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特别感谢

倪 军 安 地 南小林 丁志涛 付志斌
黄长奇 孙 雷

万象中国

CHINA
BOUQUET

第一册

Book 1

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Sinolingua
华语教学出版社

First Edition 2024

ISBN 978-7-5138-2514-6

Copyright 2024 by Sinolingua Co., Ltd

Published by Sinolingua Co., Ltd

24 Baiwanzhuang Street, Beijing 100037, China

Tel: (86)10-68320585, 68997826

Fax: (86)10-68997826, 68326333

<http://www.sinolingua.com.cn>

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Facebook: www.facebook.com/sinolingua

Printed by Beijing Zhongke Printing Co., Ltd

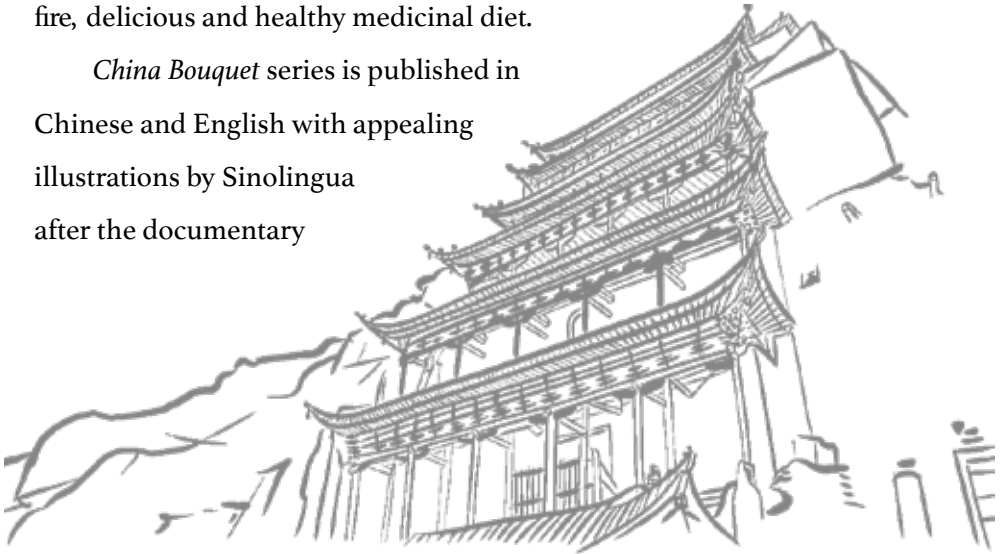
Printed in the People's Republic of China

Preface

Culture, a key to enlightening one's mind, is crucial in promoting the exchanges between people worldwide. The short documentary series entitled *China Bouquet*, filmed by art.china.cn, an affiliate of china.org.cn, is a compilation of a multitude of short stories with a focus on Chinese culture. It presents the common but typical experiences of people from all walks of life to international readers.

