是学校发展的中坚力量。此外，我们得到了澳大利亚联邦教育部的资金支持，这使得我们每年都能为教师提供培训，不断提高他们的教学水平。

It's been fifteen years since the establishment of our school. Over the years, we've always stuck to the goal of training excellent teachers, developing quality teaching materials and building a highly efficient management team. The key to success is our teachers, who are professional and stable in their positions, the anchor of our school. In addition, we've obtained funding from the Department of Education of the Australian Federal Government, which allows us to provide annual training for our teachers and to continuously improve their teaching.

在管理方面，我深知个人的能力和精力有限。因此，我们注重团队的建设，通过合理分工和明确职责，打造

了一支强大、专业的队伍。这支队伍在推动整个澳大利亚中文教育的发展中发挥了重要作用，是我们成功的关键要素之一。

As to management, I'm well aware of the limitations of one person's ability and time. So, what we do is to build a competent and professional management team through effective distribution of labor and responsibility. Our management team is key to the promotion of Chinese education in Australia and pivotal to our success.

最后，我认为紧跟时代潮流、不断更新发展也是非常重要的。我们密切关注形势发展，及时调整教学和培训模式，展现了与时俱进的教学发展理念。

Lastly, I think the continuous upgrading of our teaching model in line the trend of the time is also very important. We've been keeping a close eye on the development of situation and timely adjusting our teaching and training to fully respond to what is demanded in our time.

问：您认为当前澳大利亚的中文教育还需要中方提供哪些支持呢？

Q: What support from China do you think is needed for the Chinese education in Australia?

李：首先，我认为“落地”或“本地化”的表述，在澳大利亚的中文教育语境中可能不太适用。目前，澳大利亚的中文教育已经相当成熟，而教育往往涉及文化主权，直接将中国制定的教育模式引入，可能不会被当地业界和政府接受。

Li: First I think expressions like “touch down” or “localization” may not be fully appropriate in the context of the Chinese education in Australia. By now, the Chinese education has been developed fully in Australia. Education is often associated with a nation's cultural sovereignty, so a direct importation of the educational model from China may not be welcomed by local industry and governments.

中文学校是社区语言教育的一部分，而整个澳大利


亚社区语言属于联邦政府和州政府的多元化体系。澳大利亚社区联盟在这一体系中扮演着重要角色，负责政策制定、项目实施和资金分配等事务。澳大利亚在这方面已形成成熟的运作体系，且对外部的介入持谨慎态度，更倾向于本地自主管理。

Chinese language schools are part of the community language education system, and community languages in Australia are integrated in the multicultural policies of the Australian federal government and state governments. Community alliances in Australia play a pivotal role in this network, as they are responsible for policymaking, project implementation and distribution of funding. Overall, Australia has a mature and well-functioning system in language education and is cautious of external intervention. They prefer local autonomy in management.

因此，我建议应当与本地进行深度合作。澳大利亚的中文教育系统积累了丰富的经验和资源，我们需要更好地进行整合和共享，以满足当地中文教育的需求。在推广中文教育时，应更加灵活地适应本地的教育体系和文化特点。

Given this condition, I'd suggest more collaboration with local organizations. Chinese education in Australia has accumulated a rich repertoire of experience and resources. What we need is to better manage and share the resources to address the needs of local Chinese education. So, in the promotion of Chinese education, I think a more flexible approach that caters to local educational structure and cultural characteristics is needed.

与其追求“落地”，不如与澳大利亚本土教育机构展开合作，共同打造更符合当地需求的中文教育模式。这样的合作模式不仅有助于实现共赢，也更易于在澳大利亚本土推广和发展中文教育。基于我在澳大利亚中文教育领域30年的经验和感受，我认为这是一个更为实际和可行的方向。

Rather than seeking the “touch down” of Chinese education, I think cooperation with local educational organizations may lead to the building of a Chinese education model that suits local needs. Such a cooperative model not only contributes to mutual benefits but also makes it easier to promote and develop Chinese education in Australia. Based on my 30 years of experience and insights in the field of Chinese education in Australia, I believe this is a more practical and feasible direction. 



甘肃的 美食

A Bite of Gansu

作者：陈新力 Chen Xinli
翻译：汤敏 Tang Min

说起甘肃的美食，人们首先想到的一定是兰州拉面。不过，当地人从来说“兰州拉面”，而只说“牛肉面”。其实，牛肉面并非兰州特有，西北地区大大小小的城市乡镇都能看到牛肉面馆，而“兰州拉面”的称号则赋予了牛肉面特殊的地理符号。

When discussing Gansu's culinary highlights, the dish that immediately comes to mind is undoubtedly the Lanzhou Hand-Pulled Noodles, known locally as the "beef noodles." Although beef noodles are not unique to Lanzhou, being prevalent throughout cities and towns across northwestern China, the name "Lanzhou Hand-Pulled Noodles" intimately associates this dish with Lanzhou City in Gansu Province.

牛肉面面条的制作尤为讲究力道与技巧的结合。拉面师傅先在揉好的一条面剂子上撒一些干面粉，揪住两头，用力抻开；然后折过来，继续拉伸，这样一折二、二折四、四折八……直到把面条拉到合适的粗细程度；最后，将整把面条向案板上用力一甩，叭的一声，揪掉两端手握住的面团部分，顺势往大锅里一扔，一把粗细均匀、劲道有力的拉面就做好了。整个拉制的过程不过十几秒，所有动作一气呵成。

The process of making noodles is executed with meticulous care, requiring both proper strength and refined techniques. The chef begins by dusting a well-kneaded piece of dough with dry flour, then grips the ends and pulls forcefully. The dough is then folded and stretched repeatedly — once, twice, thrice — until the noodles reach the desired thickness. Finally, the chef slams the entire batch of noodles onto the counter, tears off the held ends, and tosses them into a boiling pot. In less than 20 seconds, a batch of uniformly thick and chewy hand-pulled noodles is completed, seamlessly and effortlessly.

顾客可以根据自己的偏好，对面条的粗细提出要求。如果顾客没有提出要求，师傅便默认面条做“细的”；若要求面条再细一些，就叫“毛细”；略粗一些的，叫“二细”。有些人喜欢吃扁面，就可以要一份“韭叶子”，顾名思义就是形状像韭菜叶子的面条。比“韭叶子”更宽的还有“宽的”和“大宽”，可以想象，宽面吃起来会更加劲道。

The thickness of the noodles can be customized according to the preferences of different customers. If no specific thickness is requested in advance, the chef will default to making *xide* (thin) noodles. However, options for even finer noodles include *erxi* (second thinnest) and *maoxi* (the thinnest). For diners who favor flat noodles,



jiuyezi (meaning “Chinese chive leaves”) is available, with noodles shaped like the leaves of garlic chives. Broader choices such as *kuande* (wider) and *dakuan* (the widest) are also offered, which are naturally chewier.

牛肉面讲究“一清二白，三红四绿”，即牛肉汤要清，汤中要配白萝卜，浇上红红的油泼辣子，最后撒一把切得细碎的蒜苗，再放上几片牛肉。这样一碗牛肉面端上来，热气腾腾，香气四溢，令人口水直流，食欲大开。

A classic bowl of beef noodles features clear beef soup, accompanied by white radishes, topped with spicy red chili oil, and sprinkled with finely chopped green garlic sprouts. Finally garnished with several slices of beef, the mouth-watering noodles are steaming and aromatic, ready to satisfy even the most discerning palate.

牛肉面的精髓在于它的牛肉汤。熬制牛肉汤要放十几种甚至几十种香料，各家的配料并不完全一样，因此汤的口味也各有千秋。各家面馆的配方只有老板才知道，牛肉面馆顾客盈门，大

多是因为这家的牛肉汤味道纯正、香浓可口。真正的食客，吃完面后，会把汤都喝光，因为那才是牛肉面的精华。

The highlight of beef noodles lies in its soup, which is made by simmering beef with a dozen or more spices. The precise blend of ingredients differs by restaurant, and is a closely guarded secret, known only to the owners. Popular beef noodle shops owe much of their success to the authentic, delicious, and distinctive taste of the beef soup. True connoisseurs drink every last drop, savoring the essence of the dish.



呱呱



此外，甘肃最具地方特色的美食当属天水的小吃。“呱呱”（guāguā）之于天水人，就像是牛肉面之于兰州人，是当地特有的美食符号。天水人喜欢以叠音字命名家乡的美食，除呱呱外，还有“然然”“捞捞”等，听起来特别亲切，表达了天水人对家乡美食的喜爱之情。

Another culinary treasure of Gansu are the dishes from Tianshui City. To the people of Tianshui, “Guagua” is what beef noodles are to the people of Lanzhou — a unique culinary symbol. Tianshui locals often use reduplicative words to lovingly dub their hometown delicacies, such as “Ranran” and “Laolao,” showcasing their affection for their food traditions.

据说呱呱始创于西汉末年，距今已有2 000余年的历史。

呱呱的吃法讲究调料的搭配：先调入用香油稀释好的芝麻酱，放入配着芥末的蒜汁，浇上陈醋，再舀几小勺油泼辣子，放上一小撮绿豆芽。这样，一碗色香味俱全的呱呱就调制好了。

Story tells that Guagua originated over 2,000 years ago during the late Western Han Dynasty. This dish is meticulously seasoned: sesame sauce thinned with sesame oil is mixed in, followed by garlic juice with mustard, then drizzled with aged vinegar and a few spoonfuls of spicy chili oil, topped off with a pinch of green bean sprouts. The result is a bowl of Guagua that is visually appealing, fragrant, and flavorful.

天水的小吃几乎都离不开油泼辣子这味重要的调料。制作油泼辣子非常讲究，原料要选用产自甘谷的干红辣椒，焙香捣碎后放入大碗中，加入少许盐、芝麻，烧一锅热油，待油温达七八成热时，泼入辣子面中，只听得“滋滋”一声，热油与辣子面翻滚混合在一起，激发出干辣椒的辛香，再搅拌均匀，一碗红亮鲜香的油泼辣子就做好了。甘谷的辣子是香辣，调在小吃中看上去鲜红油亮，但口感却是香辛而不是灼口。

Spicy chili oil is an essential ingredient in nearly all Tianshui dishes. The preparation is exacting: dried red chilies from Gangu County, Tianshui City, are roasted and ground, then mixed in a large bowl with salt and sesame seeds. Oil is heated until it reaches seventy to eighty percent of its smoking point and then poured over the mixture. The sizzling reaction releases the chilies' spicy aroma. After stirring, the brightly red and fragrant spicy oil is ready for use. Gangu chilies are famous for their aromatic spiciness — while the dishes appear brightly red and oily, their flavor is spicy yet not overpoweringly stimulating.



