浩瀚英语

中国用英语说

中国第一部双语百科全书

Talk About China in English

文化 Culture



王德军 吕芸芳 主编
[美] Robin Harrison 审校

上海科学普及出版社

用英语说中国

Talk About China in English



ISBN 978-7-5427-4136-3

浩瀚英语沟通热线：
010-88116531 88119278
bookifo@126.com

图书上架建议：英语学习

定价：28.00元

新潮英语

中国第一部双语百科全书

用英语说中国

Talk About China in English

文化 Culture

王德军 吕芸芳 主编
[美] Robin Harrison 审校

上海科学普及出版社

教育资源 www.222b.com 公众号：铅笔钥匙

图书在版编目(CIP)数据

用英语说中国——文化:英汉对照/王德军,吕芸芳主编. —上海:上海科学普及出版社,2008.9

ISBN 978-7-5427-4136-3

Ⅰ.用… Ⅱ.①王… ②吕… Ⅲ.①中国—概况—汉、英②文化—概况—中国—汉、英 Ⅳ.K92

中国版本图书馆 CIP 数据核字(2008)第 101811 号

责任编辑 徐丽萍

用英语说中国——文化

王德军 吕芸芳 主编

上海科学普及出版社出版发行

(上海中山北路 832 号 邮政编码 200070)

http://www.pspsh.com

各地新华书店经销 三河市德利印刷有限公司

开本 700×1000 1/16 印张 12 字数 302000

2008 年 9 月第 1 版 2008 年 9 月第 1 次印刷

ISBN 978-7-5427-4136-3/H·83 **定价:28.00 元**

教育资源 www.222b.com 公众号:铅笔钥匙

本书编委会

主　编：王德军　吕芸芳

副主编：王敏霞　崔艳菊

编　者：李兆平　张　颜　田华实　李　青

总策划：李洪涛

总　监：高　玲

审　订：Robin Harrison

制　作：北京浩瀚英语研究所

教育资源　www.222b.com　公众号：铅笔钥匙

前　言

随着我国改革开放的不断向前推进，旅游事业也越来越兴旺地发展起来。尤其是近些年来，来自世界各地的客人涌向中国，试图揭开这块辽阔土地的神秘面纱，从而了解中国悠久的历史，以满足其难以诠释的好奇和幻想。

具有悠久而又丰富的历史的中国，一直为自己无数的历史遗迹和文化遗产感到自豪。几乎在中国的每一个地方，人们都能欣赏到神奇的各种景观，以及世代相传的故事和神话。

在中国人民的辛勤努力下，中国在各个方面都发生了翻天覆地的变化。从经济、文化、教育，到生活、娱乐和休闲，人们都在尽情地享受着国泰民安、和谐安睦的生活。国家的建设和发展日新月异，人们的思想、观点、生活方式也有了很大的变化。

在这种形势下，我们觉得有必要给来中国工作和旅游的外国友人——尤其是给那些来参加2008年北京奥运会的各国朋友提供一些帮助，把他们可能感兴趣的事情、人物和地方简单地作一些介绍，让他们对中国有个大致的了解。由此，我们编写了《用英语说中国》这套丛书。丛书共有10部，分别是：

1.《用英语说中国——历史》
2.《用英语说中国——民俗》
3.《用英语说中国——艺术》
4.《用英语说中国——文化》
5.《用英语说中国——名城》
6.《用英语说中国——名人》
7.《用英语说中国——旅游》
8.《用英语说中国——媒体》
9.《用英语说中国——体育》
10.《用英语说中国——名校》

《用英语说中国——文化》由八章组成，分别为：中国传统文化、中国节日、中国历史故事、中国神话、中国寓言、中国民间传说、中国文化名著、中国民间技艺。通过本书的阅读，读者可以对中国文化有个多方面的基本了解。

教育资源　www.222b.com　公众号：铅笔钥匙

参编这套丛书的作者都是来自高等院校的英语教授、副教授和硕士研究生，大家都为能参与此项有意义的工作而感到兴奋和激动，都乐意为宣传中国和振兴中华贡献自己的一份力量。

《用英语说中国》这套丛书从策划到构思，从设计到编写，都是站在较高的角度，本着较新的水准，力求创造性地把中国的上上下下、东西南北、方方面面以简洁流畅的语言加以娓娓叙述。这无疑将给广大读者一种全新的感受。

《用英语说中国》这套丛书对于英语爱好者提高英语水平、激发学习英语兴趣会有所帮助的。丛书信息量庞大，涉及面广泛，古往今来，东南西北，犹如一部关于中国的小百科全书。丛书中的英文叙述和中文译述都严格遵循语言简练、结构明晰、形式活泼的宗旨。我们衷心希望这套丛书能够受到广大读者的喜爱和信赖。把中国介绍给世界，让世界上更多的人了解中国，是每个中国人的愿望。

本书的编写得到了河南理工大学的大力支持，特表示感谢。

限于编著者的水平和第一手资料的缺乏，丛书中有些地方的内容和信息可能存在着一些出入和欠缺，恳请广大读者予以批评指正。

《用英语说中国》丛书编者

2008 年 8 月

教育资源 www.222b.com 公众号：铅笔钥匙

Preface

With the rapid development of China's reform and opening-up, tourism is on the rise, esp. in recent years. More and more people from all over the world come to China, hoping to unveil the mystery of the vast land, to discover the origins of the long history in China and to satisfy their own curiosities and fantasies as well.

China, with a long and rich history, is always proud of her countless historical sites and cultural relics. Almost everywhere people encounter amazing miracles or natural beauties together with their everlasting legends and myths.

Furthermore, with the strenuous work of the whole nation, China has witnessed fundamental changes in every field. From national economy, culture and education to people's living standard, recreation and entertainments, everywhere and every soul is enjoying a peaceful and comfortable life in a friendly and harmonious atmosphere. The nation's construction and development are changing with each passing day while people's views and points are also keeping pace with the times.

Under such circumstances, we feel obliged to offer some help to those foreign visitors, esp. those who are coming to the 2008 Beijing Olympic Games, by giving them a brief introduction of the things, the people and the places they might be interested in. The series "***Talk About China in English***", therefore, come into being. The series consist of 10 books in all. They are:

1. **Talk About China in English—History**
2. **Talk About China in English—Folklore**
3. **Talk About China in English—Arts**
4. **Talk About China in English—Culture**
5. **Talk About China in English—Famous Cities**
6. **Talk About China in English—Celebrities**
7. **Talk About China in English—Tourism**
8. **Talk About China in English—Media**
9. **Talk About China in English—Sports**
10. **Talk About China in English—Famous Colleges and Universities**

Talk About China in English—Culture includes Traditional Chinese Culture, Chinese Festivals, Chinese Historical Tales, Chinese Myths, Chinese Fables, Chinese Folklore, Chinese Masterpieces, and Chinese Folk Handicraft. Through this book, readers will get a general knowledge of the rich and remarkable Chinese culture.

教育资源 www.222b.com 公众号：铅笔钥匙

All the writers of the series are professors, associate professors and graduate-students of English from colleges and universities. We all feel happy and proud to have the chance to do our bit for the publicity of our motherland as well as her promotion.

From making plans to hatching plots, from working out schemes to carrying out the writings, the authors have been diligent and conscientious. Through our work, we want to provide readers with a rich and colorful introduction of an encyclopedic manner. The series are new and creative, and sure enough, they will bring fresh feelings and experiences to all readers.

The series are also helpful for all English lovers, including secondary school students and teachers, college students, office clerks and public servants.

Both the English and Chinese versions in the series are written in simple language, clear structure and lively style. We hope they will find popularity upon publication.

We are extremely grateful to the authors and publishers of all the materials we have chosen here in the series. We apologize for the insufficient information in some cases due to lack of resources. We intend to show every respect for intellectual property rights, but we hope our pleading of the permission to use these materials for the purpose of letting more foreign friends know China better will receive kind and generous consideration.

Authors

August 2008

教育资源 www.222b.com 公众号：铅笔钥匙



Chapter 1 Traditional Chinese Culture 中国传统文化

Chinese Personal Names
中国人姓名 …… (1)
The Chinese Lunar Calendar
中国农历 …… (2)
The 24 Solar Terms
24 节气 …… (3)
The Twelve Animal Signs
十二生肖 …… (5)
The Four Treasures of the Study
文房四宝 …… (7)
Duilian or Chinese Couplets
对联 …… (8)
Chinese Seals
中国印章 …… (10)
Chinese Wushu
武术 …… (11)
Chinese Medicine
中药 …… (12)
The Four Great Inventions
四大发明 …… (13)
The Four Books and The Five Classics
四书五经 …… (17)
Chopsticks
筷子 …… (19)
The Etiquette of Chinese Banquets

教育资源 www.222b.com 公众号：铅笔钥匙

宴席礼仪 …… (20)
Famous Chinese Wine
名酒 …… (23)

Chapter 2 Chinese Festivals 中国节日

The Spring Festival
春节 …… (25)
Yuanxiao Festival
元宵节 …… (27)
China's Tomb Sweeping Day
清明节 …… (29)
The Dragon Boat Festival
端午节 …… (32)
Qiqiao Festival
七夕节 …… (33)
The Mid-Autumn Festival
中秋节 …… (35)
Chongyang Festival
重阳节 …… (37)

Chapter 3 Chinese Historical Tales 中国历史故事

There are always fish willing to be caught by angler Jiang Taigong
姜太公钓鱼,愿者上钩 …… (41)
When the Map is Unrolled, the Dagger is Revealed
图穷匕现 …… (43)
Xiangru Returned the Jade Intact to the Zhao State
完璧归赵 …… (44)
Sleep on Brushwood and Taste Gall
卧薪尝胆 …… (46)
Xiang Yu Heard the Folk Songs of the Chu State on All Sides
四面楚歌 …… (47)
Mao Sui Recommending Himself
毛遂自荐 …… (48)

教育资源 www.222b.com 公众号：铅笔钥匙

Three Moves by Mencius' Mother
孟母三迁 …… (49)
The Three Visits to Kong Ming's Cottage—Repeated and Sincere Invitations
三顾茅庐 …… (51)
Composing a Poem Within Seven Paces
七步成诗 …… (54)
Everything is Ready Except the East Wind
万事俱备,只欠东风 …… (56)
To Quench One's Thirst by Looking up at Plums—Console Oneself with False Hopes
望梅止渴 …… (58)
Yue Fei's Mother Tattooed Characters on the Skin of Yue Fei
岳母刺字 …… (60)
To Tie One's Hair on the House Beam and Jab One's Side with an Awl to Keep Oneself Awake—Take Great Pains with One's Study
悬梁刺股 …… (61)
Sima Guang Smashed the Vat
司马光砸缸 …… (62)

Chapter 4 Chinese Myths 中国神话

Pan Gu Creates the World
盘古开天 …… (64)
Nüwa Made Man
女娲造人 …… (65)
Nüwa Mended the Sky
女娲补天 …… (66)
Kuafu Chased the Sun
夸父逐日 …… (67)
Jingwei Tries to Fill Up the Sea with Pebbles—Dogged Determination to Achieve One's Purpose
精卫填海 …… (68)
Chang E Ascending to the Moon
嫦娥奔月 …… (70)

教育资源 www.222b.com 公众号：铅笔钥匙

Hou Yi Shot Down the Suns
后羿射日 …… (71)
When the Eight Genii Crossed the Sea, Each of Them Displayed His / Her Prowess
八仙过海 …… (72)
Da Yu Led People in Curbing Floods
大禹治水 …… (73)

Chapter 5 Chinese Fables 中国寓言

Old Man Yu Gong Moved Away Mountains
愚公移山 …… (76)
To Draw a Snake and Add Feet to It
画蛇添足 …… (78)
To Go South by Driving the Chariot Northward
南辕北辙 …… (79)
When the Snipe and the Clam Grappled, It Was the Fisherman Who Stood to Benefit
鹬蚌相争,渔翁得利 …… (81)
To Help the Shoots Grow by Pulling Them Upward
揠苗助长 …… (82)
To Stand by a Tree Trunk Waiting for More Hares to Dash Themselves Against It
守株待兔 …… (83)
Dong Shi, an Ugly Woman, Knitting Her Brows in Imitation of the Famous Beauty Xi Shi, Only to Make Herself All the Uglier
东施效颦 …… (84)
To Penetrate One's Shield with One's Own Spear
自相矛盾 …… (85)
To Act Like the Man of the Qi State Who Feared that the Sky Might Fall-Haunted by Imaginary Fears
杞人忧天 …… (86)
When the Man on the Frontier Lost His Mare, He Guessed It Was a Blessing in Disguise
塞翁失马,安知非福 …… (88)

教育资源 www.222b.com 公众号：铅笔钥匙

Lord Ye's Love of Dragons
叶公好龙 …… (89)
Golden Millet Dream
黄粱美梦 …… (91)
The Guizhou Donkey Has Used Up All Its Tricks
黔驴技穷 …… (92)
To Bring the Painted Dragon to Life by Putting in the Pupils of Its Eyes
画龙点睛 …… (93)

Chapter 6 Chinese Folklores 中国民间传说

Niu Lang and Zhi Nü(The Cowherd and the Girl Weaver)
牛郎织女 …… (95)
Lady Meng Jiang
孟姜女 …… (97)
Dong Yong and the Seventh Fairy
董永和七仙女 …… (99)
Liang Shanbo and Zhu Yingtai (The Butterfly Lovers)
梁山伯与祝英台…… (100)
The Legend of Lady White
白娘子的传说…… (101)
Three Legends of Lu Ban
鲁班的传说…… (103)

Chapter 7 Chinese Masterpieces 中国文化名著

The Book of History
《尚书》 …… (106)
The Book of Rites
"三礼" …… (107)
Zhou Yi or The Book of Changes
《周易》 …… (108)
The Spring and Autumn Annals
《春秋》 …… (111)
The Great Learning

教育资源 www.222b.com 公众号：铅笔钥匙

《大学》 …… (111)
The Doctrine of the Mean
《中庸》 …… (113)
The Confucian Analects
《论语》 …… (114)
The Works of Mencius
《孟子》 …… (116)
Chu Ci
《楚辞》 …… (118)
Zhuang Zi
《庄子》 …… (120)
Shi Ji
《史记》 …… (121)
Shuijing Zhu
《水经注》 …… (123)
A New Account of the Tales of the World
《世说新语》 …… (124)
Qimin Yaoshu
《齐民要术》 …… (126)
Collection of Yue Fu Poetry
《乐府诗集》 …… (127)
The West Chamber
《西厢记》 …… (128)
Three Kingdoms
《三国演义》 …… (130)
Outlaws of the Marsh
《水浒传》 …… (132)
Journey to the West
《西游记》 …… (134)
Exploitation of the Works of Nature (Tiangong Kaiwu)
《天工开物》 …… (136)
Peony Pavilion
《牡丹亭》 …… (137)
Stories to Enlighten the World, Stories to Warn the World, Stories to Admonish the World, Amazing Stories Vol. I and Amazing Stories Vol. II

教育资源 www.222b.com 公众号：铅笔钥匙

《三言二拍》 …… (139)
Strange Tales of the Make-do Studio
《聊斋志异》 …… (142)
A Dream of Red Mansions
《红楼梦》 …… (143)
The Scholars
《儒林外史》 …… (145)
The Four Great Novels of Exposure
四大谴责小说 …… (147)
The True Story of Ah Q
《阿Q正传》 …… (150)
Goddess (Nü Shen)
《女神》 …… (151)
Midnight
《子夜》 …… (152)
Torrent Trilogy
《激流三部曲》 …… (154)
Camel Xiangzi
《骆驼祥子》 …… (155)
Thunderstorm (Lei Yu)
《雷雨》 …… (157)
Border Town
《边城》 …… (158)
Fortress Besieged
《围城》 …… (160)

Chapter 8 Chinese Folk Handicraft 中国民间技艺

Block-Printed Chinese New Year Pictures
木版年画 …… (162)
Papercutting
剪纸 …… (164)
Kites
风筝 …… (165)
Embroidery

教育资源 www.222b.com 公众号：铅笔钥匙

刺绣……（167）
Textile
纺织……（168）
Printing and Dyeing
印染……（170）
Ceramics
陶瓷……（173）

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 1 Traditional Chinese Culture 中国传统文化

中国人姓名
Chinese Personal Names

A modern Chinese usually has (1) a surname ("family name") or xìng 姓 and (2) a given name ("first name" or "Christian name"), or míng 名 (or míngzi 名字), always in that order. Thus Dèng Xiǎopíng is Mr. Dèng with the personal name Xiǎopíng the same way John Jones is Mr. Jones with the personal name John.



In ancient China, however, naming was very complicated and one person usually had several names, and naming involved xing, shi, ming, and zi. Each of these four words meant a different thing. Xing and shi together formed today's surname, and ming and zi today's given name. Today, people use xingshi to refer to a person's surname, mingzi to refer to one's given name.

Study of ancient Chinese documents shows that xing originally referred to the names of different matriarchal tribes. It also had something to do with the place where people lived. Researches show that xing came into being during the matrilineal society period, i.e., around four to five thousand years ago.

教育资源 www.222b.com 公众号：铅笔钥匙

Nearly always the family name (surname) is one-syllable long. The only common modern surnames that are two-syllables long are ōuyáng and Sīmǎ.



中国人姓名
Chinese Personal Names

现代中国人的姓名通常由姓(家庭姓氏)和名(个人所起的名字)组成,并且姓在前,名在后。因此,邓小平被称为邓先生,个人的名字为小平。正如约翰·琼斯被称为琼斯先生,个人的名字为约翰。

在中国古代,起名非常复杂。一个人可以有好几个名字,包括姓、氏、名、字,每一个都表达不同的意思。姓和氏演变为现在的姓,名和字则演变为现在的名。所以现在人们通常用姓氏来指一个人的姓,用名字来指一个人所起的名。

据对中国古代文献的研究表明,"姓"最初被用来指不同的女氏族长部落,和人们的居住地也有某些关系。研究表明,"姓"出现于母系社会时期,大约四千至五千年之前。

几乎所有家庭的姓都是一个音节,常见的两个音节的姓有欧阳、司马等。



中国农历
The Chinese Lunar Calendar

The Chinese Lunar Calendar is based on the cycles of the moon, and is constructed in a different fashion than the Western solar calendar. In the Chinese calendar, the beginning of the year falls somewhere between late January and early February.

The Chinese have adopted the Western calendar, but the lunar calendar is still used for festive occasions such as the Chinese New Year. Many Chinese calendars will print both the solar dates and the Chinese lunar dates.

教育资源 www.222b.com 公众号：铅笔钥匙





中国农历
The Chinese Lunar Calendar

与西方的阳历不同，中国农历是以月亮的运转来确定的。根据中国的农历，新年的开始大约在阳历的1月下旬至2月上旬之间。

中国早已开始使用阳历，但是，中国的传统节日（例如春节等）还是应用传统的阴历。许多中国的年历既印有阳历，又印有阴历。



24节气
The 24 Solar Terms

The 24 solar terms is a gross name of the system that comprises of 12 major solar terms and 12 minor solar terms interlaced with each other.

Starting from "vernal equinox", the 12 major solar terms are "vernal equinox", "corn rain", "corn forms", "summer solstice", "great heat", "end of heat", "autumnal equinox", "frost", "light snow", "winter solstice", "severe cold" and "spring showers". Each major solar term falls on one of the 12 lunar months designated by the 12 earthly branches. The minor solar term after "vernal equinox" is "bright and clear", and then in turn "summer commences", "corn on ear", "moderate heat", "autumn commences", "white dew", "cold dew", "winter commences", "heavy snow", "moderate cold", "spring commences" and "insects waken".

From the Earth's perspective, the Sun moves through a year across the stars or celestial sphere along a path known as the ecliptic, which is measured in 360 degrees longitude. The 24 solar terms divide the ecliptic into 24 equal segments, with 15 degrees of the Sun's longitude between the terms. At "vernal equinox", the Sun's longitude is 0 degree; at "bright and clear", the Sun's longitude is 15 degrees; and so forth.

At "vernal equinox" and "autumnal equinox", the periods of daylight and the

教育资源 www.222b.com 公众号：铅笔钥匙

night are equal in length. The period of daylight is the longest at "summer solstice" and the shortest at "winter solstice" (northern hemisphere). These were the earliest solar terms determined in ancient time. Then it came the four solar terms "spring commences", "summer commences", "autumn commences" and "winter commences". Other solar terms were named later according to the weather and agricultural activities prevalent at the respective times of the seasons. The "24 solar terms" reflects to some extent the climate over central China in ancient time.

Each lunar month in the Agricultural Calendar contains a major solar term. A lunar month that does not include a major solar term is taken as the leap month of the preceding month. In 19 tropical years there will be 228 major solar terms and 235 synodic months. So 7 lunar months will not contain major solar terms and they are classified as leap months.



24 节气
The 24 Solar Terms

十四节气是一个统称，其中包括十二个中气和十二个节气，中气和节气相间地排列。



从春分起十二个中气分别是春分、谷雨、小满、夏至、大暑、处暑、秋分、霜降、小雪、冬至、大寒和雨水，分属于12个以地支排列的月份。春分后的节气是清明，其后的节气依次是立夏、芒种、小暑、立秋、白露、寒露、立冬、大雪、小寒、立春和惊蛰。

从地球上观测，太阳一年里在恒星间或天球划过的轨道称为黄道，以360度黄经来量度。二十四节气正好把黄道分成24等份，即每个

教育资源 www.222b.com 公众号：铅笔钥匙

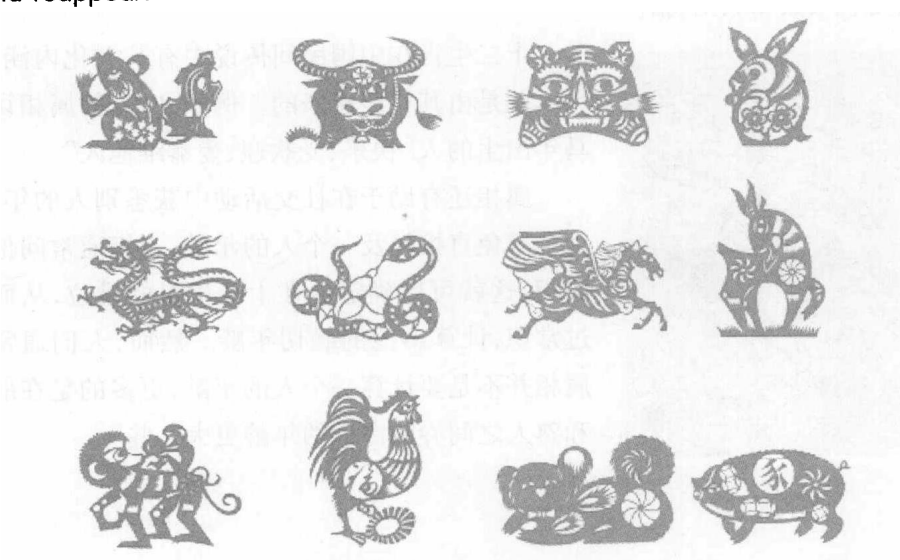
节气相差黄经 15 度。春分时黄经为 0 度，清明时黄经为 15 度，依此类推。

春分和秋分昼夜平分，夏至昼最长（北半球，下同），冬至昼最短，春分、秋分、夏至和冬至是古人最初确立的节气。其后加入的是立春、立夏、立秋和立冬。至于其他的节气，便以该段季节常见的天气现象或农业活动而命名，这些节气从某种程度上反映了古代中原地区的气候。

农历规定每一个月必定要有一个中气，没有中气的月份，便成为前一个月的闰月。原来 19 个“回归年”共有 228 个中气和 235 个“朔望月”，即有 7 个月没有中气，这些没有中气的月便正好成为闰月。

十二生肖
The Twelve Animal Signs

In traditional China, dating methods were cyclical means something that is repeated time after time according to a pattern. A popular folk method which reflected this cyclical method of recording years are the Twelve Animal Signs. Every year is assigned an animal name or "sign" according to a repeating cycle: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Boar. Therefore, every twelve years the same animal name or "sign" would reappear.



教育资源 www.222b.com 公众号：铅笔钥匙

A cultural sidelight of the animal signs in Chinese folklore is that horoscopes have developed around the animal signs. For example, a Chinese horoscope may predict that a person born in the Year of the Horse would be, "cheerful, popular, and loves to compliment others".

The animal signs also serve a useful social function for finding out people's ages. Instead of asking directly how old a person is, people often ask what is his or her animal sign. This would place that person's age within a cycle of 12 years, and with a bit of common sense, we can deduce the exact age. More often, people ask for animal signs not to compute a person's exact numerical age, but to simply know who is older among friends and acquaintances.



十二生肖
The Twelve Animal Signs

根据中国传统文化，日期是循环的，也就是说，日期的循环是周而复始的。记录这周而复始日期的最流行的民间方法就是十二生肖，即：每一年由一个动物代表，每隔十二年进行一个循环。这十二个动物分别是：鼠、牛、虎、兔、龙、蛇、马、羊、猴、鸡、狗、猪。

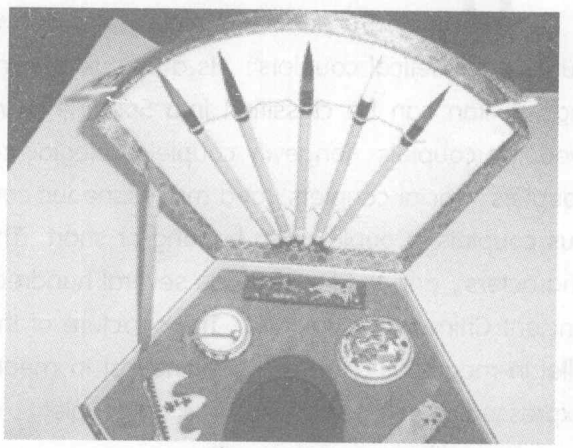


十二生肖在中国民间传说中有其文化内涵，占星术就是由其发展而来的。例如，中国的属相认为马年出生的人"快乐、受欢迎、爱恭维他人"。

属相还有助于在社交活动中获悉别人的年龄。为了避免直接问及一个人的年龄，人们通常问他的属相，这就可以确定他在十二生肖的排位，从而通过常识，计算出他的确切年龄。然而，人们通常问属相并不是要计算一个人的年龄，更多的是在朋友和熟人之间弄明白谁的年龄更大一些。

教育资源 www.222b.com 公众号：铅笔钥匙

文房四宝
The Four Treasures of the Study



The Four Treasures of the Study are the writing tools with Chinese characteristics. Also known as "the Scholar's Four Jewels", namely the writing brush, ink-stick, paper and ink-slab. The study got its name in the Northern and Southern dynasties, referring only to the study of the literati. The Four Treasures, varied and colorful, are famous for their hubi (writing brush produced in Huzhou, Zhejiang Province), huimo (ink-stick produced in Huizhou, Anhui Province), xuanzhi (rice paper or xuan paper, made in Xuancheng, Anhui Province), and duanyan (ink-slab made in Duanxi, Guangdong Province).

文房四宝
The Four Treasures of the Study

文房四宝是中国独具特色的文书工具，专指文人书房而言，因笔、墨、纸、砚为文房中经常使用，故被人们誉为"文房四宝"。文房之名，始于南北朝时期，四宝品类繁多，丰富多彩，以湖笔、徽墨、宣纸、端砚著称，至今仍享有盛名。

教育资源 www.222b.com 公众号：铅笔钥匙



对联
Duilian or Chinese Couplets

Duilian (Chinese couplets written on scrolls, etc. or a pair of scrolls containing a poetic couplet), also known as ying lian (pillar couplets) or dui zi (antithetical couplets), is a unique literary genre in China. Generally speaking, duilian can be classified into Spring Festival (Chinese New Year) couplets, wedding couplets, longevity couplets, elegiac couplets, decorative couplets, trade couplets, social couplets, and miscellaneous couplets including facetious or humorous couplets. Couplets can be long or short. The shortest one contains one or two characters, and the longest one several hundred characters, which can be seen on ancient Chinese architecture. The structure of the couplets can be zheng dui (parallel in meaning), fan dui (antithetical in meaning), liushui dui (same meaning expressed in two sentences, e. g. a couplet), and jiju dui (a couplet made of two lines from different poets), etc.

Duilian developed from antithesis or antithetical parallelism of lüshi, or regulated verse, a poem of eight lines, each containing five or seven characters, with a strict tonal pattern and rhyme scheme. Therefore it contains some of the characteristics of this special poetic form. A couplet must have the following features: one, each line having an equal number of characters, and the same sense groups; two, strictly adhering to the tonal patterns, e. g. level tone versus oblique tone; three, characters of the same part of speech having to be used, and in the same position, that is, function words versus function words and content words versus content words. In other words, it should be nouns versus nouns, verbs versus verbs, adjectives versus adjectives, numerals versus numerals, adverbs versus adverbs, and that characters of corresponding parts of speech in either line should be in the same position; four, the interconnection of the contents. The meaning of the first line should be interrelated to that of the second, yet the two sentences must not have the same meaning. As for pasted or hung couplets, it is a tradition to write them vertically and when pasted or hung, the first line should always be on the right and the second on the left, not the other way round. Another thing, closely related to the couplet, is called heng pi, a horizontal scroll bearing an in-

教育资源 www.222b.com 公众号：铅笔钥匙

scription, or horizontal plaque, which is in fact the title or theme of the couplet. A good heng pi adds the finishing touch to the couplet. Whether it is to chant things to express one's aspirations or describe the scenery to give vent to one's feelings, the writer is expected to be very good at summarization, and proficient in Chinese so as to produce a couplet in a few characters, which is excellent in both content and language, full of aesthetic beauty, and thought-provoking.

With the cultural exchanges among different countries, duilian or Chinese couplets began to spread to Vietnam, Korea, Japan, and Singapore. And the custom of pasting Spring Festival couplets during the New Year is observed in these countries as well.

对联
Duilian or Chinese Couplets

对联，雅称楹联，俗称对子，是中国一种独特的文学艺术形式。对联的种类分为春联、喜联、寿联、挽联、装饰联、行业联、交际联和杂联（包括谐趣联）等等。对联句式比较灵活，可长可短，伸缩自如。短的仅一两个字，长的可达几百字。在我国古建筑中，甚至还有多达数百字的长联。对联形式多样，有正对、反对、流水对、联珠对、集句对等。



对联是由律诗的对偶句发展而来的，它保留着律诗的某些特点。对联必须具备以下特点：一要字数相等，断句一致；二要平仄相合，音调和谐；三要词性相对，位置相同，一般称为“虚对虚，实对实”，就是名词对名词，动词对动词，形容词对形容词，数量词对数量词，副词对副词，而且相对的词必须在相同的位置上；四要内容相关，上下衔接，上下联的含义必须相互衔接，但又不能重复。此外，张挂的对联，传统做法还必须直写竖贴，自右而左，由上而下，不能颠倒。与对联紧密相关的横批，可以说是对联的题目，也是对联的中心。好的横批在对联中可以起到画龙点睛的作用。对联无论是咏物言志，还是写景抒情，

教育资源 www.222b.com 公众号：铅笔钥匙

都要求作者有较高的概括力与驾驭文字的本领，才可能以寥寥数语，做到文情并茂，形神兼备，给人以思想和艺术的感受。

随着各国文化交流的发展，对联还传入越南、朝鲜、韩国、日本、新加坡等国。这些国家有的地方至今还保留着贴对联的风俗。



中国印章
Chinese Seals

Seal cutting, though based on Chinese calligraphy, is a comparatively independent traditional art form. It takes Chinese characters as its form of expression, using carving knives instead of the writing brushes, and stone instead of paper. Similar to inscriptions on ancient bronze and stone tablets, it can be viewed as a pocket edition of tablet inscription. The seal has many names in history. It was called xiyin (literally meaning the imperial or royal seal) during the Warring States Period, the Qin and Han dynasties, and the Wei and Jin periods. The Ming and the Qing dynasties were universally acknowledged to be the two golden periods in the history of seal cutting, and coincidentally the seal was known as seal cutting then. And the long period from the Tang Dynasty to the Yuan Dynasty turned out to be a time when the royal seal was on the wane and seal cutting waiting to be rejuvenated. The use of the seal also varied. Clay impression was used before the Sui and Tang dynasties and inkpad or red ink paste has been used since the Tang and the Song dynasties.

Xiyin can be classified into official seals and private seals. Official seals refer to those of emperors and officials. The making materials used in ancient times mainly include gold, silver, copper, jade, amber, agate, stone, bamboo and wood. And copper seals constituted an overwhelming majority. Most of the seals were cast, and some were carved.

"Chinese Seal, Dancing Beijing", the emblem of the Beijing 2008 Olympic Games officially unveiled on August 3, 2003, is a combination of the five rings, a Chinese seal character of Beijing and "Beijing 2008" in English.

教育资源 www.222b.com 公众号：铅笔钥匙

中国印章
Chinese Seals

印章即玺印篆刻，是依附于书法而又具有相对独立性的一种传统艺术形式。它也是以文字为表现对象，而以刀为笔，以石作纸，与金石碑版相近，可以看作是袖珍的碑版。在印章史上它的名称几经变更，战国、秦汉、魏晋的印章称为玺印，明清以后的印章称为篆刻，是印章史上公认的两个高峰。唐、宋、元三代则处于玺印已衰、篆刻未兴的低谷。在用印方法上，前后也不相同，隋唐以前封泥，唐宋以来使用印泥。

玺印一般分为官印和私印两类。官印称官方的用印，包括帝王的宝玺和官员的印章；私家的用印统称为私印。古玺印以坚实的物质为材料，大体上有金、银、铜、玉、琥珀、玛瑙、瓦石、竹木等，尤以铜质为多。制作方法多用铸造法，但也有凿刻法。



附：

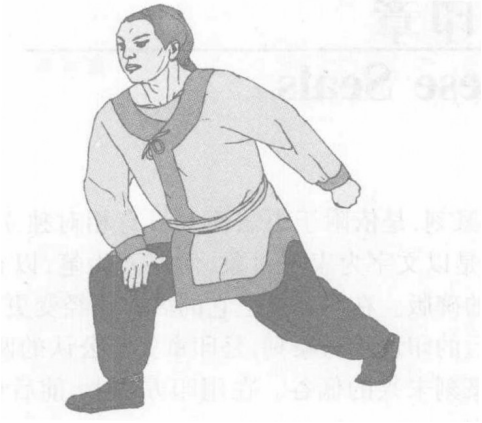
2003 年 8 月 3 日晚，北京奥组委举行隆重的会徽发布仪式，第 29 届奥运会会徽终于揭开了神秘的面纱。会徽“中国印·舞动的北京”将中国特色、北京特点和奥林匹克运动元素巧妙结合以印章作为主体表现形式，将中国传统的印章和书法等艺术形式与运动特征结合起来，经过艺术手法夸张变形，巧妙地幻化成一个向前奔跑、舞动着迎接胜利的运动人形。

武术
Chinese Wushu

Wushu (or Kungfu) appeared in ancient China as early as 2, 500 years ago. During the Spring and Autumn and the Warring States Periods, a

教育资源 www.222b.com 公众号：铅笔钥匙

method called Daoyin was evolved to promote health.



Among the many forms, Taijiquan may enjoy the highest popularity. Shaolinquan is one of the well-known forms of Wushu with a long history.

武术
Chinese Wushu

武术(功夫)起源于中国古代约 2500 年以前。早在春秋战国时期就有一种称为"导引"的套路用来健身。
在众多武术套路中,太极拳最流行,而少林拳亦历史悠久,享有盛名。

中药
Chinese Medicine

With a history of 2000 to 3000 years, Traditional Chinese Medicine (TCM) has formed a unique system to diagnose and cure illness. The TCM approach is fundamentally different from that of Western medicine. The theory of TCM is based on jing, qi, shen, yin-yang, five elements principle etc. to diagnose illness and to cure it according to the well-known Bencaogangmu (Compendium of

教育资源 www.222b.com 公众号：铅笔钥匙

Materia Medica) written by Li Shizhen.



中药
Chinese Medicine

中医在二千至三千年的历史中，已经形成了一整套独特的诊断和治疗体系。中医从根本上与西医不同。中医的理论基本上是以精、气、神、阴阳、五行学说等来说明为何人会生病，而对疾病的治疗，主要依据世人所熟知的李时珍所总结而著的《本草纲目》开具处方。



四大发明
The Four Great Inventions

During the Song Dynasty, the Chinese people further developed the making of the compass, paper, gunpowder, and the art of printing. Together, they are called the four great inventions that China contributed to the world.

As early as the Warring States period the magnetic force of magnetite was discovered, and a sort of instrument was made of magnetite to show directions. This was certainly the earliest compass in the world.

During the Han Dynasty, people made a spoon-like compass. A small spoon, made of magnetite, with a very smoth bottom, was placed on a square copper plate. The center of the plate was ground smooth to make it easy for the spoon to move. When the spoon, after it was turned, came to a stop, its handle would point to the south.

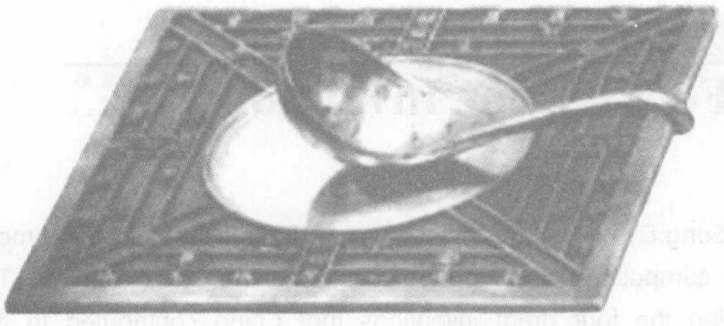
This form of compass was further improved during the Song Dynasty. People made iron needles and rubbed them on a piece of magnetite, so that they would become magnetic. Then one such needle was hung with a thin thread, or put on something light that floated on the water in a bowl. The latter was the compass

教育资源 www.222b.com 公众号：铅笔钥匙

that was first used in navigation.

China was the first country in the world to use the compass on sea-going ships. Historical records show that in 1099 ~ 1102 the compass was used on ships sailing to or from Guangzhou.