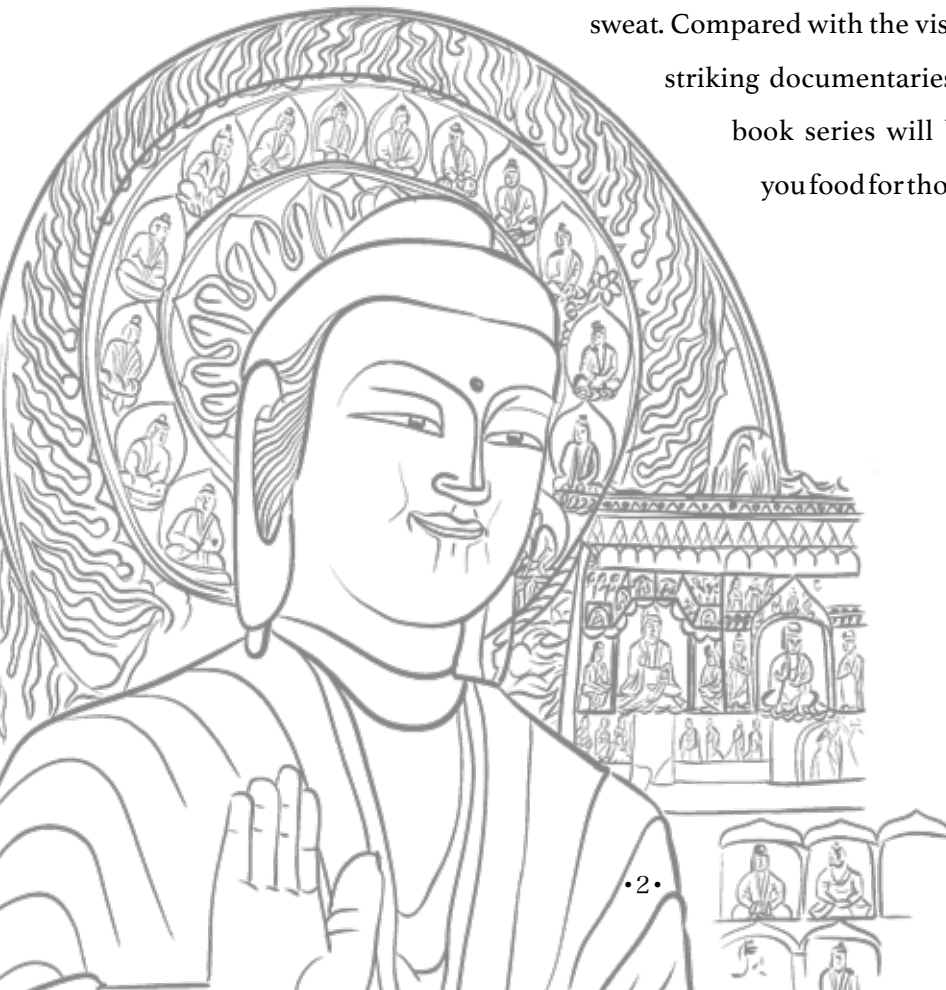
China Bouquet is the epitome of Chinese culture, encompassing history, scenery, and culinary flavors and personages in their respective fields, such as the Liangzhu Cultural Ruins dating back over 5,000 years ago, quadrangle courtyard houses, China's tea drinks, purple clay pots favored by global tea drinkers, resurgent traditional makeup, mysterious women's scripts, the cooking method with a perfect blend of water and fire, delicious and healthy medicinal diet.

China Bouquet series is published in Chinese and English with appealing illustrations by Sinolingua after the documentary



is offered online. The book series delves into Chinese values, cultural sense, and ethics behind each story. For example, “The Oldest Scent in China” depicts how Chinese people rely on natural forces to brew Yellow Rice Wine with dexterity. “Mega Rice Paper” shows how workers did their utmost to produce an 11-meter-long and 3.3-meter-wide “Mega Rice Paper”. “New Scenes at Yungang” combines the early history of excavating the grottoes with the upgrading practices of a modern city, fully demonstrating how the Chinese maximize the use of resources to achieve sustainability. “Redefinition of Kung Fu” recounts how workers from different walks of life understand

“kung fu”— the accumulation of time and sweat. Compared with the visually striking documentaries, the book series will bring you food for thought,



as if you were savoring green tea, leaving you with an endless aftertaste.

The series encompasses various stories, ranging from history to contemporary Chinese people's lives, through which the audiences can appreciate the unique aesthetics, philosophical thought, and ethics among Chinese to better understand Chinese people's code of conduct and life principles. Thanks to the effort of Sinolingua, the audiences can read the stories while watching the documentaries by scanning the QR code at the end of each story. This will enable international friends to know about China via one more type of media.

Xu Bocheng, Editor-in-Chief of art.china.cn from china.org.cn,

Chief Director of the Documentary *China Bouquet*

May 26, 2024

前言

文化如同一把开启心灵的钥匙，在世界各国人民交往过程中发挥着重要的作用。由中国网艺术中国拍摄的系列微纪录片“万象中国”聚焦中国文化，撷取具有代表性的元素，以小观大，通过一个个短小生动的故事向外国朋友介绍中国的各行各业，人生百态。

从5000年前的良渚遗址到今天仍烟火气十足的四合院，从中国人独特的饮茶品味到深受全球茶友喜爱的紫砂壶，从再度流行的传统妆容到一直神秘流传的女书，从巧妙调和了水与火的烹饪方式到既美味又有保健功效的药膳……“万象中国”系列纪录片从历史、风物、风味、人物等多个方面为观众呈现了一场中国文化的音画盛宴。