在天水，几乎家家都吃浆水。浆水是一种地道的天水饮食，是以鲜嫩的野菜或芹菜、卷心菜为原料，切成细条，焯水晾凉，投入陶罐或缸中，然后倒入稀薄的面汤，再加上发酵引子，盖好，三天后即成。浆水可以生喝，也可以连同里面的酸菜一起炆熟做汤，具有清热解暑的功效。相传在三国时期，诸葛亮率军出祁山攻打曹魏。长途跋涉至天水一带时，因暑热干燥，不少士兵出现中暑症状。当地人拿出一种叫浆水的汤汁，士兵们喝完很快就恢复了。

“Jiangshui” is also a traditional household dish in Tianshui. Tender celery, cabbage, or other wild vegetables are sliced into thin strips, blanched, and then cooled. These ingredients are placed into a clay pot or a clay jar, combined with a thin flour soup and a fermentation starter. The container is sealed, and in three days, the fermented beverage will be ready. Jiangshui can be consumed right away or cooked together with the fermented vegetables to make a soup, offering a cooling effect ideal for hot summer days. During the Three Kingdoms period (222–280), Zhuge Liang, the Chancellor of Shu state, led his forces to Qishan to battle the Wei state troops. Legend has it that many of the Shu soldiers suffered from heatstroke as they trekked all the way to Tianshui. But when offered the Jiangshui soup by the locals, they soon recovered. Such is the magic of this Tianshui delicacy.

天水人一般把浆水加工做熟的过程叫作“炆浆水”：把生浆水连汤带菜从缸里捞出，备好葱蒜辣椒，可以再配一小把新鲜韭菜；大火起锅热油，放入葱蒜辣椒，再把捞出的酸菜和韭菜一起放入锅中翻炒，利用热锅热油炆出浆水的酸香味道；最后倒入浆水的汤汁，烧开，盛出。如此，一大碗酸爽美味、令人满口流水的炆浆水就做好了。

The process of cooking Jiangshui is locally referred to as *qiang Jiangshui* (quick-frying Jiangshui). First, people scoop the soup and vegetables from the pot. They then prepare scallions, garlic, and chili peppers, and perhaps a small handful of fresh chives for extra flavor. Next, they heat the oil in a pan, and add the seasoning ingredients, followed by the fermented vegetables and chives for quick-frying. The hot oil enhances the sour fragrance of the soup. Then, they pour in the soup and bring the mixture to



a boil before serving. This results in a large bowl of stimulating, richly flavored quick-fried Jiangshui.

炆浆水的吃法很多，可以直接喝不配任何食材的浆水清汤，也可以在制作过程中，加入各种面食。浆水里面的酸菜还可以单独捞出做酸菜炒肉、酸菜粉条、酸菜包子等，甚至用浆水做汤底的浆水火锅也成了席上的“常客”。

There are many ways to enjoy *qiang Jiangshui*. One can savor the clear soup on its own or accompanied by various flour-based foods. The fermented vegetables can be paired with pork and vermicelli, or used as fillings in buns to create delicious dishes. The soup can also serve as the foundation for a Jiangshui hotpot, a commonly seen dish on local menus.

浆水这道原本在食物匮乏年代酿就的清汤寡水的饮食，饱含着浓厚的历史记忆和故乡情怀的味道。配上简单的面食，调上红亮的油泼辣子，朴素的生活便多了一份美好的滋味。

Jiangshui, a simple dish born from times of scarcity, carries with it rich historical memories and a profound sense of nostalgia. Often paired with modest noodles and spicy chili oil, this dish brings a touch of delight to the ordinary everyday life. 🍲



“马踏飞燕”的故事

The Story of the Bronze Galloping Horse

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翻译：庄驰原 Zhuang Chiyuan

铜奔马，是一匹三足凌空、一足踏在鸟背，呈飞奔状的骏马，又称“马踏飞燕”。作为“中国旅游”的标志，它的图片出现在中国大大小小的机场、火车站和旅游景点，很多中外朋友对它都不陌生。在它背后，又有着怎样的故事呢？

The Bronze Galloping Horse, also known as the Galloping Horse Treading on a Flying Swallow, is a bronze sculpture depicting a running horse with three hooves in mid-air and one hoof stepping on the back of a flying swallow. As the symbol of “China Tourism,” its image appears in airports, train stations, and tourist attractions across China, and it is well known to many Chinese and foreigners. But do you know the story behind this iconic image?



铜奔马

The Bronze Galloping Horse



这匹举世闻名的“马”为青铜器，东汉时期所制，长45厘米，高34.5厘米，宽13.1厘米，重7.3千克，1969年出土于甘肃省武威市雷台汉墓。它造型奔放，构思巧妙，工艺精湛，是我国青铜艺术中的罕见杰作。

This world-renowned “horse” is a bronze artifact from the Eastern Han Dynasty. It measures 45 centimeters in length, 34.5 centimeters in height, 13.1 centimeters in width, and weighs 7.3 kilograms. It was unearthed in 1969 from the Han Tomb at Leitai in Wuwei City, Gansu Province. Its vigorous posture, ingenious design, and exquisite craftsmanship make it a rare masterpiece in Chinese bronze art.

铜奔马的造型设计采用了写实的艺术手法，马的整体呈凌空疾驰状，三足腾空，右后蹄踏一飞鸟，飞鸟回首惊顾间，骏马身影已超闪而过，口、眼、鼻均张开，鬃毛和尾丝后扬，马儿奔腾的嘶鸣和风啸声仿佛就在耳边，充满灵动之感。二者速度的对比展现出奔马的神速，故铜奔马有了“马踏飞燕”“马超龙雀”等别称。

The design of the Bronze Galloping Horse adopts a realistic artistic approach. The horse appears to be galloping through the air, with three hooves raised, and its right hind hoof stepping on a flying bird. As the bird turns its head in surprise, the spirited horse has already flashed by. The mouth, eyes, and nose of the horse are all open, with its mane and tail flowing behind, as if you could hear the horse's thunderous neigh and the whistling wind, brimming with vitality. By contrasting the speeds of the two creatures, it portrays the horse's swiftness, hence the alternative names like “Galloping Horse Treading on a Flying Swallow” and “Horse Overpowering the Phoenix.”

经考证，这匹马呈现的特殊步伐，是当时河西特种良马经训练后特有的奔跑方式。相传汉武帝时期，出于战备与交通的需要，人们从西域引进良种马，令其与西北当地骏马交配，培育出一种新型马——“河西特种良马”。其特点是躯体适中、肌肉健壮、性格坚毅、吃苦耐劳，体现了力量与速度的完美结合。铜奔马的形象被专家们一致认定为河西特种良马的标准范式，代表外来文化与本土文化的完美融合，后来也因此被当作丝绸之路的象征。

According to research, the unique gait presented by this horse is a result of the special training of the fine horses from Hexi Corridor during that time. It is said that during the reign of Emperor Wu of the Han Dynasty, for military and transportation needs, fine horses were imported from the Western Regions¹ and crossbred with local horses in the northwest to produce a new type of horse called the “Hexi Special

Breed.” These horses were characterized by moderate build, strong muscles, and resilient temperament — a perfect combination of strength and speed. The appearance of the Bronze Galloping Horse has been unanimously recognized by experts as the standard of the Hexi Special Breed, symbolizing the perfect integration of foreign and local cultures and later becoming a symbol of the Silk Road.

当时，与这样一匹俊逸不凡、卓绝千古的铜奔马一同出土的文物共有231件，其中铜制器物171件，铜奔马是最出众的一件艺术品。

At the time of its excavation, along with this extraordinary Bronze Galloping Horse, a total of 231 cultural relics were unearthed, including 171 bronze artifacts. The bronze galloping horse stands out as the most outstanding piece of art among them.



铜仪仗俑队

The Bronze Guard of Honour

1 The Western Regions : A Han Dynasty term for the area west of Yumen Pass, including what is now Xinjiang and parts of Central Asia.



1971年，著名历史学家郭沫若先生到兰州参观甘肃省博物馆。看到这件国宝级文物时，他对其无可挑剔的形体姿态和完美的平衡感惊叹不已，由衷发出“天马行空，独来独往，就是拿到世界上去，都是一流的艺术珍品”的感慨。不久，在郭老的建议下，铜奔马在故宫博物院举办的全国文物展上亮相，引起社会的广泛关注。此后，铜奔马作为我国悠久历史文化的代表性文物，先后赴法国、英国、日本、美国等12个国家巡回展出，并作为“海报文物”名扬世界。1983年，铜奔马被国家旅游局确定为“中国旅游”标志。它就像一位文化使者，向全世界传播中国文化，弘扬民族精神。

In 1971, the renowned historian Guo Moruo visited the Gansu Provincial Museum in Lanzhou. Upon seeing this national treasure, he was amazed by its impeccable posture and perfect balance, exclaiming, "Soaring like a celestial steed, it is a top-notch artistic treasure!" Soon after, at Guo's suggestion, the Bronze Galloping Horse made its appearance at the National Cultural Relics Exhibition held at the Palace Museum, attracting widespread attention from society. Since then, as a representative cultural relic of China's profound history and culture, the Bronze Galloping Horse has toured 12 countries including France, Britain, Japan, and the United States, gaining worldwide fame as an iconic piece. In 1983, the Bronze Galloping Horse was designated as the symbol of "China Tourism" by the then National Tourism Administration. Now it serves as a cultural ambassador, promoting Chinese culture and the enterprising spirit to the world.