It was generally believed that paper was first made by a man called Cai Lun in 105 during the Eastern Han Dynasty. However, in recent decades, earlier paper made during the Western Han Dynasty was unearthed in Xinjiang, Shanxi and Gansu. So it is reasonable to believe that paper was invented in the Western Han and was improved by Cai Lun in the Eastern Han. In later periods, different materials were used for making paper, and its quality became better and better. The famous Xuan paper, produced in Xuanzhou, Anhui Province, first appeared in the Tang Dynasty. Its quality was so good that all calligraphers and painters liked to use it. Even today it is still considered the best kind of paper for calligraphy and traditional Chinese painting.



During the Song Dynasty, bamboo began to be used for making paper, and the output of bamboo paper increased rapidly.

In 751, during the reign of Tang Xuanzong, the Chinese technique of making paper was introduced to the Arab world, and from there to Europe in 1150. In other words, Europe knew how to make paper about a thousand years late than China.

The Chinese invented gunpowder about 1, 100 years ago. Towards the end of the Tang Dynasty, gunpowder was first used in war. In 904, during a battle between local forces, a weapon then called "flying fire" was used. It was a packet of gunpowder tied to the head of an arrow. After the fuse was lighted, the arrow was shot to the enemy side, and the gunpowder would cause damage or kill men.

During the Song Dynasty, the making and use of gunpowder reached a new level. Varioud kinds of weapons with gunpowder were invented. The Song, Jin and Yuan armies all used these weapons in war.

Gunpowder was introduced to the Arab world during the 13th century. In the

教育资源 www.222b.com 公众号：铅笔钥匙

following century some European countries began to make gunpowder weapons with methods they had learned from the Arabs.

Before printing was invented, people had to rely on handwriting to reproduce a book. It was vey slow and errors easily occurred.

Wood-block printing first appeared in the early Tang Dynasty. It was developed from the use of seals and stone engraving. Words engraved on stones could last very long, and later, in about the 4th century, the method of rubbing a piece of paper on an engraved stone coverd with ink was used to maked copies. This gave workers the idea of engraving word on a wood-block and print them with the quick development of the economy and culture in the Tang Dynasty, books and other publications like calendars were needed by the public, and this demand promoted wood-block printing. According to records in certain books, block printing was very common in the late Tang Dynasty.

During the Song Dynasty, the technique of block printing was very advanced. Books were beautifully printed. Even today the books printed at that time are valuable and treasured by libraries and book collectors.

Block printing was not very convenient. Every two pages of a book had to be engraved on a wood block, and a big book would require many blocks. Besides, there had to be large places for storing the blocks. To overcome these shortcomings, Bi Sheng invented the movable type during the years between 1041 and 1048. One word was carved on one piece of clay, which was hardened with fire. Then clay charaters were set on an iron plate according to the text of a book. Then ink was applied to them and sheets of paper spread over them, and the printing was done.

Bi Sheng's invention made printing faster and easier than before. Later, movable type of metal and wood was made and widely used. One county magistrate of the Yuan Dynasty had over 30, 000 wood characters carved, with which he printed a book he had written. It was a book of more than 60, 000 words, and he finished printing 600 copies less than a month.

The technique of printing was gradually known to other Asian countries and Europe. It goes without saying that the printing invented by the Chinese has great influence on the advance of civilization.

教育资源 www.222b.com 公众号：铅笔钥匙

四大发明
The Four Great Inventions

宋朝时期，中国人进一步发展了指南针、造纸术、火药和印刷术。这些被称为“四大发明”，是中国对世界作出的贡献。

早在战国时期，人们就发现了磁力，并用磁石制造了一种仪器，用它来辨别方向。这无疑是世界上最早的指南针。

汉朝时期，人们制造了一种形如勺子的指南针。这是一个磁石制的勺子，勺子底很平滑，置于一个四方形的铜盘上。盘子中心很光滑，因此勺子可以很容易地转动。勺子停止转动后，勺柄所指的方向就是南方。

这种指南针在宋朝时期得到了改进。人们制造了铁针，把这些铁针在一块磁石上摩擦，使它们具有磁性。然后将它们用一根细线吊起来，或是将它们置于一些可以漂浮在一碗水上的轻物体上。后来这种用法首先在航海中使用。

中国是第一个在海船上使用指南针的国家。据历史记载，在 1099 年到 1102 年的几年间，中国人就在来往于广州的海船上使用了指南针。



人们普遍认为公元 105 年东汉时期的蔡伦是第一个造纸的人，但是，最近在新疆、山西和甘肃出土了西汉时期造的纸。因此，我们有理由认为西汉时期就发明了造纸术，而东汉的蔡伦改进了这一技术。后来，人们利用不同的材料造纸，纸质越来越好，安徽宣州所产的著名的宣纸，最先出现于唐朝。它的质量很好，因此，所有的书法家和画家都喜欢使用。直至今天，人们仍认为宣纸最适于书法和国画。

宋朝时期，开始用竹子造纸，竹纸的产量迅速提高。

751 年，唐玄宗统治时期，造纸术传入阿拉伯，1150 年又从阿拉伯传入欧洲。也就是说，欧洲比中国晚了 1000 多年才知道怎样造纸。

大约 1100 年前，中国发明了火药，唐末，火药首次用于战争。904 年，在地方势力的战争中，使用了名为“飞火”的武器。这种武器是将一包火药系在箭头上，点燃

教育资源 www.222b.com 公众号：铅笔钥匙

引线后，箭射向敌方，火药即可杀伤敌人。

宋朝时期，制造和使用火药达到了一个新水平。发明了各种使用火药的武器。宋军、金兵和元军都在战斗中使用这种武器。13 世纪，火药传入阿拉伯。14 世纪，欧洲一些国家开始制造从阿拉伯人那里学来的火药武器。

印刷术发明之前，人们必须用手抄来复制书籍，这种方法很慢，很容易出错。唐朝初期，首次出现了木版印刷。这种印刷术是从印章和石刻发展而来的。刻在石头上的字可以保留很久，后来，大约在 4 世纪，人们把一张纸铺在刷有油墨的刻字石板上来印刷。一些印刷工人由此想到，可将字刻在木板上来印刷。随着唐朝经济文化的迅速发展，人们需要书籍和日历等印刷品，这种需求促进了木版印刷术的发展。据书籍记载，木版印刷在晚唐时十分普及。

宋朝时期，木版印刷术十分先进。书本印刷得很精美。直至今日，当时所印刷的书仍极有价值，是图书馆和书籍收藏家的珍藏。

木版印刷并不很方便，每印两页就要雕刻一块木板，一部大书需要很多木板。除此之外，还需要很大空间来储藏木板。为了克服这些缺点，1041 ~ 1048 年，毕昇发明了活字印刷。一个小泥块上刻一个字，经过火烤变硬，然后根据书籍文字将这些泥块汉字排列在一块铁板上。然后刷上油墨，铺上纸张，就可以印刷了。

毕昇的发明使印刷比以前更快更简单。后来，人们又制成了金属活字和木活字，并广泛应用。元朝的一个地方官刻了三万多个木活字，用来印刷他自己写的书。这本书有六万多字，他一个月内就印了 600 册。

印刷术逐渐传入亚洲其他国家和欧洲。印刷术对文明进步的巨大影响是不言而喻的。

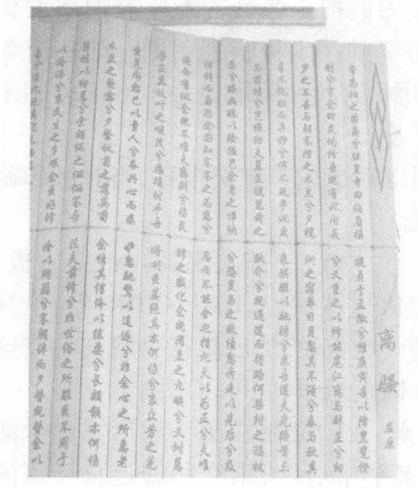


四书五经
The Four Books and The Five Classics

The Four Books and The Five Classics were the canonical works of the Confucian culture in the feudal society in ancient China. The Four Books refers to *The Great Learning* , The *Doctrine of the Mean* , *Confucian Analects* and *The Works of Mencius* . And The Five Classics includes *The Book of Poetry* (also known as The Book of Songs, *The Book of Odes*) , *The Book of History* , *The Book of Rites* , *The Book of Changes* , and *The Spring and Autumn Annals* . The Five Classics got its

教育资源 www.222b.com 公众号：铅笔钥匙

name during the reign of Emperor Wudi of the Han Dynasty, and there emerged a group of scholars responsible for the interpretation of these classics. The Four Books are short for The Texts and Annotations of the Four Books, which were compiled and annotated by Zhu Xi, a Neo-Confucian scholar of the Southern Song Dynasty to establish his own theoretical system of li or Principles. Collectively called The Four Books and The Five Classics, they cover such a wide range of subjects as literature, history, philosophy, politics, economics, education, moral ethics, geology, arts, science and technology, etc. and are the most important textbooks for the Confucian scholars to disseminate the educational thoughts of the Confucian School and a must for ancient scholars who had to pass the imperial competitive examination to become government officials. In short, they have a far-reaching influence on the way of existence, intellectual quality, moral ethics and esthetic values of the Chinese nation.



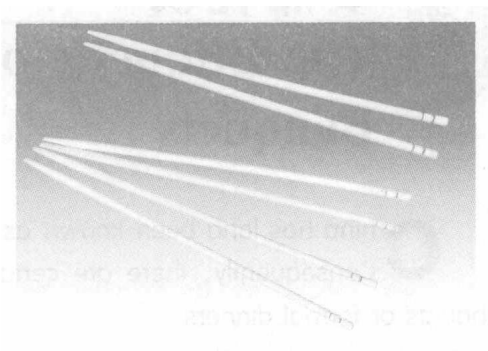
四书五经
The Four Books and The Five Classics

《四书五经》是中国古代封建社会儒家的经典书籍。四书是指《论语》、《孟子》、《大学》和《中庸》；而五经是指《诗经》、《尚书》、《礼记》、《周易》、《春秋》。汉武帝独尊儒术，创太学，置五经博士，专门研习五经。南宋时，大学者朱熹写成一本《四书章句集注》，简称《四书集注》"四书"的名称就这样流传下来。"四书五经"的内容涉及文学、史学、哲学、政治、经济、教育、伦理、道德、天文、地理、艺术、科技等各个方面，是儒家施行其儒学教化的重要教科书，中国古代文人科举做官的必读书，对中国人的民族生存方式、民族心理素质、价值观念、审美观念等都产生了深远的影响。

教育资源 www.222b.com 公众号：铅笔钥匙

筷子
Chopsticks

Similar to people of other nationalities, ancient Chinese people grasped or tore food with their bare hands at the beginning. Chopsticks, forks, knives and spoons were used much later, of which chopsticks, with a history of thousands of years, are a wonder of Chinese dining utensils.



Chopsticks are the dining utensils most frequently used in Chinese people's daily life. In ancient China, they were called zhu. When the Chinese began to use chopsticks as an eating instrument is anybody's guess. They were first mentioned in writing in Liji (*The Book of Rites*), a work compiled some 2 000 years ago.

Chopsticks may be made of any of several materials: bamboo, wood, gold, silver, ivory, pewter, and plastics. In cross-section, they may be either round or square. Some of them are engraved with coloured pictures or calligraphy for decoration. Ordinary chopsticks used in Chinese homes are of wood or bamboo, those for banquets are often ivory, whereas gold ones belonged only to the royalty and aristocracy.

筷子
Chopsticks

与其他民族一样，中国最初的食用方法也是“以手奉饭”，也就是用手抓，或用手撕，至于使用筷子、叉、刀、匙等进餐用具，则都是较晚的方法。其中，筷子是中国进餐习俗中的一绝，至今已有数千年的历史。

教育资源 www.222b.com 公众号：铅笔钥匙

筷子是日常生活中经常用到的一种进餐工具，也是中国人进餐时的必备用具。古代称为“箸”，今俗称筷子。中国人什么时候开始使用筷子进餐的，已经无从查起。最初的记载是在2000年前所编辑的一本叫做《礼记》的书中。

筷子可以用许多材料制作，如竹筷、木筷、金筷、银筷、象牙筷、锡筷、塑料筷，等等。其形或下圆上方、或上下全圆。有的镶有彩色图案或书法用以装饰。现在中国家庭使用的普通筷子多以木头或竹子制成，宴会通常使用象牙筷子，古代皇宫和贵族则使用金筷。



宴席礼仪
The Etiquette of Chinese Banquets

China has long been known as the “land of ceremony and propriety”. Consequently, there are certain manners that should be observed at banquets or formal dinners.

First, seat order. Chinese people attach great importance to the seating order at banquets or formal dinners.

In the ancient times, at a banquet, people sat in a circle on the ground. Their seating arrangements are unknown, but it is certain that they were arranged in a certain order. It was recorded that the most honorable guest sat facing the east, the next important guest sat facing the south, next facing the north and the last facing the west.

Even today at formal banquets people are arranged in a certain order, but in different areas, there are different rules concerning seat order. In the past, Chinese people often sat around a so-called eight-immortal table (a table with a rectangular top, normally with eight seats around it) to dine. In the north, the seat order was arranged this way: the two seats facing the door were the most important, the host sat on the right and the most honorable guest on the left; opposite these two seats sat two specially invited guests who were supposed to help entertain the main guests; the other people, guests or specially invited guests, were arranged, according to their age, to sit on the other two sides of the table. The two seats closer to the host and most honorable guest were considered more important than the

教育资源 www.222b.com 公众号：铅笔钥匙

other two seats. In the south, the seat order was a bit different.

Apart from seat order, there are also rules regarding the order of serving dishes and the way dishes are set on the table. Dishes, in the broad sense, refer to wine (or liquor), meat and vegetable dishes and grain food; in the narrow sense, it only refers to meat and vegetable dishes. The rules have undergone some changes. In the ancient times, grain food was served before wine, while today wine and meat and vegetable dishes are served before grain food.



For meat and vegetable dishes, there are cold dishes and hot dishes. Normally cold dishes are served before hot ones, dry dishes are served before soup. Hot dishes are the main courses; usually there are even numbers of hot dishes, 4, 6 or 8. Sometimes there could be 16 or 32 dishes. The most sumptuous feast—Man Han Feast, has as many as 108 dishes. Soup is usually the last dish.

For the way dishes are set on the table, there are also rules. For example, newly served dishes are always put near the most honorable guest; when whole fish, whole chicken or whole duck is served, the dish is normally put in such a way that the head is towards the most honorable guest. This is a way to show respect to the most honorable guest.

In order to show their respect and hospitality, Chinese hosts often help the guests to the dishes. For hygiene's sake, when doing this, they usually use an extra pair of chopsticks or spoon put on the table.

教育资源 www.222b.com 公众号：铅笔钥匙



宴席礼仪
The Etiquette of Chinese Banquets

中国自古以来就是一个文明礼仪之邦。这种“文明礼仪”表现在饮食文化上，便出现了诸多的宴席礼节。

首先是宴席的座次。中国人非常讲究“长幼有序”，形成了严格讲究宴席座次的传统礼俗。

古代酒席一般是席地围坐，其座次的顺序尚不得而知，但肯定是有区别的。据资料记载：古代宴席以坐西面东为尊位，坐北面南次之，坐南面北又次之，坐东面西为下座。

即使是现在，日常生活中稍微正规一些的场合，人们对酒席上的座次仍然有严格的要求，但各地的习惯却并不一样。过去，中国民间喜欢用正方形的八仙桌，北方八仙桌的座次一般是：面门的两个座位为正座，其中右位为主客，左位是主人；正座的对面（即背门的两个座位）为陪座，通常是晚辈或主人家找来的陪客；左右两侧为侧座，或客人或陪客，大多依年龄长幼顺序而坐，靠近正座者为上，靠近陪座者为下。南方的八仙桌座次略有不同。

其次是上菜的顺序和摆菜的位置。所谓上菜的顺序，就是指菜肴依次端上宴席的次序。实际上，宴席上的“出菜”有广义、狭义之分。广义的出菜，是指酒、荤素菜、饭的上席顺序，狭义的出菜则仅指菜肴的上席顺序。上菜的规矩有很大的变化。在古代，先上饭后上酒，而现在则是先上酒、菜，后上饭。

荤素菜分为凉菜和热菜两种，通常先上凉菜，后上热菜；先吃干的，后喝稀的。热菜为主，一般为双数，如4个、6个、8个。有时甚至16个，或者32个。最豪华的宴席——“满汉全席”有108道菜。汤一般是最后上。

端上席的菜肴摆放在宴席的什么位置，也是中国宴席非常讲究的一个内容。尤其是在正式的宴席上，什么菜摆在什么地方，都有一定的讲究。比如：新上的菜都要放在靠主席或主宾的位置；上整鸡、整鸭、整鱼时，一般将头部冲着主席或主宾，以示尊敬等等。

在中国，为了体现对客人的尊敬和好客，主人通常给客人夹菜。出于卫生，餐桌上摆有备用的筷子和勺子。

教育资源 www.222b.com 公众号：铅笔钥匙

名酒
Famous Chinese Wine

Many famous Chinese wines of the present day develop from ancient times, mainly from the Ming and the Qing dynasties. At the First National Wine Appraisal Conference held in 1952, eight brands of famous Chinese wine were awarded a prize. They were Guizhou Maotai, Shanxi Fenjiu, Shanxi Xifeng, Luzhou Laojiao, Shaoxing Jiafan, Red Rose Grape Wine, Weimeisi and Special Fine Brandy. At the Second National Wine Appraisal Conference held in 1963, eighteen brands of famous Chinese wine were awarded a prize. They were Guizhou Maotai, Shanxi Fenjiu, Shaanxi Xifeng, Luzhou Laojiao Twice Fully-Fermented Liquor, Shaoxing Jiafan, Red Rose Grape Wine, Yantai Weimeisi, Yantai Special Fine Brandy, Sichuan Wuliangye, Anhui Gujinggong, Quanxing Twice Fully-Fermented Liquor, Chinese Red Grape Wine, Zhuyeqing, Qingdao White Grape Wine, Dongjiu, Special-Made Bejing Brandy, Chengang Liquor and Qingdao Beer. In 1979, the Third National Wine Appraisal Conference was held and eighteen brands of famous Chinese wine were awarded a prize. They were Guizhou Maotai, Shanxi Fenjiu, Sichuan Wuliangye, Anhui Gujinggong, Yanghe Twice Fully-Fermented Liquor, Jiannanchun, Chinese Red Grape Wine, Yantai Weimeisi, Qingdao White Grape Wine, Yantai Special Fine Brandy, Dongjiu, Special-Made Bejing Brandy, Luzhou Laojiao Twice Fully-Fermented Liquor, Shaoxing Jiafan, Zhuyeqing, Qingdao Beer, Yantai Red Grape Wine and Chengangjiu.



教育资源 www.222b.com 公众号：铅笔钥匙



名酒
Famous Chinese Wine

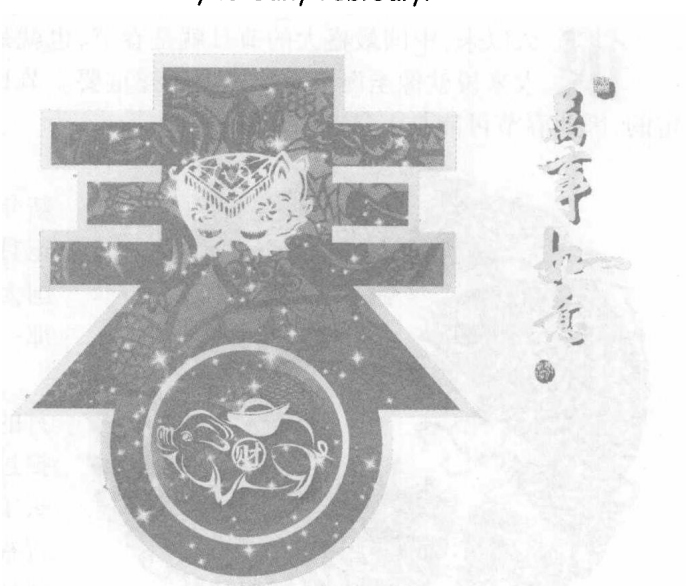
现在的许多中国名酒，都是从古代发展而来的，主要是从明清时期发展而来。1952 年，全国第一次评酒会上评出了“八大名酒”，即茅台、汾酒、西凤、泸州老窖、绍兴加饭酒、红玫瑰葡萄酒、味美思酒、金奖白兰地；1963 年，中国举办了全国第二次评酒会，会上评出了“十八大名酒”，即：茅台（贵州仁怀茅台镇）、汾酒（山西汾阳杏花村）、西凤（陕西凤翔柳林镇）、泸州老窖大曲酒（四川泸州）、绍兴加饭酒（浙江绍兴）、红玫瑰葡萄酒、味美思酒（山东烟台）、金奖白兰地（山东烟台）、五粮液酒（四川宜宾）、古井贡酒（安徽亳县）、全兴大曲酒（四川成都）、夜光杯中国红葡萄酒（北京）、竹叶青酒（山西汾阳杏花村）、白葡萄酒（山东青岛）、董酒（贵州遵义）、特制白兰地酒（北京）、沉缸酒（福建龙岩）、青岛啤酒（山东青岛）；1979 年全国第三届评酒会也评出了“十八大名酒”：茅台酒、汾酒、五粮液酒、古井贡酒、洋河大曲酒（江苏泗阳洋河镇）、剑南春酒（四川绵竹）、中国红葡萄酒、烟台味美思酒、青岛白葡萄酒、金奖白兰地酒、董酒、北京特制白兰地酒、泸州老窖特曲酒、绍兴加饭酒、竹叶青酒、青岛啤酒、烟台红葡萄酒、沉缸酒。

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 2 Chinese Festivals 中国节日

春节
The Spring Festival

Far and away the most important holiday in China is the Spring Festival, also known as the Chinese New Year. To the Chinese people it is as important as Christmas to people in the West. The dates for this annual celebration are determined by the lunar calendar rather than the Gregorian calendar, so the timing of the holiday varies from late January to early February.



To the ordinary Chinese, the festival actually begins on the eve of the lunar New Year's Day and ends on the fifth day of the first month of the lunar calendar. But the 15th of the first month, which normally is called the Lantern Festival, means the official end of the Spring Festival in many parts of the country.

Preparations for the New Year begin in the last few days of the last moon, when houses are thoroughly cleaned, debts repaid, hair cut and new clothes purchased. Houses are festooned

教育资源 www.222b.com 公众号：铅笔钥匙

with paper scrolls bearing auspicious antithetical couplet and in many homes, people burn incense at home and in the temples to pay respects to ancestors and ask the gods for good health in the coming months.

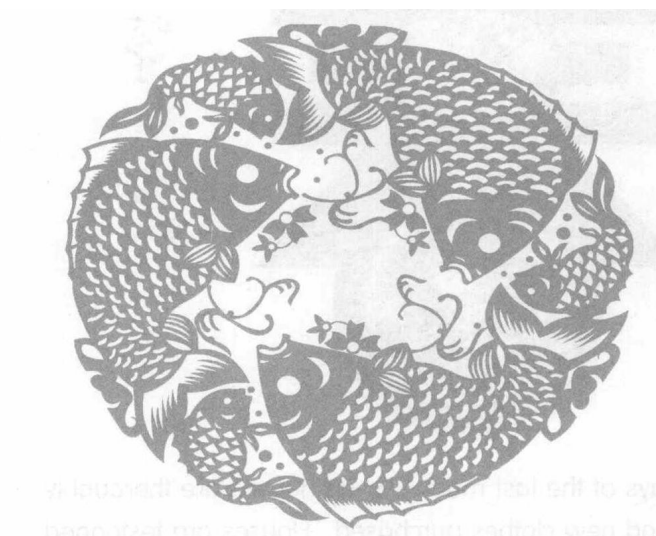
"Guo Nian," which means "passing the year," is the common term among the Chinese people for celebrating the Spring Festival. It actually means greeting the new year. At midnight at the turn of the old and new year, people used to let off fire-crackers which serve to drive away the evil spirits and to greet the arrival of the new year. In an instant the whole city would be engulfed in the deafening noise of the firecrackers.

On New Year's Eve, all the members of families come together to feast. Jiaozi, a steamed dumpling, is popular in the north, while southerners favor a sticky sweet glutinous rice pudding called nian gao.



春节
The Spring Festival

很久以来，中国最盛大的节日就是春节，也就是中国年。这一节日对中国人来说就像圣诞节对西方人一样重要。节日以中国农历而不是公历确定的，因此春节可能是1月底或2月初。



一般说来春节真正开始于新年除夕而于正月十五结束。正月十五，也叫元宵节，也是我国大部分地区正式结束春节的那一天。

新年准备始于旧年最后一月的几天，此时通常是房子也打扫过，欠的债也清了，理了发并买了新衣服。房子也装饰上了祝福吉祥做春联，于是人们在家或庙宇焚上香叩拜先人或祈求诸神保佑家人来年身体健康。

"过年"，又叫"过年关"，是

教育资源 www.222b.com 公众号：铅笔钥匙

中国人庆贺春节时互相道贺的语言。在新旧年交替的半夜时分，人们便燃放鞭炮以驱除邪恶，迎接新年的到来，瞬间，整座城市便被震耳欲聋的鞭炮声包围。

除夕之夜，家里所有人聚在一起吃大餐。通常北方人吃饺子，而南方人则吃美味可口的年糕。



元宵节
Yuanxiao Festival

Yuanxiao Festival is on the 15th day of the first Chinese lunar month. It is part of and the last day of the Spring Festival. In the old days, people began preparing for the Spring Festival about 20 days before. However the Yuanxiao Festival marks the end of the New Year celebrations. And after the Yuanxiao Festival, everything returns to normal.

The Yuanxiao Festival is also known as the Lantern Festival. Yuan literarily means "First" while "Xiao" refers to "night". Yuanxiao is the first time when people see the full moon in the New Year. It is traditionally a time for family reunion. The most prominent activity of the Yuanxiao Festival is the display of all types of beautiful lanterns. So the occasion is also called the Lantern Festival.

There are many beliefs about the origin of the Lantern Festival. But one thing for sure is that it had something to do with religious worship.

One legend tells that it was a time to worship Taiyi, the God of Heaven in ancient times. The belief was that the God of Heaven controlled the destiny of the human world. He had sixteen dragons at his back and call. It was he who decided when to inflict drought, storms, famine or pestilence upon human beings. Beginning with Qin Shi Huang, the first emperor who united China, all subsequent emperors ordered splendid ceremonies each year. The emperor would ask Taiyi to bring favorable weather and good health to him and his people. Emperor Wudi of the Han Dynasty directed special attention to this event. In 104 BC, he proclaimed it one of the most important celebrations, and the ceremony would last throughout the night.

Another legend associated with the Lantern Festival is Taoism. Tian-guan was the Taoist god responsible for good fortune. His birthday falls on the 15th day of the

教育资源 www.222b.com 公众号：铅笔钥匙

first lunar month. It is said that Tian-guan liked all types of entertainment. So his followers prepared various kinds of activities during which they prayed for good fortune.



The third story about the origin of the festival goes like this: Buddhism first entered China during the reign of the Emperor Mingdi of the Eastern Han Dynasty. That was in the first century. However it did not exert any great influence among the Chinese people. One day, Emperor Mingdi had a dream about a gold man in his palace. At the very moment when he was about to ask the mysterious figure who he was, the gold man suddenly rose to the sky and disappeared in the west. The next day Emperor Mingdi sent a scholar to India on a pilgrimage to locate Buddhist scriptures. After journeying thousands of miles, the scholar finally returned with the scriptures. Emperor Mingdi ordered that a temple be built to house a statue of Buddha and serve as a repository for the scriptures. Followers believed that the power of Buddha could dispel darkness. So Emperor Mingdi ordered his subjects to display lighted lanterns during what was to become the Lantern Festival. The custom of lighting lanterns continued. However the lanterns would develop from simple ones to those of various color and shape. The scale of the celebration also increased greatly.

元宵节
Yuanxiao Festival

元宵节的时间是农历的正月十五，这一天是春节的最后一天。在古代，人们提前大约二十天为春节作准备，而元宵节的到来标志着春节庆祝活

教育资源 www.222b.com 公众号：铅笔钥匙

动的结束。元宵节之后，一切生活又恢复正常。

元宵节还称“灯节”。“元”代表第一，古人称“正月”为“元月”，“夜”也称“宵”，“元宵”就是指新的一年中第一个见到圆满的明月的晚上。人们往往在这一天阖家团圆。旧时的春节活动，通常从腊八开始到元宵节才算正式结束。元宵节最有代表性的活动就是观花灯，所以元宵节也称为灯节。

关于元宵灯节的由来，有许多说法：

有人说元宵节的来历与祭祀“泰一神”有关。史载汉武帝时，汉室要祭祀一位叫“太乙”的神明，据说他的权力很大，人间的风雨、干旱、饥馑、瘟疫都由他掌管。据史料记载，汉武帝创建“太初历”（太初元年，即公元前 104 年）时，就已把元宵节列为重大纪念节日。

也有人说元宵节的来历与道教有关。到了唐朝，崇尚老庄，奉道教为国教，为祝贺道教的“上元赐福天官紫微大帝”在正月十五的诞辰而举行各种各样的祝节活动，至此，元宵节又添上了道教色彩。

第三种说法是和佛教相关。东汉时期，明帝有一天突然梦见大殿里出现了一个不速之客，正要寻问此人身份时，那人却飘至空中消失于西方。翌日，明帝即派人前往印度朝圣求佛经。后来，明帝听说有正月十五日僧人观佛舍利，点灯敬佛的做法，就命令这一天夜晚在皇宫和寺庙里点灯敬佛，令士族庶民都挂灯。以后这种佛教礼仪节日逐渐形成民间盛大的节日。



清明节
China's Tomb Sweeping Day

April the fourth or fifth of the solar year (according to the Gregorian calendar) is a traditional day for the Chinese people to show respect for their ancestors. On this day, people sweep their ancestors' tombs and burn paper money to wish their ancestors good luck. There is a legend related to this tradition. According to the legend, during the Spring and Autumn Period, a person named Jie Zhitui followed his master Chong'er, the prince of Jin, and stayed with him during all the 19 years when the prince was in exile. Jie Zhitui was so loyal to his master that once when the prince was starved to death, Jie cut one piece of flesh from his leg to feed his master so as to save his life. However, when the prince ascended the throne and became king of the Jin state, he forgot about Jie Zhitui com-

教育资源 www.222b.com 公众号：铅笔钥匙

pletely. He awarded all his other followers except Jie. Jie, on his part, left his master with his old mother without even one word of complaint. The local people were very indignant about this and they compiled a rhyme to satirize the king. The king learned about this and in order not to ruin his reputation, he ordered his men to go to Jie's home to bring him back, yet they failed to find Jie. The king then learned that Jie had hidden in the Mian Mountain, so he ordered his men to search



the mountain, again, they failed to find Jie. The king knew that Jie was a filial son, so he thought if he set the mountain on fire, Jie, for his mother's sake, would definately come out. Based on this thought, he ordered his men to set the mountain on fire. The fire lasted three whole days and nights, yet to the king's disappointment, Jie never came out. In the end, Jie and his mother's burned bodies were found beside a tree. That was the 103rd day after the Winter Solstice. The local people admired Jie Zhitui for his moral integrity. To commemorate him, they ate cold food and restrained from making fire on that day and the following two days. This is how hanshi, the Cold Food Day, came into being. Due to the fact that Cold Food Day and Pure Brightness often fall on the same day, the two are combined to form a comprehensive folk festival, during which time people go for outings, play

教育资源 www.222b.com 公众号：铅笔钥匙

kites, and sweep their ancestors' tombs.



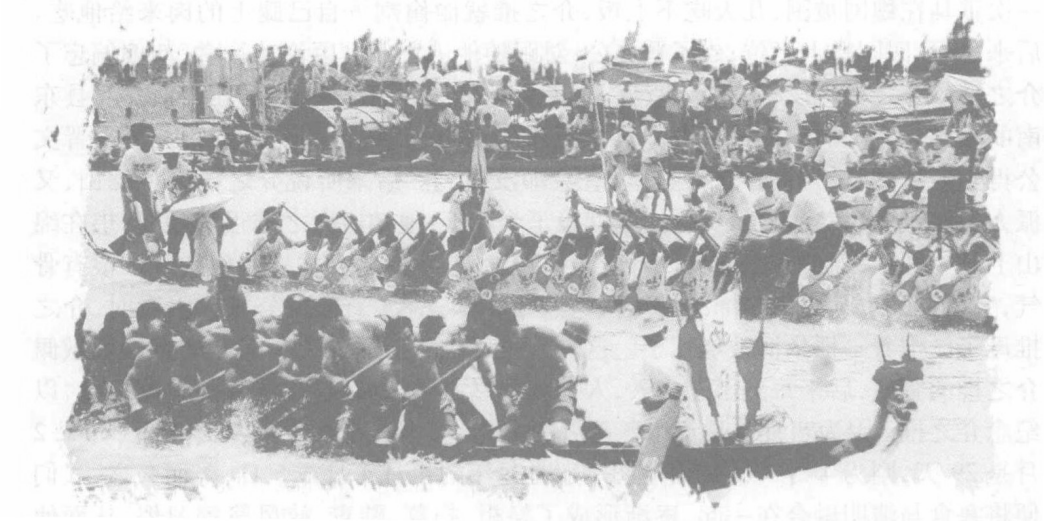
清明节
China's Tomb Sweeping Day

每年公历4月4日(或5日)的清明节,是中国人传统的扫墓祭祖、哀悼先人的纪念日。每到了这一天,人们纷纷来到祖先的墓地,焚化纸钱,拜祭先人。清明节,古称三月节(通常在公历的4月4日或5日),本为古代的一个重要农事节日,因为"物至此时,皆以洁齐而清明矣"。所以每到此时,农民开始耕种,蚕农开始"命蚕妾,治蚕室"。但是在很早以前,清明节就与比它早一二天的寒食节相融合,融入了扫墓祭祖的内容。清明节这一习俗源于晋文公重耳悼念介之推的传说:相传春秋时期,晋国的介之推跟随晋公子重耳逃亡国外19年,忠心耿耿。一次重耳在魏国被困,几天吃不上饭,介之推就偷偷割下自己腿上的肉来给他吃。后来,重耳回国登上王位,成了晋文公,对跟随他逃亡的大臣论功行赏,却偏偏忘了介之推。介之推也没有争功,自己一个人背起老母悄然离去,隐居在山西介休县东南的绵山。晋国的老百姓很替介之推鸣不平,就编了一首歌谣讽刺晋文公。晋文公得知后,立即派人去介之推家里找他,却没找到。后来听说介之推去了绵山,又派人去找,也没找到。于是,晋文公就设了个计策:他知道介之推很孝顺,就想在绵山上放一把火,逼迫介之推自己背着母亲跑出来。结果,介之推和他的母亲很有骨气,宁可烧死也不出山。绵山一场大火烧了三天三夜,当晋文公派人去看时,介之推母子已抱着一棵枯柳被烧死了。这一天正好是冬至后的103天。老百姓很敬佩介之推的骨气,后来每到了这一天,人们就不忍心生火做饭,连续3天只吃冷食,以纪念介之推。因为寒食节是每年冬至后的103天,也就是次年的4月4日(如果2月是29天,则为4月3日),而清明一般是每年的4月4日或5日,久而久之,人们便将寒食与清明融合在一起,逐渐形成了祭祖、扫墓、踏青、放风筝等习俗,从而使清明、寒食融为一体,成为一个综合性的民俗节日。2008年,清明节被正式确立为法定节假日。

教育资源 www.222b.com 公众号:铅笔钥匙

端午节
The Dragon Boat Festival

The 5th day of the 5th month of the lunar year is an important day for the Chinese people. The day called "Duan Wu" (meaning Day of Right Mid-Day) is observed everywhere in China. This unique Chinese celebration dates back to earliest times and a number of legends explain its origins. The best known story centers on a patriotic court official named Qu Yuan, of the State of Chu during the Warring States Period more than 2, 000 years ago. Qu tried to warn the emperor of an increasingly corrupt government, but failed. In a last desperate protest, he threw himself into the river and drowned. The State of Chu was soon annexed by the State of Qin.



Later Qu Yuan's sympathizers jumped into boats, beat the water with their oars and made rice dumplings wrapped in reed-leaves (zongzi) and scattered them into the Miluo River in the hope that fish in the river would eat the rice dumplings instead of the body of the deceased poet.

The custom of making rice dumplings spread to the whole country. Today, people eat glutinous rice cakes to mark the occasion.

At the news of the poet's death, the local people raced out in boats in an ef-

教育资源 www.222b.com 公众号：铅笔钥匙

forts of searching his body. Later the activity became a boat race and the boats gradually developed into dragon-boats. In many places along rivers and on the coast today, the holiday also features dragon-boat races. In these high-spirited competitions, teams of rowers stroke their oars in unison to propel sleek, long vessels through the water.