“万象中国”纪录片播出后，它的同名系列书由华语教学出版社以中英对照、图文并茂的形式出版。纸质图书重在发掘每一个故事背后中国人的价值观、文化内涵和精神品质。例如：《酒中深味》讲述中国人巧妙利用自然之力酿造黄酒的过程；《超级宣纸》讲述中国造纸工匠精益求精复原制作“三丈三超级宣纸”技艺的场景；《云冈新景观》将石窟开凿之初与今天城市更新的故事进行串联，体现中国人“物尽其用”的可持续发展思想；《功夫之道》则讲述了来自不同行业的劳动者对“功夫”的理解——时间与汗水的积累。相较于具有强烈视觉冲击效果的纪录片，纸质图书呈现出的是令人



回味无穷的另一种传播效果，犹如一壶淡雅飘香的绿茶，清新、绵长。

“万象中国”将视角从历史深处回归当下中国人的日常生活，用讲故事的方式娓娓道来，观众和读者可以从中品味出中国人独特的审美情趣、哲学思想和道德观念，进而理解中国人的行为方式和处事原则。感谢华语教学出版社将传统出版与微纪录片巧妙融合，让读者在阅读的同时，还可以扫描每个故事结尾处的二维码收看该期微纪录片，让世界各国的朋友增加一个多媒介了解中国的窗口。

中国网艺术中国主编、纪录片“万象中国”总导演 许柏成

2024.5.26

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Chapter 1
第一章

Mystery of
Liangzhu

神祕良渚

万象中国
CHINA
FOUQUET

第一册

Book 1



Mystery of Liangzhu

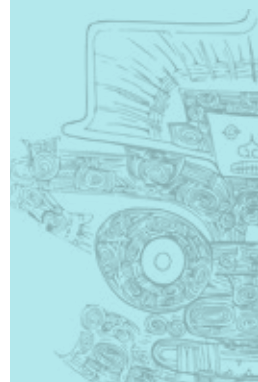
Discovery of the Jade Cong King

Who can read this pair of eyes? Gazing at us from the depths of mankind's consciousness, they seem to tell, silently, of the ancient people's love, fear, and faith. Around 5,000 years ago, Liangzhu, in today's Zhejiang, witnessed a highly developed civilization. Through eight decades of excavation since 1936, Chinese archaeologists have unearthed the ruins of a walled city, cemeteries, altars, villages, military facilities, water conservancy structures, jade workshops, granaries ... Yet the biggest discovery has been this item, called *cong*, bearing this mysterious pair



of eyes. Weighing 6.5 kilos and measuring 8.9 centimeters in height and 17.6 centimeters in upper diameter*, it is the largest, heaviest, and most

* A *cong* is a tubular vessel contained within a square body with sides equal to or exceeding the tube diameter. The "upper diameter" may be construed as the length of the square's diagonal.



intricately carved jade *cong* unearthed so far. It is hence known as the “Jade Cong King”.

When this jade *cong* was discovered in 1986, it did not initially attract much attention as archaeologists identified its decoration as the face of a legendary creature similar to a *taotie*, a fairly common ancient motif. However, later cleaning and photographing revealed something strange. The narrow and seemingly negligible lines next to the “eyes” turned out to be hands – human hands. Following the disproportionately long arms, it led to a face. Evidently, this was no common *taotie* carving. In fact, it was identified as a rare, complete image of a god with the face of an animal. The posture is intriguing, with elbows sticking out to the sides, fingers spread, and the upper body hunched forward. Is this a god riding an animal? Or is it the



incarnation of some sort of animal deity? Are they two different beings or the same being with two faces?

Jade has a special place in Chinese culture. Traditionally, it was offered as a tribute to gods. The Liangzhu site has yielded more than

40 types of jade vessels. However, items bearing this animal-god image have only been found in the finest tombs. Perhaps, it was priests who were buried there; and this Jade Cong King could be a sacred object by which the Liangzhu people communicated with their god.