自铜奔马出土至今，全世界鉴赏、研究、评说它的文化浪潮从未停止过，许多相关的学术问题仍在争论中，比如铜奔马的年代、命名、功用、马种等，但它的美，来自奔马飒爽矫健的英姿和风驰电掣的神韵，来自足踏飞鸟的绝妙构想，来自卓绝的铸造工艺，来自凌空遨游、义无反顾的磅礴气势，激励着世人勇往直前、积极进取。

Since its excavation, the global craze of appreciation, research, and commentary for the Bronze Galloping Horse has never ceased. Many related academic questions are still under debate, such as the exact age, naming, function, and breed of the horse it depicts. However, its beauty emanates from the vigorous and agile posture of the galloping horse, the ingenious inspiration of treading on a flying bird, the outstanding casting craftsmanship, and the unwavering spirit of soaring through the air, inspiring people to always forge ahead and strive for progress. 🌟

供图 / 甘肃省博物馆





The Flying Apsaras Dance

“Emerging from the Dunhuang Murals”

作者：乔宏时 Qiao Hongshi

翻译：龙超 Long Chao

近年来，敦煌这片千年古地再次成为时尚潮流的灵感源泉。“敦煌飞天”这一古老而神秘的造型焕发出全新的活力，成为时尚国风的新宠。最近，把飞天演绎得最好的，非古装仙侠剧《长月烬明》与敦煌本土的洞窟式沉浸体验剧《乐动敦煌》莫属了。特别是《乐动敦煌》这部剧目中16位伎乐师的形象，将敦煌壁画中飞天的绝美风姿展现得淋漓尽致：飘逸灵动的飞天舞等多种敦煌舞蹈，使得敦煌壁画中的天宫伎乐、飞天仙子的形象得以再现，完美还原了敦煌壁画中的乐舞盛景。

In recent years, the ancient land of Dunhuang has once again emerged as a profound source of inspiration for fashion trends. The captivating and enigmatic portrayal of the “Dunhuang Flying Apsaras” has been infused with fresh vitality, establishing itself as the latest sensation in Chinese style. Notably, the period fantasy drama *Till the End of the Moon* and the immersive local Dunhuang cave experience known as *Ancient Sound of Dunhuang* have impeccably brought flying apsaras to life through remarkable cosplay. In *Ancient Sound of Dunhuang*, the portrayal of the 16 musician performers vividly captures the elegance and grace embodied by the flying asparas depicted in the Dunhuang murals. Their ethereal and vibrant dances, alongside various other Dunhuang dances, breathe life into the celestial musicians and flying fairies, evoking the awe-inspiring scenes of music and dance depicted on the ancient walls.



《乐动敦煌》演出剧照

A Snapshot of *Ancient Sound of Dunhuang*

『走出敦煌壁画』

的

飞天舞



献花伎乐飞天 (西夏莫高窟 327 窟窟顶南坡)
The Flying Apsaras Offering Flowers and
Music (Western Xia, Mogao Caves, Cave
327, South Wall of the Ceiling)

飞天舞的由来

The Origins of the Flying Apsaras Dance

敦煌莫高窟迄今为止存有壁画、塑像的洞窟共492窟，绘有乐舞图像的洞窟370多个，其中，绘有飞天的洞窟有270多个。敦煌壁画中的乐舞，上起十六国，下至宋元时期，绵延近千年，各种乐舞图绘犹如一座乐舞博物馆。敦煌壁画中那些飘逸动人的飞天形象就是敦煌飞天舞的灵感之源。

To this day, the Mogao Caves in Dunhuang boast an impressive collection of 492 caves adorned with magnificent murals and sculptures. Among them, over 370 caves showcase captivating music and dance scenes, while more than 270 caves depict the mesmerizing flying asparas. Spanning nearly a millennium from the Sixteen Kingdoms to the Song and Yuan

dynasties, the music and dance scenes within the Dunhuang murals have transformed the grottoes into a veritable museum of this expressive art form. The graceful and enchanting depictions of flying apsaras in the Dunhuang murals serve as the primary inspiration for the captivating Flying Apsaras dance.

飞天源于古印度佛教，是天界“香神”乾闥 (tā) 婆和“乐神”紧那罗的合体，能将天上的欢乐与祥和带给人间。敦煌石窟壁画的飞天形象以其精美绝伦的绘画与超凡脱俗的美感，成为敦煌艺术中一个标志性的符号。

Flying apsaras, originally from ancient Indian Buddhism, is the combination of the “Fragrance Deity” Gandharva and the “Music Deity” Kinnara, embodying the ability to convey celestial joy and tranquility to the mortal realm. Adorned with exquisite artistry and ethereal beauty, the flying apsaras images showcased in the Dunhuang cave murals have become iconic symbols of Dunhuang artistry.



《乐动敦煌》演出剧照
A Snapshot of Ancient Sound of Dunhuang

据《唐会要》记载，唐代的宫廷和民间盛行各种舞蹈表演，尤以乐舞为甚。飞天舞便在这一背景下应运而生，它吸收了胡旋舞、霓裳羽衣舞等当时流行舞蹈的元素，形成了独具一格的舞蹈语言。舞者们凭借轻盈飘逸的身姿、细腻灵动的手势，生动再现了壁画中的飞天神韵。

According to the *Tang Huiyao*, the Tang Dynasty witnessed a flourishing of diverse dance performances within the imperial court and among the populace, with a particular emphasis on music and dance. It was against this backdrop that the art of the Flying Apsaras dance emerged, incorporating elements from popular dances of the time, such as the Sogdian Whirl dance and the Nishang feather robe dance. This amalgamation gave birth to a distinctive dance language, characterized by the dancers' ethereal movements and delicate yet spirited gestures. Through their graceful motions, they vividly recreate the celestial allure embodied by the flying apsaras depicted in the murals.

独特的艺术表现

Unique Artistic Expression

飞天舞融合了西域各族的舞姿，又与中原文化相互交融，形成了独特的艺术风格。敦煌飞天舞强调“形神合一”，舞姿要自由灵动，手、眼、身、法等都要在舞蹈中传递出情感，因此飞天的手姿非常多样且充满象征意义，每个舞姿和每组动作中的手部表现极为重要。



The Flying Apsaras dance incorporates the dance styles of diverse ethnic groups from the Western Regions while assimilating with the cultural heritage of Central China, resulting in a distinctive artistic style. The Dunhuang Flying Apsaras dance emphasizes the harmonious fusion of “form and spirit.” The dance movements should be free-flowing and agile, with the hands, eyes, body, and techniques conveying emotions throughout the performance. Consequently, the hand gestures of flying asparas exhibit remarkable diversity and carry profound symbolic meanings, making them essential in every dance posture and sequence.

敦煌舞中的飞天形象大多再现了唐代壁画形象，且以女性形象为主。敦煌飞天舞强调音乐与动作、身体与空间的和谐统一。舞者舒展、轻盈地盘旋翻转，佩戴的串铃发出清脆悦耳的声音，丝带在空中划出优美的弧线，展现出彩带翩飞的欢快情景，给人以如梦如幻之感。在飞天舞者中，我们还能看到手持琵琶或身倚腰鼓的形象，观其形仿佛能闻其声，琵琶的音色丰富多变，为飞天舞蹈增添了一份雄壮与力量。

The flying apsaras imagery portrayed in the Dunhuang dances predominantly draws inspiration from the mural depictions of the Tang Dynasty, with a predominant focus on female figures. The Dunhuang Flying Apsaras dance underscores the seamless integration of music and movement alongside the interaction between the body and space. The dancers gracefully and effortlessly twirl and spin, while the tinkling bells adorning their costumes produce a clear and melodious resonance. As ribbons and streamers trace elegant arcs in the air, a scene of jubilant celebration unfolds, reminiscent of a mesmerizing dream. Among the Flying Apsaras dancers, one can also observe figures holding pipa lutes or leaning on waist drums, where their mere presence evokes the auditory sensations they generate. The pipa's versatile and resounding tones add a touch of magnificence and strength to the Flying Apsaras dance.



2008年中央电视台春节联欢晚会作品《飞天》
The 2008 CMG New Year's Gala Dance *Flying Apsaras*

敦煌飞天舞注重内在情感的表达，追求内在的含蓄和克制，这与中华民族的性格特点相契合。飞天舞利用舞台的画面构图、队形变换来展示飞天的艺术风格和文化特征，通过呼吸以及胸、腰、头等的细微动态来表现动作之间的连接，将中国古人的审美观念、宗教信仰和生活哲学形象地呈现在观众面前。

The Dunhuang Flying Apsaras dance places great emphasis on the expression of inner emotions, pursuing subtlety and restraint, which aligns with the inherent characteristics of the Chinese nation. Through the strategic employment of stage composition and dynamic formations, coupled with nuanced movements of the chest, waist, and head, the dance conveys the artistic style and cultural essence of the Flying Apsaras. It vividly presents the aesthetic perspectives, religious beliefs, and philosophical concepts of ancient Chinese society before the enthralled audience.



国潮文化“出圈”

The National Trend Culture “Breaking out of Circle”

敦煌飞天舞曾是非常小众的舞蹈艺术，但随着科技的发展、各种表现手法的不断介入，它开始以多元的表现形式展示中国传统舞蹈的绚丽多姿。1979年，以敦煌壁画和丝绸之路为素材创作的中国舞剧《丝路花雨》，成功地将千年敦煌壁画中的飞天形象在舞台上“复活”，让人们领略到中国传统文化的独特魅力。2008年中央电视台春节联欢晚会上，舞蹈《飞天》成为一大亮点，优美的旋律和曼妙的舞姿美轮美奂，让观众为之惊叹。2019年，“盖娅传说”春夏主题“壁画·一眼千年”巴黎时装秀，将敦煌壁画之美融入时装设计，向世界展示了东方文化独有的底蕴和魅力，飞天形象更是受到世界观众的广泛关注与赞誉。

The Dunhuang Flying Apsaras dance, once a niche art form, has blossomed into a vibrant representation of traditional Chinese dance, thanks to technological advancements and the integration of diverse performance techniques. In 1979, the Chinese dance drama *Flower Rain Along the Silk Road* brought the millennium-old flying apsaras imagery from Dunhuang murals “back to life” on stage, captivating audiences and showcasing the unique allure of Chinese cultural heritage. The dance performance *Flying Apsaras* became a highlight of the China Media Group’s New Year Gala in 2008, stunning viewers with its graceful movements and enchanting melodies. In 2019, the Chinese fashion brand Heaven Gaia debuted its Spring-Summer collection in Paris under the theme of “Murals: A Thousand Years in a Glance,” incorporating the beauty of Dunhuang murals into fashion design, unveiling the profound essence and charm of Eastern culture. The flying apsaras imagery garnered widespread attention and praise from audiences worldwide.



2021年河南广播电视台作品《洛神水赋》
The 2021 Henan Television Dance *Rhapsody on the Luo River Goddess*

敦煌飞天舞不仅仅是一连串身体动作的单纯展现，更是一种深邃文化内涵的生动体现。千年飞天“飞出洞窟”，以各种时尚的方式“出圈”，掀起了一场以敦煌文化为代表的国潮文化，让观众与那些敦煌壁画中“霓裳琵琶”“赤足玉盘”的飞天形象不期而遇。

The Dunhuang Flying Apsaras dance goes beyond mere physical movements; it embodies profound cultural connotations. The millennium-old flying apsaras have “broken free from the confines of the caves,” “transcending boundaries” through various contemporary manifestations, thereby sparking a cultural phenomenon rooted in Dunhuang culture. Audiences now have the unexpected pleasure of encountering the ethereal “Pipa-Playing Fairies” and the graceful “Barefoot Jade Plate Dancers” depicted in the Dunhuang murals. 孔

供图 / 乐动敦煌（敦煌）文化旅游产业发展有限公司





“无水绿洲”民勤的今昔之别

“The Oasis Without Water”: Past and Present of Minqin

作者：李立欣 Li Lixin

翻译：龙超 Long Chao

民勤位于甘肃省西北部，河西走廊的东端，其东、西、北三面被腾格里和巴丹吉林两大沙漠包围。2012年，有地理专家曾预言：“民勤在不久后将会在地图上消失。”12年过去了，现在的民勤是怎样一番景象呢？

Minqin is situated in the northwest of Gansu Province, at the eastern end of the Hexi Corridor. It is surrounded by the vast Tengger and Badain Jaran deserts on the east, west, and north sides. In 2012, a prediction from geographical experts stated, “Minqin will soon vanish from the map.” Now, after twelve years, what does Minqin look like?