端午节
The Dragon Boat Festival

每年农历的五月初五，是中国传统的端午节，又称端阳节、重午节、天中节等，是汉民族四大传统节日之一，夏节。因为端午节的许多风俗都来源于纪念大诗人屈原，所以又称“诗人节”。

过端午的习俗由来已久，大约开始于春秋战国之际。但是关于端午节的始源，却有不同的说法。而其中流传最广、影响最大的是纪念屈原一说。

端午之际，主要有吃粽子、带荷包、插艾、缠五色丝等习俗，南方还在这一天举行龙舟竞赛等活动。

吃粽子和赛龙舟的习俗与纪念屈原有关。屈原（约前340～前278），名平，字灵均，是历史上最伟大的浪漫主义诗人，曾任楚国左徒兼三闾大夫。后因楚怀王听信谗言，将屈原流放于汉水以北。顷襄王继位后，又将屈原放逐江南。屈原自感无力挽救楚国的衰亡，于五月五日自沉汨罗江而死。老百姓很同情屈原的遭遇，为了避免屈原的尸体被鱼鳖吞食，便于五月五日这一天划着龙舟在江中驱赶鱼鳖，并将包好的粽子投放江中来喂鱼鳖，以保护屈原的尸体。2008年，端午节被确立为法定节假日。

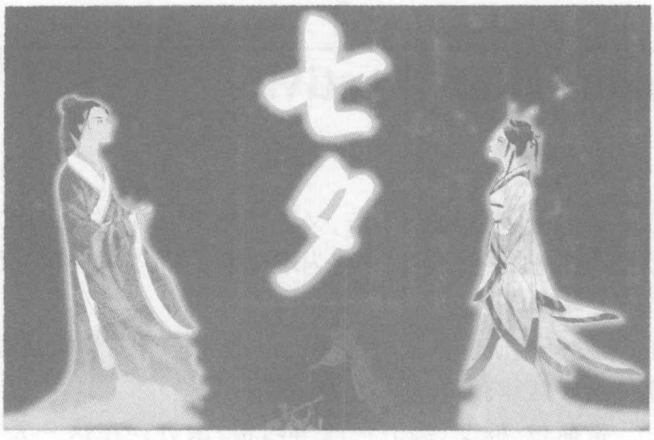


七夕节
Qiqiao Festival

Qiqiao Festival (Ingenuity-Begging Festival) falls on the seventh day of the seventh lunar month; it is also called Girls' Festival, or Daughters'

教育资源 www.222b.com 公众号：铅笔钥匙

Festival. The legend related to this festival goes like this: Once upon a time a fairy in heaven (the Weaving Girl) fell in love with a cowherd (the Herd Boy) on earth. The fairy was so devoted to her love that she gave up all her priviledges of being a fairy in heaven and came down on earth to live with her beloved. For several years, they led a happy life, and the Weaving Girl gave birth to two lovely children. Then the fairy's mother—the Lady Queen Mother learnt about this and she was so angry that she had her daughter, the Weaving Girl, taken back to heaven by force.



The Herd Boy, with their two children, ran after the Weaving Girl, but the Lady Queen mother took out her hairpin and drew a river between them. People were very sympathetic with the couple, and to help them, thousands of swallows formed a bridge across the river on the seventh day of the seventh lunar month so that they could meet each other once a year. The so-called river is actually the Milky Way, and the Weaving Girl and the Herd Boy are two stars. It is said that on the Eve of Qiqiao Festival, if one stands under a wine trellis and tries really hard enough, one can hear the loving whisper of the Weaving Girl and the Herd Boy. Because the Weaving Girl was a symbol of beauty, kind-heartedness and ingenuity, on the eve of this festival, girls would gather in the gardens or yards to pray to the Weaving Girl to bestow upon them intelligence and ingenious skills. There were also various activities on this day, such as eating qiaoguo, a kind of wheaten food in varying sizes and shapes and the competition of putting a thread as quickly as possible through the eye of a needle, etc. In some places in Shandong Province, the practice of eating qiaoguo is still popular. In recent years, some folk and official organizations have held a series of activities to revive the festival.

教育资源 www.222b.com 公众号：铅笔钥匙



七夕节
Qiqiao Festival

每年农历七月初七的七夕节，简称七夕，俗称乞巧节，又称少女节或女儿节，是中国传统节日中最具浪漫色彩的一个节日。传说天上的仙女（织女）爱上了人间的牛郎。仙女深坠爱河，决定放弃天堂仙女的所有特权，下凡到人间和牛郎结婚。他们男耕女织，情深意重，生了一男一女两个孩子，但是好景不长，这事很快便让织女的母亲---王母娘娘知道了。她非常气愤，强行把织女带回天上。牛郎拉着自己的儿女，一起腾云驾雾上天去追织女，眼见就要追到了，岂知王母娘娘拔下头上的金簪一挥，一道波涛汹涌的天河就出现了，牛郎和织女被隔在两岸。他们的忠贞爱情感动了大家，千万只喜鹊飞来，搭成鹊桥，让牛郎织女走上鹊桥相会，王母娘娘对此也无奈，只好允许两人在每年七月七日于鹊桥相会。所谓的天河就是银河，而牛郎、织女就是天上的两颗星。据说在这一天的晚上，如果静静地躲在葡萄架下，就能听到牛郎、织女说的悄悄话。因为织女是一个美丽聪明、心灵手巧的仙女，所以凡间的女子便在这一天的晚上与女伴相约，在庭院或花园里朝天河（即银河）中的牛、女二星焚香祭拜，默默祈祷自己的心愿，向织女乞求智慧，好让自己也变得心灵手巧。过去，在这一天，人们要吃“巧果”（一种面食），姑娘们还会穿针引线验巧。山东的一些地方，吃“巧果”的习惯仍然很普遍。



中秋节
The Mid-Autumn Festival

On the 15th day of the 8th month of the lunar calendar, the moon is round and the Chinese people mark their Moon (or Mid-autumn) Festival. The round shape to a Chinese means family reunion. Therefore the Moon Festival is a holiday for members of a family to get together wherever it is possible.

On that day sons and daughters will bring their family members back to their parents' house for a reunion. Sometimes people who have already settled overseas

教育资源 www.222b.com 公众号：铅笔钥匙

will come back to visit their parents on that day.

As every Chinese holiday is accompanied by some sort of special food, on the Moon Festival, people eat moon cakes, a kind of cookie with fillings of sugar, fat, sesame, walnut, the yoke of preserved eggs, ham or other material. In Chinese fairy tales, there live on the moon the fairy Chang E, a wood cutter named Wu Gang and a jade rabbit which is Chang E's pet. In the old days, people paid respect to the fairy Chang E and her pet the jade rabbit.

The custom of paying homage to the fairy and rabbit is gone, but the moon cakes are showing improvement every year. There are hundreds of varieties of moon cakes on sale a month before the arrival of the Moon Festival this year. Some moon cakes are of very high quality and very delicious. An overseas tourist is advised not to miss it if he or she happens to be in China during the Moon Festival.



中秋节
The Mid-Autumn Festival

每年农历八月十五日，圆月当空，是中国传统的中秋佳节。“圆”对于中国人来说意味着团圆。因此，中秋节也是一个合家团圆的节日。



这一天，子女会回到父母身边，甚至远在他乡的游子，也会不远万里回到故乡看望自己的亲人。

中秋节的传统食品是月饼（一种以糖、油、芝麻、核桃仁、咸蛋黄、火腿等为馅料的糕点）。在中国神话故事中，月宫中住着嫦娥、玉兔以及砍树人吴刚。古时候的中秋节，人们会在月下摆设香案，向善良的嫦娥祈求吉祥平安。

现如今，向嫦娥、玉兔致意的习俗已经淡漠了，但是每年的月饼都在改进。在距离中秋节还有一个月时，各种各样的月饼就开始销售了。不乏一些美味可口的高质量月饼。中秋节期间来中国的海外宾朋可千万不要错过品尝。

教育资源 www.222b.com 公众号：铅笔钥匙

2008 年,中秋节被确立为法定节假日。



重阳节
Chongyang Festival

The Chongyang Festival falls on the ninth day of the ninth month of the Chinese lunar calendar, so it is also known as the Double Ninth Festival.

The festival is based on the theory of Yin and Yang, the two opposing principles in nature. Yin is feminine, negative principle, while Yang is masculine and positive. The ancients believed that all natural phenomena could be explained by this theory. Numbers are related to this theory. Even numbers belong to Yin and odd numbers to Yang. The ninth day of the ninth lunar month is a day when the two Yang numbers meet. So it is called Chongyang. Chong means double in Chinese. Chongyang has been an important festival since ancient times.

The festival is held in the golden season of autumn, at harvest-time. The bright clear weather and the joy of bringing in the harvest make for a festive happy atmosphere. The Double Ninth Festival is usually perfect for outdoor activities. Many people go hiking and climbing in the country, enjoying Mother Nature's final burst of color before she puts on her dull winter cloak. Some will carry a spray of dogwood.

It is hard to say when these customs were created. But there are many stories which are closely related. The book Xu Qi Xie Ji, written by Wu Jun in the sixth century has one such story. In ancient times, there lived a man named Huan Jing. He was learning the magic arts from Fei Changfang, who had become an immortal after many years of practicing Taoism. One day, the two were climbing a muntain. Fei Changfang suddenly stopped and looked very upset. He told Huan Jing, On the ninth day of the ninth month, disaster will come to your hometown. You must go home immediately. Remember to make a red bag for each one of your family members and put a spray of dogwood in every one. Then you must all tie your bags to your arms, leave home quickly and climb to the top of a mountain. Most importantly, you must all drink some chrysanthemum wine. Only by doing so can

教育资源 www.222b.com 公众号：铅笔钥匙

your family avoid this disaster.

On hearing this, Huan Jing rushed home and asked his family to do exactly as his teacher said. The whole family climbed a nearby mountain and did not return until the evening. When they got back home, they found all their animals dead, including chickens, sheep, dogs and even the powerful ox. Later Huan Jing told his teacher, Fei Changfang, about this. Fei said the poultry and livestock died in place of Huan Jing's family, who escaped disaster by following his instructions.

And so it happened that climbing a mountain, carrying a spray of dogwood and drinking chrysanthemum wine became the traditional activities of the Chongyang Festival.

The dogwood is a plant with a strong fragrance, and is often used as a Chinese herbal medicine. People in ancient times believed it could drive away evil spirits and prevent one from getting a chill in late autumn. So its history as a medicine goes back many centuries. But the custom of carrying a spray of dogwood during the Double Ninth Festival is slowly dying out and many people, especially young people in the cities, do not even know what a dogwood spray looks like.

Even though the tradition of carrying a few spray of dogwood dies out, that of climbing mountains is reaching new heights.

Early in the Western Han Dynasty, about 2 000 years ago, people used to climb a high platform outside the capital city of Chang'an on the occasion of the Chongyang Festival. For many, it was the last outing of the year before the onset of winter. The custom evolved into its present form, when people go climbing to get some exercise as well as enjoy the autumn scenery.

But what about those people who live in flat regions far from any mountain? The problem is solved by going for a picnic and eating cakes. The Chinese word for cake is Gao, a homonym of the Chinese word for high. Mountains are high, so eating cake can, by a stretch of the imagination, take the place of going for a climb.

Since nine is the highest odd digit, people take two of them together to signify longevity. Therefore, the ninth day of the ninth month has become a special day for people to pay their respects to the elderly and a day for the elderly to enjoy themselves. It has also been declared China's day for the elderly.

教育资源 www.222b.com 公众号：铅笔钥匙

重阳节
Chongyang Festival

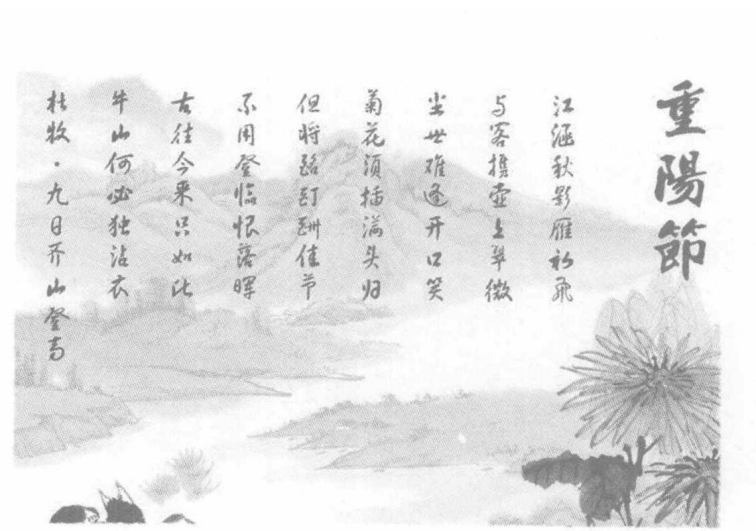
每年中国农历九月初九是重阳节，也被称之为重九节。

古人将天地万物归为阴阳两类，阴代表黑暗，阳则代表光明、活力。奇数为阳，偶数为阴。九是奇数，因此属阳，九月初九，日月逢九，二阳相重，故称“重阳”。

这一天，正值仲秋收获季节，天高气爽，收获的喜悦增添了节日的气氛。重阳节非常适合户外运动，是登高远眺，舒畅胸怀的好时光。

很难追溯重阳节的起源，但是有许多相关的传说。根据公元六世纪吴均的《续齐谐纪》记载：“汝南桓景，随费长房游学累年。长房谓之曰：九月九日汝家中当有灾，宜急去，令家人各作绛囊，盛茱萸以系臂，登高饮菊花酒，此祸可除。景如言举家登山。……今世人九日登高饮酒，妇人带茱萸囊，盖始于此。”

每到这一天，人们出游登高，饮菊花酒，佩茱萸。时至今日，一些地区仍保存着这种风俗。



茱萸是一种药用植物。其味香烈，有逐风邪、治寒热等功用。古人把茱萸作为驱邪的神物，每逢重阳节人人都要佩带。如今，插茱萸的习俗已不多见，许多城里的年轻人甚至不知道茱萸长什么样。

虽然插茱萸的习俗已不多见了，但是登高是重阳节的重要风俗。

教育资源 www.222b.com 公众号：铅笔钥匙

早在两千多年前的西汉时期，人们就在这一天前往京城长安郊外登高台。现如今，人们登山则是为了边锻炼身体边欣赏秋景。

对于那些生活在远离山区的人们来说，他们可以出外野餐，吃糕点。汉语“糕点”的“糕”和“登高”的“高”发音相同，所以就用“吃糕”代替“登高”了。

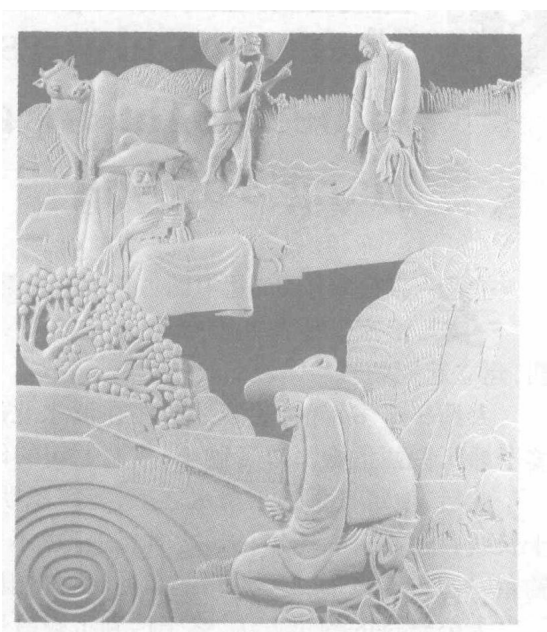
由于九是奇数中最大的一个，人们把两个九放在一起来表示长寿。因此，重阳节就成为了传统的敬老节日，政府也把它定为老人节。

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 3 中国历史故事 Chinese Historical Tales

姜太公钓鱼，愿者上钩
There are always fish willing to be caught by angler Jiang Taigong

Jiang Taigong is a popular name for Jiang Ziya, statesman and strategist. As an adviser of King Wen of the Zhou State in ancient China, he, at the age of 80, helped the young King Wu overthrow the Shang Dynasty and establish the Zhou Dynasty.



Jiang Ziya lived near the Weishui River about 3 000 years ago. The area was the feudal estate of Count Ji Chang. Jiang Ziya knew Ji Chang was very ambitious so he hoped to get Ji's attention.

He often went fishing at the Weishui River, but he would fish in an unusual way. He hung a straight fishhook, without bait, three feet above the water. He often said to himself, "Fish, if you don't want to live any more, come and swallow the hook yourself."

Soon his strange way of fishing

教育资源 www.222b.com 公众号：铅笔钥匙

was reported to Ji Chang. Ji sent a soldier to fetch him. Jiang saw the soldier coming, but ignored him. Jiang just went on with his fishing, and was saying to himself, "Fishing, fishing, no fish has been hooked. A shrimp is up to mischief." The soldier reported this back to Ji Chang, who became more interested in Jiang.

Ji sent an official to invite Jiang this time. But Jiang again ignored the invitation. He just carried on fishing, and was saying, "Fishing, fishing, the big fish has not been hooked. A small one is up to mischief."

Then Ji Chang realized Jiang may be a great talent so he went to invite Jiang himself and brought many generous gifts with him. Jiang saw his sincere desire so decided to work for him.

Jiang helped Ji Chang and his son turn over the Shang Dynasty and establish the Zhou Dynasty. Jiang was given the title of Taigong so people called him Jiang Taigong.

Today, people use this old idiom to describe someone who willingly falls in a trap or does something regardless of the result. For example, if someone sells something at a price of 10 times its real value, and he does not care if it can be sold, his situation could be described with this idiom.



姜太公钓鱼，愿者上钩
There are always fish willing to be caught by angler Jiang Taigong

姜太公字子牙，是中国古代的一位影响久远的杰出的韬略家、军事家和政治家。他在九十高龄，辅佐文王，兴邦立国，帮助年轻的周武王灭掉商朝，建立起周朝。

大约3千多年前，姜子牙居住在渭水北岸的磻溪，属于西伯姬昌的封建领地。姜子牙听说西伯姬昌尊贤纳士，年逾七旬的他便千里迢迢投奔西歧。

此后，他每日垂钓于渭水之上，等待圣明君主的到来。姜子牙的钓法奇特，短干长线，线系直钩，不用诱饵之食，钓杆也不垂到水里，离水面有三尺高，并且一边钓鱼一边自言自语，"不想活的鱼儿呀，你们愿意的话，就自己上钩吧。"

太公奇特的钓鱼方法，终于传到了姬昌那里。姬昌知道后，派一名士兵去叫他

教育资源 www.222b.com 公众号：铅笔钥匙

来。但太公并不理睬这个士兵，只顾自己钓鱼，并自言自语道："钓啊，钓啊，鱼儿不上钩，虾儿来胡闹！"

姬昌听了士兵的禀报后，改派一名官员去请太公来。可是太公依然不答理，边钓边说："钓啊，钓啊，大鱼不上钩，小鱼别胡闹！"

姬昌这才意识到，这个钓者必是位贤才，要亲自去请他才对。于是他带着厚礼，前往磻溪去聘请太公。太公见他诚心诚意来聘请自己，便答应为他效力。

后来，姜尚辅佐文王，兴邦立国，还帮助文王的儿子武王姬发，灭掉了商朝，建立了周朝。

成语"姜太公钓鱼，愿者上钩"比喻心甘情愿地上别人的圈套或是做事不计后果。

图穷匕现
When the Map is Unrolled, the Dagger is Revealed

In the end of the Warring States Period, there was a strong country named Qin. It wanted to annex other countries to unite China. In 228 BC, the Qin army captured a country and prepared to attack another country named Yan. So the prince Dan of Yan sent a brave man called Jing Ke to assassinate the King of Qin.



In order to gain the confidence of the King of Qin, he carried a map of the most fertile part of Yan territory to Qin and hid a sharp dagger in it. He came to Qin and entered the palace. When the king ordered the map be presented, he took out the map and presented it to the king with great respect. Slowly, he unrolled the map. When it was completely unrolled, the hidden dagger appeared. Jing Ke grabbed it and stabbed at the king. But

教育资源 www.222b.com 公众号：铅笔钥匙

the king dodged the dagger and hid himself behind a big pillar. Jing Ke had never got the chance to kill the king as he was soon killed by the palace guards. The plan has failed. Later, Qin had wiped off Yan.

The idiom describes the real intention is revealed in the end.



图穷匕现
When the Map is Unrolled, the Dagger is Revealed

战国末期，有一个很强大的国家叫秦国，它想吞并其他国家，统一天下。公元前228年，秦国的军队占领了其中一个国家。接着又准备入侵另一个叫燕国的国家。燕国的太子丹就派了一名叫荆轲的勇士前往秦国刺杀秦王。

为了获得秦王的信任，荆轲带上了一张地图，上面画着燕国最富饶的地方，准备献给秦王。他在这张地图里藏了一把非常锋利的匕首。他来到秦国，见到秦王，恭敬地将地图献上，然后，慢慢打开地图给秦王看。当地图完全打开时，他抽出那把藏着的匕首，刺向秦王。但秦王躲开了，跑到了一根大柱子后面。秦王的卫士们立刻跑来围住他，马上就把他杀了。燕国太子刺杀秦王的计划失败了。后来，燕国也被秦国给吞并了。

后来，人们用这个成语来比喻事情发展到最后，真相或本意就露出来了。



完璧归赵
Xiangru Returned the Jade Intact to the Zhao State

This story is set during China's Warring States Period (475 ~ 221 BC), a time when seven states are pitting their military might in a protracted contest for political hegemony. Of these states, Qin is the strongest, while Zhao is relatively small and weak. The King of the State of Qin learns that the State of Zhao possesses a priceless piece of jade known as the "He Family Tablet," and be-

教育资源 www.222b.com 公众号：铅笔钥匙

comes determined to acquire it. He sends a messenger to Zhao, saying that he is willing to offer fifteen of his cities in exchange for this treasure. The King of Zhao, well aware of the King of Qin's reputation for craftiness, fears that he will renege on the bargain once the tablet is in his possession. He



dispatches Lin Xiangru, a counselor of humble background, to take the treasure to Qin and uphold the dignity of Zhao. The King of Qin is ecstatic when he lays eyes on the snow-white, glittering jade tablet. He clasps it possessively to his breast, but refuses to broach the subject of the fifteen cities he has promised in exchange. Lin Xiangru manages to retrieve the treasure from the King's grasp by pointing out a pretended flaw in the jade. Once he has the tablet in his hands, he sternly proclaims that the King of Qin's word is meaningless, and that he, Lin Xiangru, will smash the treasure and defy the King, even if it means his own death. Unable to justify himself, the King has no choice but to allow Lin Xiangru to depart, and the "He Family Tablet" is returned to the State of Zhao intact and unharmed.

完璧归赵

Xiangru Returned the Jade Intact to the Zhao State

"完璧归赵"这个故事发生在七国争霸的战国时代。赵惠文王得到了一件宝贝——和氏璧，秦昭王听说后，派人送给赵王一封信，称愿意以15座城池交换和氏璧。当时秦国强大，赵国弱小。赵王既怕上当受骗，又怕秦兵来攻。正在一筹莫展之际，缪贤向赵王推荐了蔺相如。于是，赵王就派遣蔺相如带着和氏璧前往秦国。秦王在章台接见了蔺相如。蔺相如将和氏璧敬献给秦王，秦王非常

教育资源 www.222b.com 公众号：铅笔钥匙

高兴，并将璧传给侍列左右的美人和大臣观看。蔺相如见秦王丝毫没有给赵国城池的意思，便机智地走向前去对秦王说："璧上有处瑕疵，请指给大王看。"秦王信以为真，便将璧交给了蔺相如。蔺相如拿到璧后，后退了一步站在一根柱子旁边，怒斥秦王不讲信义，并警告秦王："如果你一定要来抢璧的话，那么，我的头和这块璧，今天就都撞碎在这根柱子上。"并拿着璧瞅着柱子，做出要击碎璧的样子。秦王怕和氏璧被摔碎，只好让有司拿过地图来，指着地图说从这里到这里15座城池都给赵国。当天晚上，蔺相如让随从换上百姓的衣服，将和氏璧藏在怀里，从小路逃回赵国。秦王斋戒结束后，不见玉璧，大怒，欲杀蔺相如，但最后还是放了他。蔺相如不辱使命，和氏璧完璧归赵。



卧薪尝胆
Sleep on Brushwood and Taste Gall

During the Spring and Autumn period, the State of Wu launched an attack against the State of Yue. The King of Wu was seriously wounded and soon died. His son Fu Chai became the new King. Fu was determined to revenge. He drilled his army rigidly until it was a perfect fighting force. Three years later, he led his army against the State of Yue and caught its king Gou Jian. Fu took him to the State of Wu.

In order to avenge his father's death, Fu let him to live in a shabby stone house by his father's tomb and ordered him to raise horses for him. Gou pretended to be loyal to Fu but he never forgot his humiliation. Many years later, he was set free. Gou secretly accumulated a military force after he went back to his own state. In order to make himself tougher he slept on firewood and tasted a gall-bladder before having dinner and going to bed. At the same time he administered his state carefully, developing agriculture and educating the people. After a few years, his country became strong. Then Gou seized a favorable opportunity to wipe off the State of Wu.

Later, people use it to describe one who endures self-imposed hardships to strengthen one's resolve to realize one's ambition.

教育资源 www.222b.com 公众号：铅笔钥匙

卧薪尝胆
Sleep on Brushwood and Taste Gall

春秋时期，吴国和越国之间进行了一场战争，吴王不幸受了重伤，不久就死了。他的儿子夫差作了吴国的新国王，他发誓要替父亲报仇。于是，他严格的操练他的士兵，把他们训练成了一支非常厉害的军队。三年以后，他对越国发动了战争，抓住了越王勾践，把他带回了吴国。



为了复仇，夫差让勾践住在他父亲墓旁的破石屋里天天看墓、喂马。勾践表面上服从，心里面却想着复仇。几年以后，勾践被放回越国。他立刻开始秘密聚集一支军队。为了提醒自己不要忘了报仇，他睡在柴堆上，还每天在吃饭睡觉前尝一尝苦胆。同时，他专心治理国家，大力发展农业，加强民众教育。几年后，越国又变得强大起来，然后，勾践抓住一个适当的机会消灭了吴国。

后来，人们用“卧薪尝胆”来形容人刻苦自励以实现自己定下的目标。

四面楚歌
Xiang Yu Heard the Folk Songs of the Chu State on All Sides

When Xiang Yu, the Sovereign of the Chu State, camped his defeated troops in Gaixia, he suffered from a shortage of forces and food. And the troops of Liu Bang, the King of the Han State, and of the dukes rounded up Xiang Yu's troops in tight rings. At night, Xiang Yu heard the folk songs of Chu on

教育资源 www.222b.com 公众号：铅笔钥匙

all sides. Terribly shocked, he murmured, "Has Han troops occupied all the lands of Chu?" Now when one is said to hear the Chu Songs on all sides, it refers to an endangered situation, or a state of being utterly isolated.



四面楚歌
Xiang Yu Heard the Folk Songs of the Chu State on All Sides

项羽和刘邦原来约定以鸿沟(在今河南荥县境贾鲁河)东西边作为界限,互不侵犯。后来刘邦听从张良和陈平的规劝,觉得应该趁项羽衰弱的时候消灭他,就又和韩信、彭越、刘贾会合兵力追击正在向东开往彭城(即今江苏徐州)的项羽部队。刘邦终于布置了几层兵力,把项羽紧紧围在垓下(在今安徽灵璧县东南)时,项羽手下的兵士已经很少,粮食又没有了。夜里听见四面围住他的军队都唱起楚地的民歌,不禁非常吃惊地说:"刘邦已经得到了禁地了吗?为什么他的部队里面楚人这么多呢?"说着,心里已丧失了斗志,便从床上爬起来,在营帐里面喝酒,并和他最宠爱的妃子虞姬一同唱歌。唱完,直掉眼泪。在一旁的人也非常难过,都觉得抬不起头来。虞姬自刎于项羽的马前,项羽英雄末路,带了仅剩兵卒至乌江,最终自刎于江边。因为这个故事里面有项羽听见四周唱起楚歌,感觉吃惊,接着又失败自杀的情节,所以以后的人就用"四面楚歌"这句话,形容人们遭受各方面攻击或逼迫的客观环境,而致陷于孤立窘迫的境地。



毛遂自荐
Mao Sui Recommending Himself

Historical Records Volume 76 Prince Ping Yuan Biographies: Qin's troops laid siege to Handan, the capital of the State of Zhao. Therefore, Prince Ping Yuan was to be sent on a mission to the State of Chu to form an alli-

教育资源 www.222b.com 公众号:铅笔钥匙

ance against Qin. Among the guests fed by Ping Yuan was a man called Mao Sui who went up to his host and recommended himself as a member of the Prince's suite. The negotiations between the Prince and the King of Chu proceeded without substantial results. Seeing this, Mao Sui mounted bravely the platform where the negotiations were being held and stated the advantages and disadvantages. The King of Chu was at last convinced and decided to dispatch his troops for saving the State of Zhao. Now, this allusion is used to refer to those who volunteer to offer one's services for a task or a job.



毛遂自荐
Mao Sui Recommending Himself

据《史记》卷七十六《平原君虞卿列传》记载：春秋时，秦军在长平一线，大胜赵军。秦军主将白起，领兵乘胜追击，包围了赵国都城邯郸。大敌当前，赵国形势万分危急。平原君奉赵王之命，去楚国求兵解围。平原君把门客召集起来，想挑选20个文武全才一起去。他挑了又挑，选了又选，最后还缺一个人。这时，门客毛遂自我推荐，说："我算一个吧！"平原君见毛遂再三要求，才勉强同意了。到了楚国，楚王只接见平原君一个人。两人坐在殿上，从早晨谈到中午，还没有结果。毛遂大步跨上台阶，把出兵援赵有利楚国的道理，作了非常精辟的分析。毛遂的一番话，说得楚王心悦诚服，答应马上出兵。平原君回赵后，待毛遂为上宾。他很感叹地说："毛先生一至楚，楚王就不敢小看赵国。"成语"毛遂自荐"由此而来，比喻不经别人介绍，自我推荐担任某一项工作。



孟母三迁
Three Moves by Mencius' Mother

In *Biographies of Outstanding Women · The Biography of Mencius' Mother*, Liu Xiang recorded: Meng Ke's mother, also known as Mencius' moth-

教育资源 www.222b.com 公众号：铅笔钥匙

er, is a great mother of Zou State. Meng Ke, later known as Mencius, lived near a graveyard in his childhood. Therefore, as he played, he amused himself by imita-



ting the others' digging tombs. His mother said, "It's not good for a child to live in this kind of place." They moved to a house near a market. Then the son took pleasure in imitating the peddler's hawking. Again the mother said, "It's not good for a child to live here." She changed their residence a second time and housed themselves near a school. There her son played imitating the sacrificial rites on ceremony and formalities of courtesy. The mother said, "This is the right place for a child." They settled there. After Meng Ke grew up, he acquired six classical arts (rites, music, archery, riding, writing and arithmetic) and became a scholar well-known for his erudition and one of the representatives of Confucianism. Since then this idiom has been used to eulogize mothers' inculcation.

孟母三迁
Three Moves by Mencius' Mother

据汉刘向《列女传·母仪·邹孟轲母》记载:邹国孟轲的母亲很了不起,人称孟母。开始的时候,孟轲的家靠近墓地,当时孟轲还很小,整天在坟墓之间玩耍,蹦蹦跳跳地玩一些筑坟埋葬之类的游戏。孟母说:"这里不是我们可

教育资源 www.222b.com 公众号:铅笔钥匙

以居住教子的地方。”于是就搬走了，在市场旁边找了间房子住了下来。孟轲又开始玩一些商人叫卖之类的游戏。孟母又说：“这里也不是我们可以居住教子的地方。”于是第三次搬家，住到了学宫旁边。孟子便开始玩一些设供祭礼、揖让进退之类的游戏。孟母说：“这个地方真的可以让我的儿子住下来了。”于是就住了下来。孟子长大成人后，精通六艺，成了一位博学鸿儒。后人因此将“孟母三迁”用作颂扬母教之词。



三顾茅庐

The Three Visits to Kong Ming's Cottage—Repeated and Sincere Invitations

After the collapse of the Han Dynasty (206BC to 220AD) the land was divided by the three most powerful generals during that time. In the North was Cao Cao. Sun Quan in the region of South and Southeast of the Yangtze River. Liu Bei in Sichuan, the Western part of the land.

Originally Liu Bei was a general under the command of Cao Cao, the Prime Minister of the central government of the Han Court. He was frustrated by being pushed around by Cao Cao.

In 201AD he left Cao Cao and went to Jing Zhou to join up with Liu Biao, another general who was in control of the central region of the Yangtze River. Liu Bei became the new ruler of that region after the death of Liu Biao in 208AD.

Liu Bei wanted to organize a punitive force to attack Cao Cao the tricky, deceitful and corrupted Prime Minister. But he could not do so as he did not have capable personnel to command his troops. Eventually he found a kindred spirit in the two generals by the names of Guan Gong and Zhang Fei. The three of them became sworn brothers with Liu Bei as the elder brother, Guan Gong the second and Zhang Fei the younger brother.

Xu Shu, a friend of Liu Bei, advised him to seek the services of Zhu GeLiang alias Kong Ming, who was a great politician as well as a military strategy and tactics genius. He told Liu Bei that Kong Ming lived at Long Zhong a small town about twenty miles away from Xiang Yang city.

教育资源 www.222b.com 公众号：铅笔钥匙

One day in mid-wnter in 208AD, Liu Bei, from Xin Ye his home base, with his two sworn brothers, and bringing along some gifts and presents, went to Long Zhong to visit Kong Ming. Liu Bei wanted Kong Ming to help him to establish an administration. But Mr Kong Ming had gone out early that morning.

A few days later Liu Bei sent a messenger to find out if Kong Ming had returned. The messenger came back and told him that Kong Ming had returned home. Together, the three brothers went to Long Zhong again to look for Kong Ming. While on the way Zhang Fei complained about the snowing weather. On arrival at the cottage Liu Bei knocked at the door. The same house-keeper opened the door and allowed them to go inside the cottage.

Liu Bei asked if his elder brother had read a lot of books about the art of war and military strategy and tactics. He gave Liu Bei a negative reply. Liu Bei sighed and said sadly that he had failed to meet his brother twice. It could be fated that he would never meet him again. He requested for some paper and a brush. He wrote a resume of himself and asked the young man to give it to his brother. He said that they would come again. After leaving the written message the three brothers left for home. They were just about to leave the cottage they heard a boy called out, "The old master is home."

Again Liu Bei was disappointed. They mounted their horses and went back to Xin Ye.

It was spring now and Liu Bei was still thinking of going to call on Kong Ming. Guan Gong and Zhang Fei were not pleased about his idea of going to see Kong Ming the third time. They tried to persuade Liu Bei to give up his idea because they reckoned it was too time consuming. However Liu Bei persistently wanted to go the third time. So again they journeyed to Long Zhong to seek for Kong Ming.

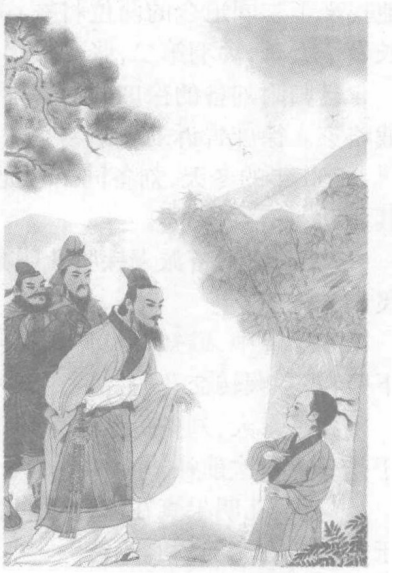
About half a mile from Kong Ming's cottage they met his younger brother. Liu Bei asked if his brother was at home. He replied that he had returned home last night and he would meet them this time. Liu Bei said to himself that it was his lucky day. They arrived at the cottage and knocked at the door. Again the same house-keeper opened the door. Liu Bei enquired if Kong Ming was home.

"Yes he is at home, but he is still sleeping." Liu Bei told Guan Gong and Zhang Fei to wait outside and he went in alone. So quietly and walking slowly Liu Bei went in. He saw Kong Ming was still fast asleep. He stood in front of Kong Ming's bed and waited patiently.

Wondering, why was it so quiet inside the cottage Zhang Fei went in. He saw

教育资源 www.222b.com 公众号：铅笔钥匙

Liu Bei standing in front of Kong Ming's bed waiting for him to wake up. He told Liu Bei that he was going to set fire to the cottage and burn it down and see if he would wake up. Liu Bei told him to get out and wait there.



Kong Ming turned his body. But he was not awaken yet. The house-keeper wanted to wake Kong Ming up but Liu Bei told him not to disturb him and let him sleep some more.

Finally Kong Ming woke up. The house-keeper told him that Liu Bei had been waiting for him for a long time. Kong Ming scolded the house-keeper for not informing him earlier. Liu Bei quickly paid his respect and they settled down with cups of tea.

They talked and talked and talked about current affairs and contemporary politics. Liu Bei asked Kong Ming to help him to get rid of Cao Cao. Initially Kong Ming refused to come out to work. After many hours of persuasion Kong Ming was finally convinced and agreed to work for him. Liu Bei employed him as his think tank.

Liu Bei called in Guan Gong and Zhang Fei to pay their homage to Kong Ming. Reluctantly they obliged. Kong Ming told his younger brother to look after the fields for him while he was away. Together and happily the four of them were on their ways to Xin Ye.