A closer look at the Jade Cong King reveals the god is wearing a distinctive 介-shaped feather crown with lines radiating outwards. Similar symbolism is also evident in the 7,000-year-old Hemudu culture; and in many other cultures worldwide, it is a custom for priests to wear a feather crown. So, are they somehow connected? Gazing at us from 5,000 years ago, these eyes seem to be summoning us back to the ancient past.

Jade is extremely hard and difficult to carve. It must be worn away using drills or saws. Jade items such as this would have taken a long time to create. Though it still remains a mystery how Liangzhu people made these exquisite jade objects, there is no doubt that Liangzhu represents a pinnacle of jade culture in prehistoric China. These jades carry the power and faith of the Liangzhu people and occupy an extremely important position in their spiritual life.



Mystery of Liangzhu

On July 6, 2019, the UNESCO World Heritage Committee held its 43rd session in Baku, Azerbaijan. At this meeting, the Archaeological Ruins of Liangzhu City, located in Hangzhou, Zhejiang Province, was officially inscribed on the UNESCO World Heritage List. It became the 55th World Heritage site in China. The UNESCO's official website offers the following description:

Located in the Yangtze River Basin on the southeastern coast of the country, the archaeological ruins of Liangzhu (about 3,300-2,300 BC) reveal an early regional state with a unified belief system based on rice cultivation in Late Neolithic China.

The story of Liangzhu culture can be told from four aspects: urban civilization, water conservancy, rice cultivation, and jade culture.



Urban Civilization

In 1992, archaeologists excavated the palatial district of the Liangzhu Ancient City – the Mojiaoshan Terrace – at the Daguanshan Orchard in Hangzhou’s Yuhang District. This was where the nobility used to dwell 5,000 years ago. The Liangzhu Ancient City is comprised of the Palace Area, the Inner City, and the Outer City, a pattern much similar to the centripetal triple spatial layout of later imperial capitals in ancient China – for instance, the “Forbidden City, Inner City, and Outer City” layout of Beijing during the Ming (1368-1644) and Qing (1616-1911) dynasties.

The Liangzhu Ancient City is arguably a gigantic, systematic project, which must have involved decades of construction and could not by any means be completed within one generation. This is compelling evidence of an early regional state, as it takes a highly organized society with a high concentration of power and a clear division of labor to complete such a grand project.



Water Conservancy

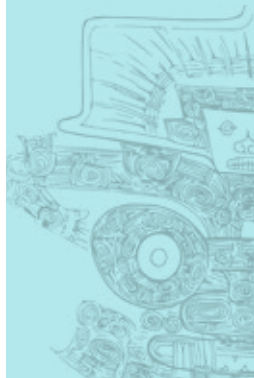
Liangzhu is a civilization on par with Ancient Egypt. When the Egyptians were building the Pyramids along the Nile River valley, the Liangzhu civilization was developing a large walled city with the earliest dated water projects that included waterways, dams, and canals.

The Circum-Taihu Lake Plain, where the ancient Liangzhu people lived, is plagued by floods. But the ancient residents had their own solution. Earthen terraces were stacked, and they built the houses on them to avoid the floods. More importantly, river courses and ponds were formed where the soil had been claimed to make the terraces, making the land surrounding the village suitable for growing rice. We may visualize how the residents dwelt on high grounds flanked by waterways, and boats became the dominant means of transport – a lifestyle closely akin to what we see today in water towns like Wuzhen and Zhouzhuang in the Yangtze River Delta. Though 5,000 years have passed, it has remained unchanged.



Rice Cultivation

From 2010 to 2012, archaeologists excavated a big pit on the eastern slope of the Mojiaoshan palace area. In the pit, there was a large amount of charcoal along with a heap of carbonated rice. Evidently, these were the remains of a big fire. According to estimation, the rice amounted to 12,000 kilos. In 2017, another two carbonated rice middens, which contained a whopping 195,000 kilos, were found nearby. Apparently, these were large granaries from which Liangzhu residents would source their food. The discoveries suggest that Liangzhu had a highly developed agriculture, and rice was grown on a massive scale. The Middle and Lower Yangtze River Basin is currently known as the origin of rice farming; and the domestication of rice dates back more than 10,000 years. Rice was the staple of the Liangzhu people, and rice cultivation was the foundation of the culture.