“沙逼人退”的切痛过往

The Painful Past of “Retreating from the Sand”

民勤是甘肃省武威市下辖的一个县，面积约1.5万平方公里，常住人口仅20万左右，是名副其实的地广人稀之地。历史上，民勤却曾是腾格里沙漠中一片古老的绿洲。


Minqin is a county under the administration of Wuwei City in Gansu Province. With an area of approximately 15,000 square kilometers and a population of only around 200,000, it truly represents a sparsely inhabited region. However, in history, Minqin used to be an ancient oasis nestled within the vast Tengger Desert.

2800多年前，人们在民勤繁衍生息，创造了中国青铜时代末期灿烂的“沙井文化”，奠定了甘肃“文化之乡”的基础。公元前121年，汉朝在此建郡设县，移民开发农业，当时这里享有“人在长城之外，文居诸夏之先”的美誉。1928年，此地因“俗朴风醇，人民勤劳”而更名“民勤”。

Over 2,800 years ago, Minqin thrived as the birthplace of the splendid “Shajing Culture” during the late Chinese Bronze Age, laying the foundation for Gansu as a “Cultural Homeland.” In 121 BC, during the Han Dynasty, the county was established, attracting settlers who developed agriculture. At that time, Minqin earned the accolade of being “beyond the Great Wall, yet culturally leading among the Chinese states.” In 1928, due to its “simple and genuine customs, and the diligence of its people,” the place was renamed “Minqin” (meaning “diligent people”).

曾经的民勤，宛若镶嵌在河西走廊上的绿色宝石，阻截了两大沙漠在此“牵手”。然而，由于地质变迁，河流改道，气候变得干旱。加之民勤上游石羊河农用水增加，下游水量大幅减少。1500年前后，风沙逼近县城，绿洲的荒漠化已不可逆转。在1850~1950年这一百年间，民勤境内有6000多个村庄被沙漠吞噬。当地流传着这样一首民谣：“登高望远全是沙，一刮大风不见家。庄稼田地沙压，流离失所奔天下。”民勤年均降雨量仅110毫米左右，蒸发量却是降水量的24倍，因而严重缺水。至2009年，民勤已有50万亩人工植物和天然植物枯死。到2012年，民勤的荒漠化土地面积达95%，成为四大沙尘暴“策源地”之一。沙丘每年平均向前移动10米，无情地吞埋着田地和家园，民勤濒临消亡。那么，民勤人是如何逆天改命的呢？





The Minqin of the past resembled a precious green gem embedded in the Hexi Corridor, acting as a barrier that prevented the two colossal deserts from “joining hands.” However, geological changes and the shift of river courses, coupled with a progressively arid climate, brought about significant challenges. Furthermore, increased water usage for agriculture upstream of the Shiyang River led to a substantial reduction in downstream water flow. Around the year 1500, wind and sand encroached upon the county, marking the irreversible desertification of the once-thriving oasis. Between 1850 and 1950, over a century, more than 6,000 villages in Minqin succumbed to the devouring sands. A local folk song mournfully narrates, “From higher ground, all that meets the eye is sand; a strong wind blows, and homes vanish. Crops and fields succumb to the weight of sand, people scatter and wander.” With an annual average rainfall of a mere 110 millimeters, while the evaporation rate is 24 times higher, water scarcity became severe. By 2009, 500,000 *mu* (about 83,000 acres) of artificial and natural vegetation in Minqin had withered away. By 2012, desertified land covered 95% of Minqin, making it one of the “primary sources” of sandstorms. Relentless sand dunes advanced at an average pace of 10 meters per year, mercilessly burying fields and homes, pushing Minqin to the brink of extinction. However, how did the resilient people of Minqin defy their fate and reshape their destiny?

“绿进沙退”的逆转历程

The Reversal Process of “Green Advancing, Sand Retreating”

“一部民勤志，半部治沙史。”1950年春天，民勤的森林覆盖率只有3%，为了改善生存环境，民勤开始了70多年的全民抗击风沙运动。在无水的沙地中，民勤人是如何遏制住“沙魔”的脚步、打造“无水绿洲”的呢？

“A chronicle of Minqin is also a chronicle of sand control.” In the spring of 1950, Minqin’s forest coverage rate stood at a mere 3%. In order to improve their living environment, the people of Minqin embarked on a comprehensive, 70-year-long campaign against wind and sand. How did the resilient inhabitants of Minqin, in this waterless sandy land, manage to halt the relentless “sand demon’s” onslaught and create an “oasis without water”?

固沙种树，久久为功。民勤人勤劳坚韧，因地制宜，种植梭梭、毛条、花棒等耐旱植物，以达到稳固沙土的目的，同时号召全国的志愿者加入固沙队伍。许多民勤人说：“二十几年之后，民勤绿洲会不会真的消失，那是老天爷的事。作为土生土长的民勤人，我们有责任去尝试、去努力，只为将来不留遗憾。”

Persistent sand fixation and afforestation efforts proved fruitful. The diligent and tenacious people of Minqin, adapting to the local conditions, planted drought-resistant vegetation such as *Haloxylon ammodendron*, *Caragana korshinskii*, and *Hedysarum scoparium* to stabilize the sandy soil. They also rallied volunteers from across the nation

to join the sand control workforce. Many residents of Minqin expressed, “Whether the Minqin oasis will truly vanish in a few decades is up to the heavens. Regardless, as natives of Minqin, it is our duty to try and strive, so that we may have no regrets in the future.”

2006年，民勤国栋村的马俊河借用互联网的力量，采用“互联网治沙”的方式，发起了拯救民勤绿洲行动。随后，他毅然辞去在兰州的工作，回到村里种梭梭。民勤人民还利用多种治沙技术，成功地阻击了风沙侵袭。2007年，年仅26岁的吕曲红和30位来自全国各地的志愿者并肩作战，在沙漠中种下了第一棵梭梭树。此后的17年间，他们在6万多亩沙地上种植了近百万棵梭梭树，成活率高达85%。吕曲红有个愿望，希望在她60岁那年，能在17万亩沙地上种满梭梭树。如今，在人们的努力下，民勤森林覆盖率已达到18.28%，并拥有石羊河国家湿地公园等三大湿地资源。民勤绿洲非但没有消失，反而还在坚定地延展。

In 2006, Ma Junhe from Guodong Village in Minqin harnessed the power of the internet, employing an “internet-based sand control” approach and initiated an endeavor to save the Minqin oasis. Subsequently, he courageously resigned from his job in Lanzhou and returned to the village to plant saxaul trees. The people of Minqin also employed diverse sand control techniques, effectively resisting the encroachment of wind and sand. In 2007, a young 26-year-old named Lyu Quhong, alongside 30 volunteers from various parts of the country, united to plant the first saxaul tree in the desert. Over the following 17 years, they planted nearly one million saxaul trees across an expanse of 60,000 *mu* of desert, achieving an impressive survival rate of 85%. Lyu Quhong nurtures a dream: to witness the entire 170,000 *mu* of sandy land covered in saxaul trees by the time she reaches 60. Today, thanks to the collective efforts of the people, Minqin’s forest coverage rate has reached 18.28% and boasts three significant wetland resources, including the Shiyang River National Wetland Park. Instead of fading away, the Minqin oasis continues to expand steadfastly.



“点沙成金”的节水农业

The Water-Saving Agriculture of “Turning Sand into Gold”

固沙成功后，民勤人民积极发展节水型生态农业，充分利用本地日照充足、昼夜温差大的自然条件，采用喷灌和滴灌方式大面积种植耐旱的沙葱、蜜瓜等农产品。通过这些年的努力，民勤人民逐步实现了“点沙成金”的致富梦。

After successfully controlling the sand, the people of Minqin actively developed water-saving ecological agriculture, making full use of the local conditions of abundant sunlight and significant temperature differences between day and night. They employed sprinkler and drip irrigation methods to cultivate drought-resistant crops such as sand leeks and muskmelons on a large scale. Through years of dedicated efforts, the people of Minqin gradually realized their aspiration of “turning sand into gold” and achieving prosperity.

2008年的一天，民勤大坝乡八一村农民叶长炼，看着沙漠中零星几丛沙葱，陷入沉思。这种被誉为“菜中灵芝”的野生蔬菜，味道鲜美、营养价值高、耐寒喜旱，叶长炼由此萌生了人工种植沙葱的念头。此后，他和科研人员一起解决了人工种植过程中遇到的困难，使沙葱种植成为民勤县的优势特色产业。同村的村民甄世龙还成功研究出在大棚种植沙葱的方法，并成为当地有名的沙葱种植大户。2013年，甄世龙成立了沙葱产销专业合作社，他不仅自己走上了致富路，还为民勤的农民们开辟了一条致富的新途径，沙葱也因此成为他们手中的“金苗苗”。



One day in 2008, Ye Changlian, a farmer from Bayi Village in Daba Township, Minqin, pondered as he observed a few scattered clumps of sand leeks growing in the desert. This wild vegetable, known as the “vegetable lingzhi,” boasts delicious flavor, high nutritional value, and resilience to cold and drought. Inspired by this, Ye Changlian conceived the idea of cultivating sand leeks through artificial means. Subsequently, he collaborated with researchers to overcome challenges in the process of artificial cultivation, establishing sand leek cultivation as a prominent and distinctive industry in Minqin County. Another villager, Zhen Shilong, successfully developed

a greenhouse cultivation method for sand leeks and became a renowned large-scale sand leek grower in the region. In 2013, Zhen Shilong founded a professional cooperative for the production and marketing of sand leeks. This not only led to his own path of prosperity but also provided a new avenue for the farmers of Minqin to achieve wealth. As a result, sand leeks became their “golden sprouts.”