三顾茅庐

The Three Visits to Kong Ming's Cottage—Repeated and Sincere Invitations

故汉末年间(公元前206年至公元220年),北方的曹操,南方的孙权和西南的刘备成为三股强大的势力。

刘备原是丞相曹操手下一员大将,后对曹操渐生不满。

教育资源 www.222b.com 公众号：铅笔钥匙

公元201年，刘备前往荆州投奔刘表。刘表同为大将，控制着长江流域的中部地区。公元208年，刘表死后，刘备取而代之。

刘备希望能组织一支能和曹操抗衡的武装力量，但自己的能力的确有限，因此他找来了志同道合的两位将军：关羽和张飞。三人情投意合，结拜为兄弟，刘备年长做了大哥，关羽第二，张飞最小做了弟弟。

已归附刘备的徐庶向刘备推荐诸葛亮（孔明），此人是杰出的政治家、军事家和战略家。徐庶告诉刘备诸葛亮就住在隆中。

208年的冬天，刘备同结拜兄弟关羽、张飞去往隆中拜访孔明。刘备希望能得其协助。不料，未遇。

几天后，刘备派人探听孔明是否回来，得报已回。三兄弟再往隆中。途中，张飞偶有抱怨。

到了隆中，谁知又没见到孔明。刘备怅然，许是命中注定吧。他要了纸笔，写下数言，并嘱转交孔明。就在三兄弟要离开时，又见一人，然而，此人仍不是孔明。

到了春天，刘备仍然惦着拜访孔明。关羽、张飞都对此不解，但刘备坚持要去，于是三人再次前往。

这次，孔明果真在家，不过此时正在睡觉。刘备一人进屋，看到孔明睡得正熟，于是就站在床前耐心等待。

门外的张飞发现屋里没有一点动静，就进屋察看。当他看到刘备站在床前等着孔明醒来时，张飞大怒，甚而要放火烧屋。刘备让张飞在门外继续等待。

孔明翻了一下身，但还没醒。管家想叫醒他，刘备不允。

终于，孔明醒来。管家告诉他刘备已等很长时间。孔明斥责管家没有早些把他叫醒。刘备赶紧上前问候。

两人谈论着当前局势，刘备提出让孔明助他除掉曹操。开始，孔明拒绝了。在刘备的劝说下，孔明最终同意，作了刘备的军师。

刘备叫关公和张飞进屋给孔明让礼，孔明让自己的兄弟看管家院，自己和刘、关、张前往新野。



七步成诗
Composing a Poem Within Seven Paces

Born in 192, Cao Zhi was the third son of the powerful warlord Cao Cao and Emperess Bian. Cao Zhi could recite the Shi Jing, or Book of

教育资源 www.222b.com 公众号：铅笔钥匙

Songs, Analects and more than ten thousand verses worth of poems before he even turned ten. His literary talent made him a favorite son of Cao Cao in the early stage of his life. However, Cao Zhi was an impetuous man with little self-discipline. He was also a heavy drinker. On the other hand, his elder brother Cao Pi was a shrewd man who knew how to feign emotions at the right times. Cao Pi's also enjoyed a closer relationship to the servants and subjects around Cao Cao, and they spoke well for him. In 217, Cao Cao eventually picked Cao Pi to succeed himself. This aggravated Cao Zhi's eccentric behavior. After the death of Cao Cao, Cao Zhi failed to turn up for the funeral. Men sent by Cao Pi found Cao Zhi drunk in his own house. Cao Zhi was then bound and brought to Cao Pi. When Emperess Bian, their common birth mother, heard of this, she went to Cao Pi and pled for the life of her younger son. Cao Pi agreed.



However, Cao Pi's Chief Hua Xin then convinced him to put Cao Zhi's literary talent to a test. If Cao Zhi failed the test, it would be excuse enough to put him to death. Cao Pi agreed and held audience with Cao Zhi, who in great trepidation bowed low and confessed his faults. On the wall there was a painting of two oxes fighting at the foot of a wall, and one of them was falling into a well. Cao Pi then told his brother to make a poem based on their fraternal relationship, without using the word "brother", within seven paces. Cao Zhi took seven paces as instructed, and the poem was already formulated in his heart. Literally, it carries the following meaning:

To fry beans is to burn beanstalks;
Thus beans are crying when fried;
Grown out of the same root,
Why are we burned together?

教育资源 www.222b.com 公众号：铅笔钥匙



七步成诗
Composing a Poem Within Seven Paces

曹植生于公元192年，是曹操之妻卞氏所生第三子。年仅10余岁时，便能诵诗文词赋数十万言。其文学才华使他早年深得曹操宠信。但是曹植行为放任，酗酒成性。与之相反，他的哥哥丕则为人精明，深谙矫情自饰之道。加之他与曹操身边的内侍、人臣交往甚密，众皆为其美言。公元217年，曹操终于立曹丕为太子，这使得曹植的行为更加怪异。曹操死后，他甚至未在葬礼上露面。曹丕的人在曹植家里找到他时，发现他已酩酊大醉。于是绑了他，去见曹丕。卞太后（曹丕和曹植的生母）听说后，立即去找曹丕，让他放过曹植。曹丕答应了母亲的请求。但谋士华歆却劝他借机试试曹植的文才。如果他没能通过测试，便可将其处死。曹丕欣然同意，立即召见曹植。此刻，曹植惶恐不安，低头认错。曹丕命他以“兄弟”为题，在七步之内赋诗一首，但诗中不能出现兄弟二字。曹植遵命，果然在七步内成诗一首，诗曰：“煮豆燃豆萁，豆在釜中泣。本是同根生，相煎何太急。”



万事俱备，只欠东风
Everything is Ready Except the East Wind

China has been divided into three kingdoms historically: Wei in the north, Shu in the southwest and Wu in the southeast.

Once Cao Cao from Wei led a 200,000 strong army down to the south to wipe out the kingdoms of Wu and Shu. Therefore, Wu and Shu united to defend his attack. Cao ordered his men to link up the boats by iron chains to form a bridge for the Cao's passing from the north bank of Yangtze River to the south bank. The General Commander of the allied army was Zhou Yu. He analyzed the situation carefully. Then he got a good idea. He decided to attack the enemy with fire, so he began to prepare for the coming battle. Suddenly he thought of the direction of

教育资源 www.222b.com 公众号：铅笔钥匙

wind. He needed the east wind to blow strongly in order to accomplish his scheme. However, the wind did not come for days. Thus, Zhou Yu was worried about it. At that time, he got a note from Zhuge Liang, the military adviser of the State of Shu, which reads:

"To fight Cao Cao
Fire will help you win
Everything is ready
Except the east wind"

Quickly he turned to Zhuge Liang for help. Zhuge told him not to worry, and there would be an east wind in a couple of days. Sure enough, two days later, it blew the east wind, taking the chance of it, Zhou Yu burnt all the warships of Cao. At last, the allied army won the war.

Later, people use it to say "All is ready except what is crucial".



万事俱备，只欠东风
Everything is Ready Except the East Wind

历史上，中国曾被分为三国：北边是魏国，西南是蜀国，东南是吴国。有一次，魏国的曹操带了20万精兵南下攻打吴国和蜀国，准备消灭它们。为了应敌，吴国和蜀国结成同盟国。曹军驻扎在长江北岸。曹操让手下用铁链将战船连在一起，好渡江攻打南岸的吴蜀军。联军主将为吴国将领周瑜，他仔细分析了形势，最后决定用火攻。于是，他开始着手备战。这时他突然想到了风向问题。只有强劲的东风才能助他实现火攻之计。可连续几天都没有东风，周瑜急得病倒了。这时，蜀国的军师诸葛亮叫人送了一张纸条给他，上面写着："要赢曹操，须用火攻。万事俱备，只欠东风。"周瑜收到后，立刻向诸葛亮求助。诸葛亮叫周瑜不要着急，两天后，将有东风。果然，几天后，刮起东风。周瑜趁这个机会将曹军的战船烧毁，最后，吴蜀联军大获全胜。

后来，人们用这个成语来比喻样样都准备好了，只差最后一个重要条件。

教育资源 www.222b.com 公众号：铅笔钥匙



望梅止渴
To Quench One's Thirst by Looking up at Plums—Console Oneself with False Hopes

One summer, Cao Cao was leading his troops in a punitive expedition against Zhang Xiu. It was extraordinarily hot. The burning sun was like a fire, and the sky was cloudless. The soldiers were walking on the winding mountain paths. The dense forest and the hot rocks exposed to the sun on both sides of the paths made the soldiers feel suffocated. By noontime the soldiers' clothes were wet through with sweat, and the marching speed slowed down. Some soldiers of weak physique even fainted on the roadside.

Seeing that the marching speed was slower and slower, Cao Cao was very worried for fearing that he might miss the chance of winning the battle. However, tens of thousands of troops didn't even have water to drink, and how could they quicken the speed? He immediately called the guide, asking him quietly whether there was a water source nearby. The guide shook his head, saying that the spring water was on the other side of the mountain, which was very far to make a detour to reach. Cao Cao thought about it and said, "No, it won't do, for there is no time". Looking at the wood in the front and musing for a while, he said to the guide, "Keep quiet. I'll find a way out." Now it was useless to order the troops to quicken their steps. Cao Cao racked his head and got an idea. Spurring the horse to speed to the head of the column, he pointed his horsewhip to the front, saying, "Soldiers, I know there is a big forest of plums ahead. The plums there are both big and delicious. Let's hurry up, and we will reach the forest of plums after bypassing this hill." At the news, the soldiers felt as if they were actually eating the plums. With the spirit lifted, they quickened the steps a great deal automatically.

教育资源 www.222b.com 公众号：铅笔钥匙

望梅止渴
To Quench One's Thirst by Looking up at Plums—Console Oneself with False Hopes

有一年夏天，曹操率领部队去讨伐张绣。天气热得出奇，骄阳似火，一丝云彩也没有。部队在弯弯曲曲的山道上行走，两边密密的树木和被阳光晒得滚烫的山石，让人透不过气来。到了中午时分，士兵的衣服都湿透了，行军的速度也慢下来，有几个体弱的士兵竟晕倒在路边。



曹操看行军的速度越来越慢，担心贻误战机，心里很是着急。可是，眼下几万人马连水都喝不上，又怎么能加快速度呢？他立刻叫来向导，悄悄问他："这附近可有水源？"向导摇摇头说："泉水在山谷的那一边，要绕道过去还有很远的路程。"曹操想了一下说，"不行，时间来不及。"他看了看前边的树林，沉思了一会儿，对向导说："你什么也别说，我来想办法。"他知道此刻即使下命令要求部队加快速度也无济于事。脑筋一转，办法来了，他一夹马肚子，快速赶到队伍前面，用马鞭指着前方说："士兵们，我知道前面有一大片梅林，那里的梅子又大又好吃，我们快点赶路，绕过这个山丘就到梅林了！"士兵们一听，仿佛已经吃到嘴里，精神大振，步伐不由得加快了许多。后人便用"望梅止渴"一词来比喻聊以空想自慰、而实际却无法实现的愿望。

教育资源 www.222b.com 公众号：铅笔钥匙



岳母刺字
Yue Fei's Mother Tattooed Characters on the Skin of Yue Fei

Yue Fei was a patriotic military commander of the Southern Song Dynasty and a national hero in resisting the invading Jin people. As a young man, he was diligent and adept in wushu. The story of character-tattooing of his mother is popular among the people. It is said that. Wang Zuo, with the alias of Yu Gong, persuaded Yue Fei to surrender and pledge his allegiance to Yang Yao. Yue Fei rejected him in stern terms. Yue Fei's mother was afraid that after her death some unworthy men would still come to tempt her son. If he was lured due to momentary negligence and committed treason, his illustrious name would be destroyed overnight. Therefore, she lighted joss sticks and candles in front of the sacred ancestral temple, wishing to tattoo the characters "serving the motherland with selfless loyalty" on the back of his son. After Yue Fei had worshiped the heaven and earth and his ancestors, his mother wrote the characters with a brush on his back. Then she used an embroidery needle to stab in conformity to the strokes and smeared it with vinegar ink to avoid color fading. This story has become a classic piece of teaching material for the later generations to eulogize patriotism.



岳母刺字
Yue Fei's Mother Tattooed Characters on the Skin of Yue Fei

岳飞是南宋时期著名军事家，也是一位抗金英雄。他年轻的时候勤奋好学，练就一身好武艺。《岳母刺字》的故事在民间广为流传。据清代中

教育资源 www.222b.com 公众号：铅笔钥匙

叶钱彩、金丰所编的《说岳全传》第二十二回记载：王佐化名于工，劝岳飞投顺杨幺，被岳飞严词拒绝。岳母怕自己死后再有不肖之徒前来勾引岳飞，倘若岳飞一时失察被惑，做出不忠之事，英名就会毁于一旦。于是，岳母在家庙前焚香点烛，要在岳飞背上刺下“精忠报国”四个字。岳飞拜过天地祖宗后，岳母先用毛笔在岳飞背上写下“精忠报国”4 个字，然后用绣花针依笔画刺完，又用醋墨涂了一遍，以使字迹永不褪色。岳母刺字的故事成为后世爱国主义的经典教材。



悬梁刺股

To Tie One's Hair on the House Beam and Jab One's Side with an Awl to Keep Oneself Awake—Take Great Pains with One's Study

It is recorded in Biographies of Virtuous Persons of the Chu State, that in the Eastern Han Dynasty, a man named Sun Jing was a famous politician. As a young man, he was diligent in study and often forgot food and sleep. When he felt sleepy, he tied his hair to the roof beam. Therefore, when he dozed, he would feel pain and wake up as his hair was pulled upward by the rope. Then he would go on with his study. In Volume One of Anecdotes of the Qin State in Strategies of the Warring States, there is another story as follows: Su Qin felt sleepy when he was reading, so he took an awl and stabbed it into his own legs. Thus, the sudden pain would wake him up, and he could continue reading. Now people like to praise those who grind away at their studies with this allusion.

教育资源 www.222b.com 公众号：铅笔钥匙



悬梁刺股

To Tie one's Hair on the House Beam and Jab One's Side with an Awl to Keep Oneself Awake—Take Great Pains with One's Study

据《太平御览》卷六一一晋张方《楚国先贤传》记载:东汉时候,有个人名叫孙敬,是著名的政治家。他年轻时勤奋好学,常常是废寝忘食。他把自己的头发绑在房梁上,当他打盹的时候,头一低,绳子就会牵住头发,这样会把头皮扯痛了,马上就清醒了,再继续读书学习。又据《战国策·秦策一》记载:苏秦读书困倦时,用锥子扎自己的腿。这样,猛然间感到疼痛,使自己清醒起来,再坚持读书。后世用"悬梁刺股"一词来比喻勤学苦读。



司马光砸缸

Sima Guang Smashed the Vat

Sima Guang was a Prime Minister and outstanding historian of the Northern Song Dynasty. He devoted his life to writing the classical chronicle "Historical Events Retold as a Mirror for Government" (Zi Zhi Tong Jian). As a young boy, Sima Guang was a diligent student, showing an outstanding intelligence. At the age of seven, he once played hide and seek with other children in the garden. One child wanted to hide in a big vat, which was unexpectedly full of water. Barely had he climbed on the edge of the vat, when he slipped into it. Right away he was submerged. The other children were frightened and broke up in a hubbub, whereas Sima Guang remained there. He found a rock and broke the vat. The water flushed out. Thus the child in the vat was saved. When this story

教育资源 www.222b.com 公众号:铅笔钥匙

became known extensively, people drew a picture for it, which was spread out in Kaifeng and Luoyang. Till today this story has been known to every household in China.

司马光砸缸
Sima Guang Smashed the Vat

司马光是北宋的宰相，杰出的历史学家。他倾注大量精力编纂了编年体通史《资治通鉴》。司马光小时勤奋好学，智力超群。他7岁那年，有一次跟几个小孩在花园里玩捉迷藏的游戏。有个小孩想藏到一只大缸中，没想到缸中盛满了水。当这个小孩费力地爬上大缸的时候，却失足跌进了水缸。其他小孩吓得一哄而散，只有司马光没跑。他找来一块石头，用力砸破水缸。水缸里的水哗哗地流了出来，掉进水缸里的小孩得救了。这件事传开以后，人们将司马光砸缸救人的故事画成了一幅画，在开封、洛阳一带广为流传。

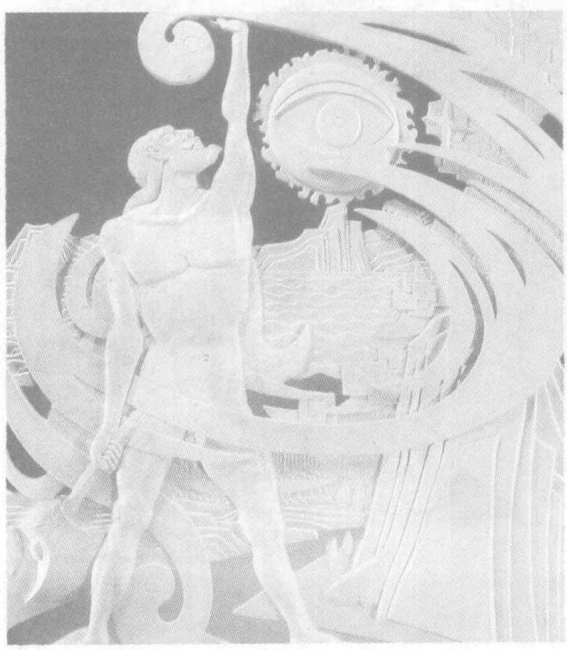


教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 4 Chinese Myths 中国神话

盘古开天
Pan Gu Creates the World

According to Classified Anthology of Literary Works, the sky and the earth were at first one blurred entity like an egg. Pangu was born into it. The separation of the sky and the earth took eighteen thousand years-the yang which was light and pure rose to become the sky, and the yin which was heavy and murky sank to form the earth. Between the sky and the earth was Pangu, who went through changes with them. Every day the sky rose ten feet higher, the earth became ten feet thicker, and Pangu grew ten feet taller. Another eighteen thousand years passed, and there was an extremely high sky, an extremely thick earth, and an extremely tall Pangu. The sky is ninety thousand li from the earth. Nobody knows how many years passed, and then Pangu finally fell down. Just before his death, the earth underwent a miraculous change: Pangu's



教育资源 www.222b.com 公众号：铅笔钥匙

breath turned into wind and cloud, his sound thunderbolt, his left eye the sun, his right eye the moon, his four limbs the four corners of the sky, his five body constituents the Five Famous Mountains in China, his blood the rivers, his veins the roads, his muscles the fields, his hair and moustache the stars, his skin and hair the grass and trees, his teeth and bones the metals and stones, his marrow the pearls and jades, and his sweat the rain. The vitality in Pangu, touched by the wind, turned into the common people. Thus came the dawn of the vigorous earth.

盘古开天
Pan Gu Creates the World

据《艺文类聚》记载：天之初，浑沌一体，像鸡蛋一样。盘古便生于其中。天地开辟耗时18000年之久：阳清者上升为天，阴浊者下沉为地。盘古在天地之间，随着天地的变化而变化。天日高一丈，地日厚一丈，盘古也日长一丈。如此又过了一万八千年，天变得极高，地变得极厚，盘古也变得极长，天地之间的距离有九万里。又不知过了多少年，盘古终于倒下了。就在盘古临死的时候，世界突然发生了奇异的变化：他呼出的气变成了风云，声音变成了雷霆，左眼变成了太阳，右眼变成了月亮，四肢五体变成了四极五岳，血液变成了江河，筋脉变成了道路，肌肉变成了田土，发髭变成了星辰，皮毛变成了草木，齿骨变成了金石，精髓变成了珠玉，汗水变成了雨泽。而盘古身体中的生命体，因风所感，变成了老百姓。世界从此充满了活力。

女娲造人
Nüwa Made Man

Chinese legend has it that in remote antiquity there were no humans when a god called Pan Gu broke the chaotic universe and split the heaven and earth apart. Then a goddess named Nü Wa began to make clay figurines after Pan Gu and herself. After several days of hard work, man and woman

教育资源 www.222b.com 公众号：铅笔钥匙

were created. And more than that, she also gave the law of marriage to keep human behaviors within bounds. First, the man should ask a matchmaker to talk about the marriage with the woman's family. Then when they agreed he should send some gifts as to show his sincerity. Last, the woman should move to the man's home.



女娲造人
Nüwa Made Man

在中国的神话传说中，盘古打破浑沌的宇宙、开天辟地的远古时代并无人类。是女娲仿照自己和盘古的样子，将黄土捏成人形。经过几天的辛苦劳作，女娲造出了男人和女人。不仅如此，她还为人类建立了婚姻制度以规范人类的行为。首先，男方应请媒人与女方的家人商量结发之事。待女方同意后应送财礼以示诚意。然后女孩才能嫁入男家。



女娲补天
Nüwa Mended the Sky

The popular story of "Nüwa Mended the Sky" was noted in "Huainanzi," written in Western Han. It says, "In remote antiquity, the four poles of the universe collapsed, the sky cracked open, the earth was no longer able to support everything, fire ran wild everywhere without ceasing, and flood overflowed out of control. Fierce beasts ate common people, and ferocious birds attacked the old and the weak. Hence, Nüwa smelted the five-colored stones to mend the sky, cut off the feet of the great turtle to support the four poles, killed the black dragon to help the earth, and gathered the ash of reed to stop the flood."

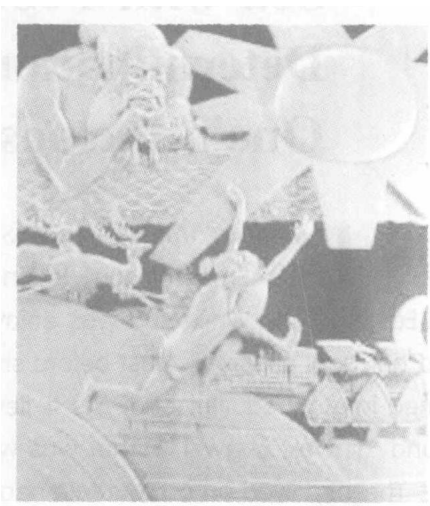
教育资源 www.222b.com 公众号：铅笔钥匙

女娲补天
Nüwa Mended the Sky

据《淮南子》记载:很久很久以前,撑天的的四根柱子塌了,天空裂开了一个大口子,大地也不能再负载万物。大火熊熊而不灭,洪水浩浩而不止。许多猛兽鸷鸟也趁乱出来攫食人民。于是,女娲首先锻炼了一种五色石头来修补天空,又砍下一只巨鳌的脚当作四极,立在大地的四角撑住天空。然后,女娲又杀死黑龙等猛兽,堆积了许多芦灰来阻止大地上的洪水。

夸父逐日
Kuafu Chased the Sun

The story is recorded in *Book of Mountains and Seas*. It is said that in antiquity a god named Kuafu determined to have a race with the Sun and catch up with Him, so he rushed in the direction of the Sun. Finally, he almost ran neck and neck with the Sun, when he was too thirsty and hot to continue. Where could he find some water? Just then the Yellow River and Wei River came into sight, roaring on. He swooped upon them earnestly and drank the whole river. However, he still felt thirsty and hot, thereupon, he marched northward for the lakes in the north of China. Unfortunately, he fell down and died halfway because of thirst. With his fall, down dropped his cane. Then the cane became a stretch of peach. And so comes the idiom, Kuafu chased the Sun, which becomes the trope of man's determination and volition against nature.



教育资源 www.222b.com 公众号：铅笔钥匙



夸父逐日
Kuafu Chased the Sun

夸父逐日的故事载于《山海经》。相传远古时代，有一个叫夸父的人欲追赶太阳。他向着太阳的方向狂奔。当他终于要赶上太阳的时候，他又口渴难忍，不得不停下来。这时夸父一眼看见了黄河和渭河，于是急忙将河水饮起。但饮尽了黄河、渭水的水，仍不解渴。于是，夸父又要到北方的一个大湖里饮水。结果还没走到，便渴死了。他临死时丢弃的木杖，变成了一片桃树林。“夸父逐日”的成语便由此而来，用以表示人们征服自然的意志与决心。



精卫填海
Jingwei Tries to Fill Up the Sea with Pebbles—Dogged Determination to Achieve One's Purpose

In *Book of Mountains and Seas*, once upon a time, the youngest daughter of Emperor Yan, legendary ruler of primitive China, went boating on the Eastern Sea. While she was enjoying herself, a strong wind rose on the sea, and her boat capsized. Just before she was buried by the surging waves, her spirit turned into a beautiful bird. As it flew over the roaring sea, it cried sadly in the sound "jinwei, jingwei". That was why people called it "Jingwei".

The bird lived on a mountain near the sea. It hated the sea so much that it decided to fill it up. Every day, it flew to and fro between the mountain and the sea, carrying in a twig or a pebble from the mountain and dropping it into the sea.

One day, the roaring sea said to Jingwei, "Poor little bird, stop doing that meaningless thing! You'll never fill me up." Jingwei replied, "I'll fill you up no

教育资源 www.222b.com 公众号：铅笔钥匙

doubt! I will, even if it'll take me thousands of years! I'll fight on until doomsday!"

The brave little bird kept carrying twigs and pebbles from the mountain to the Eastern Sea without taking a rest.

From this fable comes the idiom "The bird Jingwei trying to fill the sea". We use it to describe people who are firm and indomitable and will not stop until they reach their goal.

精卫填海

Jingwei Tries to Fill Up the Sea with Pebbles-Dogged Determination to Achieve One's Purpose

据《山海经》记载:从前,炎帝(传说中中国原始社会的统治者)的小女儿在东海上划船。正当她划得高兴时,海面上突然升起一阵大风,把她的小船打翻了。就在她要被汹涌的波浪吞没时,她的灵魂变成了一只美丽的小鸟。它飞过那咆哮的海面,伤心地叫着"精卫,精卫",所以人们就叫她"精卫"。



精卫鸟住在靠海的一座山上。它非常恨大海,所以决心要把它填平。它每天来回于山海之间,把从山上衔来的小树枝和小石子扔在大海里。

一天,咆哮的大海对精卫说:"可怜的小鸟,停止你那无谓的举动吧!你是永远都填不平我的。"精卫回答说:"我当然会把你填平!即使这需要千千万万年的时间,我也一定会斗争到底,直到你的末日来临!"

这只勇敢的小鸟继续从山上衔来

教育资源 www.222b.com 公众号:铅笔钥匙

小树枝和小石子，扔到东海中，从未有片刻休息。

“精卫填海”这个成语就是由这个传说而来的，形容那些坚定不移、不屈不挠、不达目的决不罢休的人。

嫦娥奔月
Chang E Ascending to the Moon



Once upon a time, a young archer named Yi managed to shoot nine of the ten suns. An immortal gave him a pouch of pills of eternity as a token of gratitude on behalf of the people he had saved. With the pills, he could become an immortal himself and be able to ascend to heaven.

Yi had a beautiful wife named Chang E. He never left her alone except when he went on hunting expeditions. Each time before he left, he would entrust the eternity pills with Chang E. Once, Yi led his men on a hunting trip again. A vicious aid to Yi tried to take the pills from Chang E. Chang E swallowed the pills up and as result flew to the moon...

嫦娥奔月
Chang E Ascending to the Moon

很久很久以前，有个年轻的神箭手叫后羿，他射下了天上的九个太阳。为了感谢他救了百姓，一位神仙给了他一包不死药。服下此药即可长生

教育资源 www.222b.com 公众号：铅笔钥匙

不老，升天成仙。

后羿有个美丽的妻子叫嫦娥。除外出打猎外，羿整日与妻子在一起。每次出门前，他都会把不死药交给嫦娥。一次羿又与人去狩猎。羿的一个手下心怀鬼胎，想把药从嫦娥那儿抢走。嫦娥把药吞了下去，结果飞到了月亮之上。



后羿射日
Hou Yi Shot Down the Suns

When Yao was the leader of the confederation of tribes, ten suns appeared in the sky. The crops were scorched, and the grass and trees were destroyed. The common people were starved to death. At the same time, the monsters and demons ran wild and did great harm to the people. Yao sent Hou Yi to kill them. Hou Yi killed the sharp teeth monster in the wilderness, slew the cruel dragon in the turbulent river, captured the storm demon in the valley of Qingqiu Mountains, cut the longest snake in Dong Ting Lake and captured the largest beast in the mulberry forest. After destroying all the monsters, he shot down the nine blazing suns keeping only one in the sky. Then, the mass could live a stable life again. Yi became the hero eulogized by the later generations.



后羿射日
Hou Yi Shot Down the Suns

据《淮南子·本经训》记载：唐尧为帝王的时候，天空中同时出现了10个太阳，庄稼被烤焦，草木被晒死，老百姓因为没有粮食而被饿死。同时，怪兽也出来为害人民。于是，尧就派遣后羿在畴华之野杀死了凿齿，在凶水之上杀死了九婴，在青丘之泽降服了大风，在洞庭湖畔斩杀了修蛇，在桑林擒住了封。消灭这些怪兽之后，后羿又把天上的太阳射下来了9个，只留下一个。老百姓重新又过上了安定的日子。羿则成为后人称誉的英雄。

教育资源 www.222b.com 公众号：铅笔钥匙

八仙过海
When the Eight Genii Crossed the Sea, Each of Them Displayed His / Her Prowess

This allusion is from a folk legend concerning the Eight (Taoist) Immortals crossing the sea at the same time. The legend has many versions. The "eight immortals" are from Taoist mythology and among the best known deities. They are the symbols for good fortune throughout China. The earliest descriptions date from the Tang Dynasty (early 7th century), but their present grouping was not established until the Ming Dynasty (founded in 1368). The immortals are: Zhang Guo-lao, Lü Dong-bin, Cao Guo-jiu, Han Zhongli, Li Tie-guai, Han Xian-zi, He Xian-gu, and Lan Cai-he. The Eight Immortals are a favorite theme of artists and are portrayed on fans and porcelain. They also figure prominently in many literary works. It is said when they crossed the sea at the same time, each displayed his/her own supernatural prowess. Later, this idiom has been used to refer to those who have their respective means or skills to vie with each other.



教育资源 www.222b.com 公众号：铅笔钥匙



八仙过海
When the Eight Genii Crossed the Sea, Each of Them Displayed His / Her Prowess

八仙过海的典故是个关于八位神仙一同过海的民间传说。有关八仙的传说，历来不尽统一。在中国，他们被视为好运的象征。有关八仙的最早记录出自唐朝，而现在的说法则是在明朝形成的，即张果老、吕洞宾、曹国舅、汉钟离、铁拐李、韩湘子、何仙姑、蓝采和八人。八仙深受艺术家的喜爱，常被绘制在扇面、瓷器之上。他们也是文学作品中的重要人物。相传他们八人同时过海时各显神通。后以“八仙过海”比喻处理问题各自有一套办法，或各自显示本领、互相竞赛。

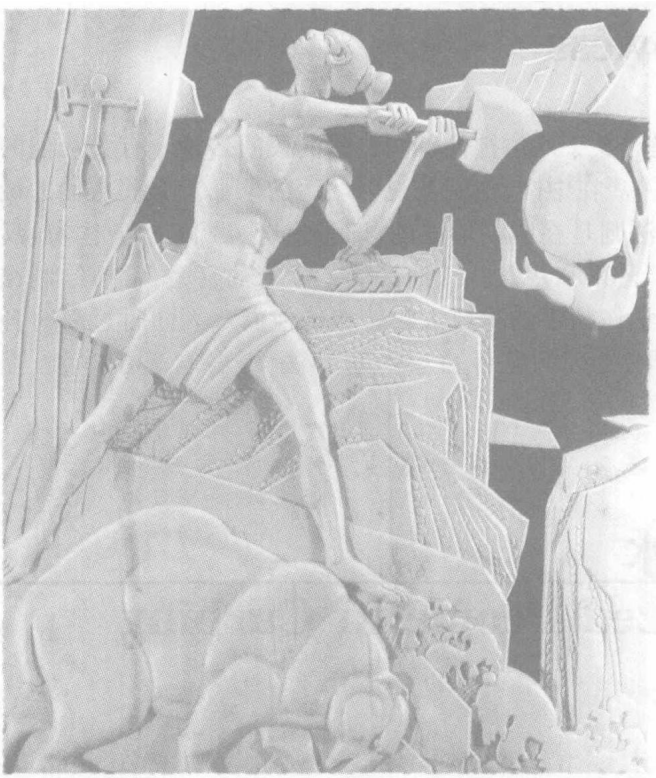


大禹治水
Da Yu Led People in Curbing Floods

Legend in *Book of Mountains and Seas* and *Huai Nan Zi* has it that four or five thousand years ago, there came a flood in the Yellow River Valley, which rose as high as the sky, washing away whole villages with their houses and inundating large areas of cropland. Many people lost their lives in the flood and those who were fortunate enough to survive were forced to abandon their homes and go and live on hillsides or migrate to places far away. To stop the flood, Gun a god stole some of the growing earth possessed by the Heavenly Emperor without asking for permission. For this the emperor ordered Zhu Rong to execute him. After the death of Gun, his son Yu carried on the work of fighting flood. Before, under Gun's leadership, the people spent nine long years building dams and dykes to

教育资源 www.222b.com 公众号：铅笔钥匙

stop the flow of the rivers. All the efforts had however ended only in more disastrous floods. Yu first made a study of the causes that had led to his father's failure. Then he made a careful survey of the afflicted areas and asked for advice from experienced workers. Knowing that water tends to flow from higher to lower regions, he abandoned Gun's method of building dams and dykes to stop the flow of waters. Instead he led his men in digging ditches and canals to divert the flood and also in dredging the river channels so as to provide outlets for the flood into the sea. In those days there was a high mountain in the upper reaches of the Yellow River that blocked the way of the river. In order to cut a canal into the mountain, Yu turned himself into a bear and stole into the mountains to do the digging. Rain or shine, Yu worked in the midst of his men, digging and taking earth away all through the four seasons of a year. He was so dedicated that it was said that he had three times refrained from entering the door of his home when he was passing by. Missing Da Yu so much, his wife visited the worksite. In the shape of a bear, Da Yu was dredging the watercourse. His wife was greatly frightened, so she ran away. Da Yu chased his wife, forgetting to convert himself back into a human being. The wife saw no chance to escape and turned herself into a stone. Da Yu was greatly depressed. He said to the stone, "Give back my son!" The stone split and revealed a child—the son of Da Yu, named Qi. After thirteen long years of continuous efforts, Yu and his men succeeded in dredging all the rivers, big and small, and in doing away with the evil of flood. After the death of Shun, Yu became the head of the tribal confederation.



教育资源 www.222b.com 公众号：铅笔钥匙



大禹治水
Da Yu Led People in Curbing Floods

据《山海经》、《淮南子》等文献记载：四五千年前，黄河流域发生了特大水灾，庄稼被淹没，房子被冲毁，老百姓流离失所。有位叫鲧的神很同情百姓的遭遇，就偷窃了天帝的宝物“息壤”，一种生生不息、能不断生长的土壤，来到大地上掩堵洪水。天帝知道以后非常生气，就命令火神祝融杀死鲧。鲧死之后，大禹继承父志，重新开始治理洪水。此前，鲧率人花了九年的时间造堤筑坝，阻断河水，所有努力的结果却是遭致了更大的洪水。禹先研究了父亲治水失败的原因，然后认真考察了受灾地区，并向有经验的工人征求意见。在明白了水是由高向低流的道理后，改变了父亲鲧掩堵的治水之法，以开渠排水，疏通河道的办法，将洪水引到大海中去。当时，黄河上游有座大山堵塞了河水的去路。为了在山中开凿水道，禹变成熊，偷偷在山里挖掘。无论晴、雨，一年四季都和手下人一起挖土、运土。禹忙于治水，相传他三过家门而不入。妻子想念丈夫，就到治水工地去看望大禹。没想到大禹当时正变成一头熊在疏通水道。她吓得转身就跑。大禹发现以后，急忙去追，匆忙之间忘了变回人形。见逃不掉了，大禹的妻子就变成了一块石头。大禹很伤心，对着石头说：“还我儿子！”石头就裂开了一条缝，露出了一个小孩，这就是大禹的儿子，名字叫启。历经十三年不懈努力，大禹和手下人终于治水成功。他们疏通了大小所有的河道，铲除了水患。舜死后，禹成为部落联盟的首领。

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 5 Chinese Fables 中国寓言



愚公移山
Old Man Yu Gong Moved Away Mountains

There were two high mountains between Jizhou in the south and Heyang in the north. One was called Taihang Mountain and the other Wangwu Mountain. Both of the mountains were more than seven hundred kilometers around and rose as high as 3, 000 meters. Just to the north of the mountains lived an old man called Yu Gong who was nearly ninety years old. With the two high mountains just in front of his house, his family and he had to walk a long way around the mountains when they had something to do on the other side of the mountains. One day, Yu Gong called all his family together to talk about how to move the two mountains to other places. His wife said, "An old man like you cannot even move a small hill, not to mention the two high mountains. Even if you can, where can you throw so much earth and stone?" "They could be carried to the Bohai sea, and dumped in the north of Yintu." Yu Gong said. It was decided. His children started to dig the mountains, led by the old man Yu Gong. A man named Zhi Sou saw them working and tried to stop them with a smile, "You are so silly! You're so old and weak that you can't even take away the grass and trees. How can you move the high mountains?" "You're wrong." Yu Gong said with a sigh. "Look, my sons can continue my work after my death. When my sons die, my grandchildren will continue. Generation after generation, there's no end, but the mountains can't grow higher. Don't you think I can move them away?" Seeing the old man so confident, Zhi Sou was tongue-tied.

教育资源 www.222b.com 公众号：铅笔钥匙

Later, the Heaven God was reported the story of Yu Gong and greatly moved by the old man's determination. He then ordered another god to come down and take the two high mountains away. The story tells us that so long as one is determined and sticks to it long enough, anything can be done, no matter how difficult it is.

愚公移山
Old Man Yu Gong Moved Away Mountains

太行、王屋两座山，方圆七百里，高约万丈，本来位于冀州之南、河阳之北。有个叫北山愚公的老人，已经90岁了，面山而居。因为门前的两座大山，他和家人去山那边办事，总是要走很长的路，绕道而行。一天愚公招集家人商量如何将山移至别处。他的妻子怀疑说："凭您的力量，都不能使魁父这座小山丘减少一点点，又能对太行、王屋这两座大山怎么样呢？况且，挖下来的土石放到什么地方呢？"愚公说道："挖下来的土石搬运到渤海的边上，投放在隐土的北面。"事情就这样决定下来了。愚公率领子孙开始挖山。有个叫智叟的聪明人笑着制止愚公说："你缺少智慧，也太过分了！以你的残年余力，甚至都不能毁坏山之一毛，又怎么来对付那些土石呢！"北山愚公长长地叹了一口气，说："你错了。我死之后，还有儿子；儿子又会生孙子。子子孙孙，无穷无尽。而山不会增高，为什么会挖不平呢？"智叟被问得无话可说了。天帝知道此事后，被愚公的诚心所感动，就命令一个神背走了两座山。



教育资源 www.222b.com 公众号：铅笔钥匙

后世常用“愚公移山”来比喻知难而进或有志者事竟成的精神。



画蛇添足
To Draw a Snake and Add Feet to It

The story in Strategies of the Warring States · Anecdotes of Qi State says: An official of the ancient State of Chu awarded a pot of wine to his men after the ceremony of Spring Sacrifice. One man said, “We have only one pot of wine. It's not enough for all of us but sufficient for one. Let's determine who'll have the wine by drawing a snake on the ground. Who finishes first will have it.” The others agreed. Very soon, one man finished his snake. He was about to drink the wine when he saw the others were still busy drawing. He said complacently, “How slowly you are! I still have enough time to add feet to my snake.” But before he finished the feet, another man finished his snake and grabbed the pot from him, saying, “Whoever has seen a snake with feet? Yours is not a snake, so the wine should be mine!” He drank the wine. The man adding feet to the snake had to give in and could only regret his foolishness.