Jade Culture

Besides the Jade Cong King, many finely crafted jade disks were unearthed from the ruins of Liangzhu. They are called *bi*. The best *bi* were made of fine jade. These mysterious disks were placed in tombs as grave goods along with *cong*. The fact that the highest-quality jade objects were only found in the tombs of people with high rank and importance, while commoners' tombs only had pottery or stone objects, shows that Liangzhu was a highly stratified society.

Now, in the day and age of mega-cities and bullet trains, Liangzhu stands as a witness and testimonial to the 5,000-year-old Chinese civilization. Thanks to Liangzhu, history is within our reach.



神秘良渚

玉琮王的发现

谁能读懂这双眼睛？它仿佛从人类古老而幽暗的意识深处穿越而来，无声地诉说着先民的爱、恐惧与信仰。距今5000年左右，浙江良渚地区一度创造出高度发达的文明。古城、墓葬、祭坛、村落、军事、水利设施、玉器作坊、粮仓……从1936年开始，中国的考古工作者在良渚地区进行了持续80多年的考古发掘，其中最重大的发现就是这尊刻有神秘眼睛的器物——玉琮。这尊玉琮重6.5公斤，高8.9厘米，上射径*达17.6厘米，因其体积、重量及纹饰均为现存玉琮之最而被称为“玉琮王”。



* 琮的基本造型为内圆外方，即中间有贯通的大圆孔，外有正方形边长与圆柱直径相等或大于直径的方体。射径可理解为此正方形对角线的长度。

这尊玉琮是1986年发现的，当时的考古学家们断定它上面刻画的是一种类似饕餮的兽面纹饰，此前类似纹饰已有大量出土，因此并没有引起太多的关注。野外工作结束后，工作人员在冲洗文物照片时却有了意外发现：玉琮上这双眼睛两侧有纤细得几乎被人忽略的纹饰，那纹饰竟然是一双手——人类的手；再仔细看，手掌连接着有些不合比例的胳膊；顺着胳膊往上看，手臂主人的面孔赫然浮现。考古学家们此刻才意识到，这并非以往常见的饕餮兽面纹，而是极为罕见的、造型完整的神人兽面像。神人的姿态尤其令人迷惑，他双臂上耸屈肘，五指张开，一副缩头前倾的模样。他到底是驾驭神兽的天神还是神兽幻化的人形？兽与人，究竟是不同的神还是同一个神的不同面相？

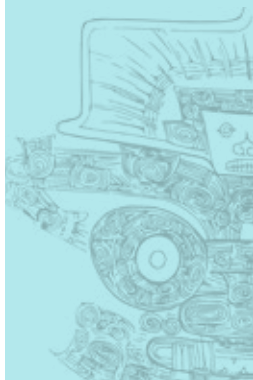


玉，在中国文化中具有特殊的地位，中国自古就有以玉事神的传统。良渚出土玉器的种类超过40种，而目前完整的神人兽面图像仅仅出现在贵族大墓出土的几件玉器上。这是否意味着墓的主人就是良渚古国的祭司，而这尊玉琮王是否就是良渚国人与天

神沟通的圣物？

细观图片中玉琮王正中上下两组造型，神人的头上是一顶“介”字形的羽冠，布满放射状线条，这一符号也曾出现在7000年前的河姆渡文化遗物中。推而广之，世界很多地方的祭司都有头戴羽冠的传统，这是否意味着他们之间存在着某种关联？这双眼睛穿越5000年注视着我们，引领我们一步步走向历史的深处。

玉非常坚硬，很难雕刻，必须使用钻或锯来打磨、雕刻。像这样的玉器需要很长时间才能加工出来。良渚人是如何制作出这些精美玉器的，目前仍是一个谜。但毫无疑问的是，良渚文化是中国史前玉文化发展的最高峰。这些玉器承载了良渚的权力与信仰，在他们的精神世界中占有极为重要的地位。



何以良渚

2019年7月6日，由联合国教科文组织举办的第43届世界遗产大会在阿塞拜疆首都巴库召开。会议期间，浙江省杭州市良渚古城遗址被正式列入《世界遗产名录》，成为中国第55处世界遗产。联合国教科文组织的官网上是这样描述的：良渚遗址位于中国东南沿海的长江三角洲，它向人们展示了新石器时代晚期一个以水稻种植为基础、具有统一信仰的早期区域性国家。