民勤人民巧妙利用并优化组合光、热、水、土等自然资源，大力发展绿色有机农业，培养出了蜜瓜、茴香、人参果、红枣、枸杞等特色农产品，以质优量大而誉满国内外。28岁的“新农人”张煜文在瓜田里架起了“直播间”，帮瓜农销售蜜瓜。他说，别人都是想方设法跳出“农门”，他反而是想尽办法回到“农门”，并自豪地将自己定义为“潮农”。一代一代的民勤人，不断创造并延续着“无水绿洲”的奇迹，向世界讲述着民勤作为“蜜瓜之乡”“茴香之乡”“人参果之乡”的动人故事。

The people of Minqin cleverly utilized and optimized natural resources such as light, heat, water, and soil to vigorously promote green organic agriculture. They cultivated specialty agricultural products including muskmelons, fennel, monk fruit, red dates, and wolfberries, which have gained widespread recognition and acclaim both domestically and internationally for their superior

quality and abundant yields. Zhang Yuwen, a 28-year-old “new farmer,” established a “live broadcast studio” in his melon field to assist melon farmers in selling their muskmelons. He expressed that while others were trying to leave the “agricultural domain,” he was striving to return to it and proudly defined himself as a “trendsetting farmer.” Generation after generation, the resilient people of Minqin continue to create and uphold the remarkable story of the “oasis without water,” sharing with the world the inspiring tale of Minqin as the “Hometown of Muskmelons,” the “Hometown of Fennel,” and the “Hometown of Monk Fruit.”

供图 / 马爱彬



浪 庄

梯 田

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翻译：李睿 Li Rui

The Terraced Fields of Zhuanglang

关山深处，六盘山麓，甘肃省平凉市庄浪县有一座“梯田王国”——庄浪梯田。这里，望山山翠，看地地平，层层梯田如诗如画，宛若壮丽的“大地年轮”。

In the heart of the Guan Mountains, nestled at the foot of the Liupan Mountains, lies Zhuanglang County, a “Terraced Kingdom” of Pingliang City, Gansu Province. Here, lush greenery cascades across the landscape in a series of terraces, resembling a picturesque poem, and akin to magnificent “earthly rings.”

庄浪梯田的过往

Constructing Zhuanglang's Terraces

庄浪梯田见证了庄浪人民战天斗地、艰苦拼搏的峥嵘岁月。庄浪县曾经是国家级贫困县，它地处黄土高原沟壑区，山多沟深，地贫土瘠，114万亩总耕地中有103万亩属于坡地和洼地。这里长期旱涝灾害频发：遇旱干裂，五谷枯萎减产；逢雨泥泞，水土流失严重。在这里种地很难，撒下的种子，一下雨就被水冲走，当地人基本上就是“靠天吃饭”。

The terraces of Zhuanglang stand as a testament to the sweat and toil of its inhabitants. Once nationally impoverished, Zhuanglang County occupied the rugged terrain of the Loess Plateau, where soil erosion was rampant. Out of its 1.14 million *mu* of arable land, 103 *mu* were slopes and depressions. Frequent droughts and floods plagued the region, leading to crop failures and diminished yields. Planting in such conditions was a formidable challenge; seeds were often washed away by rainfall, leaving locals at the mercy of nature for survival.



1964年，在县政府的带领下，庄浪人说干就干。他们抡起镐，挥起锹，小车推，肩膀挑，在没有机械的年代，锲而不舍地把这一道道沟壑、一座座山坡平整成梯田，改善了生态环境，成功实现脱贫致富。

In 1964, under the guidance of the county government, the people of Zhuanglang took matters into their own hands. Armed with hoes, shovels, carts, and sheer determination, they transformed ravines and hillsides into terraced landscapes at a time devoid of modern machinery, thereby improving the ecological balance and ultimately lifting themselves out of poverty.

当代“愚公”

Taking up Yugong's Legacy¹

梯田工地好似千千万万庄浪百姓的人生赛场。父亲老了，儿子替上；祖辈去了，孙子接担；兄长走了，弟弟扛旗。那时没有大型施工机械，人力移动土方是高强度的体力劳动。靠一把把镢头、一杆杆铁锨、一辆辆手推车，一代又一代人前赴后继，拼命劳作。夜晚的梯田上马灯依次亮起，与漫天繁星交相辉映。田间地头，人们挥舞铁锨镢头，加紧赶修梯田。山头上彩旗飘飘，山沟里人声鼎沸，场面极为壮观。

The terraced landscapes evoke the life arena of countless peasants. As elders age, the next generation steps in; as ancestors pass, grandchildren carry on the legacy; when one brother departs, another steps forward. In those days, heavy machinery was non-existent, and moving earth relied solely on pure physical labor. With pickaxes, iron shovels, and hand carts, generation after generation toiled tirelessly. Lanterns illuminated the terraces at night, twinkling with the stars. In the fields, people wielded iron shovels and picks, rushing to mend the terraces. Vibrant flags waved atop hills, while valleys resounded with bustling voices, painting a spectacular scene.

庄浪县广大女性作为一股不容忽视的力量，也主动加入梯田修筑大军中，与男性一起参与重体力劳动。庄浪县由此诞生了很多“铁姑娘突击队”“巾帼英雄”。为了改变家乡面貌，在建设梯田的数十年间，众多庄浪姑娘长年累月、不分昼夜地吃住在工地，在与穷山恶水的奋战中奉献了自己最美好的芳华。



The women of Zhuanglang County emerged as a formidable force, actively engaging in hard physical labor alongside men. This led to the establishment of numerous “Iron Girls Teams” and “Women Warriors.” Over the decade of terrace construction, many women dedicated the best time of their lives to working day and night on construction sites, determined to transform their homeland and combat poverty.

经过不懈努力，庄浪县于1998年建成全国第一个“中国梯田化模范县”，共修筑高标准水平梯田百万亩，占全县耕地总面积90%以上。如果将移动的土石方堆成一立方米土墙，可绕地球六圈半。庄浪人民的生活水平实现了历史性跨越，谱写了一首当代“愚公”改天换日的壮丽史诗。

Through the unwavering efforts of its people, Zhuanglang successfully constructed China's first terraced county in 1998. Over a million *mu* of high-standard terraces were built, covering more than 90% of the county's arable land. If the earth and rocks moved were stacked into soil walls, they could encircle the Earth six and a half times. The living standards of local people have undergone a historic leap, marking a saga of modern-day Yugong altering the course of their destiny.

¹ Yugong is a legendary figure in Chinese mythology known for his perseverance and determination. He lived near a range of mountains that blocked his path to the other side. Yugong decided to move the mountains and finally succeeded in the effort.



自强不息的庄浪精神

Embodying the Indomitable Zhuanglang Spirit

曾经在沟沟坎坎间徘徊千年的饥饿与贫穷，终于被青山绿水“赶”走了。日本、以色列、美国等十多个国家的专家也曾前来考察，纷纷赞誉庄浪梯田为“居国际领先水平的水保工程”和“人类改造自然的世界奇迹”。

The hunger and poverty that once afflicted the gullies and ridges have given way to lush mountains and rivers. Experts from over ten countries, including Japan, Israel, and the United States, have visited Zhuanglang, commending its terraced fields as “feats of international-level water conservation” and “testaments to humanity’s ability to reshape nature.”

智慧勤劳的庄浪人民将昔日光秃秃的山岭变成了满眼山川绿、到处花果香的“梯田王国”。入秋以后，树上苹果的红，点缀着叶子的绿，果农踩着梯子、挎着篮子采摘，忙碌的身影和远处的青山构成了一幅和谐的画卷。如今，庄浪很多现代化果园和菜园都采用了先进的农业技术：专家化验土壤成分，改善土质；采用滴灌技术，精准浇水；使用水溶性肥料，减少污染……百姓收入有了明显的提高。这些年，外出打工的人慢慢回村，甚至还有大学生回乡创业，幸福的生活蒸蒸日上。

The wise and hardworking people of Zhuanglang have transformed once-barren mountains into a terraced paradise, brimming with greenery, fragrant flowers, and abundant fruits. In autumn, the red apples on the trees, set against the green leaves, alongside farmers bustling with harvest activities against the backdrop of distant green mountains, paint a harmonious picture. Nowadays, modern orchards and vegetable gardens here have embraced advanced agricultural technologies: soil analysis for quality improvement, precision drip irrigation, and the use of water-soluble fertilizers to minimize pollution. This has significantly increased people’s incomes, enticing many who once left for work to return to the village. Some college students are even starting businesses in their hometown, leading to a more prosperous life.

站在远处细细凝视，梯田顺着蜿蜒的山势，起伏多姿地隐现在云海里；不时漾起的片片霞光，犹如一幅幅宏大的山水画横挂在关山群峰之间。如今，庄浪梯田已然成为享誉陇上、名驰西北的动人“名片”。

From a distance, the terraced fields wind through the undulating mountains, emerging amidst a sea of clouds, while occasional patches of rosy clouds resemble grand landscape paintings hanging on the Guan Mountains. Today, Zhuanglang’s terraced fields have become a symbol, renowned across the Longshang region and Northwest China. 📷

供图 / 平凉市文体广电和旅游局



一碗麻辣烫， 火了一座城

A Bowl of Spicy Hot Pot Ignites a Culinary Sensation

作者：班维邦 Ban Weibang
翻译：李睿 Li Rui

2024年春天，甘肃天水麻辣烫火爆“出圈”，频频登上各大热搜榜。全国各地的美食爱好者纷纷赶赴天水，只为品尝这一口鲜香。天水麻辣烫为何会有这样的神奇魅力？

In the spring of 2024, Tianshui spicy hot pot took the internet by storm by dominating various trending lists. Food enthusiasts from all over China flocked there to experience its tantalizing flavor. What magical allure does this dish possess to spark such fervent interest?





天水，地处甘肃省东南部，气候温暖湿润，素有“陇上小江南”之称。良好的自然环境有利于农作物生产，天水麻辣烫“出圈”的首要秘诀就在于当地优质的物产——被誉为麻辣烫“灵魂”的甘谷辣椒、麻味悠长的天水花椒，以及价廉物美又新鲜易得的丰富烫菜（如黑木耳、金针菇和韭菜等），这些物产都是天水部分区县的支柱农产品。讲究饮食文化的天水人独创了一套颇具特色的麻辣烫烹饪方法。

Situated in the southeastern part of Gansu Province, Tianshui boasts a warm, humid climate, often likened to the “Little Jiangnan of Longshang”.¹ This favorable environment nurtures agricultural abundance. A key factor in the fame of Tianshui spicy hot pot lies in the region’s premium produce, including the renowned Gangu chili peppers — the “soul” of the spicy hot pot — fragrant Tianshui peppercorns, and a variety of easily accessible ingredients such as black fungus, enoki mushrooms, and chives, all sourced locally. The people of Tianshui, known for their culinary prowess, have developed a distinctive recipe for the spicy hot pot.