From that story comes the idiom “Draw a snake and add feet to it”. Now people use this idiom to illustrate the truth that going too far is as bad as not going far enough.

教育资源 www.222b.com 公众号：铅笔钥匙



画蛇添足
To Draw a Snake and Add Feet to It

故事出自《战国策》卷九《齐策二》，大意是说：楚国有一个官员，在春天祭过了祖宗之后，便将一壶酒赏给他的手下人。有人提议："我们只有一壶酒，肯定不够我们大家喝的，一个人喝倒是绰绰有余。我们每人在地上画一条蛇，谁画得最快，就把这壶酒给他。"大家都同意了。有一个人很快就把蛇画好了。他正打算喝这壶酒时，看见别人都还忙着画呢。他就得意扬扬地说："你们画得好慢呀，等我再画上几只脚吧！"他的蛇脚还没画完，另一个人已经把蛇画好了。那人把酒壶夺了过去说："有谁见过长脚的蛇？你画的不是蛇，这壶酒应该是我的了。"说罢，就喝起酒来。那个给蛇画脚的人没办法，只能懊悔自己的愚蠢。

"画蛇添足"这个成语就是从这个故事来的。现在人们用它来说明这么个道理：做的过分和做的不够是一样有害的。



南辕北辙
To Go South by Driving the Chariot Northward

The story in strategies of the Warring States · Anecdotes of Wei State says: A northerner intended to travel to Chu. He started his journey on horseback at the foot of the Tai Hang Mountain and intended to take a way leading to north. His friend was very surprised so he asked: "Chu is situated in the south, why you northward instead of southward?"

"Never mind", the northerner replied obstinately, "my horse is a good steed. It runs very fast."

"No matter how fast it runs," said his friend, "you can never reach Chu by going northward."

"I have prepared sufficient travelling expenses." replied the traveler.

教育资源 www.222b.com 公众号：铅笔钥匙

"Sufficient money can help you neither." continued his friend.

"Well," answered man still obstinately. "I have a strong and capable groom at my service."

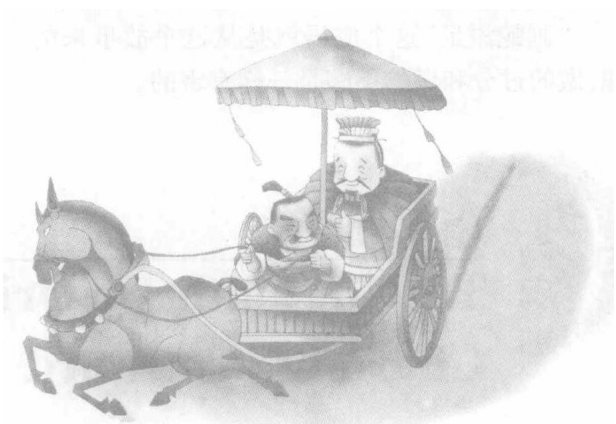
"No groom, how capable and strong he may be, can be of any use to you if you stick to going northward." concluded his friend.

The northerner did not listen to his friend, so he never reached Chu.



南辕北辙
To Go South by Driving the Chariot Northward

故事出自《战国策》卷二十四《魏策》，大意是说：有个北方人想到楚国去，但他却向北面赶他的车，沿着一条通向北方的大道奔驰。一个朋友觉得很奇怪，问他："楚国是在南方，你应该向南方前进才对，你怎么沿着通向北方的大路前进呢？"



"没关系，"那个北方人固执的回答，"我的马是匹骏马，它跑得很快。"

他朋友说："你的马无论跑多快，你向北方走总是到不了楚国的。"

那北方人说："我已经准备了足够的旅费。"

他朋友说："充分的旅费也无济于事。"

那北方人说："我有个很健壮能干的马夫帮我。"

他朋友说："如果你坚持向北方走，虽然有能干强壮的马夫，也是没用的。"

那北方人没有听他朋友的劝告，所以他也始终没有到达楚国。

教育资源 www.222b.com 公众号：铅笔钥匙



鹬蚌相争，渔翁得利

When the Snipe and the Clam Grappled, It Was the Fisherman Who Stood to Benefit

This allusion comes from Volume 2 of *Anecdotes of Yan State in Strategies of the Warring States*. A clam swam to the bank and opened its shell in the sun. A snipe flew over and saw it, so it dived to the ground and pecked at it. Before the snipe drew back its beak, it was gripped tightly inside because the clam suddenly felt a sharp pain and closed its shell quickly. The snipe shook its head violently to cast off the clam, but it failed no matter how hard it tried. The snipe said angrily, "Listen, you clam, it's not going to rain today, neither will it tomorrow. Then you'll die from thirst. So quick! Let me off!" The clam was angry too. "You listen, I won't let you off today, and I won't let you off tomorrow, either. Then you'll die of hunger. Do you still dare to eat me?" The snipe and clam were locked in fight and quarreled, and neither of them liked to give in first. Just at that moment, an old fisherman came. He picked them up and took them home for dinner. The story tells us that the third party will have an advantage fall into his lap when the other two parties are locked in combat for their own personal interests.



鹬蚌相争，渔翁得利

When the Snipe and the Clam Grappled, It Was the Fisherman Who Stood to Benefit

故事出自《战国策》卷三十《燕策二》，大意是说：一只蚌游到岸边张开蚌壳晒太阳，一只鹬鸟飞过，发现了它就去啄它的肉，没等鹬鸟把嘴回来，

教育资源 www.222b.com 公众号：铅笔钥匙

蚌合上壳夹住了鹬鸟的嘴。鹬鸟说："今天不下雨，明天不下雨，就会有一个死蚌。"蚌也对鹬鸟说："今天拿不出嘴来，明天拿不出嘴来，就会有一只死鹬。"两个各不相让，结果被渔人双双擒获。后世便用"鹬蚌相争"一词来比喻双方因不必要的矛盾争执不下、互不相让，结果两败俱伤，反而让第三者占了便宜。

揠苗助长
To Help the Shoots Grow by Pulling Them Upward

The allusion is from The Book of *Mencius · Gongsun Chou* : A man in the State of Song was worried that the shoots of his crops might not grow, so he pulled every single one of them a bit upward. After that, he returned home very tired, saying to his family, "I'm exhausted today because I have given the shoots some help for them to grow." Hearing this, his son went to the fields and looked, only to find the shoots had all withered away. Now it is used figuratively to mean one who goes against the laws of development of objects, to do harm to a thing by being overanxious for quick results. Haste makes waste.



揠苗助长
To Help the Shoots Grow by Pulling Them Upward

故事出自《孟子·公孙丑上》，大意是说：宋国有个人看到地里的庄稼长得很慢，心里着急，便一棵苗一棵苗地逐棵拔高了一点。回到家后，这人

教育资源 www.222b.com 公众号：铅笔钥匙

就告诉家里人说："今天累死我了！我帮着地里的禾苗长高了。"他的儿子跑到地里一看，庄稼已经枯萎了。后人就用"揠苗助长"一词来比喻不遵循事物的发展规律，急于求成，急躁冒进，结果反而坏事。



守株待兔
To Stand by a Tree Trunk Waiting for More Hares to Dash Themselves Against It

Writings of *Hanfeizi · Five Bookworms*: In the state of Song, there was a farmer, and in his fields stood a tree stump. A hare, which was running very fast, dashed against the stump and died, having broken its neck. Therefore, the farmer abandoned his plough and waited by the tree stump, hoping to get another hare. Of course, he did not get his hare but became a laughing stock in the state of Song. Now the phrase is used to satirize those who rigidly adhere to limited experience and refuse to adapt themselves to the changing situation, or those who trust foolishly to chance and luck.



教育资源 www.222b.com 公众号：铅笔钥匙



守株待兔
To Stand by a Tree Trunk Waiting for More Hares to Dash Themselves Against It

故事出自《韩非子·五蠹》，大意是说：宋国有个农民，他的田地中有一棵树桩。一天，一只跑得飞快的兔子撞在了树桩上，扭断了脖子而死。从此，那个农民荒废了他的耕作，天天等在树桩旁，希望能再得到只兔子。当然，兔子没有等到，他自己却成了宋国的笑柄。后人就用"守株待兔"一词来比喻拘泥于狭隘的经验、不知变通，或妄想不劳而获、坐享其成。



东施效颦
Dong Shi, an Ugly Woman, Knitting Her Brows in Imitation of the Famous Beauty Xi Shi, Only to Make Herself All the Uglier

Zhuangzi · The Movement of Nature said, Xi Shi, known for her peerless beauty, was beset by some sort of heart trouble, so she was often seen knitting her brows with hand on her chest. Now there was an ugly woman in the neighborhood, who one day saw Xi Shi in the village street. In admiration, she returned home and determined to imitate Xi Shi's way of walking and mannerisms. Yet, this only increased her ugliness. Every time she walked out, the rich would shut their doors tight, while the poor with their wives and children would avoid her and quickly turn their steps away. Alas, that woman mistook frowning for something invariably beautiful, and was unaware that it only adds beauty to a real beau-

教育资源 www.222b.com 公众号：铅笔钥匙

ty. Now the allusion is used to satirize the blind imitation with ludicrous effect.

东施效颦

Dong Shi, an Ugly Woman, Knitting Her Brows in Imitation of the Famous Beauty Xi Shi, Only to Make Herself All the Uglier



美女西施患有心口疼的毛病。人们经常会看到她皱着眉头，手捂胸口。一天邻居家的一个丑女在街上遇到了西施，很是羡慕。回家后她决心模仿西施的走路姿势和仪态。哪知这丑女的矫揉造作使她的样子更难看了。她每次出门，乡间的人就马上把门紧紧关上，穷人则马上拉着妻儿远远躲开。东施误以为颦眉是种一成不变之美，却不知它只会让美人更美。后人便用"东施效颦"一词来比喻拙劣地模仿别人，反而得到了更坏的效果。

自相矛盾

To Penetrate One's Shield with One's Own Spear

This allusion comes from *Writings of Hanfeizi · Hindrance* · The First Volume: A man of the state of Chu had a spear and a shield for sale. He was loud in praises of his shield. "My shield is so strong that nothing can pierce it

教育资源 www.222b.com 公众号：铅笔钥匙

through." He also sang praises of his spear. "My spear is so strong that it can pierce through anything." "What would happen", he was asked, "if your spear is used to pierce your shield?" He was unable to give an answer. It is impossible for the strongest shield to coexist with a spear that finds nothing impenetrable. Now this allusion is used to refer to the case of being self-contradictory and inconsistent.



自相矛盾
To Penetrate One's Shield with One's Own Spear

故事出自《韩非子·难一》，大意是说：有一个卖矛和盾的楚国人。他大声的夸奖他的盾："我的盾是最坚固的，没有东西能刺透它。"接着，他又赞美他的矛，说："我的矛是最锐利的，它能刺透任何东西。"有人问他："那如果用你的矛去刺你的盾，会怎么样呢？"卖矛和盾的人回答不出来了。世界上不可能同时存在最坚固的盾和最锐利的矛。后人就用"自相矛盾"一词来比喻言论或行动前后自相抵触，互不相容。

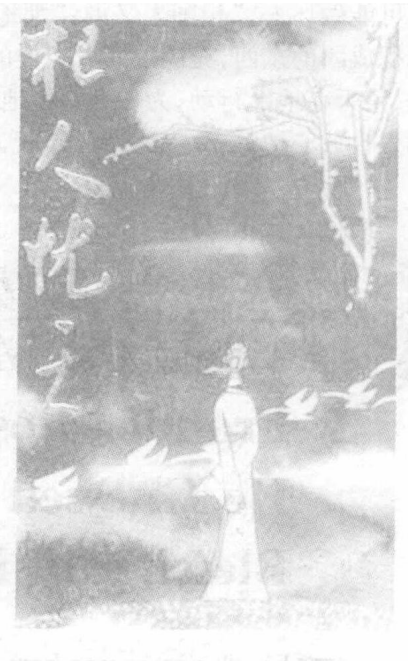


杞人忧天
To Act Like the Man of the Qi State Who Feared that the Sky Might Fall-Haunted by Imaginary Fears

This allusion comes from *Nature*'s Blessing in Lie Zi , the Taoist classical work collected at the beginning of the Han Dynasty: There was a man of the State of Qi who was worrying that the sky might one day fall down, the earth might sink, and he would not know where to hide himself. This so much troubled him that he could not eat or sleep. Someone went to reassure him about this, say-

教育资源 www.222b.com 公众号：铅笔钥匙

ing, "The sky is only formed of bright things in the air. There is no place where there is no air. Whenever you move or breathe, you are living right in this sky. Why do you need ever to worry that the sky will fall down?" The man rejoined, "If the sky were really nothing but air, would not the sun, the moon and the stars fall down?" And the persuader said, "But the sun, the moon and the stars are nothing but bright things in the air. Even if they should fall down, they would not hurt anybody." "But what if the earth should sink?" And the other replied, "The earth is also only formed of accumulated solids, which fill all space. There is no place where there are no solids. As you walk and stamp on the ground, you are moving the whole day on this earth. Why do you ever need to worry that it may be destroyed?" Then the man was gladly relieved, so was the successful persuader. Now this allusion is used to refer to entirely unnecessary worries.



杞人忧天

To Act Like the Man of the Qi State Who Feared that the Sky Might Fall-Haunted by Imaginary Fears

故事出自《列子·天瑞》，大意是说：有个杞国人老是担心天会掉下来，地会陷下去，而他则不知藏身何处。于是，整天惶惶不安，以至于睡不着觉，吃不下饭。有人就跑去开导杞国人，说："天，不过就是空气罢了。天地之间到处充满了空气。你伸展、呼吸，整天生活在空气之中，为什么担心天会掉下来呢？"杞国人明白了，可又担心地说："如果天果真只是空气的话，日月星辰不就会掉下来

教育资源 www.222b.com 公众号：铅笔钥匙

了吗?"那人告诉他说:"日月星辰,也不过是空气中有光亮的东西,就算掉下来,也不可能砸坏人。"杞国人又说:"那地如果陷下去,又怎么办呢?"那人说:"地不过是堆积成团的东西,充满了四方空虚的地方,大地之上到处都是这种团块。你走来走去,整天在地上行动,为什么担心地会陷下去呢?"听了这话,杞人放心地笑了起来,那人也放心地笑了。后人就用"杞人忧天"一词来比喻毫无必要的担忧。



塞翁失马,安知非福

When the Man on the Frontier Lost His Mare, He Guessed It Was a Blessing in Disguise

The allusion comes from *Huai Nan Zi*. Once upon a time, there lived an old man on the northern frontier of China. One day, his horse disappeared. His neighbors came to comfort him, but the old man was not upset at all, saying the loss might turn out to be a good thing, and he was right. A few months later, his horse came back with another horse that was even better. His neighbors came to congratulate him on his gain. Once again, the old man viewed the event differently. He said this "good luck" might turn out to be misfortune in the end. Strangely, he was right again. A few days later, his son fell from the new horse and broke his leg. Fortunately, since his son was lame after that accident, he was not chosen to be a soldier to fight in the following war, so that he lived with family safely.

Nowadays people use "The old man on the frontier lost his horse" to comfort those who have some misfortune. It implies: Bad luck sometimes turns out to be good luck, and good luck can sometimes be bad.

教育资源 www.222b.com 公众号:铅笔钥匙



塞翁失马，安知非福
When the Man on the Frontier Lost His Mare, He Guessed It Was a Blessing in Disguise

故事出自《淮南子》，大意是说：从前，在中国的塞北住着一位老人。一天，他的马不见了。邻居们都来安慰他，但这位老人却一点也不难过。他说这也许会是件好事。他说对了。几个月后，他的马带着另一匹更好的马回来了。他的邻居又为他的收获而祝贺。可是，这位老人对这件事的看法又和别人不同。他说这个好运也许最终会成为不幸。奇怪的是，他又说对了。几天后，他的儿子在骑那匹新的马时摔了下来，断了一条腿。但幸运的是，正因为他儿子在这场意外后成了跛子，他没有被选为士兵去参加战争，得以和家里人平安地生活。

现在人们用"塞翁失马"这个成语来安慰遭受不幸的人。它表明：不幸有时也会成为好运，而好运有时也会变成不幸。



叶公好龙
Lord Ye's Love of Dragons

New Preface · Sundry Work by Liu Xiang in the Han Dynasty: In the Spring and Autumn Period, there lived in Chu a person named Chu Zhuliang, who addressed himself as "Lord Ye". It's said that this Lord Ye was very fond of dragons. The walls had dragons painted on them. The beams and pillars and the doors and the windows were all carved with them. As a result, his love for dragons was spread out. When the real dragon in heaven heard of this Lord Ye, he was deeply moved. He decided to visit Lord Ye to thank him.

You might think Lord Ye would have been very happy to see a real dragon. But, in fact, at the sight of the creature, he was scared out of his wits and ran a-

教育资源 www.222b.com 公众号：铅笔钥匙

way as fast as he could.

From then on, people knew that Lord Ye only loved pictures or carvings which look like dragons, not the real thing. Figuratively it has been a satire on inconsistency of deeds and words.



叶公好龙
Lord Ye's Love of Dragons

故事出自汉代刘向的《新序·杂事五》，大意是说：春秋楚国沈诸梁，自称"叶公"。据说，这位叶公爱龙成癖，家里的梁、柱、门、窗上都雕着龙，墙上也画着龙。就这样，叶公爱好龙的名声，被人们传扬开了。天上的真龙，听说人间有这么一位叶公，对它如此喜爱，很受感动，决定去叶公家对他表示谢意。

人们也许会想叶公看见真龙时会有多高兴。实际上，当叶公看见那条龙时，顿时吓得魂飞魄散，赶紧逃走。



从此人们明白了叶公爱好的其实并不是真龙，而是似龙非龙的东西而已。因此，后人就用"叶公好龙"一词来形容口是心非、表里不一的人。

教育资源 www.222b.com 公众号：铅笔钥匙

黄粱美梦
Golden Millet Dream

It is from *The Dream on the Pillow* by Shen Jiji of the Tang Dynasty. The story says: A discontented poor scholar named Lu Sheng yearned all day long for an official position and a distinguished career. He met at an inn in Handan a Taoist priest who gave him a porcelain pillow. At that time, the inn host just started cooking a pan of millet. Lu fell asleep while waiting for his lunch and dreamed that he married the daughter of a rich man, succeeded in the highest imperial examinations, became a high-ranking official, had sons, and enjoyed a life of wealth and comfort. When waking up, he found that the pot of millet was still cooking on the fire. Now the story is meant to satirize the nullity of fantasies and unfeasible hope. Another phrase is "golden dreams on the porcelain pillow".



黄粱美梦
Golden Millet Dream

故事出自唐代沈既济的传奇小说《枕中记》，大意是说：卢生少年家贫，一直希望有朝一日能够建功树名，出将入相。有一次，卢生偶然在邯郸的一家客店中遇见道士吕翁，吕翁给了他一只青瓷枕。当时，客店的主人正在蒸黄粱米饭，卢生等着吃午饭时睡着了。在梦中，卢生娶崔氏女为妻，考中了进士，当上了

教育资源 www.222b.com 公众号：铅笔钥匙

宰相，子孙满堂，享尽荣华富贵。一觉醒来之后，却发现客店主人的黄粱米饭尚未蒸熟。后人便用"黄粱美梦"一词来比喻虚幻的好事或不切实际的希望。



黔驴技穷
The Guizhou Donkey Has Used Up All Its Tricks

This allusion is from a table entitled *The Donkey in Guizhou* in *Three Disciplines* by Liu Zongyuan of the Tang Dynasty. In ancient times, Guizhou (a province in China) had no donkeys. One day, a man full of fancy ideas shipped a donkey to the region. However, he soon discovered the donkey was no use, so he took it to a mountain and left it there.

A tiger saw the donkey and thought it was a mysterious beast. He hid himself carefully in the woods, and dared only to watch the donkey from a distance. One day, the donkey brayed. The tiger thought the donkey was going to bite him, but the donkey did nothing more.

The tiger soon got used to the noise, and moved closer. At last, he decided to provoke the strange beast. The donkey couldn't put up with this and gave the tiger a kick, but the kick didn't hurt very much. The tiger knew this donkey was weak. He sprang on the donkey and made a good meal of the donkey.

Later, people use it to describe someone who is at his wit's end.



黔驴技穷
The Guizhou Donkey Has Used Up All Its Tricks

故事出自唐代柳宗元的《三戒·黔之驴》，大意是说：以前，贵州没有驴子。有一天有个好事的人用船装了一头驴运到贵州。可马上他发现这头驴没什么用处，就把它放到一座山下。

教育资源 www.222b.com 公众号：铅笔钥匙

一只老虎看见这只驴子，以为它是一种很神秘的野兽，不敢靠近它，躲在树林里远远地看着这头驴。有一天，它听见驴叫，以为驴要咬它，但它发现驴并没有采取什么行动。

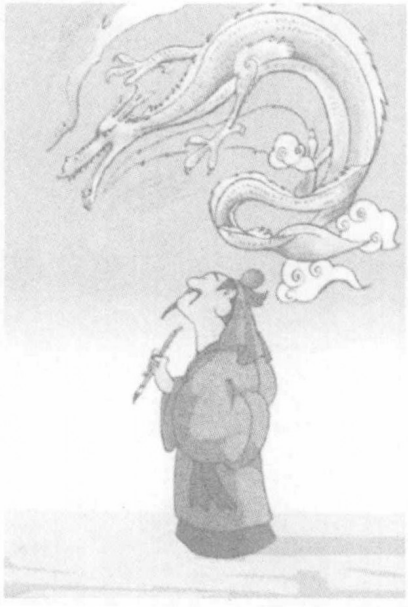
渐渐地，老虎习惯了驴子的吼声，就慢慢地去接近驴。最后，它决定去招惹这头奇怪的野兽。驴子很生气，给了它一脚但踢得并不重。老虎知道驴子没什么本事，就立刻扑上去把驴子吃了。

后来，人们用这个成语来比喻仅有的一点伎俩也用完了。

画龙点睛

To Bring the Painted Dragon to Life by Putting in the Pupils of Its Eyes

It is from Volume 7 of *Famous Paintings in the Past Dynasties* by Zhang Yanyuan of the Tang Dynasty. Legend goes like this: Once a famous artist Zhang Seng You drew four dragons on the walls of An Le Temple, Jin Ling, but he left the pupils of the dragons unfinished. Someone asked him the reason of the omission. In answer, he said that if he put the pupils therein, the dragons would become alive and fly away. The questioner did not believe it and requested him to complete the work. The artist nodded assent. But as soon as the two dots were drawn, all of a sudden, there were thunder and lightning, and the dragon became alive and instantly flew away, while the other three without pupils still remained there.



Based on this fairy tale, the last touch added to a drawing is said to be the act of adding pupils to a dragon, that is to say,

教育资源 www.222b.com 公众号：铅笔钥匙

the last touch in a masterpiece is the most important part of a drawing, or any other important business.



画龙点睛
To Bring the Painted Dragon to Life by Putting in the Pupils of Its Eyes

故事出自唐代张彦远的《历代名画记》卷七，大意是说：有一次，著名艺术家张僧繇在金陵安乐寺墙壁上画了四条龙，故意没有把眼睛画上。有人问他不画眼睛的道理，他说："我如果把眼睛画上，那龙就要飞走了。"问他的不相信，要求他把龙画完整。这位艺术家答应了。可是当一条龙的眼睛画上后，突然雷电交加，那龙真的活了，立刻向天上飞去，其余没有眼睛的龙，仍留在墙上。

根据这个神话，后人就把绘画上最后的重要一笔，称为"画龙点睛"，就是说，最后一部分工作是工作中最精彩、最重要的一部分。

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 6 Chinese Folklores 中国民间传说

牛郎织女
Niu Lang and Zhi Nü (The Cowherd and the Girl Weaver)

Long long ago, a clever and honesty boy named Niu Lang lived with his elder brother and the cruel sister-in-law. One day, his sister-in-law forced him to let off nine cows but to take back ten, if not, he wouldn't return home. The boy was so sad as he couldn't find another cow. A kind old man told him there is a sick cow in the forest, if he can take good care of it, he can go back home again! Then, the boy found the cow, but the cow was hurt badly. The warm-hearted boy cared for it for almost three months until the cow turned to be healthy again. Then he got to know that is a magical cow! When Niu Lang came back with ten cows, his brother-in-law was still so angry that she drove him out of the home with the tenth cow. As the only friend, the magical cow told Niu Lang the way to find a kind and beautiful wife. With the help of the cow, Niu Lang got to know the cute and dexterous fairy named Zhi Nü who was the seventh daughter of the heaven. They were falling in love and was married. They enjoyed a happy life with one son and one daughter on the earth. But finally the queen of heaven discovered, she was so annoyed as to separate the couple and take away Zhi Nü in the heaven. The magical cow told the poor guy when it was dead using its skin to make shoes then he would go to the sky. Following the word, Niu Lang wore the shoes to run after his wife with their children. When the queen found them, she pulled off her hairpin to drop a line (it's the Silver Way today in the legend) be-

教育资源 www.222b.com 公众号：铅笔钥匙

tween the couple. Therefore, Niu Lang and Zhi Nü could not get together anyway. But their deep love moved the queen, and she allowed them meet on 7th, July lunar month every year. On that day , thousands of magpies come to the Silver Way to set up a bridge for the couple.

牛郎织女
Niu Lang and Zhi Nü (The Cowherd and the Girl Weaver)

相传很久以前,有个聪明、忠厚的小伙子叫牛郎,他与哥哥和狠毒的嫂子共同度日。一天,嫂子逼他去放牛,给他九头牛,却让他带十头牛回家。他很伤心,不知如何才能找到另一头牛。有位善良的老人告诉他森林里有一头病牛,如果他能好好喂养它,他就可以赶着它回家了。牛郎果真找到了那头牛,发现它伤得很厉害。好心的牛郎细心地照料了老牛三个月,直到它病好。这时才得知那是头神牛。



牛郎带着十头牛回家,嫂子仍然很生气,把他和老牛一同赶出家门。作为牛郎唯一的朋友,神牛教他如何找到一位美丽、善良的妻子。在它的帮助下,牛郎认识了聪明伶俐的织女——玉帝的七女儿。二人互生情意,结为夫妻。婚后,他们生了一男一女,一家人生活得很幸福。

但是好景不长,这件事很快便让王母娘娘知道了。她很恼火,强行把织女带回天上,将恩爱夫妻拆散。神牛告诉牛郎,在它死后,用它的皮做成鞋,穿着就可以上天。牛郎按照它的话做了,穿上牛皮做的鞋,拉着自己的儿女,去追织女。王母娘娘发现了他们,便拔下头上的金簪一挥,一道天河就出现了,牛郎和织女无法再相聚。但他们忠贞的爱情终于感动了王母娘娘,

教育资源 www.222b.com 公众号:铅笔钥匙

于是她允许他们在每年七月初七的时候相会。在那一天，千万只喜鹊都会飞到银河上，搭起鹊桥，让牛郎织女走上鹊桥相会。

孟姜女
Lady Meng Jiang

In the Qin Dynasty, in the vicinity of the Great Wall lived a family Meng and a family Jiang, who were next-door neighbors. The Meng family once plant a melon seeding but its vine stretched over to their neighbor Jiang and bore a melon. When it was ripe, it was spened. In it was a little girl. The two families named her Lady Meng-Jiang. She grew to be as beautiful as a heavenly maiden. One late afternoon, Meng Jiang was attending to the flowers in her parents' garden when she was startled by a young man. He told Meng Jiang that he was Wan Xiliang and escaped from the First Emperor's draft as a laborer to build his walls. By now, he had been exhausted from fatigue and hunger. The Meng and Jiang family invited him to stay with them. Eventually, the well-educated and mannered young man and the dexterous pretty young woman fell in love with each other. Her elderly parents were only too glad that their beloved daughter had found a good bridegroom and had them happily married. However, there was a villain in the village that had been coveting the beauty of Meng Jiang all along and became so jealous of her marriage that he went to the local authorities. On the day of their wedding, Wan Xiliang was caught and sent to the Great Wall construction site in the far north. Lady Meng Jiang waited day and night for



教育资源 www.222b.com 公众号：铅笔钥匙

her newly-wed husband to return. Summer came and went and so did fall. Not a word was heard from Xiliang. She decided to look for him. After untold sufferings she finally came to the construction site, but she learned that Xiliang had died of hard work and been buried in the wall. This tragic news sent Lady Meng Jiang into a stupor. As she gained conscious, sorrow began to eat into her heart, tears running unchecked. She started to weep and then to wail. For three days, she wept and wailed at the foot of the Great Wall when all of a sudden a miraculous event happened: a section of the wall, broke loose and collapsed with a big bang, revealing countless white bones, including that of her husband's amidst the debris of dirt and stones.



孟姜女
Lady Meng Jiang

秦朝时，在长城附近，有孟、姜两户人家隔墙而居。孟家种了一棵瓜，瓜身顺着墙爬到姜家结了瓜。瓜熟了，打开一看，里面有个小姑娘，两家人就给她起名叫孟姜女。孟姜女长大了，貌若天仙。一天下午，她在园中侍弄花草，却被一个小伙子吓了一跳。他告诉孟姜女他叫范喜良，是为躲避修长城的劳役逃出来的，现在又累又饿，筋疲力尽。于是，孟、姜两家便将他留了下来。知书达理、举止大方的范喜良和聪明美丽的孟姜女相爱了。父母见心爱的女儿找到了如意郎君，很是高兴，便为他们操办婚事。

村中有个恶霸对孟姜女的美色垂涎已久，听说她的婚事，不禁妒火中烧，便跑去官府告密。结婚那天，范喜良就被抓了，送去北方修长城。孟姜女日夜盼望自己新婚的丈夫早日回家。春去秋来，却没有范喜良的丝毫音信。孟姜女决定去找范喜良。历经千辛万苦，她终于来到了修长城的地方。但是有人告诉她范喜良已死，尸首被埋在了长城里。听到这一噩耗，孟姜女立刻昏了过去。醒来时，不禁满心悲愤，泪如泉涌，她嚎啕大哭。孟姜女在长城边痛哭了三天，突然奇迹发生了，随着一声巨响，一段长城崩塌了，瓦砾中露出了无数白骨，范喜良的尸骸就在其中。

教育资源 www.222b.com 公众号：铅笔钥匙



董永和七仙女
Dong Yong and the Seventh Fairy

In the Han Dynasty lived a man by the name of Dong Yong. His family was poor when he was a small child. When his father died, he was willing to sell himself into slavery for a little money for the funeral. Moved by his filial piety, the youngest daughter of the Emperor of Heaven secretly came to the secular world. With the soil as their matchmaker, they held a wedding under an old locust tree. In order to repay the debt, the couple returned to the master to work as slaves. Since the fairy could weave ten bolts of fine silk overnight, the master cut down Dong Yong's hire period from three years to one hundred days. On the expiration, the couple were returning home when the God of Heaven made an edict that the fairy should go back to the heavenly palace. Shedding tears, the fairy had to part with Dong Yong under the old locust tree. She flew into the sky and vanished.



董永和七仙女
Dong Yong and the Seventh Fairy

汉朝时有个人叫董永。他自幼家贫，父亲死后无钱下葬，只好到富户傅员外家为奴，卖身葬父。玉皇大帝的小女儿七仙女爱董永诚实孝顺，私自来到凡间，请土地为媒，在老槐树下与董永结为夫妻，两人一同到傅员外家为奴偿债。因七仙女一夜之间织锦10匹，所以傅员外将董永的3年佣期改为百日。百日期满，夫妻双双正要回家，不料，七仙女私自下凡一事被玉皇大帝获悉，下旨令七仙女返回天宫。七仙女只得与董永在老槐树下洒泪相别，飞回天上了。

教育资源 www.222b.com 公众号：铅笔钥匙

梁山伯与祝英台
Liang Shanbo and Zhu Yingtai (The Butterfly Lovers)

The story of Liang Shanbo and Zhu Yingtai (Butterfly Lovers) is based upon a historical legend known to every Chinese. It was in the feudal China, when love as young people's own choice was considered to be devious from the norm of the society. However, two young people fell in love, and in a very dramatic way. Having been close friends at school, the young man, Liang Shanbo would never imagine that his pal Zhu Yingtai should turn out to be a fair lady when they were back home after finishing their school. As a matter of fact, in those days, the sphere of activity of women was none other than their homes. In order to receive education as man did, the girl had disguised herself as a boy. During the three years of study, she fell in love with Liang Shanbo, who was unaware of her real identity. At departing, Zhu invited Liang to visit "his" family, and told him "he" would ask parents to marry "his" sister to Liang. But since Liang was short of money, he delayed the visit. Councilor Zhu betrothed Zhu Yingtai to childe Ma. Two years later, Liang Shanbo went to visit Zhu. Only then did he realize that the "sister" was actually Zhu Yingtai herself. Liang was in deep remorse. He fell ill and failed to recover. He succumbed to the disease soon. On the day of wedding, childe Ma sent a flower boat to Zhu's home to bring her lover. When the flower boat for the bride passed Liang's tomb, there came a fresh gale, which caused the wave to surge so that the boat could not go any further. Informed that Liang's tomb was on the shore, Zhu ran there and knelt down in front of the tomb wailing bitterly. Suddenly the skies fell and the earth



教育资源 www.222b.com 公众号：铅笔钥匙

cracked. Liang's tomb split open. Seizing this opportunity, Zhu jumped into the tomb, and soon the tomb closed, burying Zhu inside. Then the rain passed off, and the sky cleared up; the wind abated, and waves calmed down. A couple of butterflies danced gracefully among the wild flowers.



梁山伯与祝英台
Liang Shanbo and Zhu Yingtai (The Butterfly Lovers)

梁山伯与祝英台的故事是中国人皆知的一个传说。在中国的封建社会，青年男女自由恋爱被视为离经叛道之事。然而就有这么一对年轻人以一种极其戏剧化的方式相爱了。梁山伯与祝英台在学校时本是好友。梁山伯未曾想到毕业回家的朋友竟是位美丽的小姐。那时的女子大门不出，二门不进，为了读书，祝英台才女扮男装。3 年的同窗生涯，祝英台爱上了梁山伯，梁山伯却不知道祝英台是女儿身。临别之际，祝英台邀请梁山伯到祝家庄去，并说要告诉父母把自己的妹妹嫁给梁山伯为妻。可梁山伯因为囊中羞涩，迟迟未能成行。而祝员外已将祝英台许配给马公子。两年后，梁山伯去祝家庄拜访祝英台，才知道所谓的"妹妹"就是祝英台自己。梁山伯后悔不迭，从此一病不起，不久便病死了。到了成亲的日子，马公子派花舟来接祝英台。当新娘的花舟经过梁山伯的墓地时，突然刮起了大风，直吹得波浪滔天，船不能行。祝英台一问才知道，梁山伯的墓地就在岸边。祝英台跑到岸上，跪在梁山伯的墓前放声大哭。突然一声天崩地裂，梁山伯的坟墓裂开了，祝英台趁机跳进了坟墓。坟墓很快又合了起来，将祝英台也埋在了里面。这时，早已经雨过天晴，风平浪静，只见一对美丽的蝴蝶在坟墓前的野花丛中翩翩起舞。



白娘子的传说
The Legend of Lady White

There are many versions about the legend of Lady White and a handsome young man named Xu Xian. Lady White and Xiaoqing, two spirits

教育资源 www.222b.com 公众号：铅笔钥匙

in fact, came down to earth to seek the little boy who had saved the life of Lady White when she was small and stayed in her heart ever since. It turned out that Xu Xian was the very man they had been looking for. Lady White and Xu Xian fell in love with each other, and later with the help of Xiaoqing they got married. At the time of Dragon Boat Festival, it was the custom for every household to fasten plants such as calamus and Chinese mugwort to drive away spirits, which were surely dangerous to Lady White and Xiaoqing. On that day, Lady White took a sip of realgar prepared by Xu Xian which caused her to lose her superior magic skills and become a large white snake. Xu Xian was greatly shocked when he saw the snake on the bed. He fell to the floor and died. When the power of realgar faded away, Lady White resumed her human form. She was heartbroken to find Xu Xian lying dead beside the bed. To restore Xu Xian to life, Lady White flew to the Kunlun Mountain to steal ganoderma, a celestial herb. There after a battle between Lady White and the heavenly guards, the Immortal of the Southern End appeared, who was impressed by Lady White's sincerity and perseverance, finally granted her the glossy ganoderma. Xu Xian came back to life and his suspicions were allayed by a story made up by Lady White and Xiaoqing. Later, in order to save her husband, Lady White summoned up surging flood to Jinshan Temple, but finally failed in the fight and was suppressed by Fa Hai under the Leifeng Pagoda by West Lake.



白娘子的传说
The Legend of Lady White

关于白娘子和许仙的故事历来说法众多。白娘子和小青本是两条蛇精。白娘子还是条小蛇时，曾为一小孩所救，白娘子对此救命之恩永志铭心，于是下凡人间找寻恩人。许仙恰巧就是她们要找的人。白娘子和许仙相爱了，并在小青的帮助下结为夫妻。端午节时，各家都会插茱萸、艾蒿，驱邪避鬼，这对白娘子和小青来说相当危险。那一天，白娘子饮下了为许仙准备的雄黄酒，却失了法力，现出原形，变成了白蛇。许仙见到床上的大蛇吓坏了，倒地而死。雄黄酒劲儿过后，白娘子恢复了人形。她发现许仙死在床边，伤心欲绝。为救许仙，白娘子飞到昆仑山去偷灵芝，不免与天兵天将大战一番。最终南海观世音被白娘子的真诚执着感动，把灵芝送给了她。许仙被救活了，白娘子和小青又编了个故事打消了他

教育资源 www.222b.com 公众号：铅笔钥匙

的疑虑。后来，为了救许仙，白娘子水漫金山，但最终还是败在法海手中，被压在了西湖的雷锋塔下。



鲁班的传说
Three Legends of Lu Ban

Lu Ban was a legendary master carpenter of the Spring and Autumn Period. Legends about him were known extensively among the people.