良渚文明的特点可以归纳为城市文明、水利文明、稻作文明、玉器文明，等等。



城市文明

1992年，考古工作者在杭州市余杭区的大观山果园发现了良渚古城最核心的宫殿区——莫角山遗址。5000年前，这里王侯聚集，地位显赫。良渚古城包括王城、内城、外城，这种格局与后世都城的三重结构体系类似，比如我们熟悉的明清北京城“宫城、皇城、外城”。

良渚古城系统应该是一个历经几十年建设的庞大的系统工程，不是一代人能完成的。修建这么庞大的工程，需要高度集权和分工明确的社会组织才能完成，这无疑是良渚文明进入国家社会的重要标志。



水利文明

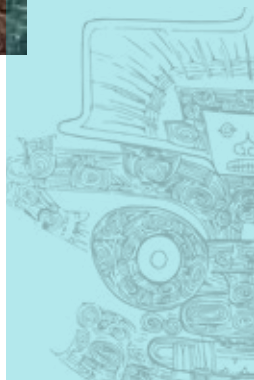
良渚是一个可以与古埃及相媲美的古文明。当埃及人在尼罗河沿岸建造金字塔时，良渚文明已经建造了一个有围墙的巨大城市，也修建了包括水渠、水坝和运河在内的最早水利工程。

良渚人生活的太湖平原是一个水旱灾害频繁的地区。聪明的良渚人堆出土墩子，把房子建在土墩子上，这样一来房子就不会被水淹，更重要的是，堆墩子的土挖出来后形成了河道、池塘，河网密集，水稻就能种在村子周围。我们可以想象出一幅悠然的生活场景——古城居民聚居在人工堆筑起来的高地上，旁为水道，舟筏出入。如此临河而居，类似于现在乌镇、周庄等江南水乡的生活模式，5000年来从未改变。



稻作文明

2010年—2012年，考古人员在莫角山宫殿区东坡发现了一个很大的坑，里面有大量木炭，还有一堆黑乎乎的、已经炭化的稻谷和灰烬。这显然是一场大火后留下的遗物。考古人员估算这堆炭化稻谷约有1.2万公斤！2017年，考古人员又在附近发现了两大片炭化稻谷堆，经过测算，居然超过了19.5万公斤！显然，这里是良渚国的大型粮仓，是古城居民的主要粮食来源。这些发现说明良渚有着高度发达的农业，曾大规模进行水稻种植。长江中下游地区是目前所知的稻作农业的原产地，稻谷驯化始于一万多年以前。良渚人的主食就是稻米。稻作农业是良渚文化发展的根基，是国之根本。



玉器文明

除了玉琮王，良渚遗址还出土了许多精致的玉圆盘，这些圆盘被称为璧，最好的玉璧是用精美的玉石制成的。这些神秘的圆盘和琮一同作为随葬品被放置在墓葬中。顶级的玉器只出现在等级高和地位显赫之人的墓葬中，而平民的墓葬中只有陶器或石器随葬，这说明良渚是一个高度有序的阶级社会。

江南，有良渚。5000年，近在眼前。如今，在大都市林立和高铁飞驰的时代，良渚成为5000年历史时光的见证者。



SCAN FOR A VIDEO

出品人：王君校
策划编辑：张超
责任编辑：陆瑜
英文翻译：吴洲
英文编辑：薛彧威
封面设计：张颖
印刷监制：汪洋

图书在版编目（CIP）数据

万象中国. 第一册：汉英对照 / 许柏成主编；杨
晗编著. -- 北京：华语教学出版社, 2024.5

ISBN 978-7-5138-2514-6

I. ①万… II. ①许… ②杨… III. ①汉语 - 对外汉
语教学 - 语言读物 IV. ①H195.5

中国国家版本馆CIP数据核字(2024)第000378号

万象中国 第一册

许柏成 主编

杨 晗 编著

*

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华语教学出版社有限责任公司出版
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北京中科印刷有限公司印刷

2024年(32开)第1版

2024年第1版第1次印刷

(汉英)

ISBN 978-7-5138-2514-6

008900