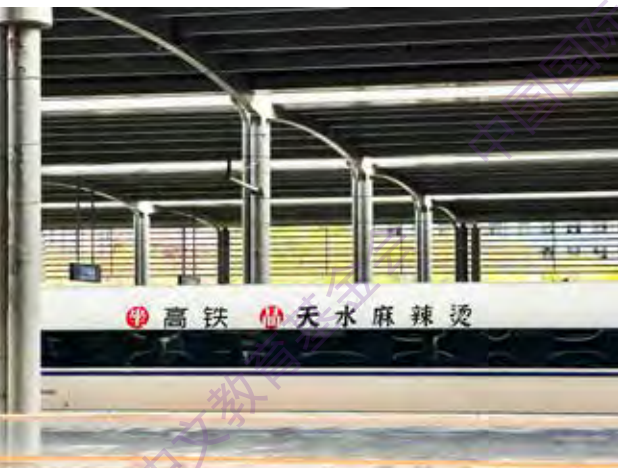
天水麻辣烫是天水饮食文化的重要代表，对汤、油泼辣椒、酱汁的制作非常讲究。第一步是先熬煮一锅鸡汤，然后炒清油火锅：加香叶，天水秦安产花椒、小茴香、八角和辣火锅底料，炒香后倒入鸡汤。第二步是做油泼辣椒，把辣酱、甜面酱、黄豆油、蚝油等搅拌均匀，加入天水甘谷的辣椒面，再加入十三香、白芝麻，浇上热油，制成具有天水特色的油泼辣椒。第三步是做酱汁，用辣椒面、十三香、盐、花椒、蒜泥、白芝麻浇上热菜油制成。天水麻辣烫中的主食以土豆粉为主，常见的烫菜主要包括土豆片、鱼丸、牛肉丸、火腿肠、虾、鱼、生菜等。将菜品入汤煮熟后捞出，加入油泼辣子和酱汁，再加一勺原汤，一碗麻辣鲜香的天水麻辣烫就制成了。

As a culinary symbol of Tianshui, the spicy hot pot is crafted with meticulous attention to detail, from the broth to the chili oil and sauce. The process begins with simmering a pot of chicken broth, followed by the preparation of a clear oil hot pot seasoned with fragrant leaves, locally sourced Sichuan peppercorns, fennel seeds, star anise, and a spicy hot pot base. The chili oil is carefully blended with chili sauce, sweet bean sauce, soybean oil, and oyster sauce, infused with Gangu chili powder, thirteen spices, and white sesame seeds. The topping sauce, made with chili powder, thirteen spices, salt, Sichuan peppercorns, minced garlic, and white sesame seeds, is poured over hot vegetable oil. The primary component of a spicy hot pot is potato noodles, complemented by a variety of ingredients such as potato slices, fish



1 Jiangnan refers to the region south of the Yangtze River, while Longshang encompasses northern Shaanxi, Gansu, and the neighboring western regions.

balls, beef balls, ham sausages, shrimp, fish, and lettuce. After cooking, all the ingredients are scooped out and garnished with chili oil, sauce, and a ladle of the original broth, resulting in a savory bowl of spicy hot pot.



一碗麻辣烫，火了一座城。为保证前来“打卡”的食客和游客吃得安心、玩得尽兴，除了相关食品卫生保障，天水市还新开设了“麻辣烫公交专线”，从高铁站接送外地游客赴市区品尝麻辣烫，天水机场也配备了免费接送游客的志愿服务车；交警部门增派警力疏导交通、协调增设停车位；一些著名景区延长开放时间，有的还将门票与天水美食联动促销，赠送到店用餐的游客景点门票、文创产品等。天水麻辣烫成为2024年全国首个文旅市场的爆款。相关部门有序及时的响应措施使这座城市能够从容应对这波突如其来的热潮，以自信良好的形象展现在全国乃至世界游客面前；与此同时，也唤醒了当地从业者的商机意识和服务意识，带动了一系列良性效应。

As the spicy hot pot sets the city on fire, Tianshui has implemented various measures to ensure a seamless experience for visitors. In addition to upholding strict food safety standards, the city has introduced a dedicated bus line to transport tourists from the high-speed rail station to the city center. Tianshui Airport also offers free shuttle services for tourists. The traffic police department has deployed additional personnel to manage traffic flow and coordinate extra parking spaces. Some prominent scenic spots have extended their operating hours and bundled tickets with Tianshui delicacies for promotion, offering complimentary tickets to attractions and cultural products to diners. In 2024, Tianshui spicy hot pot has become a hotspot in China's cultural and tourism market. The timely and organized response from relevant departments has allowed the city to gracefully handle this surge in popularity, presenting a confident and positive image to visitors nationwide and beyond. This newfound fame has also heightened the marketing and service awareness of local businesses, leading to a range of positive outcomes.



多家网络平台和自媒体的报道推荐也起到了助推的作用。调查结果显示，大部分食客是通过抖音、快手、微信朋友圈等新媒体平台了解到天水麻辣烫，并跟风而至的。截至2024年的清明小长假，网络新媒体平台关于“甘肃及天水麻辣烫”相关话题的视频播放量已超过65.8亿次。随着各种宣传活动的“持续加热”，“甘肃天水麻辣烫”的泼“天”富贵，如“水”一般涌入这座曾经宁静的城市，为当地经济发展注入新的活力。



Reports and reviews from online platforms and social media influencers have also fueled its popularity. Surveys indicate that many people discovered Tianshui spicy hot pot through platforms like Douyin, Kuaishou, and WeChat Moments, prompting them to follow the trend and give it a try. By the end of the Qingming Festival in 2024, the total views of videos related to “Gansu and Tianshui spicy hot pot” on online media platforms had surpassed 6.58 billion. With the ongoing buzz created by diverse promotions, Tianshui spicy hot pot has risen to fame rapidly, flooding this once tranquil city like a rushing river and infusing new vitality into the local economy.

除麻辣烫外，天水还有更多值得奔赴和品尝的美食：呱呱、酥油圈圈、面鱼、八大碗……这些乡土气息浓郁的名字听起来格外朴实亲切。其美味不仅冲击着一代又一代人的味蕾，更将无数游子的怀乡之情融入基因、写进记忆。美食美景、回味无穷，这便是天水这座城市的“流量密码”。

Apart from the spicy hot pot, Tianshui also offers a wide array of snacks worth savoring, from Guagua to crispy butter rings, fish-shaped cold noodles, and Badawan. These dishes, steeped in local tradition, carry simple names. Their flavors not only delight the taste buds of generations but also evoke nostalgia for countless travelers far away from home. With its irresistible cuisine and stunning landscapes, Tianshui invokes fond memories of our hometowns. This is the secret behind its internet fame. ❶

供图 / 庞子旻

黄河之都 ——兰州

Lanzhou, Capital of the Yellow River

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黄河是中华文明的主要发源地，又被称为“中华民族的母亲河”。它发源于青藏高原，自西向东流经九个省份，最终汇入渤海。黄河给流经地区的农耕和民俗带来深远的影响，并逐渐形成以农耕文化为中心、强调顺应自然、注重家族传承的黄河地域特色文化。兰州，是黄河唯一穿城而过的城市，这里的生产与生活都深深地打上了黄河的烙印。

The Yellow River, often referred to as the Mother River of the Chinese people, is widely recognized as the cradle of Chinese civilization. Originating from the Qinghai-Tibet Plateau, it winds its way eastward through nine provinces before emptying into the Bohai Sea. Its impact on agriculture and local customs along its course has fostered a culture deeply rooted in agricultural practices, harmony with nature, and familial traditions. Lanzhou, the only city directly traversed by the Yellow River, stands as a testament to the river's enduring influence on both its economy and daily life.



兰州水车 Lanzhou Waterwheel

兰州地处黄河流域上游，这里干旱少雨、沟壑纵横，当地农业的发展受到了诸多限制。在这种独特的自然气候和地理环境之下，当地人民因地制宜，充分发展旱作农业与水利设施，取得了令人瞩目的农业成就。兰州水车作为兰州市黄河沿岸最古老的提灌工具，为当地农业的发展作出了杰出的贡献。兰州水车由明代兰州人段续发明，他在南方水车提灌技术的基础上加以改进，经多次试验后得以成功。兰州水车的直径由10米到30米不等。一辆大型兰州水车每年可灌溉六七百亩田地，被称为古代的“自来水工程”。巨大的水车将黄河水源源不断地引入农田，曾经的百亩荒地化为一方方良田。河水的滋润，加上当地充足的日照，使得果树枝繁叶茂、瓜果甘甜鲜美，为兰州赢得了“瓜果城”的美誉。

Lanzhou is situated in the upper reaches of the Yellow River basin, characterized by a dry climate, minimal rainfall, and rugged terrain, which pose significant challenges to local agriculture. Despite these natural and geographical obstacles, the residents have adapted and achieved remarkable success in agriculture by employing

dryland farming techniques and innovative water management systems. At the heart of this success story lies the waterwheel, the oldest lifting and irrigation apparatus along the Yellow River. Invented by Duan Xu, a local during the Ming Dynasty, the waterwheel was inspired by southern waterwheel technology and refined through a series of improvements. Ranging from 10 to 30 meters in diameter, each waterwheel can annually irrigate hundreds of acres of land, earning the nickname “ancient waterworks.” Their continuous operation

diverts water from the Yellow River, transforming once-barren terrain into fertile fields. The river’s nourishment, combined with ample sunlight, fosters the growth of lush fruit trees and delectable produce, making Lanzhou the “City of Melon and Fruit.”

作为见证者，一辆辆兰州水车矗立于兰州市区黄河岸边的水车博览园内，诉说着黄河两岸兴盛的农耕往事。

Today, these historic waterwheels proudly stand in Waterwheel Park in downtown Lanzhou, serving as reminders of the region’s flourishing farming legacy.

羊皮筏子 Sheepskin Raft

羊皮筏子是黄河流域人民智慧的结晶，因其制作简易、成本低廉，成为黄河沿岸重要的水运工具，弥补了当时陆路交通的不足。羊皮筏子由数量不等的羊皮气囊组成，大的有600多个，小的有十几个。在深沉、悠扬的花儿曲调中，筏客子（划羊皮筏子的人）手握船桨，在波涛起伏的河面上自由穿行，或是载着新鲜采摘的瓜果蔬菜进城贩卖，或是渡送岸边的行人。此外，牛皮筏子也在此地留下了独特的印记。俗语“吹牛皮”就源于筏客子往牛皮筏子的气囊中吹气的趣事。若是在当地人面前夸海口、说大话，他们可能会说“请你到黄河边‘吹牛皮’”。

The sheepskin raft is another testament to the ingenuity of the people living in the Yellow River Basin. Easily constructed and affordable, it served as a vital means of water transport, overcoming the limitations of land travel in ancient times. Consisting of varying numbers of sheepskin airbags — some boasting over 600, while others only a dozen or so — these rafts gracefully glide across the undulating river, propelled by the rhythmic strokes of the oarsmen. Accompanied by deep, upbeat folk melodies, these raftsmen ferry freshly harvested fruits, vegetables, and melons to city markets or offer passage to pedestrians along the riverbanks. Furthermore, the oxhide raft has also left its distinctive imprint on the region. The term *chui niupi* derives from the practice of inflating the airbags of oxhide rafts. Should someone engage in exaggerated talk in front of the locals, they might jestingly suggest, “Why don’t you go *chui niupi* by the Yellow River?”