It was said that Lu Ban made the magnolia boat on the Xunyang River of the Qili Islet and the wood crane on the southern summit of the Tianmu Mountain is also said to be his product. Tradition has it that Lu Ban once carved a crane out of the wood, which could take a flight as far as 700 miles each time. Later it was put on the western summit of the North Mountain. Once Emperor Wudi of the Han Dynasty sent for it, which then flew to the southern summit of the Tianmu Mountain. Often when it was about to rain, the wood crane would flutter its wings as if it would soar high.

Lu Ban was ingenious in craftsmanship. When he was building a pagoda in Liangzhou, which was far away from his home, he made a wood kite in order to return home. Each time all he needed to do was just knock on the wedge of the wood kite three times. Then he could go home by riding on the wood kite. Soon his wife got pregnant, for which his parents became quite suspicious of her chastity because they thought their son was always away from home. She told them all the details. Later, Lu Ban's father secretly knocked on the wedge a dozen times, which took him to the territory under the Wu people's control. The people there took him for a monster and killed him. Lu Ban made another wood kite and found the corpse of his father by it. With a grudge against the Wu people, Lu Ban created a wood celestial being, whose hand pointed southeastwards. As a result, the territory of the Wu people was stricken by a three-year drought. Through divination, the Wu people learned it was due to Lu Ban. They presented generous gifts to apologize for the offence. Lu Ban cut off a hand of that wood immortal. On that day, a pouring rain fell in the central Wu territory.

There are two stone bridges over the Xiao River in Zhaozhou, one in the south

教育资源 www.222b.com 公众号：铅笔钥匙

and the other in the west. Legend goes like this. The big one in the south of the town was built by Lu Ban, while the small one in the west, by Lu Jiang, who was Lu Ban's younger sister. Once, Lu Jiang wanted to compete in craft with her brother. They agreed that each should build a bridge overnight before the cock's crow. Lu Jiang hurriedly went to the west of the town to prepare the material. She finished setting it up at midnight. Quite contented, she went to inspect the work of her brother. She found Lu Ban herding a flock of sheep towards the riverbank. As she gazed, she found out that they were not sheep but white rocks, fine and glossy. She realized that her bridge could not be compared with that of her brother. She hastened back and began to carve on her bridge with great care. She carved on the bridge rails the designs of the Cowherd and the Girl Weaver and of the red phoenix illuminated by the sun. Finishing this, she returned. The bridge of Lu Ban was almost finished, only short of two rocks. Lu Jiang could not wait any longer, so she imitated the cock's crow, which caused the cocks far and near to follow suit. Hearing the crow, Lu Ban put the two rocks down in a hurry, his construction finished. Two bridges rose on the river overnight, which caused a sensation for miles around the next day. Even the Eight Genii got the news as well. Zhang Guolao, one of them, rode on his donkey, with the sun and the moon in his bag. Furthermore, he invited the Lord of Firewood to come with his one-wheel cart, carrying the four famous mountains. The two arrived in Zhaozhou. As soon as the donkey and cart were on the bridge it began to shake. Lu Ban ran to support underneath it with his two hands. With the herculean pressure, the bridge, instead of collapsing, was even more solid. Up to the present, there still remained the footprints of Zhang Guolao's donkey and the tracks left by the cart of the Lord Firewood. Beneath the bridge, Lu Ban's two big palm prints were still distinct.



鲁班的传说
Three Legends of Lu Ban

鲁班，也写作鲁般，或谓公输般，春秋战国时期鲁国人。有关鲁班的传说，在民间流传很广。传说浔阳江七里洲中的木兰舟是鲁班刻木兰造成的。天姥山的南峰上有仙鹤，传说也是鲁班制作的。相传鲁班曾刻木为鹤，木鹤一下能

教育资源 www.222b.com 公众号：铅笔钥匙

飞七百里，后来放在了北山的西峰上。汉武帝派人去捉取木鹤，木鹤遂飞到了天姥山南峰上。往往天将下雨的时候，木鹤就振翅摇动，好像要飞上天去的样子。

鲁班手艺精巧，造化天工，曾在凉州建造佛塔。凉州距鲁班的家很远，鲁班又作了一只木鸢，每次将木鸢身上的楔子敲三下，就可以乘木鸢回家。没过多久，鲁班的妻子怀孕了，父母觉得奇怪，便问她，她详细地向父母说明了事情的原委。后来，鲁班的父亲看到木鸢后，偷偷地将木鸢身上的楔子敲了十余下，结果乘着木鸢一直飞到了吴地。吴人以为鲁班的父亲是妖怪，就把他杀了。鲁班又制作了一只木鸢，乘着它找到了父亲的尸首。鲁班心中怨恨吴人杀死了自己的父亲，就在肃州城南，用木头制作了一个仙人，仙人举手指向东南，结果吴地大旱三年。吴人占卜后得到信息："此乃鲁班所为。"于是，吴人准备了许多礼物，向鲁班谢罪。鲁班就砍断了木仙人的一只手。当天，吴中便下了一场大雨。



赵州的河上有两座石桥，一座在城南，一座在城西。传说城南的大石桥是鲁班修的，城西的小石桥是鲁班的妹妹鲁姜修的。有一次，鲁姜要与哥哥比赛技艺，两人约好从初更到鸡叫，要各修一座石桥。鲁姜急忙到城西去准备材料，刚到半夜，她就把石桥修好了。鲁姜很得意，忙跑到城南去看哥哥修桥。只见鲁班正赶着一大群绵羊朝河边走来，再仔细一看，鲁班赶的并不是绵羊，而是一块块洁白细润的石头。鲁姜自知造的桥肯定比不上哥哥的，便急忙回到城西，在自己已经造好的桥上精雕细刻起来。她在桥栏杆上刻了牛郎织女、丹凤朝阳等图案，刻完后又回到城南看哥哥的进展。这时，鲁班还差两块石头没有铺好。鲁姜一急之下，就学起公鸡叫来，结果惹得四里五村的鸡也都叫了起来。鲁班听见鸡叫，急忙把两块石头放下，桥也就修成了。一夜之间，河上架起了两座石桥，第二天这事就轰动了远近州县，连八洞神仙也知道了。于是，张果老就骑上他的毛驴，驴背上的褡裢里左边装着太阳，右边装着月亮；又邀请柴王推上他的独轮车，车上载着四大名山，两个人就来到了赵州。驴和车刚走上桥，桥身就摇晃起来。鲁班一看不好，急忙跑到桥下用双手把桥托住，这才把桥保住。桥身、桥基经这么一压，不但没有损坏，反而更牢固了。至今桥面上还留下了七八个张果老的驴蹄印子和一道柴王爷的车辙印子，桥底下还有鲁班的两只大手印。

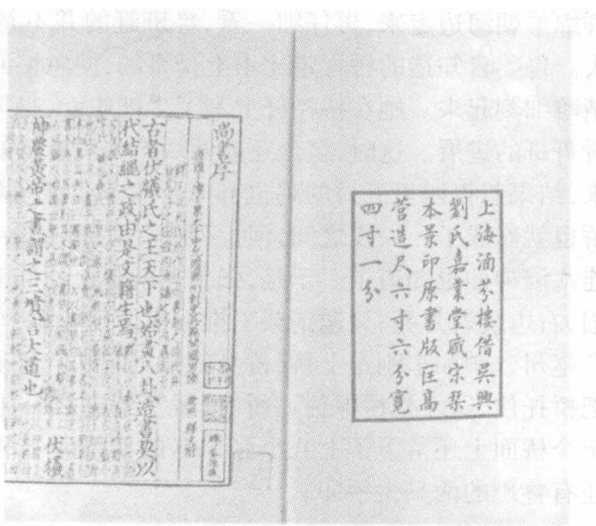
教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 7 中国文化名著 Chinese Masterpieces

《尚书》 The Book of History

Shang Shu (The Book of History) is a collection of the historical literature of ancient China. Shang means the ancient time, Shu means the history written on the bamboo slips, and Shang Shu means the historical book of ancient China, mainly recording sayings of the governors in the Shang (17th century ~ 11th century BC) and the Zhou (11th century ~ 256BC) dynasties.

This book survived the books burning move and the war between Chu and Han because Fu Sheng, the court academician of the Qin Dynasty (221 ~ 206BC), hid it in walls. Fu Sheng compiled 29 pieces from the remnants. Shang Shu was spread in the Western Han Dynasty (206BC ~ 8AD) with some efforts from his students and became the official textbook. As the books were written in *Li Shu* (official script), which was popular in the Han Dynasty (206BC ~ 220AD), it was called *Jin Wen Shang Shu* (The Book of History Written in Modern



教育资源 www.222b.com 公众号：铅笔钥匙

Script). In the mid Western Han Dynasty, several versions of the pre-Qin period were discovered, and they were called *Gu Wen Shang Shu* (The Book of History Written in Ancient Script). From then on, a dispute on the Jin Wen (Modern Script) and Gu Wen (Ancient Script) lasted nearly 2, 000 years in the academic circle of ancient China.



《尚书》
The Book of History

《尚书》是一部我国上古历史资料的汇编。"尚"乃远古之意，"书"指记于竹简之上的历史，而《尚书》即是中国古代的历史书，它主要记载了商和周时期的告令。《尚书》在经历了焚书坑儒，楚汉之争后仍能得以保存当归功于伏生。伏生本是秦博士，他将《书》藏在了自家的墙壁中，后又对残存的二十九篇进行了编撰。在其学生的努力下，《尚书》在西汉时流传开来，并成为官方教材。那时的《书》是用隶书撰写而成，故又被称为《今文尚书》。西汉中期，人们发现了先秦时的《尚书》版本，便称之为《古文尚书》。此后《今文尚书》和《古文尚书》之争在中国古代学术界持续了两千多年。



《三礼》
The Book of Rites

The Book of Rites includes *Yi Li*, *Zhou Li* and *Li Ji*, entitled A Collection of Treatises on the Rules of Propriety and Ceremonial Usages in the five canonical works of the Han Dynasty. It mainly discusses the principles of conduct of the scholar-bureaucrats. Zhou Li, as has been claimed, is a collection of the canonical works of the pre-Qin Dynasty discovered in the Western Han Dynasty. It records the six-class official system in the Zhou Dynasty. Li Ji is the interpretation of Yi Li, supplemented to the canonical works.

教育资源 www.222b.com 公众号：铅笔钥匙



《三礼》
The Book of Rites

《三礼》指《仪礼》、《周礼》和《礼记》。《礼经》在汉朝的"五经"里指《仪礼》，主要讲士大夫阶层的礼仪。《周礼》据说是西汉早期发现的先秦古文经，这部书记述了周王朝六部官制。《礼记》是阐释《仪礼》的，最早以附记的形式写在经文后边。



《周易》
Zhou Yi or The Book of Changes

Zhou Yi or *The Book of Changes* is composed of *Yi Jing* or *I Ching* or *present-day Book of Changes* and *Yi Zhuan* or *Remarks on the Trigrams*. *I Ching*, a book used for divination, was composed between the Yin and Zhou dynasties. It is the remains of witchcraft history in ancient China. It consists of symbols or symbolic hexagrams and lexicological commentaries. Yin and yang, two basic symbols, represent the universe and the human world. There are altogether 64 symbolic hexagrams. Each hexagram consists of a pair of trigrams. There are eight basic trigrams, each named for a natural phenomenon. Each of the 64 symbolic hexagrams is made up of two parts, named upper trigrams (shanggua) and lower trigrams (xiagua) or outer trigrams (waigua) and inner trigrams (neigua). The orderly sequence of the hexagrams has some philosophical truth in it. The thirty hexagrams, from qian, the Creative or Heaven to li, the Clinging or Fire, form the upper trigrams, and the thirty-four hexagrams, from xian, Influence or Wooing to weiji, Before Completion, the lower trigrams. The commentary part of I Ching includes 64 short statements (guaci), and 386 line statements (yaoci), every single line of which, broken or solid, being called "six" and "nine" or yin and yang. The lexicological statements are mostly from those of ancient diviners. Others are

教育资源 www.222b.com 公众号：铅笔钥匙

folk songs, ballads, and wise sayings of the past. They are of great significance as records of the then society, or valuable historical accounts of past events and mentality, reflecting the serious thinking of ancient people on philosophy, politics, moralities, war, sociality, marriage, and how to cope with crises.

Yi Zhuan, or Remarks on the Trigrams, is a book used for the interpretation of Yi Ching. It is composed of 10 chapters: Tuan (commentary on the decision, divided into two volumes), Xiang (commentary on the images or appearance, great and small, divided into two volumes), xici (commentary on the relationship of the hexagrams, divided into two volumes), wenyan (commentary on the character, only for the first two hexagrams, qian and kun), shuogua (explanations of the hexagrams), xugua (commentary on the order of the hexagrams) and the verse-like zagua (commentary on miscellaneous hexagrams), which are traditionally known as the "Ten Wing Commentaries". Yi Zhuan was composed in the middle or later Warring States Period. Yet it was not written by one author, nor was it written in a given period. It is a philosophical work with a system of its own. It puts forward an ontological theory, regarding taiji or the Supreme Ultimate as the "primary beginning" or the origin of everything in this world. That is, from taiji come the two primary forces—yin and yang, from which the four images, and from which the eight trigrams. It fosters an outlook on the evolution of the universe; that is, from Heaven and Earth, namely the interaction of yin and yang, comes everything under the sun. It explains the internal cause of changes and transformations, which, according to it, come from the working and combination of the strong and the weak, and explicitly discusses the transformation of a contradiction such as the "meeting of extremes" and "the abolishment of what is old and the establishment in its place of a new order of things". It expounds the



教育资源 www.222b.com 公众号：铅笔钥匙

trinity or union of Heaven, Earth and Man, which has attracted the attention of thinkers from different ages, and eventually becomes the oriental mode of thinking. All in all, Zhou Yi is an extensive and profound work of philosophy.



《周易》
Zhou Yi or The Book of Changes

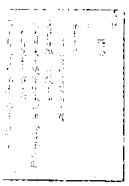
《周易》分《易经》和《易传》两大部分。《易经》是占筮之书，编成于殷周之际，是上古巫史文化的遗存。它由符号系统和文字系统两部分有机组合而成，阴(--)与阳(—)两个符号代表宇宙和人世的一切，是最基本的符号。阴阳两个符号按各种排列法叠为三层，得到乾、坤、震、艮、离、坎、巽、兑八个经卦，分别代表天、地、雷、山、火、水、风、泽八种物质。八卦两两重叠，演化成六十四别卦。每个别卦都是由上下两个经卦组成，分别叫做上卦和下卦，或者外卦和内卦。六十四卦有一定的先后次序，卦序中包含有深刻的哲理。自《乾》至《离》三十卦为上经，自《咸》至《未济》三十四卦为下经。《易经》的文字系统包括六十四条卦辞，386条爻辞(含乾卦"用九"和坤卦"用六")，内容多是从上古占筮所得的繇辞筛选而来，还有一些属于古代的民歌、民谣、哲理格言等。不仅记录了当时的社会概况，也反映了古人在哲学、政治、道德、战争、社交、婚姻以及应付危难等问题上的严肃思考，有着珍贵的史料价值和思想价值。

《易传》是一部专门解释《易经》的书。全书共有10篇，即《彖传》上、下，《象传》上、下，《系辞传》上、下，《文言传》，《说卦传》，《序卦传》，《杂卦传》，传统称为"十翼"。《易传》成书于战国中后期，但10篇非出自一人之手，亦非一时之作。《易传》是自成体系的哲学著作，其中包含着丰富的哲学思想。它把"太极"作为化生万物的本原，提出了"易有太极，是生两仪。两仪生四象，四象生八卦"的本体论。它建立了"天地氤氲，万物化醇"的宇宙发展观，提出了"刚柔相推，变在其中"的变化内因论，明确地论述了"穷上反下"、"革故鼎新"的矛盾转化思想。它阐述的天地人"三才"统一原理，为历代思想家所重视，成为一脉相承的东方思维模式。总之，《周易》既是一部占筮之书，又是一部博大精深的哲学著作。

教育资源 www.222b.com 公众号：铅笔钥匙

《春秋》
The Spring and Autumn Annals

The Spring and Autumn Annals is a canonical book of history which, in fact, is a combination of cannon and history. Later on, interpretations of this important annals also became influential, collected in The Three Commentaries. The Commentary of Zuo focuses on history itself while The Commentaries of Gongyang and Guliang concentrate on comments on historical events. In short, all of them are valuable materials for the study of the political, cultural, and academic histories of China.



《春秋》
The Spring and Autumn Annals

《春秋》是一部编年体的小说，实际上是一本历史和记事小说。后来对此书做解释的书也变得非常重要，称《春秋三传》。《左传》记载历史本身，《公羊传》和《谷梁传》则侧重历史事件。总之，它们都是研究中国政治，文化和学术的珍贵资料。

《大学》
The Great Learning

The Great Learning, written in the early Han Dynasty, is in fact an essay in *The Book of Rites*. It preaches the cultivation of one's character and

教育资源 www.222b.com 公众号：铅笔钥匙

the wisdoms of governing a country during the "daxue" (or great learning or higher education) period of ancient China. It is the imagination of ancient education by the Han people, through which they can put forward their own educational theories. The authorship of the book is not clear. It is assumed that it is the work of Zengshen, one of Confucius' disciples, or that the disciple got it from Confucius. That is why Zhu Xi regarded, in a short commentary called *Daxue Zhangjiu*, the first part of the book or Pandect as the *Canon*, and the rest of the book explaining the canon as Commentaries, which are further divided into 10 parts. He also moved two passages to the latter part of the book in accordance with the logic of the whole text, pointing out that certain sentences or passages might have been missing. The result is that he added a passage to the book, a passage known as Gewuzhuan or On the Phenomena of Nature.



《大学》
The Great Learning

《大学》作于汉初，是《礼记》中一篇论述在古代的"大学"阶段如何学习修身与治国之道的文章，是汉人对上古教育的悬想，借此来发挥自己的教育理论。旧说《大学》是孔子的学生曾参作的，而曾参又是从孔子那里听来的，所以朱熹作《大学章句》把文章的第一大段总论部分作为"经"，把后边进一步阐述总论的文字分成十小段，作为"传"，给《大学》穿上了"圣经"的外衣。朱熹还根据全文的逻辑关系，把前边的两段文字移到后边，指出可能有的地方有脱文，并补写了一段《格物传》。《大学》主要阐述了"三纲领"与"八条目"。"三纲领"是"大学之道"，即大学教育的目标。共有三点：一是明明德，就是彰明"明德"。"明德"是固有的真纯德性。儒家认为"仁义"等德性都是人固有的，本来很纯净，后来被各种私欲蒙蔽，就失去了光彩。大学教育就是使人觉悟，让本来纯净的德性焕发光彩。二是亲民。根据宋儒的解释，"亲"就是新，革新。"亲民"就是要使民众的品德不断进步，日新月异。三是止于至善，即达到最高的道德境界。"八条目"是实现"三纲领"的自我修养步骤，指格物、致知、诚意、正心、修身、齐家、治国、平天下。"八目"之中，以"修身"为关键。从"修身"起，向内认识，就是正心、诚意、致知、格物；向外推广，就是齐家、治国、平天下。这是一套严密系统的修身理论，更是综合了孔、孟、荀儒家各派思想、协调封建宗法制度的政治纲领。

教育资源 www.222b.com 公众号：铅笔钥匙



《中庸》
The Doctrine of the Mean

The Doctrine of the Mean is another essay in *The Book of Rites*. A sister chapter to The Great Learning, it is about the Confucian philosophy of life. According to the Confucian scholars of the Song Dynasty, the Great Learning is a gateway to perfect virtue, and the Doctrine of the Mean teaches the ways of conducting things in the world. Zhongyong or the Mean, a typical Confucian concept, is composed of two Chinese characters: Zhong means neither too many nor too few, neither too much nor too little; and yong means neither outstanding nor common. Therefore, according to the Confucian scholars, whatever they do and whomever they happen to deal with, people should always adhere to this principle. This is the spirit of the happy medium, which is indeed the highest principle of Confucianism regarding the ways of life. The book, written in the early Han Dynasty, was said to be composed by Zisi, a grandson of Confucius', and was later passed down to Mencius. Zhu Xi divided the book into 33 chapters. The first chapter is Pandect and the rest of the chapters are all explanations of Pandect. According to the book, loyalty, filial piety, benevolence and love are all part of human nature. Everything will be fine provided people let nature take its own course. However, the fact is that not everybody can do so. Therefore it is necessary for people to receive education, and try to perfect themselves. If everyone makes strict demands on himself / herself, and does everything according to the Confucian rites, then the relations between the king and the minister, the father and the son will eventually be harmonized, and the society will go smoothly. This is what is called the "Confucian Way of the character cultivation". Unfortunately this is not easily achieved in the real life. As a result, a new concept cheng or sincerity is put forward in The Doctrine of the Mean, which is also considered as part of human nature. If people are always sincere, they will accomplish whatever they like and become saints in the end. For ordinary people, they should try to be sincere by cultivating themselves. Only this can help them to be on the right track, that is, the golden mean.

教育资源 www.222b.com 公众号：铅笔钥匙



《中庸》
The Doctrine of the Mean

《中庸》是《礼记》里另一篇文章，讲的是儒家的处世哲学。它与《大学》是互为表里的姊妹篇，宋儒说《大学》是"入德之门"，《中庸》是"传授心法"。"中庸"是儒家特有的概念，"中"就是不过分，不欠缺；"庸"就是不突出，不失常。儒家认为对人对事应该本着这个原则去做，掌握最佳状态，恰到好处，适度而得体，这就是"中庸之道"。它是儒家为人处世的最高原则。《中庸》是汉初人所作，但旧说认为是孔子的孙子子思所作，后来传给孟子。朱熹把《中庸》分为三十三章，第一章是总论，其余各章从各个角度阐明总论。《中庸》认为忠孝仁爱等伦理原则是人与生俱来的本性，人只要自然而然地按本性去做就行了。但事实上不是人人都做得到，所以还要教育、修养，严格要求自己。一旦人人都修养到使自己的思想感情一表露出来就准确地合乎礼法的要求，君臣父子等人伦关系就都摆正了，社会就可以正常运转。这就是所谓"孔门心法"，但事实上是很难做到的。为此，《中庸》又提出了"诚"的概念，认为"诚"也是人的天赋之一。如果生而能保持"诚"的品格，就什么都能做得到，那就是圣人了。对一般人来说则要"诚之"，即让他修养得"诚"起来，才能实行"中庸之道"。"中庸之道"要求人们对事物准确地把握质的规定性，既不过分也不欠缺，既反对"过"的偏差，也反对"不及"的偏差，带有一定的辩证色彩。另一方面，它又要求人不超越自己的地位、名分行事，安分守己，一切听任封建秩序的摆布而不能反抗，成了一条束缚人的礼教锁链，对维护封建社会的长治久安起了不可忽视的作用。



《论语》
The Confucian Analects

The Confucian Analects or *The Analects* is a collection of the sayings and teachings of Confucius and his disciples. It was complied in the early Warring States Period, over 70 years after the death of Confucius, from the notes that his disciples taken according to the answers the Master gave to their ques-

教育资源 www.222b.com 公众号：铅笔钥匙

tions. During the Han Dynasty, there were two versions of *The Analects*, the Old Texts and the New Texts. The Old Texts version was composed of 21 chapters, and there were as many as three New Texts versions: the Qi version of 20 chapters, the Lu version of 20 chapters and an anonymous version of 19 chapters, all of which are nonexistent today. The present-day Analects is based on the Lu version, which embodies the Confucian concept of ren or humanity or benevolence. Ren is rich in content, and varied in form. The core of the concept is "The benevolent love of others" or universal love, which is the basic virtue of a gentleman of noble character. Confucius believes that being benevolent does not mean being without principles. One should be clear about what to love or hate. Ren comes from learning and self-cultivation; it can be seen from a person's appearance. Sure enough, li or rites and yue or music are important. Yet, ren is the No. 1 principle of being a decent man. It is actually the essence of li and yue. Without ren, li or yue would be meaningless. Apart from ren, Confucius put forward another concept, which is yi or righteousness. Yi is the codes of conduct under the guidance of ren. "While the virtuous man cherishes a respect for the law, the vile man cherishes generous treatment." In short, The Analects is terse and refined in language, and rich and varied in form.



《论语》
The Confucian Analects

《论语》是孔子的弟子和再传弟子为追记孔子的言行思想编纂而成，全书20篇，498章，是儒家思想和中国文化最重要的典籍。孔子，名丘，字仲尼，生于公元前551年，死于公元前479年。孔子少时贫贱，做过管仓库和放牧的小

教育资源 www.222b.com 公众号：铅笔钥匙

吏，30岁开始创立了中国第一所私学，一生主要活动是从事教育，传说有弟子3000人，其中优秀的有72人。孔子是儒家学派的创始人，春秋末期的大思想家、大教育家。孔子的思想，中心是讲做人的道理。他提出"为政以德"的主张，认为治国要以道德教化为基础；为改变当时"天下无道"的局面，恢复社会安定，他提出以"仁"为核心的道德思想体系，并致力于道德教育。《论语》的思想，融政治、道德与教育为一体，而中心是做人的道理，其中包含了许多有普遍意义的原则。他强调，道德与刑政不同，单纯依靠刑罚和行政手段，百姓慑于刑罚，不敢做坏事，却不会有知耻之心；只有实行德治，才能使百姓有知耻之心，自觉不做坏事。他提出了正人先正己，先富后教，取信于民等重要原则。在仁学中，一方面倡导爱人、匹夫不可夺志，提倡独立的人格精神，另一方面又要求以仁为己任，见利思义，见义勇为，把社会责任放在第一位，提出了一种把个人人格与社会责任、社会义务相统一的人生观；在人我关系上，他提出"己所不欲，勿施于人"，"己欲立而立人，己欲达而达人"，推己及人的原则；提出了孝、悌、忠、信、恭、宽、敏、勇、直等一系列道德规范；还特别强调"为仁由己"，启发每个人的自觉道德精神，提出了不少重要的修养方法；并且论证了道德思想与礼仪规范的关系，要求人们仁礼兼备，文质彬彬。在教育方面，孔子提出有教无类、启发式教学等许多有价值的思想。这些思想对中国教育和文化的发展有深远的影响。《论语》中许多话都成为格言流传于后世。读《论语》要着重吸取其有普遍意义的精华，以提高我们的道德意识、责任感和使命感。孔子处于2500多年前的宗法等级制社会，《论语》的内容也不免带有时代的烙印。今天继承吸取其精华，也要注意剔除其旧的时代内容，赋予它新的时代内容。



《孟子》
The Works of Mencius

The *Works of Mencius* is a collection of anecdotes about the teachings of Master Meng Ke, or Mencius, a fourth-generation disciple of Confucius. The whole book, vivid in language and consistent in style, was polished and finalized by Mencius himself. It embodies the philosophical and political thinking of Mencius, who also stressed ren and yi (humanity and righteousness), with emphasis on the latter. While Confucius advocated "sacrificing oneself for ren", Mencius encouraged "sacrificing oneself for yi". Mencius developed and enriched the "ren and yi theory" of Confucius, saying that both ren and yi are inherent. "All

教育资源 www.222b.com 公众号：铅笔钥匙

men have natural sympathies." Proceeding from that premise, Mencius supposed that every man is good by nature, believing that every man can become a saint if he cultivates and develops his "good nature". As for the "bad ideas", they are the direct result of his environment. Mencius called for a benevolent government, or a benevolence-oriented policy. The purpose is to enable people to live and work in happiness, and to make the monarch enjoy prosperity with his subjects, which ensures social tranquility and long-term peace. His famous political program, "People are primary, the country secondary and the monarch tertiary." is powerful both in words and in momentum, constituting a prominent characteristic of his writings in the book.

《孟子》
The Works of Mencius

《孟子》也是儒家的重要典籍，宋代以后与《论语》、《大学》、《中庸》同列为《四书》，是当时初学入门和科举考试的必读书。孟子，名轲，战国中期邹人。约生于公元前372年，死于公元前289年。一说约前390～前305年，曾受业于孔子之孙子思的门人。他以天下为己任，前半生周游各国，游说诸侯，宣传其主张，但被看作迂阔而不见用。晚年回故乡从事教育和著述，与弟子一起著《孟子》七篇。他继承、发展了孔子的思想，是儒家思想的重要代表。《孟子》思想的核心是性善论，在此基础上提出了其仁政学说和修养学说。战国时期，人性问题成为百家争鸣中的重要问题。孟子在与各种人性学说的争论中提出了性善论，认为人都有天赋的恻隐之心、羞恶之心、辞让之心、是非之心，这是人与禽兽的区别之所在，也是仁、义、礼、智等善的萌芽，而恶则是后天受到外界影响而产生的。孟子强调，天赋的善性是人所共有的，在这点上，尧、舜与人同，人皆可以为尧、舜；只要自觉努力，任何人



教育资源 www.222b.com 公众号：铅笔钥匙

都可以成为道德完善的圣人；他大力提倡自觉修养，反对自暴自弃。孟子还认为，尽心、知性就可以知天，事天的途径就是修养心性，据此，就把“天”落实到人的心性上来。这样，对于天，不必去祈祷、占卜，不必外求。孟子的这些思想鼓励了人们进行道德修养的主体自觉性，同时也阻断了中国文化向宗教方面发展的道路，对于以后中国文化的发展有深远的影响。在其仁政学说中，孟子提出了民贵君轻的命题，发挥了民本思想。民贵君轻思想的核心是强调得民心者得天下，失民心者失天下。这是历史经验的总结，也是西周以来民本思想的继承和发展。为了得民心，孟子提出了一系列具体政策和措施，并且认为，保证百姓的温饱是进行道德教化的重要基础。在修养方面，孟子强调人的道德价值和道德自觉精神，明确提出了“所欲有甚于生者”，“所恶有甚于死者”，因此在生与义两者不可得兼的时候要“舍生取义”，提出了要养浩然之气，培养“富贵不能淫，贫贱不能移，威武不能屈”的大丈夫精神，提出了“生于忧患，死于安乐”，要自觉接受艰难困苦的磨练等极有价值的思想，这些思想对于我们民族精神的形成有深远的影响。



《楚辞》
Chu Ci

Chu Ci refers originally to the novel style of poetry created by the literati of the Chu State during the late stage of the Warring States Period. It is permeated with a rich local color which is featured exclusively by its use of “the exclusive Chu dialect and melody as well as by its portrayal of the exclusive Chu locality and customs”. (Preface to the Newly Revised Edition of Chu Ci by Huang Bosi of the Song Dynasty). In 26 BC, (the 3rd year of the He Ping period of Emperor Chengdi of the Han Dynasty) Liu Xiang compiled the works of Qu Yuan and Song Yu, together with the simulated works of the Han Dynasty literati, into a collection with the same title. Therefore, Chu Ci is also the title of a collection of poetry.

Qu Yuan is both the founder and the representative poet of Chu Ci. By integrating the culture of witchery and ghosts of the Chu State with that of rite (Li) and music (Yue) of central China and absorbing the nutritious elements from folklore, Qu Yuan created a novel style of poetry - Chu Ci, which is recognized by its balanced variety and flexibility in sentence structure and its frequent use of the modal word “Xi”. As Li Sao is the masterpiece of Qu Yuan, people of later generations have

教育资源 www.222b.com 公众号：铅笔钥匙

regarded Sao or the Sao style as the alias of the entire Chu Ci literature. Li Sao is a long autobiographical lyric, full of intense romantic flavor.

Song Yu, Tang Le and Jing Chai are also recognized as representative poets of Chu Ci. Nine Apologies is the masterpiece of Song Yu. With "autumn melancholy" as its theme, this 255-line-long poem relates the poet's miseries due to the homesickness he suffered in exile, the hardships he experienced on his roams, and the soreness he, a humble person, felt at the loss of his office. It also exposes the dark and corrupt social and political life. Unfortunately, the works of Tang Le and Jing Chai are no longer extant. In short, Chu Ci, represented by Li Sao, marks the beginning of the tradition of progressive romantic poetry of China, which has exerted an enormous impact on the development of poetic creation of later generations. Research works on Chu Ci have abounded over the years and "Chu Ci Studies" has been well established as an independent academic discipline.



《楚辞》
Chu Ci

《楚辞》是我国第一部浪漫主义诗歌总集。由于诗歌的形式是在楚国民歌的基础上加工形成，篇中又大量引用楚地的风土物产和方言词汇，所以叫"楚辞"。《楚辞》主要是屈原的作品，其代表作是《离骚》，后人因此又称"楚辞"为"骚体"。西汉末年，刘向搜集屈原、宋玉等人的作品，辑录成集。《楚辞》对后世文学影响深远，不仅开启了后来的赋体，而且影响历代散文创作，是我国积极浪漫主义诗歌创作的源头。

楚辞的主要作者是屈原。他创作了《离骚》《九歌》《九章》《天问》等不朽作品。在屈原的影响下，楚国又产生了宋玉、唐勒、景差等楚辞作者。现存的《楚辞》总集中，主要是屈原及宋玉的作品，唐勒、景差的作品大都未能流传下来。

楚辞的特征，宋代黄伯思在《校定楚辞序》中概括说："盖屈宋诸骚，皆书楚语，作楚声，记楚地，名楚物，顾可谓之'楚辞'。"这一说法是正确的。除此而外，《楚辞》中屈、宋作品所涉及的历史传说、神话故事、风俗习尚以及所使用的艺术手段、浓郁的抒情风格，无不带有鲜明的楚文化色彩。这是"楚辞"的基本特征，它们是与中原文化交相辉映的楚文化的重要组成部分。

教育资源 www.222b.com 公众号：铅笔钥匙

《庄子》
Zhuang Zi

Zhuang Zi, composed of 52 sections, of which 33 are extant, is a philosophical work by Zhuang Zi and his pupils as well as by scholars of later generations. It is divided into the "Inner Chapters", compiled by Zhuangzi which has 7 sections, the "Outer Chapters" which contains 15 sections and the "Miscellaneous Chapters" which consists of 11 sections. The ideological core of Zhuang Zi is its pursuit for absolute spiritual freedom featured by complete transcendency and detachment. It is generally recognized as an important masterpiece of the Taoist school following Lao Zi. In terms of literary value and artistic achievement, Zhuang Zi ranks, for its unique artistic style, above all the prosaic writings by other great masters of the time. Zhuang Zi is adept at using lively imageries and tightknit allegorical stories to illuminate abstract and profound philosophical concepts. By integrating, harmoniously, literature with philosophy, Zhuang Zi turns abstruse philosophical ideas into visual and interesting imageries. Rich in imagination, original in ideation, bold in exaggeration and profound in conception, "Nineteen Allegories" in Zhuang Zi strikes the reader with a powerful and charming artistic appeal. Zhuang Zi is varied and colorful in language use, novel in sentence formation and superb in diction, seeking an inherent rhythm and an occasional use of crambos without the affected pursuit of formal ornaments. Be it fun or joy, anger or abuse, Zhuang Zi turns them all into well-presented pieces of prose with rich sentiment and powerful emotion. Taken as a whole, Zhuang Zi presents a style of grandeur and ease and a hue of gorgeousness and magnificence. Zhuang Zi not only provides prose writers of later generations with abundant artistic nutrients but also nurtures the germination of ancient Chinese fiction with its mythical legends and allegorical tales.



教育资源 www.222b.com 公众号：铅笔钥匙





《庄子》
Zhuang Zi

《庄子》是庄子学派的著述总集，道家的重要典籍。总共包括52篇，现存《庄子》33篇，分内篇(7篇)、外篇(15篇)、杂篇(11篇)。一般认为内篇是庄子所作，外篇、杂篇是庄周弟子及后学所作。他追求精神自由，视名利地位如粪土腐鼠。人们通常认为《庄子》是继《老子》之后又一部道家学派的主要著作。就其文学价值和艺术而言，庄子以其独特的艺术体裁位于同一时期伟大作家之首。庄子擅长用生动的意象和贴切的类比故事来阐述抽象、深刻的哲学道理。通过哲学与文学的有机结合，庄子将抽象的哲学概念转成生动、有趣的哲学意念，以其丰富的想象、有原创性的观点，大胆的夸张和深遂的思考，深深吸引着读者，《庄子》一书行文曲折，文字优美，句式优美，措辞考究。文体和谐而不失变化，变化而不影响行文的格式。不论是滑稽还是欢乐，愤怒还是藐诞，庄子都将它们以丰富的想象和情感表露出来。《庄子》一书不仅为后世的散文创作提供了丰富的艺术养分，还以其神秘的传说和传奇故事，为后代的小说提供了原型。



《史记》
Shi Ji

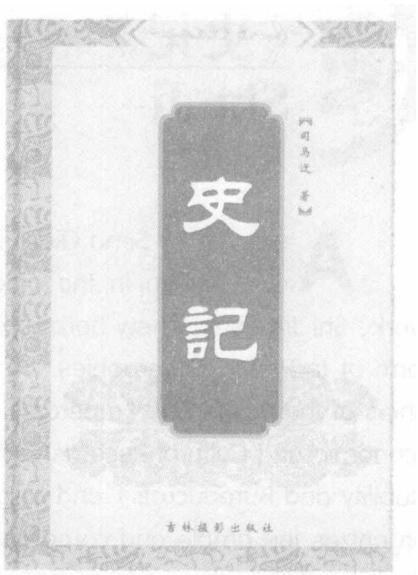
Authored by Sima Qian, *Shi Ji* is the first Chinese book on general history ever written in the biographical style. Besides, being a great literary work, Shi Ji opens a new horizon of recording and narrating historical events in the form of individual biographies. Applying the five styles of Benji (Imperial Biographies of the Rulers and Emperors), Biao (Tables of Events), Shu (Treatises or the Economic and Cultural Records of the Time), Shijia (Biographies of Notable Rulers, Nobility and Bureaucrats) and Liezhuan (Biographies of Important Figures), Shi Ji organizes the ample and complicated historical events into a formally coherent and organic whole, thus raising the structure of Chinese prose to a completely new

教育资源 www.222b.com 公众号：铅笔钥匙

high. The book also achieves abundantly in terms of characterization, for it is good at highlighting the typical details embodying the essence of its characters' personality and at depicting its characters by setting them in the capacious historical background and the dramatic conflicts and contradictions. In addition, it makes a frequent use of individualized dialogues in its characterization. With the technique of "complementation", and the extensive use of comparison, contrast and foiling, the book creates a large number of lifelike and round historical figures. Adepting at language and rich in emotion, the author of Shi Ji displays a strong capacity of creating the atmosphere of the scene and exhibiting the psychological and emotional state of its characters, often in a matter of a few sentences or even a few words, thus enhancing the forcefulness of his narration. With its brilliant characterization and narrative techniques, Shi Ji has exercised an enormous impact on the fictional and theatrical creations of later generations. Its exoteric and emotional style of language has set up an apotheosis for the prose writing of later generations.