兰州黄河铁桥 Lanzhou Iron Bridge

随着时代的发展，水车、羊（牛）皮筏子这类工具已退出历史的舞台，取而代之的是现代高效、便捷的水利设备和交通设施。兰州黄河铁桥（也称“中山桥”）建于1908年，是黄河上第一座真正意义上的桥梁，极大地方便了两岸居民的往来，被称为“天下黄河第一桥”。经历了100多年的沧桑巨变，如今兰州黄河铁桥依然屹立在黄河之上，见证着兰州日新月异的发展，也成为外地游客体验黄河文化的必游景点。

As time has progressed, waterwheels and sheep (ox) skin rafts have become obsolete, making way for modern and efficient water management equipment and transportation systems. The construction of the Lanzhou Iron Bridge (also known as Zhongshan Bridge) in 1908 marked a significant milestone as the first substantial bridge over the Yellow River. This bridge greatly enhanced transportation between residents on both banks, earning the title of being “the world’s first Yellow River bridge.” Despite enduring over a century of changes, the bridge still spans the river, serving as a symbol of the city’s rapid development and attracting tourists eager to explore the culture of the Yellow River.



黄河母亲雕塑 Yellow River Mother Sculpture

黄河深刻地影响了世世代代兰州人民的生产与生活，黄河文化也成为兰州城市文化的灵魂。为表达对黄河母亲的崇敬与感恩，20世纪80年代，兰州市政府在黄河之滨建造了一座具有象征意义的雕塑，这便是著名的“黄河母亲”雕塑。

The Yellow River has had a profound impact on the livelihoods and lives of generations in Lanzhou, becoming the city’s soul. In tribute to this vital connection, in the 1980s, the Lanzhou municipal government commissioned the construction of a symbolic sculpture by the river in the 1980s, famously known as the “Yellow River Mother Sculpture.”

黄河母亲雕塑由著名雕塑家何鄂女士创作。雕塑主体由一对母子组成：慈祥瑞庄的母亲象征孕育中华民族的黄河，憨态可掬的婴儿则代表备受母亲呵护的华夏儿女。整个构图自然和谐，充满了生命的力量和母爱的温暖。为了凸显黄河的颜色以及炎黄子孙的肤色，雕塑的材质采用的是普通的花岗岩。雕塑通过母亲这一形象，隐喻了人们对黄河的深厚情感，传达出中华儿女重视孝悌之义、家庭传承的内涵；母亲的形象与黄河相结合，呈现出浩渺恢宏的自然景观，强调了自然界的力量及其对人类的贡献。同时，母亲繁衍生命，象征着黄河孕育了华夏文明，传递出中华民族源远流长的文化底蕴和生生不息、不屈不挠的民族精神。



Designed by renowned sculptor Ms. He E, this sculpture features a mother and child as its central figures: the dignified and nurturing mother symbolizes the Yellow River's role in nurturing the Chinese people, while the cherubic infant represents the offspring tenderly cared for by their mother. The sculpture radiates with the vitality of life and the warmth of maternal love. To complement the hues of the Yellow River and the skin tones of the descendants of the Yan and Huang Emperors, ordinary granite was chosen as the sculpture's material. The sculpture expresses a deep reverence for the Yellow River and reflects the importance of filial piety and legacy in Chinese culture. The fusion of the mother's image with the Yellow River evokes a majestic natural panorama, emphasizing the might of nature and its integral role in humanity's existence. Furthermore, the depiction of the mother giving birth symbolizes the Yellow River's contribution to the nurturing of Chinese civilization, imparting a rich cultural legacy and the resilient spirit of a nation

that perseveres and thrives.

漫步于兰州黄河风情线，从水车博览园逛到兰州黄河铁桥，再沿着南滨河路一直走到黄河母亲雕塑，若有兴致再体验一番羊皮筏子，沿路的一景一物，无不体现着黄河在这座城市留下的印迹。这条中华文明的母亲河，对兰州乃至整个中国都有着深远的影响。它不仅仅是一条河流，更是一种文化、一种精神、一种情感的象征。

Walking along the Yellow River Scenic Belt, from Waterwheel Park to Iron Bridge, and then tracing South Binhe Road until reaching the Yellow River Mother Sculpture, visitors can even opt for the unique experience of riding a sheepskin raft. Every sight along this journey bears witness to the profound influence the Yellow River has on this city. As the mother river of Chinese civilization, it has left an indelible mark on Lanzhou and the entire country, representing not only a body of water but also a powerful symbol of culture, spirit, and emotion. 🌊





塞浦路斯大学孔子学院 举办国际中文教学培训会

Confucius Institute at the University of Cyprus Hosts 2024 Cyprus International Chinese Education Teacher Training Workshop

作者：王振先 Wang Zhenxian
翻译：李睿 Li Rui

2024年3月29～30日，塞浦路斯大学孔子学院邀请欧洲汉语教学协会会长、巴黎东方语言文化大学教授、法国知名汉学家、汉语教育专家白乐桑，英国理启蒙大学教授、世界汉语教学学会和欧洲汉语教学协会副会长张新生，西班牙巴塞罗那自治大学翻译学院终身教授暨东亚研究中心主任、世界汉语教学学会理事、欧洲汉语教学协会副会长周敏康，以及塞浦路斯子曰国际教育文化交流中心负责人温爱丽等四位专家，举办了国际中文教学培训会。

On March 29–30, 2024, the Confucius Institute at the University of Cyprus hosted an international Chinese education teacher training workshop. The event featured four distinguished experts: Joel Bellassen, President of the European Association for Chinese Teaching (EACT/AEEC), Professor at the National Institute of Oriental Languages and Civilizations in Paris, renowned French Sinologist, and Chinese education specialist; Professor George Xinsheng Zhang from Richmond American University London and Vice President of the International Society for Chinese Language Teaching and EACT/AEEC; Professor Zhou Minkan, Professor Emeritus of the Department of Translation and Interpreting and Director of the East Asian Studies & Research Centre (CERAO) at the Autonomous University of Barcelona (UAB), council member of the International Society for Chinese Language Teaching and Vice President of EACT/AEEC; and Wen Aili, Director of Ziyue International Education and Cultural Exchange Center in Cyprus.

3月29日下午，张新生教授作了题为《〈国际中文教育中文水平等级标准〉与欧洲中文教育：国际与本土》的讲座。他回顾了1988年颁布的《汉语水平等级标准和等级大纲（试行）》、2007年颁布的《国际汉语能力标准》和2021年颁布的《国际中文教育中文水平等级标准》的历史沿革，探讨了在旧标准向新标准过渡的过程中遇到的一些问题，以及《国际中文教育中文水平等级标准》、汉语

水平考试（HSK）和欧洲语言共同参考框架（Common European Framework of Reference for Languages, CEFR）对接的问题。

On the afternoon of March 29, Professor George Xinsheng Zhang gave a lecture titled “The Chinese Proficiency Grading Standard for International Chinese Education and Teaching Chinese as a Foreign Language in Europe: International and Local Perspectives.” He reviewed the historical development of Chinese proficiency standards, including the *Chinese Proficiency Grading Standard and Guidelines (Provisional)* of 1988, the *International Chinese Proficiency Grading Standard* of 2007, and the *Chinese Proficiency Grading Standard for International Chinese Education* of 2021. Zhang also discussed the challenges encountered in the transition from the old standards to the new ones and addressed issues related to aligning the International Chinese Education Chinese Proficiency Standards, the HSK test, and the Common European Framework of Reference for Languages (CEFR).

白乐桑教授作了题为《中文课堂教学基本功》的讲座，主要探讨了中文课堂教学“教什么”和“怎么教”的问题。他认为，在“教什么”方面，国际中文课堂教学应该多关注出现频率高、构词能力强的汉字，控制教学中的字量，遵从汉语的特点和规律，从而实现“滚雪球”式学中文；在“怎么教”方面，要根据教学对象，从交际沟通能力、跨文化交流能力、思维能力、汉字使用能力等不同能力培养的角度设计教学目标。

Professor Joel Bellassen gave a lecture titled “Fundamentals of Teaching Chinese in the Classroom,” which mainly explored the issues of “what to teach” and “how to teach” in Chinese language education. He suggested that in terms of “what to teach,” international Chinese classes should focus more on high-frequency characters with strong

word-forming capabilities. The number of characters taught should be controlled while adhering to the characteristics and rules of Chinese, to achieve a “snowball” effect in learning. Regarding “how to teach,” he emphasized the importance of designing teaching objectives based on the students, with the aim of developing their communicative competence, intercultural communication skills, cognitive abilities, and proficiency in using Chinese characters.

周敏康教授作了题为《趣味汉字，趣味教学》的讲座，梳理了汉字的特点，着重探讨了汉字的教学方法。他提出，教师要帮助学生克服汉字学习中的心理障碍，即有效解决难写、难记、难懂的问题，还应对学生进行学法指导，比如汉字教学设计可以从“象形”出发，以帮助学生掌握汉字的字源和字形。

Professor Zhou Minkang gave a lecture titled “Fun with Chinese Characters, Fun with Teaching,” which outlined the characteristics of Chinese characters and focused on teaching methods. He proposed that teachers should help students overcome psychological barriers to learning Chinese characters, effectively addressing issues like difficulty in writing, remembering, and understanding them. He also suggested guiding students in their learning methods. For instance, Chinese character lessons can start with pictographs, helping students understand the origins and shapes of the characters.

3月30日上午，白乐桑教授和周敏康教授分别作了题为《文化教学：教什么、怎么教》和《中文习得过程的心理与文化障碍》的讲座。白教授指出，在语言教学中，教师要以文字教学为基点，培养学生的归纳概括能力，注意不同文化的对比分析等。

On the morning of March 30, Professor Joel Bellassen and Professor Zhou Minkang gave lectures titled “Teaching culture: What and How to Teach” and “Psychological and Cultural Barriers in the Chinese Language Acquisition,” respectively. Professor Bellassen emphasized that in language teaching, teachers should use character instruction as a foundation, develop students’ inductive reasoning skills, and focus on the comparative analysis of different cultures.