《史记》
Shi Ji

《史记》的作者是西汉时期的司马迁。《史记》是中国第一部纪传体通史，首创了以人物纪传来反映历史内容的史书编写方法，又是一部伟大的文学著作。《史记》采用书、表、本纪、世家、列传五种体例，把丰富复杂的内容组织起来，结构形式精密严整，使中国散文的结构体制提高到了一个全新的高度。在人物形象的描写上，《史记》也取得了很高的成就，它善于捕捉足以显示人物性格内在本质的典型细节，把人物放在广阔的历史背景中，在戏剧化的矛盾冲突中刻画和塑造人物。在刻画人物形象时，大量使用个性化的人物对话，采用"本传晦之，而他传发之"的"互见法"，广泛运用对比、映衬、烘托等多种



教育资源 www.222b.com 公众号：铅笔钥匙

手法，塑造了大批性格鲜明、形象饱满的历史人物。《史记》的语言纯熟老练，富于感情，往往几句话甚至几个字就能渲染出场面气氛或展现出人物的心理情态，极大地提高了叙事文字的表现功能和力度。《史记》塑造人物形象、描述故事的方法，对后世的小说、戏曲的创作有很大影响。它典雅简洁、富于感情的语言，成为后世散文语言的典范。



《水经注》
Shuijing Zhu

Commentary on the Waterways Classic was written by the famous geographer and writer Li Daoyuan (469 ~ 527) of the Northern Wei Dynasty. Based on *The Waterways Classic*, a book compiled in the Three Kingdoms period, Li Daoyuan added commentaries and annotations and finished his book some twenty times the size of the original. This 40-volume work elaborates on the locations and attributes of over 1 000 waterways, including detailed accounts of the origins, drainage areas and destinations as well as the width of the river bed, the measurement of the waterfalls, the location of torrents, even the sediment concentration, the water level, the flow velocity and the ice formation period of each waterway. He corrected statistical errors in the original book with first-hand data he collected in his field investigations, especially for the water system in north China. With 437 citations from other books and essays, Commentary on the Waterways Classic was the most exhaustive geographic work before the 6th century. Besides its achievements in geography, the book is a literary classic with vivid descriptions of the scenic beauty, the people and their customs along the waterways. Its prominence in geography and literature, even in archeology and hydrography has made it a specialized topic for academic research since the Qing Dynasty.



《水经注》
Shuijing Zhu

作者郦道元，北魏皇兴三年(469)生，是地理学家、散文家。他以《水经》为纲(三国时期成书)，作了20倍于原书的补充和发展，完成了地理学

教育资源 www.222b.com 公众号：铅笔钥匙

专著《水经注》。《水经注》是一部详尽记载河流水道的地理著作。共计40卷，30余万字。全书资料详备，不仅记载了1 000多条河流水道，而且还将河道的起源、流程、归宿，沿途河床宽窄、瀑布、急流甚至河流的含沙量、水位、流速、冰期等情况都作了细致的描绘。其中以叙述北方水系最为精详，通过亲身调查研究，对前人讹误多所厘正。因当时南北政权对峙，郦道元对南方个别水流情况不熟，不免有某些疏误。所引书籍多达437种，是6世纪前我国最全面系统的综合性地理著作。至于沿途地区的自然地理、人文、风俗、人物掌故等情况，郦道元也作了繁征博引，《水经注》一书集中国6世纪以前地理学著作之大成，为水文地理学、考古学、水利学等方面的重要文献。《水经注》的研究历来受到重视，在清代已成为一门专门学问。





《世说新语》
A New Account of the Tales of the World

A New Account of the Tales of the World, originally entitled *An Account of the World*, is a masterpiece of the biographical stories popular during the Wei, Jin and the Southern and Northern dynasties. Liu Yiqing, its writer (403 ~ 444) and a native of Pangcheng (now Xuzhou City of Jiangsu Province), was the nephew of Liu Yu, Emperor Songwu of the Southern Dynasty and was later invested with his hereditary title as the Prince of Linchuan. The book is in three volumes which are further divided into 36 categories according to different subject matters such as virtue, diction, government affairs, literature and generosity. It mainly narrates the talks and anecdotes of the officials and intellectuals of the late Han and the Eastern Jin period. It eulogizes the noble demeanor of the Wei and Jin period and the elegance of the celebrities, praises the lofty moral character and conduct of the people at that time, exposes satirically and allegorically the atrocities, brutalities, greed and extravagance of the ruling class, and commends the feudal moral ethics and the familial system. Focusing on kings and princes, generals and ministers, scholars and beauties, the book outlines, skillfully and often in a matter of a

教育资源 www.222b.com 公众号：铅笔钥匙

few words, the individuality, personality and charm of its characters by taking adeptly typical examples and details from real life. Ignoring the lesser ones, it highlights only the important aspects of its characters. Regardless of the completeness and roundness of its plots, it stresses the peculiarities of its characters. In terms of characterization, it makes an attempt to exhibit the distinctive personalities of its characters with a frequent use of contrast and foiling. The language of the book is concise and implicit, profound and mysterious, meaningful and thought-provoking. *A New Account of the Tales of the World* initiates, in the history of Chinese fiction, the "biographical style" novel writing which has a lasting popularity and is followed by many imitators of later generations.

《世说新语》
A New Account of the Tales of the World

《世说新语》原名《世说》，是魏晋南北朝时期志人小说的代表作。作者刘义庆(403～444)，南朝宋武帝刘裕的侄子，袭封临川王，彭城(今江苏徐州)人。今存《世说新语》分上、中、下三卷，按内容分为德行、言语、政事、文学、雅量等三十六门。主要记叙汉末到东晋时期士族阶层文人名士的言谈轶事，内容多为肯定魏晋风度与名士风流，表扬称誉时人的高尚品德和行为，讽喻暴露统治阶级的凶残暴虐和贪婪奢侈，宣扬封建道德，夸耀门阀制度等方面。《世说新语》多记帝王将相、社会名流，善于从生活中选取典型的情节和细节，三言两语勾勒点染出人物的个性、人格和神韵。重点突出，不及其余。只追求突出人物的某一特点，不顾及故事情节的完整与圆满。刻画人物时，多用对比与衬托的方法把人物的不同个性鲜明地突出出来。语言简约含蓄，玄远冷峻，耐人寻味。《世说新语》开创了中国小说史上的"世说体"，后世效仿者纷出，经久不衰。



教育资源 www.222b.com 公众号：铅笔钥匙

《齐民要术》
Qimin Yaoshu

Written by Jia Sixie of the Northern Wei Dynasty, *Important Arts for the People's* Welfare is the earliest and most complete agricultural encyclopedia still in existence in China. Born at Yidu County (today's Shouguang, Shandong Province), Jia Sixie was a leading agronomist of his time. As China's first book on agronomy, *Important Arts for the People's* Welfare has 92 chapters in 10 volumes and runs to nearly 110 000 characters together with the preface and an additional essay. The book covers a wide range of topics, detailing agricultural production experiences and methods for farming, horticulture, forestry, animal husbandry, fisheries and other sideline occupations, with farming and horticulture as its core. The book points out that "effective cultivation relies on good timing for sowing and a proper measurement of land productivity". It introduces sowing dates for millet, broomcorn millet and sorghum, techniques for seed selection and soaking and how to accelerate the germination of rice seeds. In addition, the book attaches importance to soil improvement and cultivation techniques by pointing out that proper moisture distribution and sufficient fertility in the soil are essential. The green manure crop rotation technique recorded in this book was developed more than 1200 years earlier than Europe. Apart from agronomical techniques and experiences, *Important Arts for People's* Welfare also has introduced over 20 recipes of wine production and holds detailed accounts on methods of preparing glue, paint brushes and ink. To this day, this book remains a valuable source of reference for the historical study of agricultural science.



教育资源 www.222b.com 公众号：铅笔钥匙





《齐民要术》
Qimin Yaoshu

作者贾思勰是我国南北朝时期杰出的农业科学家。他编撰的《齐民要术》是现存的一部内容丰富、规模巨大的农业生产技术著作。贾思勰，益都（今山东寿光）人。《齐民要术》分为10卷，共92篇，11万字。另外，书前还有“自序”、“杂说”各一篇，书中内容相当丰富，涉及面极广，包括各种农作物的栽培，各种经济林木的生产，以及各种野生植物的利用等等。《齐民要术》中讲到“有效的农耕取决于播种的时间和对土地产量的正确量算”。书中还介绍了小米，粟米和高粱的育种时间以及如何选种、泡种和加速种子发芽的技术。此外，书中还强调了土壤的养护和技术，认为适当的湿度和肥度是很重要的。《齐民要术》中记载的绿肥轮作技术比欧洲早1200年。同时，书中还详细介绍了各种家禽、家畜、鱼、蚕等的饲养和疾病防治，并把农副产品的加工（如酿造）以及食品加工、文具和日用品生产等形形色色的内容都囊括在内。因此说《齐民要术》对我国农业研究具有重大意义。



《乐府诗集》
Collection of Yue Fu Poetry

Collection of *Yue Fu Poetry* was compiled during the Song Dynasty by Guo Mao Qian whose life remains unknown. Yue Fu was originally the official bureau in charge of music. It was set up during the reign of Emperor Wu Di of the Han Dynasty. As a permanent governmental institution of the Han, Wei, the Eastern and Western Jin Dynasties, it was responsible for compiling music books, anthologizing songs and ballads and training musicians. All the songs which had been set to music by this institution were referred to as Yue Fu poetry. Collection of Yue Fu Poetry contains not only the Yue Fu poetry from the Han Dynasty to the Five Dynasties Period and but also the ballads from the Pre- qin period to the last phase

教育资源 www.222b.com 公众号：铅笔钥匙

of the Tang Dynasty. In addition, it also contains the simulated works of later generations. The poems in the collection are divided into twelve categories which are grouped into 100 volumes. It is the most comprehensive anthology of the Yue Fu poetry.



《乐府诗集》
Collection of Yue Fu Poetry

宋朝郭茂倩编辑。郭茂倩生平湮没难考。乐府原意是掌管音乐的官府，汉武帝时始创。汉、魏、两晋最高统治机构常设有乐府机关，具体任务是制定乐谱、搜集歌辞、训练乐工等。凡由乐府机关配合乐谱演唱的歌辞叫乐府诗。《乐府诗集》辑录了由汉朝至五代的乐府诗，兼及先秦至唐末歌谣以及后人对乐府原辞的拟作，共分 12 类，100 卷，是收罗乐府歌辞最完备的一部总集。



《西厢记》
The West Chamber

Wang Shifu born in Dadou (now Beijing), the writer of *The West Chamber* , was an outstanding playwright of poetic dramas of the Yuan Dynasty. *The West Chamber* , which consists of 5 acts with 21 scenes, has been widely regarded as an immortal work on love and romance. The drama, the full name of which is Cui Yingying's *Romance at the West Chamber* , is based upon the fiction, drama, story-telling and ballad-singing of the previous times as well as upon Dong Xieyuan's Various Court Melodies of the West Chamber. Through the love story of Cui Yingying and Zhang Sheng about their daring resistance to the feudal etiquettes in their pursuit for love and about their happy ending, the drama eulogizes the fighting spirit of the young people against the feudal forces for the freedom of marriage. It also condemns the concept of arranged marriages in accordance with well-matched social and economic family status and exhibits the progressive

教育资源 www.222b.com 公众号：铅笔钥匙

idea of "letting all those in love be finally joined in perfect union". It is unprecedented in the universality, thoroughness and profundity of its anti-feudalist theme. By integrating the personality of its characters with the dramatic conflicts, the drama creates the image of Cui Yingying, a typical girl from noble families who pursued freedom in marriage and was rebellious against the feudal etiquettes, thus turning her into one of the most brilliant and touching female characters in the history of Chinese theater. Hong Niang, who is characterized as resourceful, bright, warm and vigorous, is one of the most successful images of servant-girls on the Chinese stage. The skillful application of the double-thread structure and dramatic plot greatly enhances the stage effect of the drama and strengthens the appeal of its artistic charm. The drama has been adapted into various local operas, storytelling and ballad-singing which have circulated far and wide among the people since the Ming and the Qing dynasties.

《西厢记》
The West Chamber



作者王实甫，元代著名剧作家，大都（今北京）人。《西厢记》共包括五幕二十一回，被认为是一部经久不衰的爱情故事。《西厢记》全名《崔莺莺待月西厢记》，它最早来源于小说、戏剧、传奇、说唱以及董解元的《西厢记诸宫调》。通过崔莺莺和张生的爱情故事改编而成。《西厢记》把男女主人公塑造成在爱情上坚贞不渝，敢于冲破封建礼教的束缚，并经过不懈的努力，终于得到美满结果的一对青年。它也谴责了由父母安排的门当户对的封建婚姻观，使剧本反封建倾向更鲜明，突出了"愿普天下有情人都成眷属"的主题思想。《西厢记》中主人翁崔莺莺出身于贵族达官家庭，但却追求婚姻自由，反对封建礼教。因此，她是中国舞台剧史上最感人的女性人物。红娘，在小说中被塑造成聪明、热心和大胆的人物，也

教育资源 www.222b.com 公众号：铅笔钥匙

是中国舞台剧中最成功的丫环形象。剧中双线结构的齐头并进和对矛盾情节的烘托提升了其舞台效果和艺术魅力。在艺术上,剧本通过错综复杂的戏剧冲突,来完成莺莺、张生、红娘等艺术形象的塑造,使人物的性格特征生动鲜明,加强了作品的戏剧性。此剧后来被改编成不同的艺术剧,传奇和说唱在民间流传至明、清时代。



《三国演义》
Three Kingdoms

In China, the famous classic literature *Three Kingdoms* is well known. For centuries, due to its spectacular war scene, vivid character images, and funny plots, *Three Kingdoms* has been loved by Chinese ordinary people, and been researched by lots of scholars. Luo Guanzhong (1310 ~ 1385) lived in 14th century. He loved reading books since childhood, which set a favorable base for his future literature creating. Luo Guanzhong was in the times that the conflicts of nations and classes were very sharp and complicated. The Yuan Dynasty set by Mongolian noble governed Han ethnicity, which raised the rebellion from them. Righteous army showed up in every place. Those righteous armies fought against Yuan army; meanwhile, they tried to annex each other to rule China after subverting Yuan Dynasty. Luo Guanzhong joined an army as a staff officer. At that time, Luo Guanzhong was ambitious and he hoped to dominate the country. Finally, Zhu Yuanzhang won the war and set up Ming Dynasty. Luo Guanzhong failed in politics, and then he dwelled in his native place in retirement to write novels. *Three Kingdoms* narrated the historical stories happened from 184 AD to 280 AD. Luo Guanzhong collected a great number of stories, official histories and legends of the *three kingdoms*, mixing his own ambitions and his experiences in the peasant uprising, reproducing the battles among Wei, Shu and Wu. The art accomplishments of *Three Kingdoms* are in many ways. The author portrays a group of rich and mellow images successfully by narrating the political and military fights. There are 400 characters in all, including dozens of people who possess particular personalities. Such as, treacherous and suspicious Cao Cao, wise and resourceful Zhu Geliang, brave and rough Zhang Fei, and intelligent but stingy Zhou Yu. They are all classic characters. *Three Kingdoms* not only possesses important literature values, but also

教育资源 www.222b.com 公众号：铅笔钥匙

is an encyclopedia novel. In China, more and more experts and scholars are researching this great work. They investigate its art value and realistic value in different angles, like psychology, ethics, strategy etc. *Three Kingdoms* is also loved by other countries in the world. It has been translated into many languages, and been popular all over the world. It is so called "a real quintessence that has affinity to the people".

《三国演义》
Three Kingdoms

在中国,《三国演义》是一部著名的经典文学作品。几百年来,其壮观的战争场面,生动的人物形象和引人入胜的故事情节都深深地吸引着观众,众多学者都孜孜不倦地研究着它。罗贯中生活在公元 14 世纪。儿童时代起,他就酷爱读书,这为他后来的文学创作打下了深厚的基础。罗贯中生活在一个阶级矛盾和民族矛盾都很尖锐、复杂的时期。由蒙古贵族建立起来的元朝统治着汉民族,也引起了汉族的反抗。起义军此起彼伏与元军作战。在推翻元朝以后,他们又互相兼并统一中国。罗贯中就是当时充军入伍的。当时他也是一腔热血,渴望能够报效国家。最后,朱元璋取胜,建立了明朝。罗贯中政治上失意,退回到老家开始小说创作。《三国演义》集中描绘了三国时期自公元 184 年至 280 年间的各统治集团尤其是魏、蜀、吴三国的兴衰过程及其相互之间在政治、军事、外交等方面的复杂斗争。



罗贯中收集了大量的三国故事,官方历史和传奇,又结合自己的理想和在农民起义战争中的经验重塑了魏、蜀、吴三国的战争。作者通过描述人物之间的政治和军事争斗,刻画出了一批栩栩如生的艺术形象。《三国演义》还宣扬"义",崇尚智慧,重视人才,塑造了一批具有类型化性格的艺术典型,如"义绝"关羽、"智绝"诸葛亮等。善于描写战争,是《三国演义》的重要特点。三国共刻画了 400 个不同的人物,

教育资源 www.222b.com 公众号:铅笔钥匙

其中有阴险狡诈的曹操、足智多谋的诸葛亮、智慧而又心胸狭窄的周瑜。《三国演义》不仅有重要的文学价值，而且是一部百科全书。在中国，许多专家和学者都做了大量的研究工作，他们从不同的角度如心理、道德和战略的角度来分析它们的艺术和现实价值。《三国》也为世界各国的人民所喜爱，被译成多种文字，被誉为人类文化的精髓。



《水浒传》
Outlaws of the Marsh

Outlaws of the Marsh is the first novel in the history of Chinese literature that depicts the whole developmental process of peasant uprisings. It is thought to be a representative work of the heroic legendary novels of the Ming and Qing dynasties. The novel is based on the raw materials taken by its authors from historical chronicles and folk legends. Its authorship, as it is generally believed, goes to Shi Naian and Luo Guanzhong. The novel relates the stories about the Liangshan uprising led by Song Jiang during which the rebellious heroes executed justice on behalf of the Heavens by killing the rich and relieving the poor. It reflects extensively the dark reality of the feudal society and exposes the decadence and evils of the ruling class; it also reveals the anguish of the masses and illuminates the inevitability of peasant uprisings and wars. By correlating and incorporating its plots into an organic whole, the book builds up a magnificent artistic structure which is intact, rigorous, diverse and flexible. The first 71 chapters narrate, via a single-chained structuring, relatively self-contained short stories and biographies of the heroes while the subsequent chapters relate, via a parallel structuring, the tales of the tragic ending of Liangshan insurrectionary army. Besides, it employs flexibly the technique of combining unification with separation, tension with relaxation, necessary details with appropriate omissions, and direct narration with interposed narration. Outlaws of the Marsh breaks the stereotyped pattern of characterization by focusing on the depiction of the individuality of its characters which changes with the changing circumstances. Thus, it creates a large number of preeminent and distinctive heroic images. The diction of the book is lucid and lively, plain and graceful with a rich local color. The heroic legendary genre of fiction created by the writers

教育资源 www.222b.com 公众号：铅笔钥匙

of Outlaws of the Marsh has exercised a great influence on the development of fiction writing of the same kind. The book has been translated into many foreign languages; therefore, it also has exercised much influence on foreign literature.

《水浒传》
Outlaws of the Marsh

《水浒传》是中国文学史上第一部描写农民起义全过程的长篇小说，是明清英雄传奇小说的代表作。它的成书大体经历了历史记载、民间传说和文人加工润色三个阶段。它的作者，一般认为是施耐庵、罗贯中。《水浒传》描写了北宋末年宋江领导的梁山起义英雄杀富济贫、替天行道的故事，广泛地反映了封建社会的黑暗现实，揭露了统治阶级的腐朽罪恶，反映了人民群众的痛苦，揭示了封建社会农民起义和农民战争的必然性。《水浒传》采用了连环勾锁、百川入海式的艺术结构，完整严谨而又富于变化。前71回由许多相对独立的小故事或英雄传记组成，采用的是单线条连环式的结构方式；71回以后写梁山义军逐步走向悲剧结局的过程，基本上采用平行推进展开情节的方法。另外它还灵活运用了分合结合、张弛结合、详略结合、直叙和穿插相结合等多种手法。《水浒传》打破了塑造典型形象的类型化格局，注意人物的个性化，让人物性格随着环境的变化而不断发展，成功地塑造了一系列英勇绝伦而又神态各异的英雄形象。《水浒传》的语言洗炼明快，朴素优美，富于民间色彩。《水浒传》所创造的英雄传奇体式，影响了同类小说的产生和发展，而且已有多种外文译本，对外国文学的创作也有一定影响。



教育资源 www.222b.com 公众号：铅笔钥匙



《西游记》
Journey to the West

Journey to the West, compiled in the mid-Ming Dynasty, is the most successful mythical novel in the ancient Chinese history. Wu Cheng'en, the writer of this book, was born in Huai'an Jiangsu province. He was talented and interested in many things. Not only was he good at painting, calligraphy, but also loved writing songs and collecting painting and calligraphy of some famous people. Young as he was, he became well known in his hometown because of his literary gifts. However, he did extremely bad in the imperial examinations. He met many difficulties and lived a poor life. It was under such circumstances that he became dissatisfied with and rebellious to the feudal officials and social indifference. He wrote his opinions into a poem, which revealed that the frightfulness of the society had resulted in wrong employments of the governors and the arbitrariness of wicked people. He was eager to change this situation, however, he felt helpless because he could not make use of his talents at the right place. Then, he poured his unfairness, hatred, and good wishes into this novel. Although it was written in the later years of his life, he had spent his whole life to prepare for this novel. When he was a child, he often traveled to the ancient temples and jungles nearby his hometown with his father. Every time when they arrived at a place, his father would tell him many local fairy tales. He loved to listen to anecdotes while young, and when he grew older he became even more fascinated. After he turned thirty, he had collected so many materials that he decided to produce his own stories. When he was around fifty, he had finished the first ten chapters. Later, he stopped writing for years due to many reasons. He did not finish the whole book until he resigned from his official position to his hometown when he was old. The novel is written in the form of stories. Each of these stories can be regarded as independent or interconnected sections. There are varieties of immortals and monsters in the stories, which represent justice and evil. The author has created a mythical world in this book, which is also a reflection of the human's. The heavenly palace looks grandiose from the outside, but the God is fatuous and cannot tell good from bad,

教育资源 www.222b.com 公众号：铅笔钥匙

which resembles the imperial palace of the human world. In the chthonic world that may represent the human royal courts, officials are corrupted, and the innocent people received undeserved treatment. As to the monsters and devils, they kill and eat people, avaricious and concupiscent. They use their witchcrafts to harm people. It is no doubt the reflection of local tyrants and bureaucracy. In contrary to those demons, Monkey King, the hero of the novel, has intense animosity or hostility to the evil. The atrocious monsters become submissive to or are killed by the golden cudgel of Monkey King. The stories all express the writer's strong wishes to get rid of the ugliness and corruption of the society. The book has generated great impact on the following generations. For hundreds of years, it has been the source of children literature, movies, televisions and dramas.

《西游记》
Journey to the West

《西游记》成书于明代中叶，是中国古代最成功的一部神话小说。作者吴承恩（1504？～1582？），淮安山阳（今江苏淮安）人。作者生性聪慧，爱好广泛，不仅擅长绘画、书法，还作曲和收集名人的字画。年少时，他就以罕见的文学天赋闻名于乡里。然而，在科举考试中，他却屡遭惨败，生活艰难窘困。由此他不满于封建的官僚和世态炎凉。他在自己的诗歌中表露出官吏滥用和恶人的肆意张狂。他急切地想改变这一切，但又感到无能为力，因为自己报国无门。最终，他将这种不公、憎恶和美好的愿望写进了自己的小说。年少时，吴承恩经常同父亲一道去拜寻古庙、森林，每到一处，父亲就给他讲述当地的神话传说。那时他就着迷于传奇、轶事，成年后，又萌发了更大的兴趣。30 岁



教育资源 www.222b.com 公众号：铅笔钥匙

时，他已完成了书的前十章。由于种种原因，写作中断，直到老年，他辞官还乡后才又开始继续写作。这部书是故事体裁的，每个故事都是即独立又相关的。每个故事中都有不同的神仙和魔怪，代表着公正和邪恶。作者创造的神怪世界也反映着现实的世界。天庭从外看威恶、壮观，但是玉皇大帝却不能明辨是非，这类似于人类社会的宫庭。虚幻的天宫象征着人间的皇宫，其中官员腐败，清白之人受到不公正的对待。小说中的妖魔鬼怪，奸恶狡诈，用妖术害人，毫无疑问，这都反对了当局的残暴和官僚。相反，主人翁美猴王，对魔怪充满了仇恨。各种妖怪都慑服或死于他的金箍棒下。这些故事都反映了作者希望铲除社会中的丑恶和腐败现象。这部书对后人产生了极大的影响，几百年来，他一直是儿童文学、电影、电视和戏剧的源泉。



《天工开物》
Exploitation of the Works of Nature (Tiangong Kaiwu)

The author of *Exploitation of the Works of Nature* was Song Yingxing (1587 ~ 1663), born in Fengxin Country, Jiang Xi, a pubic official of the Ming Dynasty. Since 1634, when he became an official in charge of education, he started compiling this book using references to production techniques he had accumulated over an extended period of time. The book was published in 1637. Regarded as a "technological encyclopedia" by European scholars, *Exploitation of the Works of Nature* is the first comprehensive work on agricultural and handicraft production in the world. This 18-volume classic with 123 original illustrations and abundant annotations, thoroughly and systematically recorded the types, origins, processing and manufacturing techniques of various farm crops and industrial materials available in 17th century China. This book also covers, amongst other subjects, textiles, mining, metallurgy, chemical engineering, boat-building, paper-making and weapons manufacturing. It is a historical milestone in the technological progress of human kind. Some techniques were amongst the most advanced in the world at that time and they remain applicable, even today.

教育资源 www.222b.com 公众号：铅笔钥匙



《天工开物》
Exploitation of the Works of Nature (Tiangong Kaiwu)

作者宋应星(1587～1663年),字长庚,明江西奉新县人,出生在一个破落的官僚地主家庭。万历四十三年(1615),他考中举人,崇祯七年(1634)出任江西分宜县教育。这段时期,他把长期积累的生产技术等方面的知识加以总结整理,编著了《天工开物》一书,在崇祯十年(1637)刊行。《天工开物》是世界上第一部关于农业和手工业生产的综合性著作,被欧洲学者称为"技术的百科全书"。全书共18卷,全面系统地记述了我国古代各种农作物和工业原料的种类、产地、生产技术和工艺装备,以及一些生产组织经验。主要记载蚕丝棉苎的纺织和染色技术,车船的建造,金属的铸锻,造纸等五金开采及冶炼,兵器。其中记录了不少在当时居于世界前列的工艺措施和科学创见,堪称是一部关于我国古代农业和手工业生产技术的百科全书,在我国乃至世界科学技术史上都占有重要地位。书中记述的许多生产技术,一直沿用到近代。



《牡丹亭》
Peony Pavilion

Peony Pavilion, also entitled *Annuals of Revival*, was one of the "Four Dreams of Linchuan". Its writer, Tang Xianzu (1550～1616), styled Yi Reng and also known by his pseudonym Hai Ruo, was a native of Linchuan County of Jiangxi Province. He was the most successful writer of legendary tales. *Peony Pavilion* depicts the love story of Du Liniang, daughter of the satrap, and Liu Mengmei, a scholar. Du came down with illness and died because of her love which originated from her dream. After death, she was reunited with her beloved whereby they obtained their revival. The book reflects her immensely strong desire for free courtship and entire liberation of individuality. It stresses the huge force released by sincere love between men and women and claims the sweetness and legitimacy of

教育资源 www.222b.com 公众号：铅笔钥匙

love between men and women. It also condemns the feudal etiquettes that strangled human desire and individuality and scorns rationality by amplifying sensibility in an exaggerated way so as to indicate the ideology of using sensibility against sense. The writer's idea of "the heart over the mind" is lucidly and vividly articulated in the image of Du Liniang, which displays some new characteristics of the Ming Dynasty. Compared with Cui Yingying, she suffered more rigorous feudal bondages and, therefore, struggled more arduously. As a result, her pursuit for love became more immense and persistent and her struggle more courageous and indomitable once she got awakened. More importantly, she herself was the embodiment of the desire for the emancipation of individuality. The plot of *Peony* Pavilion is illusionary and fantastic as Du Liniang, who risked her life in her pursuit for love, had undergone reality, reverie and death before her dream of ideal love finally came true. The drama displays both a distinctive romantic color and a strong idealistic touch. *Peony Pavilion* is generally recognized as an outstanding romantic tragicomedy in the history of Chinese theater. It is another landmark work following *The West Chamber* .



《牡丹亭》
Peony Pavilion

《牡丹亭》又称《还魂记》，是"临川四梦"之一。作者汤显祖(1550～1616)，字义仍，号海若，江西临川人，是明代成就最高的传奇作家。《牡丹亭》描写的是太守之女杜丽娘和书生柳梦梅的爱情故事。杜丽娘由梦生情，由情生病，由病而死，死后与情人结合，又因情而还魂重生，反映出她对自由爱情的渴望和个性解放的强烈要求。作品强调至诚的男女之情的巨大力量，肯定了男女之情的美

教育资源 www.222b.com 公众号：铅笔钥匙

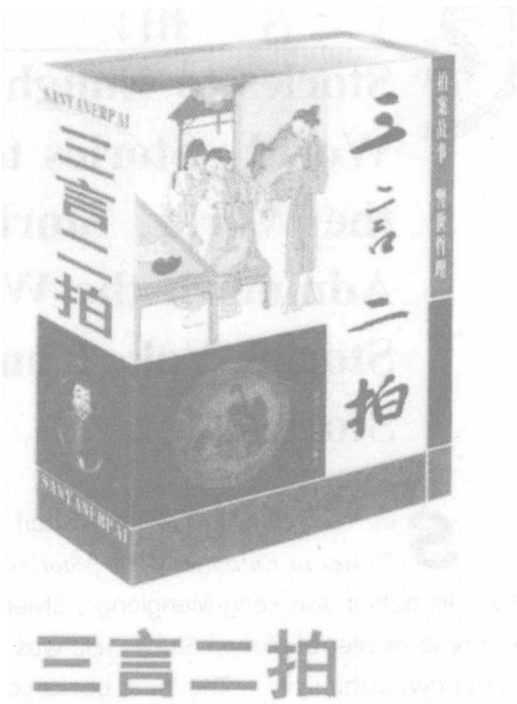
好和正当性，批判了扼杀人欲和个性的封建礼教，通过对情的力量的夸张表示了对理的蔑视，从而表现出以情反理的思想。作者以情反理的思想生动地体现在杜丽娘的形象中，其形象具有明代新的时代特点。与《西厢记》里的崔莺莺相比，她所遭受的封建束缚格外严酷，斗争也因此更加艰苦。但她一旦觉醒之后，对爱情的追求却更加强烈执著，反抗斗争也更加勇敢坚强。更为重要的是，她的身上还体现了个性解放的要求。《牡丹亭》的情节虚幻离奇，杜丽娘为了爱情而出生入死，经历了现实、梦幻、幽冥三种境界，终于实现了自己的爱情理想，具有鲜明的浪漫主义色彩和强烈的理想主义色彩。《牡丹亭》是中国戏剧史上一部杰出的爱情悲喜剧，是《西厢记》之后又一部里程碑式的作品。

《三言二拍》
Stories to Enlighten the World, Stories to Warn the World, Stories to Admonish the World, Amazing Stories Vol. I and Amazing Stories Vol. II

San Yan refers to the three short story collections of the Ming Dynasty: *Stories to Enlighten Men*, *Stories to Warn Men*, and *Stories to Admonish Men*. Its author was Feng Menglong, styled You Long and also known by his literary name Master of Mohan Study. He was a native of Changzhou of Jiangsu province (now Suzhou city). The three books consist altogether of 120 pieces with each composed of 40 including not only the versions of the Song, Yuan and Ming Dynasties but also the simulated versions of the Ming Dynasty literati and Feng Menglong's own creations. Rich in content, *San Yan* deals with almost every aspect of the social life of the time and reflects the characteristics of the era which witnessed the decline of the feudal lord class and the gradual rise of the townsfolk stratum. In terms of artistry, San Yan is more exquisite and meticulous as it not only inherits the tradition of popularity of the Song and Yuan versions but also makes further im-

教育资源 www.222b.com 公众号：铅笔钥匙

provement on them through the polishing and processing by the writers. Compared with the vernacular short stories of the previous age, San Yan features a wider range of subject matter with a stronger realistic flavor. There appears in the book an obvious change of tendency towards praising in a positive way the townsfolk stratum and finding "saints" among ordinary people and towards focusing on the expression of emotion rather than on the pursuit for the oddity of the stories. There also comes a shift of focus from advocating social rationality to extolling the private and instinctive desires of individual people. However, San Yan displays a stronger sense of moralization, resulting from the fact that the pieces were created and compiled by scholars. San Yan represents the summit of ancient short story writing in vernacular Chinese.



Er Pai refers to two collections of short stories, each containing 40 pieces. Its writer was Ling Mengchu , (1580 ~ 1644) styled Xuan Fang and also known by his literary name Chu Cheng and his alias Owner of the Jikong Temple . He was a native of Wu Cheng (now Wuxing county). The stories of the book came from various sources and were refined and polished by the writer. In subject matter, the book sets its attack against the social evils and malpractices in the background of the social customs. It spares no efforts in its denunciation of the feudal officials, well displaying people's indignation at the worsening bureaucratic system during the last stage of the Ming Dynasty. Therefore, it relays a sharp and strong sense of social criticism. Many of the pieces of the book display brilliant characteristics of the time. Some of the stories about love and marriage advocate the concept of equality between men and women; some depicting, from a positive point of view, the commercial activities of the townspeople of the Ming Dynasty reflect the merchants' desire for profit making

教育资源 www.222b.com 公众号：铅笔钥匙

and building up wealth. The language of the stories is simple and natural, its narration lively and moving. On the whole, however, it is not as successful as San Yan in terms of artistic achievement.



《三言二拍》

Stories to Enlighten the World, Stories to Warn the World, Stories to Admonish the World, Amazing Stories Vol. I and Amazing Stories Vol. II

“三言”是指明代短篇小说集《喻世明言》、《警世通言》、《醒世恒言》3部书。编撰者冯梦龙(1574～1646),字犹龙,别号墨憨斋主人,江苏长洲(今苏州)人。三部书各收小说40篇,共120篇。其中包括宋、元、明话本,明代文人拟话本和冯梦龙自己的创作。“三言”的内容十分丰富,涉及当时社会生活的各个方面,反映了封建地主阶级的衰落和市民阶层逐渐兴起的时代特征。“三言”继承了宋元话本通俗易懂的传统,但又经过了文人的加工润色,因而艺术上更加精致绵密。与前代白话短篇小说相比,“三言”的题材扩展,现实主义特色增强;将市民作为正面形象来歌颂,在平民中发现“圣人”;创作倾向也发生了明显的变化,由追逐奇异故事转向重视“情”的表现,从张扬社会理性转向肯定人的私欲与血肉之躯。但是,“三言”中的说教倾向却进一步强化了,这是文人参与创作与编辑的结果。“三言”是古代白话短篇小说的高峰。“二拍”是指《初刻拍案惊奇》和《二刻拍案惊奇》两部拟话本小说集,各收作品40篇。作者凌蒙初(1580～1644),字玄房,号初成,别号即空观主人,浙江乌程(今吴兴)人。“二拍”中的故事来源有多种版本,又经过了作者的加工。在内容上,它往往于世情中突出对社会弊病的抨击,尤其是对封建官吏的批判,更是不遗余力,反映了明末吏治日趋腐败的社会背景中人们对贪官污吏的嫉愤,具有鲜明的社会批判特色。“二拍”中的许多作品具有时代气息,有些婚姻爱情小说表现出了男女平等的观念,有些正面描写明代市民商业活动的作品反映了商人们追求利润发财致富的愿望。二拍的语言通俗自然,叙事娓娓动听,

教育资源 www.222b.com 公众号：铅笔钥匙

但就总体艺术水平来说，“二拍”不如“三言”。



《聊斋志异》
Strange Tales of the Make-do Studio

At the beginning of the eighteenth century, there appeared an extremely famous novel called *Liaozhaizhiyi* , which may be translated as *Strange Tales of the Make-Do Studio* . It is about the fairy-tales of ghost-fox. Pu Songling (1640 ~ 1715) was a litterateur in Qing Dynasty. He was born in a merchant family, and lived on teaching for his whole life. He had produced a large number of literature works, and *Strange Tales of the Make-Do Studio* was one of those. There are altogether four hundred and thirty-one chapters, the shortest of which has only two to three hundred words, while the longest has thousands of words. The book, on one hand, criticizes the bondages of feudal courtesy and the corruption of imperial examinations, and on the other advocates freedom and personality. The love stories are the favorite part of the readers. These stories feature in the love between humans and ghost-foxes, showing the wishes of the young men and women to break those feudal bondages. In a word, Pu Songling has written many female characters in the name of foxes, but placed on them some virtues, which may not be found in humans. *Strange Tales of the Make-Do Studio* is a success in the history of Chinese literature. It has been translated into versions in more than twenty languages, which are now very popular worldwide. Some chapters of this novel have even been made into movies and televisions, liked by many people.