周教授提出，中文教师在教学过程中要了解学习者的母语和文化背景，注意观察、捕捉和分析不同文化之间的差异，帮助学习者克服语言及心理障碍，从而让中文教学达到事半功倍的效果。

Professor Zhou suggested that Chinese language teachers need to understand the learners’ native languages and cultural backgrounds, observe, capture, and analyze cultural differences, and help learners overcome linguistic and psychological barriers. This approach can make Chinese language teaching much more effective.

3月30日下午，温爱丽老师和张新生教授分别作了题为《〈语文〉阅读技能层次和教学设计》和《国际中文教育：目标、对象、理念与实践——以欧洲为例》的讲座。温老师从语文学科特征、教材特点、华文学校教学特质三个维度分析了中文阅读技能层级的底层逻辑，并以实际案例剖析如何实现学生阅读能力的提升。张教授就国际中文教育发展阶段、欧洲中文教学和国际中文教育理念三个方面，从历时和共时两个维度对国际中文教育的特征、目标及建设作了深入探讨。

On the afternoon of March 30, Ms. Wen Aili and Professor George Xinsheng Zhang gave lectures titled “Reading Skills Levels and Teaching Design in Chinese Language” and “International Chinese Education: Goals, Audience, Concepts, and Practices — A European Example,” respectively. Ms. Wen analyzed the underlying logic of Chinese reading skill levels from three dimensions: characteristics of the Chinese language, features of teaching materials, and the unique traits of Chinese language schools. She also provided authentic case studies on how to enhance students’ reading abilities. Professor Zhang focused on the development stages of international Chinese education, Chinese language teaching in Europe, and the concepts and practices of international Chinese education. He also conducted an in-depth discussion on the characteristics, goals, and development of international Chinese education from both diachronic and synchronic perspectives. 孔



“以考促教，以考促学，以考促用”

Driving Chinese Teaching, Learning,
and Usage Through Testing:

——泰国朱拉隆功大学孔子学院

的汉考拓展之路

The Expansion of the Chinese Proficiency Test at CICU

作者：韩圣龙 Han Shenglong

翻译：李睿 Li Rui



泰国朱拉隆功大学孔子学院（以下简称“朱大孔院”）是在诗琳通公主的亲自倡导下，由泰国朱拉隆功大学和中国北京

大学于2007年3月26日合作建立。2009年，朱大孔院被批准成为HSK考点。截至2023年12月，朱大孔院考点共举办HSK、HSKK、YCT和BCT等各类考试195次，考试人数累计53 473人。2014年，朱大孔院被评为“年度先进考点”；2022年、2023年，朱大孔院连续两年被授予“年度优秀考点”称号。

The Confucius Institute at Chulalongkorn University (CICU) was founded in Thailand on March 26, 2007, through a collaboration between Chulalongkorn University (CU) and Peking

University (PKU), under the patronage of Her Royal Highness Princess Maha Chakri Sirindhorn. In 2009, CICU gained approval as an HSK test center. By December 2023, CICU had administered a total of 195 exams, including HSK, HSKK, YCT, and BCT, with a combined total of 53,473 examinees. In 2014, CICU was honored as the Annual Advanced HSK Test Center, and in 2022 and 2023, it received recognition as the Outstanding HSK Test Center for two consecutive years.

多年来，朱大孔院不断探索，寻求各方合作，至今已卓有成效，形成了“以考促教，以考促学，以考促用”的中文教育与汉语考试的发展之路。

Over the years, CICU has actively engaged with various partners, yielding fruitful outcomes. It has established a distinctive development model focused on “driving Chinese teaching, learning, and usage through testing.”

以考促教

Driving Teaching Through Testing

2021年12月，朱大孔院高级顾问兼中方代理院长傅增有教授率队访问泰国教育部基础教育委员会（以下简称“基教委”），决定为基教委下属公立学校800位本土中文教师提供中文培训，并鼓励他们争取通过HSK五级考试。经协商，朱大孔院将分两批次对教师进行培训。经过精心筹备，2022年3月14日，基教委本土教师中文水平提升培训项目正式开班，第一批400人经过测试，分别被编入一个HSK三级班、三个HSK四级班和六个HSK五级班。由于参训教师分布于泰国各地，所以培训采用线上方式。经过一年多的培训，绝大部分参训教师通过了结业考试。

In December 2021, Professor Fu Zengyou, Senior Advisor and Acting Chinese Director of CICU, led a delegation to visit the Office of the Basic Education Commission (OBEC) of the Thailand Ministry of Education. Both sides agreed to provide Chinese language training for 800 local Chinese teachers in public schools under OBEC and encouraged them to pass the HSK Level 5 test. Under the agreement, CICU would conduct training for teachers in two batches. After careful preparation, on March 14, 2022, OBEC officially launched the Chinese language proficiency enhancement training program for these teachers. The first group of 400 teachers underwent testing and were divided into one HSK Level 3 class, three HSK Level 4 classes, and six HSK Level 5 classes. Since the participating teachers were located across Thailand, the training was conducted online. After over a year of training, many of them passed the final exam.

目前，基教委下属公立学校共有本土中文教师2267名，其中1047名参加并通过了HSK各级考试。近期，泰国孔子学院（课堂）发展联盟与基教委召开了本土教师中文水平提升培训项目工作会，朱大孔院参会。会议决定，将整合联盟资源，结合线上线下，发动联盟成员单位共同承担上述培训项目，以达到“以考促教”的目的。

Currently, there are 2,267 local Chinese teachers working in public schools under OBEC. Among them, 1,047 have successfully passed various levels of HSK tests. Recently, the Thai Confucius Institute (Classroom) Development Alliance and OBEC convened a working session to improve the Chinese proficiency of local teachers. Representatives from CICU participated in the event. The meeting decided to pool the alliance's resources, utilize both online and offline methods, and engage member units to collectively execute the training program. The goal is to enhance teaching effectiveness through comprehensive testing.



以考促学

Promoting Learning Through Testing

邦高皇家圣谕中学（以下简称“邦高中学”）是朱大孔院于2008年设立的教学点，已有十余年历史。邦高中学有3400多名学生，其中1600余名选修了中文课。学校每个年级都设有一个中文专业班，目前有220名中文专业学生，每周十余节中文课。朱大孔院每年向邦高中学派遣3~5名志愿者教师，在为中文班学生开设综合、听力、口语、阅读和写作课之外，还专门开设HSK辅导课。邦高中学还会每年组织中文班学生参加朱大孔院举办的HSK考试，以检验本年度学习成果。其中，中文专业班的学生在高三毕业时都能通过HSK四级考试，少数

分甚至能通过五级和六级考试；几乎所有中文专业班应届毕业生都能拿到奖学金，留学中国。

Ratwinit Bangkako School was established as a CICU Chinese teaching center in 2008 and has been operating for over a decade. The school has over 3,400 students, with more than 1,600 taking Chinese classes. Each grade also has a specialized Chinese class, currently consisting of 220 students who attend over ten Chinese lessons per week. Every year, CICU dispatches 3-5 volunteer teachers to the school to teach comprehensive, listening, speaking, reading, and writing classes, along with dedicated HSK tutoring classes. Ratwinit Bangkako School organizes its specialized Chinese class students to take HSK tests at CICU annually to assess their learning outcomes. Many can pass the HSK Level 4 test by the time they graduate from high school, with some even passing the Level 5 and 6 tests. Nearly all graduating students from the specialized Chinese class receive scholarships to study in China.

以考促用

Encouraging Usage Through Testing

自2009年起，朱大孔院与泰国国家移民局合作开设警官中文培训班，最多时在泰国国家移民局总部、签证处、素万那普机场、廊曼机场等各处办公地点同时开设七个线下中文培训班。开班之初，为选拔泰国移民局警官赴华夏令营营员，朱大孔院每年都要组织移民局中文班学员参加HSK考试，择优录取。许多学员将学习成果应用在自己的工作实践中，更有学员对中文和中国文化非常痴迷。经过六年的实践积累，2015年5月，泰国国家移民局决定将HSK考试成绩作为移民局警官入职考试外语测试部分的中文水平评定标准。这项决定标志着朱大孔院与泰国国家移民局的合作进入了一个新阶段，提高了HSK考试在泰国的影响力。

Since 2009, CICU has partnered with the Immigration Bureau of the Royal Thai Police to develop Chinese language training programs for police officers. At its peak, seven offline training



courses were held simultaneously at various locations, including the headquarters of the Thai Immigration Bureau, visa offices, Suvarnabhumi Airport, and Don Mueang International Airport. Initially, to select Thai immigration officers to attend summer camps in China, CICU organized the HSK test for these classes each year, choosing the top candidates. Many officers applied their learning to their professional duties, with some developing a deep interest in Chinese language and culture. After six years of training, in May 2015, the Thai Immigration Bureau decided to use HSK test scores as the criteria for assessing Chinese language proficiency in their foreign language recruitment exams. This decision marked a new phase in the collaboration between CICU and the Thai Immigration Bureau, further solidifying the influence of the HSK test in Thailand.

今后，朱大孔院将不忘初心，砥砺前行，和联盟其他成员单位一起，为泰国中文教育事业和汉语考试推广工作添砖加瓦。

CICU will remain committed to its founding mission, press forward with unwavering resolve, and collaborate with fellow alliance members to advance Chinese education and testing in Thailand. 孔

供图 / 韩圣龙

《孔子学院》征稿函

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

《孔子学院》设有“文化视窗”“汉语学习”“当代中国”和“孔院链接”栏目。“文化视窗”着重介绍中国不同地区风俗民情、特色文化和非遗（物质）文化传承等；“当代中国”旨在展示当地的最新发展，呈现中国百姓的日常生活、流行与时尚。2024 年拟依序介绍山东省、湖北省、浙江省、甘肃省、内蒙古自治区和福建省。“汉语学习”关注国际中文教与学的方方面面；“孔院链接”以汉语教师和学习者为主，聆听他们汉语教与学的故事。

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We run regular columns — “**Cultural Horizons**” “**Learning Chinese**” “**China Now**” and “**Confucius Institute Links**” — in each issue. “Cultural Horizons” introduces the customs, cultures, and intangible cultural heritages of diverse Chinese regions. “China Now” showcases the latest developments in China, portraying the lives, trends, and fashions of the Chinese people. In 2024, we will sequentially highlight **Shandong Province, Hubei Province, Zhejiang Province, Gansu Province, Inner Mongolia Autonomous Region, and Fujian Province**. “Learning Chinese” covers various aspects of international Chinese language education. “Confucius Institute Links” features stories of Chinese language teachers and learners in teaching and learning the language.

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