《聊斋志异》
Strange Tales of the Make-do Studio

18世纪中期，中国文学史上出现了一部有名的小说《聊斋志异》。故事是以狐仙鬼怪为主题的。作者蒲松龄(1640 ~ 1715)是清朝时著名的文学

教育资源 www.222b.com 公众号：铅笔钥匙

家。他出生在商人家庭，终生以教书为业。他一生有很多的创作，《聊斋》只是其中的一部，此书共包含431篇故事，最短的只有几百字，最长的有几千字。这部书一方面批评了封建礼教的束缚和科举制度的腐败，另一面又呼吁自由和个性。其中广为传颂的是爱情故事，这些故事讲述狐仙和人之间的爱情故事，表达了青年男女冲突封建束缚的欲望。总之，蒲松龄笔下的狐仙都具有人身上没有的性格特征。《聊斋》在中国文学史上是成功的，它被译成20多种语言，在世界上广为流传，有些故事已被改编成为电影、电视，成为烩炙人口的娱乐节目。



《红楼梦》
A Dream of Red Mansions

In the middle of 18th century, the time of Qianlong prosperity appeared a long fiction that sensed the coming declination of feudal dynasty and saddened for it in Chinese literature. That was Cao Xueqin's *A Dream of Red Mansions*. Cao Xueqin, styled Zhan, Mengyuan was his literary name. *A Dream of Red Mansions* is a monumental work in Chinese classic novel. The reasons why Cao Xueqin could write such a brilliant work were closely related to his talent and culture. But a more important factor was his living experience, which changed greatly. Cao Xueqin's grandfather was deeply trusted by Kangxi Emperor, so Cao spent his early life in a prosperous family. But later, Cao Family changed dramatically, being demoted and banished from Najing to Beijing. Young Cao Xueqin experienced much fickleness of human relationship. In his late years, Cao Xueqin lived in west suburbs in Beijing. Under the severe living conditions, Cao Xueqin wrote 80 episodes of *A Dream of Red Mansions*. But unfortunately, he left us forever before he ended the final scripts. *A Dream of Red Mansions* can be also named "The Story of A Stone". When Cao Xueqin wasn't dead, his original manuscripts had been handed down. After his death, a man named Gao E tried to figure out the author's original meanings, and then continued to write the last 40 episodes. Finally he finished *A Dream of Red Mansions*. *Dream of Red Mansions* is an encyclopedia novel.

教育资源 www.222b.com 公众号：铅笔钥匙

The characters referred in this novel almost cover the whole classes of Chinese society at that time, from relatives of the emperor to the noble officers; from maids to monks, merchants and farmers. In its description, *A Dream of Red Mansions* describes almost the whole phases of social life in Qing Dynasty, from the social activities of upper class to the planting and singing and dancing of the lower class. In Cao Xueqin's display, his angle shifted from kinsmen of the emperor to focusing on Jia, Shi, Wang, and Xue Families, and then shifted from these four families to Jia Family. Furthermore, he set Grand View Garden as the center place where those activities happened. According to those women, especially the small society they live in and their relationship with the outside world, Cao reflected the whole world and symbolized the process of Jia Family's declination.



Cao Xueqin succeeded in portraying those characters. There were more than 700 people, including not less than 100 classic people. Cao Xueqin grasped women, especially the sensitive and complicated emotions and love of young women accurately and deeply. He exposed their expectations towards life and the desires towards love by his rich sympathy. He not only displayed the human nature, but also expressed the limitation and influence of the surroundings and society towards them. Consequently, he could create their three-dimensional art images. The art value of *A Dream of Red Mansions* is an endless topic. Its language, construction, and the creation of characters reached the top of the Chinese classic novels.

教育资源 www.222b.com 公众号：铅笔钥匙



《红楼梦》
A Dream of Red Mansions

18世纪中期，也就是乾隆盛世时，有一部长篇小说反映了封建王朝的衰落。它就是曹雪芹的《红楼梦》。曹雪芹，名沾，字梦阮。《红楼梦》是中国古典小说的里程碑。曹雪芹能成就如此巨著与他的天分和文化背景是分不开的。其中最主要的是他坎坷变故的生活经历。曹雪芹的父亲深受康熙皇帝的宠爱，因此他早年生活在富裕的家境。后来，曹家的命运有了颠覆的变化，其父官职被撤，全家被逐出京城。年轻的曹雪芹饱尝了人间世态的炎凉。晚年，困居于北京西郊，曹雪芹写下了《红楼梦》前八十回。不幸的是，他未能完成全书而辞世。《红楼梦》又名"石头记"，在其生前就开始流传。在他死后，高鹗根据作者的原意，续写了后四十回。最终完成全书的创作。《红楼梦》是一部百科全书式的小说，小说中出现的人物几乎涉及当时中国社会的各个阶层。从皇亲国戚到达官贵人，从少女到和尚，从商人到农民。同时《红楼梦》也刻画了清朝时社会生活的方方面面，从上层阶级的社会生活到下层平民百姓的劳作、歌唱和舞蹈。小说中曹雪芹没有直接描写皇室的生活，而是通过对贾、史、王、薛四大家族的描写，其中又集中到贾府的兴衰。接着他又以大观园为中心来描写其中发生的故事。通过聚焦女主人翁的生活以及他们和外界的关系，曹雪芹向读者展示了清王朝以及贾府衰落的过程。

曹雪芹成功地刻画了许多人物，他的小说中共描写了700多人，其中有100人是经典的描述。在描述中，曹雪芹抓住人物特点，准确而又深刻出女主人翁敏感、复杂的感情和爱情生活，表达了她们对生活的期盼和对爱情的向往。他不仅表达了人性，也揭示了环境和社会对人性的影响。因此，他笔下的人物是主体的，是栩栩如生的。对《红楼梦》一书艺术价值——探寻总是一个永久的主题。它的语言、结构和人物的塑造都达到了古典小说的极致。



《儒林外史》
The Scholars

Wu Jingzi, styled Min Xuan and also known by his self-given name Elder of Wenmu, was a native of Quanjiao County of Anhui Province. Focusing on the depiction of the intellectuals of the feudal age and on the condemnation

教育资源 www.222b.com 公众号：铅笔钥匙

of the imperial court examination system, *The Scholars*, which contains 50 chapters, creates a capacious and vivid picture of the community life of the feudal society and mirrors various filthy phenomena rampant during the last stage of feudalism. The book offers a vivid portrayal of the various abnormal personages in the vanity fair of position and wealth and delineates the ugly performances of the scholars. Meanwhile, it embodies the writer's social ideal of revitalizing ancient rites and music, rejuvenating the ways of the world and public morality and saving the nation from peril. Instead of having a core character and a central storyline running through the entire book, *The Scholars* uses one relatively self-contained story of an individual to elicit that of another, thus connecting all the stories and pushing the whole plot forward. "Though a novel in form, it in fact features a short story in nature." It is recognized as one of the great masterpieces of Chinese satirical fiction. Through tactful exaggeration on real life and skillful application of the paradoxical technique, the writer masquerades adeptly his satire with euphemism and insinuation. Satirical in content without the use of satirical diction, the book brings the art of satire to a completely new high. Concise and lively in language and humorous and vivid in imagery, it reveals the hypocritical faces and the frightful souls of the false apologists and celebrities, often in a matter of only a few words, or in a simple and straightforward style of writing. *The Scholars* is not only the first book to create a variety of imageries of numerous scholars and intellectuals, but also the first to openly negate the idea of making academic studies only for the sake of taking government positions. Thanks to this, the book is regarded as an epoch-making work in the history of Chinese fictional development.



教育资源 www.222b.com 公众号：铅笔钥匙



《儒林外史》
The Scholars

吴敬梓(1710～1754),字敏轩,晚年称文木老人,安徽全椒人。《儒林外史》是一面封建社会的照妖镜。它通过对封建文人、官僚豪绅、市井无赖等各类人物无耻行为的真实生动的描写,深刻地揭露了行将崩溃的封建制度的腐朽性,强烈地抨击了罪恶的科举制度,并涉及了政治制度、伦理道德、社会风气等等,客观上否定了整个封建制度。《儒林外史》刻画了各种不同的鲜活的变态的人物形象,以及他们在名利场和财场面前的种种丑行。同时,它也反映出作者渴望复兴古人的礼、乐和社会规范等标准以拯救民众走出黑暗的理想和愿望。全书没有塑造一个中心人物,而围绕一个中心线索展开,而又运用一些相对独立的,自成体系的故事层层推进,环环相扣。"以小说为形式,实质上是短篇的故事",《儒林外史》被认为是中国讽刺小说的代表作。通过对现实生活恰如其分的夸张和反讽技巧的熟练运用,使全篇没有明确的讽刺语却充盈着讽刺的内容。通过准确、生动的语言,幽默、鲜活的形象,全书以寥寥数语,简单、直接的文风勾画出了封建卫道士和达官贵人的虚伪面目和丑恶灵魂。《儒林外史》是第一部刻画不同类型的学者和知识分子的书,也是第一部公开批评学习只为做官的思想的作品。因此,《儒林外史》是我国古典讽刺小说的高峰。



四大谴责小说
The Four Great Novels of Exposure

Exposure of the Official World, *Strange Events of the Last Twenty Years*, *Travels of Mr. Derelict* and *Flower in an Ocean of Sin* are the four masterpieces of the novels of exposure in the late Qing Dynasty.

Exposure of the Official World was written by Li Boyuan, styled Bao Jia and also known by his literary name Owner of the South Pavilion. He was a native of Wujin County of Jiangsu Province. Focusing on satirizing the corrupt officialdom, the

教育资源 www.222b.com 公众号：铅笔钥匙

book, of which 60 chapters are extant, exposes the shameless conducts of the bribery-taking and power-abusing officials who curried favor with their seniors for personal gains and toadied foreign powers at the sacrifice of their own country. It lays bare the filth of the late Qing officialdom and mercilessly attacks the bureaucratic system of that time. By means of its description of the bureaucrats of every hue, it portrays the ugly faces of the bureaucrats and petty officials of the late Qing Dynasty and revealed the inevitable doom of the reign of the Qing Dynasty.

Strange Events of the Last Twenty Years was written by Wu Yanren, a native of Foshan of Guangdong Province, whose courtesy name was Wuo Yao and who was also known as the Hermit of Foshan. The book contains 120 charpters, using the first person narrator as the thread to link what he had heard and witnessed for the last 20 years, the writer made his narration far more focused and comprehensive than that of Exposure of the Official World. The book unfolds a social picture scroll of the imminent disintegration of feudalism. Contained in it is a vivid and lively description of people of all sorts, including not only politicians in the official circles and talented intellectuals in the metropolises, but also physicians and astrologers. However, the emphasis of the book is kept on exposing the darkness of the officialdom.

In contrast, Liu E's *Travels of Mr. Derelict focuses* on revealing the detestation of the so-called honest and upright officials via its characterization of two such people. Liu E, styled Tie Yun and also known by his literary name Tempered Man of Hongdu, was a native of Dantu of Jiangsu Province. In terms of artistry, the book outstands conspicuously as it changes, with Lao Can, the traveler, as an interlink of the events, from the previous omniscient first-person narration to the limited omniscient third-person narration, thus bringing about a breakthrough in the traditional narrative mode of Chinese fiction.

The author of Ilower in an Ocean of Sin Zeng Pu, also styled Meng Pu, was a native of Changshu of Jiangsu Province. Structuring its plot as a coiling and twisting string of beads and using the story of Wen Qing and Fu Caiyun as the thread, Flower in an Ocean of Sin portrays a panorama of the late Qing Dynasty in such aspects as politics and diplomacy. It depicts vividly the ideology and life of the bureaucrats, celebrities and feudal literati both in and outside Beijing, the capital. It also brings to light the social atmosphere of the time. In addition, it exposes the corruption and incompetence of the ruling class and denounces the aggressive ambition of the imperialists. Among the late Qing novels, *Flower in an Ocean of Sin* ranks as the

教育资源 www.222b.com 公众号：铅笔钥匙

greatest masterpiece with highest artistic achievements.



四大谴责小说
The Four Great Novels of Exposure

四大谴责小说是指清末谴责小说的4部代表作《官场现形记》、《二十年目睹之怪现状》、《老残游记》和《孽海花》。

《官场现形记》，李伯元(1867～1906)著，共五编六十回。李伯元，字宝嘉，号南亭亭长，江苏武进人。小说揭露出官场行贿，受贿，滥用职权，逢迎上司，崇洋媚外，为一己之私利，不惜牺牲天下之公利的丑行。暴露了晚清官场的丑恶，无情地鞭挞官僚制度的腐败。通过对官场形形色色的人物的描写，显示晚清官吏的丑恶嘴脸，也预示了清王朝败落的命运。

《二十年目睹之怪现状》，吴趼人(1866～1910)著，计一百零八回。吴趼人，广东佛山人，原名沃尧，又名佛山居士。这是一部带有自传色彩的长篇小说。它通过主人公九死一生从奔父丧开始，至其经商失败为止所耳闻目睹的近200个小故事，勾画出中法战争后至20世纪初的20多年间晚清社会出现的种种怪现状，所反映的社会生活范围比《官场现形记》更为广阔，除官场外，还涉及商场、洋场、科场，兼及医卜星相，三教九流，揭露日益殖民地化的中国封建社会的政治状况、道德面貌、社会风尚以及世态人情都颇为深刻，具有较高的认识价值，可以帮助读者透视晚清社会和封建制度行将灭亡、无可挽救的历史命运。

《老残游记》，刘鹗(1857～1909)著，共二十回。刘鹗字铁云，又名鸿都百炼生。祖籍江苏丹徒人。这部小说是他晚年所写的带有自传性质的未竟作品。《老残游记》艺术成果显著，通过老残，全书的叙述视角由第一人称全知视角向第三人称全知视角转换，可谓是中国小说传统叙述模式的一大突破。

《孽海花》曾朴(1872～1935)著，35回。字孟朴，江苏常熟人。《孽海花》以金雯青和傅彩云的故事为主线，生动地描写了从同治至光绪30多年间的历史文化的推移和政治社会的变迁，暴露了统治者的腐朽没落，批判了封建的科举制度，讽刺了那些达官名士，真实地反映了他们的精神生活和文化心态。《孽海花》代表了中国晚清文学创作的最高成就。

教育资源 www.222b.com 公众号：铅笔钥匙

《阿Q正传》
The True Story of Ah Q

This novel by Lu Xun is a masterpiece in the history of modern Chinese fiction. It is also the first modern Chinese novel that is introduced to the world. Through the description of Ah Q's misfortunes and his style of personality, the novel elaborates profoundly upon the historical lessons left by the failure of the 1911 Revolution. A poor peasant being deprived of all his belongings, Ah Q epitomizes the image of a simple and ignorant farmer who is corroded and poisoned deeply by the feudal conception, and who is characterized by the common conservativeness and lack of self-consciousness of a petty producer. What is most striking in his personality is his self-satisfied spiritual triumph. Though he is at the bottom of the society as an eternal loser, who suffers frequently setbacks and disgrace, he takes an incredible attitude to defend and gloss over his doomed destiny and his enslaved status. To some extent, Ah Q's self-satisfied spiritual triumph is representative of the frailties in the Chinese national character. The True Story of Ah Q portrays vividly the national soul and exposes fully the national weaknesses, thus stimulating the awakening of the people. Comedic in form while tragic in content, the novel is endowed with an enormous artistic charm with its strong tragic flavor.



教育资源 www.222b.com 公众号：铅笔钥匙



《阿Q正传》
The True Story of Ah Q

鲁迅的《阿Q正传》是中国现代小说史上的杰作，是最早介绍到世界的中国现代小说。作品通过对阿Q的遭遇和阿Q式的革命的描写，深刻地总结了辛亥革命失败的历史教训。阿Q是一个被剥夺得一无所有的贫苦农民，有农民式的质朴，但又深受封建观念侵蚀和毒害，带有小生产者保守落后、不觉悟的特点。他思想性格最突出的特点是精神胜利法。尽管他处于社会的最底层，常常遭受挫折和屈辱，是一个永远的失败者，但他却对自己的失败命运和奴隶地位采取了令人难以置信的辩护和粉饰态度。精神胜利法典型地代表了中国的国民性弱点。《阿Q正传》画出了国人的灵魂，暴露了国人的弱点，促进了国民的觉醒。小说形喜实悲的悲喜剧色彩，使作品产生了巨大的艺术魅力。



《女神》
Goddess (Nü Shen)

Goddess, Guo Moruo's first anthology of new verses, initiated a new style of poetic creation with its brand-new content and form. It is generally regarded as the founding work of modern Chinese poetry. Through a close integration of the spirit of the May Fourth Movement with the creative individuality of the poet, *Goddess* embodies strongly and adequately the poet's democratic ideal and his call for the naissance of a new world. It fully expresses the poet's self-worship and his apotheosis of nature, displaying his spirit of audacious innovation by means of thorough destruction. The pantheistic ideology of the poet endows *Goddess* with a fantastic sense of splendor and a dynamic sense of poetic beauty. *Goddess* presents strong romantic aesthetic features with its rich imagination, magical exaggeration, vehement tone, gorgeous diction and rich color. The poet's spirit in his pursuit for absolute freedom is also manifested in his pursuit for free artistic form. Instead of using established poetic rules and forms, *Goddess* employs a brand

教育资源 www.222b.com 公众号：铅笔钥匙

new form which is in exact accord with internal emotions, thus initiating a colorful and varied poetic genre for free verses. This features not only an original dramatic form but also lively free verses. *Goddess* manifests the intense and darting spirit of the May Fourth Movement.



《女神》
Goddess (Nü Shen)

《女神》是郭沫若的第一部新体诗诗集，以崭新的内容和形式开创了新体诗的风格，被认为是五四新文学代表性作品之一。通过“五四”精神和诗人本人个性的结合，《女神》恰如其分地体现了诗人的民主愿望和对新社会的渴盼，诗集充分表达了诗人的个人爱慕和对自然的热爱之情，展示诗人打碎旧世界建立新世界的精神。诗人的泛神论思想赋予了《女神》华美之感和诗歌的动态美感。由于丰富的想象力、夸张力、愤怒的语气、优美的词语和丰富的色彩使《女神》具有了浪漫的美，诗人对自由艺术形式的追求表现了诗人对绝对自由的追求。《女神》脱离了传统的诗歌规则和形式，取而代之的是始创的丰富多彩、诗体多变的自由体诗。《女神》表达了“五四”运动精神。



《子夜》
Midnight

As a comprehensive analysis of the abnormal political, economic and social life of modern metropolises, *Midnight*, written by Mao Dun, vividly portrays the inevitable tragic destiny of the Chinese national bourgeoisie under the multiple pressure of the imperialists, the comprador bourgeoisie and the ruling class. The book reflects truthfully the crises of the time by drawing a capacious panorama of the Chinese social life in the early 1930's. It concentrates on the characterization of Wu Sunfu, the defeated hero whose image epitomizes accurately the historical destiny of the Chinese national bourgeoisie and becomes one of the rep-

教育资源 www.222b.com 公众号：铅笔钥匙

resentative images in the gallery of the eminent literary figures in the history of modern Chinese literature. The manifestation of the complicated social life combined with the demonstration of the historical course and the description of daily life endows the book with a precise and magnificent structure. All these threads are interwoven into a splendid and intricate framework of art. Adeptly, the author arranges, in a network structure, the conflicts and plots in accordance with the logic of the personality development of his main characters. He also makes a lively portrayal of the mentality, sub-consciousness and illusion of his characters via the symbolic technique, which greatly enhances the expressive force and artistic appeal of the book. *Midnight* is the first book ever written to reflect, from a positive perspective, the fundamental contradictions in the modernization course of Chinese history. It is widely recognized both as an epic masterpiece with a modern metropolitan demeanor and as a monumental masterpiece of revolutionary realism.

《子夜》
Midnight

茅盾的长篇小说《子夜》，对旧中国都市畸形的政治、经济、社会作了全面剖析，突出描写了中国民族资产阶级在帝国主义、买办资产阶级和统治阶级几重压迫下的必然的悲剧命运，真实地反映出了那个时代的危机，绘制出一幅30年代初中国社会生活的广阔画卷。小说着力塑造了一个战败了的英雄形象吴荪甫，他的形象精确地概括出了中国民族资产阶级的历史命运，是中国现代文学史人物画廊中的一个典型。《子夜》结构恢宏严谨，纷繁的社会生活的展现、历史进程的演示以及日常生活的描写，各条线索合成一个庞大复杂的艺术构架。作者善于根据中心人物性格发展的逻辑，来安排矛盾冲突和故事情节，形成一个网状结构。另外，作者擅长细腻地刻画人物心理，运用象征主义手法描写人物的下意识和幻觉，增强了作品的表现力和感染力。《子夜》是中国现代文学史上第一部正面反映中国历史现代化进程基本矛盾，并具有现代都市文学风采的史诗性作品，是一部革命现实主义里程碑式的作品。

教育资源 www.222b.com 公众号：铅笔钥匙

《激流三部曲》
Torrent Trilogy

Torrent, a masterpiece of Ba Jin, is a trilogy consisting of *Family*, *Spring* and *Autumn*. It is generally recognized in the history of modern Chinese literature as a monumental work that focuses on the condemnation of the evils and follies of the feudal autocratic system. *Family*, the first of the trilogy, achieves most abundantly in terms of artistry and produces the most extensive influence with its eternal artistic value. Based on the love stories of Juehui and Mingfeng, Qian Meifen and Li Ruiyu, Juemin and Qin as the main thread of its plot development, the novel describes the irreconcilable contradiction between these young people and the feudal etiquettes and autocracy which brought about their tragic eventualities in their pursuit for love and happiness. It denounces the cruel persecution by the patriarchal system and old feudal ethics against youth, love and life, directing squarely the spearhead of its criticism to the feudal despotism and calling on young people to rise up and fight against it by dedicating themselves into the current of revolution. On the basis of the stories about Shuying's resistance to her marriage and about the tragic incident of Hui, her cousin, *Spring*, the second of the trilogy, manifests not only the misfortune of women under the irrational marriage system, but also the writer's condemnation of the feudal autocracy. Focusing on the destiny of the members of the third generation of the Gao family, *Autumn*, the third of the series, delineates the tragedy of Zhou Mei and Gao Shuying as well as the degeneration of Jueying and Juequn; it castigates, too, the evils of the feudal autocracy for its torturing and corrupting of



教育资源 www.222b.com 公众号：铅笔钥匙

the young people via the feudal etiquettes, thus indicating lucidly the inevitable disintegration of the old-style familial system. It makes a skilful use of the events as its thread with the scenes as the connection of the stories. Though relatively loose in structure, yet the approach makes it easier for the characters to express their emotions. In terms of characterization, the writer pays special attention to the depiction of the beauty of mind, of human nature, and especially of maidens. In addition, the characterization of Juexin as a wavering character in the history of new vernacular literature turns him into a representative of "the unnecessary figures in Chinese literature."



《激流三部曲》
Torrent Trilogy

巴金的代表作《激流三部曲》包括《家》、《春》、《秋》三部小说，是我国现代文学史上抨击封建专制制度罪恶的一座丰碑。其中第一部《家》成就最高，影响最大，具有永恒的艺术价值。《家》以觉慧与鸣凤、觉新与钱梅芬和李瑞珏、觉民与琴等几对青年的爱情故事为情节发展的主干，描写了他们为追求幸福爱情而与封建礼教和封建专制制度发生的不可调和的矛盾，从而导致了他们的悲剧命运的故事，控诉了家长制和旧礼教对青春、爱情与生命的摧残，把批判的矛头集中指向了封建专制主义，号召青年起来反抗封建专制，投入到社会革命的洪流中去。第二部《春》主要描写的是淑英抗婚的故事以及与之相对的蕙表妹的悲剧事件，表现了不合理的、丑恶的婚姻制度对妇女的摧残以及作者对封建专制的婚姻制度的控诉与批判。第三部《秋》把注意力放到高家第三代的命运上，描写了周枚与高淑贞的悲剧以及觉英、觉群的堕落，抨击了专制主义假手封建礼教摧残腐蚀青少年的罪恶，表现了旧家庭的分崩离析。《激流三部曲》以事件为主线索，以场面串联故事，结构比较松散，但更便于人物抒情。塑造人物时，作者重在刻画人物的心灵美、人性美，特别善于挖掘少女的心灵美。作品还塑造了觉新这个新文学史上动摇型的人物，成为中国文学中"多余人"的代表。

教育资源 www.222b.com 公众号：铅笔钥匙



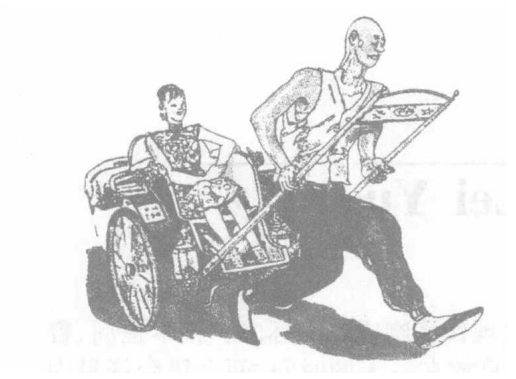
《骆驼祥子》
Camel Xiangzi

Camel Xiangzi, a novel by Lao She, is a masterpiece reflecting the tragic fate of the urban poor. Being a man of self-esteem and self-confidence and of tenacity and pertinacity, *Camel Xiangzi*, an honest and unsophisticated peasant who came from the countryside, struggled hard and alone in the pursuit for his life's goal and ideal. Compelled, however, by the morbid and villainous society, his immaculate soul was gradually contaminated and distorted. As a result, he succumbed completely to fate and fell into the abyss of corruption, thrown by the society into the rank of the lumpen-proletariats and engulfed thoroughly by the material and money-worshipping desires which prevailed in the urban life of his time. He finally became an inherent part of the hideous urban life and fell a victim to the diseased society. The tragedy of Xiangzi is both a tragedy about the fall of the strong and a tragedy about destiny and personality. The novel tells of the process of ruination in which a person, who should have otherwise survived, met his destruction, displaying the profound contemplation of the writer upon the conflict between urban civilization and human nature. With the "three rises and falls" of Xiangzi as its thread and the love imbroglio between him and Huniu as its core, the book not only exposes profoundly and extensively the dark side of the society of that time but also brings to light the inevitability of Xiangzi's tragedy and its social significance. The application of the authentic Beijing dialect is an outstanding and conspicuous characteristic of the book. With refined and processed idiomatic Beijing dialect, Lao She depicts in a picturesque and lifelike manner the natural landscape and social customs of Beijing and describes vividly and precisely the speech style and mental state of the lower class Beijing citizens. The language of the book is plain and concise, natural and lucid, fully displaying the preeminent linguistic accomplishments of the writer.

教育资源 www.222b.com 公众号：铅笔钥匙

《骆驼祥子》
Camel Xiangzi

老舍的长篇小说《骆驼祥子》是反映城市贫民悲剧命运的代表作。祥子是一个淳朴农民，他自尊自信，坚韧顽强，孤苦地挣扎着追求自己的生活目标与人生理想。但是在罪恶、病态的环境的逼迫下，他纯洁的灵魂逐渐被污染、扭曲，最后彻底向命运屈服，一步步走向堕落的深渊。祥子最后被社会抛入流氓无产者的行列，为物欲横流的城市彻底吞噬，成为城市丑恶风景的组成部分，做了那个病态社会的牺牲品。祥子的悲剧，是强者沉沦的悲剧，是性格和命运的悲剧。小说真切地展现了一个不该毁灭者的灭亡过程，反映了作者对城市文明与人性冲突问题的思考。小说以祥子的“三起三落”为发展线索，以他与虎妞的“爱情”纠葛为中心，既真实全面地反映了当时社会的黑暗景象，又借此自然地揭示了祥子悲剧的必然性与社会意义。鲜明突出的京味儿，是《骆驼祥子》的一大特色。作者采用经他加工提炼了的北平口语，生动鲜明地描绘了北平的自然景观和社会风情，准确传神地刻画出北平下层社会民众的言谈心理，语言简洁朴实，自然明快，充分显示了老舍高超的语言造诣。



《雷雨》
Thunderstorm (Lei Yu)

Thunderstorm, a four-act drama, is not only the masterpiece of Cao Yu but also the symbol of maturation of modern Chinese drama. Condensing the 30 years of anfractuous contradictions and imbroglios between the Zhou and Lu families into a matter of a single day and unfolding the story simultaneously on two scenes, the drama reflects the interlacement of the "past drama" with the "the present drama" and the entanglement of blood relationship with class contradiction. All staged herein are the tragedies of the abandoned lower class woman

教育资源 www.222b.com 公众号：铅笔钥匙

(Shiping), of the repressed personality of the upper class woman (Fanyi), of the failed pursuit of the young lovers (Zhou Ping and Si Feng) for justified love, of the disillusioned dream of the young people (Zhou Chong), and of the lost resistance of the ordinary laborer (Lu Dahai). The drama exposes the atrocities and tragedies caused by the irrationality of the feudal familial relationships; it also analyzes the inherent mixture of love and hatred in human nature. The tangled blood relationships among the characters in the drama and their fated life coincidences reflect with great authenticity the complexity of human nature and the hardship of human life, revealing the plight of subsistence for human beings and thus displaying a strong tragic color. *Thunderstorm* is thought to be an outstanding and realistic familial tragedy.

《雷雨》
Thunderstorm (Lei Yu)

四幕剧《雷雨》是曹禺的代表作,也是现代话剧成熟的标志。剧本把周、鲁两家前后30年错综复杂的矛盾纠葛放在一天的时间、两个舞台场景内集中展开,全剧交织着"过去的戏剧"与"现代的戏剧",纠缠着血缘的关系和阶级的矛盾,下层妇女(侍萍)被离弃的悲剧、上层妇女(繁漪)个性受压抑的悲剧、青年男女(周萍与四凤)得不到正常爱情的悲剧、青春幻梦(周冲)破灭的悲剧以及劳动者(鲁大海)反抗失败的悲剧,同时在这里上演,写出了封建家庭不合理关系所造成的罪恶和悲剧,剖析了人性中爱与恨的深刻交织。剧中人物的血缘纠葛与命运巧合真实典型地反映了人性的复杂性和人生的残酷性,揭示出人的生存困境,具有浓郁的悲剧色彩。《雷雨》是一部杰出的现实主义家庭悲剧。

《边城》
Border Town

The best-known work of Shen Congwen is *Border Town* in which the writer narrates, by portraying a plain and gorgeous picture, a beautiful but heartbroken love story that took place in western Hunan Province. In the story,

教育资源 www.222b.com 公众号:铅笔钥匙

Tianbao and Nuosong, sons of Shunshun, the boat owner, both fell in love with Cuicui, granddaughter of the old boatman. Knowing that Cuicui had given her heart to Nuosong, Tianbao quit voluntarily. Shortly after that, he was killed in a boat accident on his way to Chenzhou. Saddened by the grievous news, Nuosong left home and went to Taoyuan. After her grandfather's gloomy death, Cuicui kept waiting at the ferry for the return of Nuosong. "He might never return, or he may return tomorrow!" Instead of delving into the tragic connotation of the love story, the writer aims at creating a poetic pastoral eclogue and at depicting the beautiful heart and interpersonal harmony of the rural people. Under his pen, Cuicui is characterized as the incarnation of "love" and "beauty"; the old boatman as plain and honest; Tianbao as lenient and magnanimous; Nuosong as the embodiment of love and affection; and Shunshun as outright and generous, all of whom are depicted as symbols of excellent virtues. With thick ink and rich color, the writer draws a beautiful landscape of western Hunan Province and creates a vivid portrayal of the pure and honest local customs. With poetic language and elegant description, the writer depicts the *Border Town* as a novel and unique place: an extremely purified and idealized world which differs completely from the civilized modern society in which human nature has been sadly distorted. Border Town is recognized as a bright literary gem for its harmonious combination of humanistic beauty with artistic beauty.

《边城》
Border Town

《边城》是沈从文最负盛名的代表作。小说在古朴而又绚丽的风俗画卷中，铺衍了一个发生在湘西的美丽凄凉的爱情故事：船总顺顺的两个儿子天保和傩送都爱上了老船工的孙女翠翠，但翠翠爱的是傩送。天保自动退出，驾船下辰州的途中不幸遇难。傩送也于痛苦之中离家去了桃源。外公郁闷病死，翠翠守着渡口等着傩送回来。"这个人也许永远不回来了，也许明天回来！"作者无意发掘这一爱情故事的悲剧内涵，而是意在创造出一曲理想化的田园牧歌。他重点描绘了乡村世界中的人性美和人情美，塑造了作为"爱"与"美"化身的翠翠，古朴厚道的老船工，豁达大度的天保，笃情专情的傩送，豪爽慷慨的顺顺等等，他们都是美

教育资源 www.222b.com 公众号：铅笔钥匙

好道德的象征。作者还浓墨重彩地描绘了湘西秀丽的山水图画和淳厚的风俗习惯，以诗情洋溢的语言和灵气飘逸的画面勾画了一个新奇独特的“边城”，这是一个极度净化与理想化的世界。《边城》中的人性美和艺术美珠联璧合，使之成为一颗晶莹圆润的文学宝珠。



《围城》
Fortress Besieged

Fortress Besieged, written by Qian Zhongshu, is an outstanding satirical novel in modern Chinese literature. Based on the vagrant life experience of Fang Hongjian, the young hero, after his return from France on completion of his overseas studies and with a lively and humorous style of pen, the author makes an extensive description of various types of people and numerous aspects of the Chinese society. He vividly depicts the country which was then involved in a historically transitional period, focusing on the rupture, dislocation, perversion and conflict in regard to culture and values. He elaborates with great profundity on the confrontation between the modern and traditional Chinese culture and on the confusion and discomfiture in terms of cultural values. Applying the traditional customs of familial and marital relationships as a metaphor, the writer makes an attempt to elucidate the self-besiegement of modern China. To quote the characters of the book, “Marriage is nothing but a gold-plated birdcage, those without are eager to get in while those within long to get out.” “It is just a fortress besieged, those outside are anxious to rush in while those inside yearn to get out.” The writer exposes the abnormal personalities and filthy souls of the new generation of intellectuals typified by Fang Hongjian, Gao Xinmei and Su Wenwan, who either sink into degeneration or accomplish nothing, idling away their life in the besiege of traditional customs. Through them, the writer makes an elaborate and multi-layered survey of the westernized intellectuals and the localized Western civilization from both ideological and philosophical perspectives. Adept at applying vagarious, incisive and diverse figuration and at extending his imageries into symbols, the writer creates an irony which runs through the book as its consistent style. Abundant in witty and humorous remarks and rich in wisdom and philosophical ideas, the book is recognized as

教育资源 www.222b.com 公众号：铅笔钥匙

a successful work about "scholars".

《围城》
Fortress Besieged

钱钟书的《围城》是中国现代杰出的讽刺小说。通过主人公方鸿渐与几位知识女性的情感、婚恋纠葛，通过方鸿渐由上海到内地的一路遭遇，《围城》以喜剧性的讽刺笔调，刻画了抗战环境下中国一部分知识分子的彷徨和空虚。作者借中国家庭和婚姻关系的传统习俗来把当代中国隐喻为禁锢自我的围城，如书中所言："婚姻是个铃金的鸟笼，外面的人想冲进来，里面的人想冲出去。"就像一个围城，"城外的人想冲进来，城里的人想逃出来。"小说的整个情节，是知识界青年男女在爱情纠葛中的围困与逃离，而在更深的层次上，则是表现一部分知识者陷入精神"围城"的境遇。而这，正是《围城》主题的深刻之处。



《围城》表现出了对世态人情的精微观察与高超的心理描写艺术。作者刻画才女型人物苏文纨的矜持与矫情，小家碧玉式的孙柔嘉柔顺后面深隐的城府，可谓洞幽烛微；而对嘴上机敏而内心怯弱、不无见识而又毫无作为的方鸿渐的复杂性格心态的剖析，则更是极尽曲折而入木三分。《围城》的描写，自始至终又都贯穿着嘲讽的喜剧情调。小说的基本情节，都围绕着方鸿渐展开，小说的诸多人物，场面也大都从方的观点展现，方的观人阅世的揶揄态度，以及隐含在他背后的小说作者的嘲讽口吻，交错交融，使《围城》的讽刺门手法别具一格。

教育资源 www.222b.com 公众号：铅笔钥匙

Chapter 8 中国民间技艺 Chinese Folk Handicraft

木版年画 Block-Printed Chinese New Year Pictures

In China's cities and the countryside, New Year pictures are closely linked with the Spring Festival. Pasting up New Year pictures is a part of the festive celebrations.

Textual researches indicate that block-printed Chinese New Year pictures originated from the Door Gods in ancient China. The predecessor of the Door Gods was tao fu, or two pieces of peach wood, about 24 centimeters long and 4 centimeters wide, on which were written charms against evil, hung on the gate on the Lunar New Year's Eve in ancient times. Since the Han Dynasty (206 BC ~ 220 AD), instead of good luck charms, either the names of two valiant generals, Shen Tu and Yu Lei, were written or their portraits drawn on the peach wood, the former with a reed rope in his hand and the latter a fierce tiger in leash. From the beginning of the Tang Dynasty (618 ~ 907), the images of the Door Gods were changed from those of Shen Tu and Yu Lei to those of Qin Qiong and Yu Chigong, two famous generals of the time. And



教育资源 www.222b.com 公众号：铅笔钥匙

during the Song Dynasty, with the development of printing technology, woodblock printing was used to produce the images of the Door Gods before being pasted on the gates or doors. This is believed to be the beginning of wood blocks or wood engravings.

Block-printed Chinese New Year pictures cover a wide range of subjects. Generally speaking, they fall into four groups—chubby babies, figures of ladies, common customs, and legendary stories. Other themes include portraits of divinities, birds and flowers, landscapes, and even common human figures, all of which come from myths and legends, historical stories, drama and even idioms. These stories, legendary or otherwise, are all familiar to the common people, and have a strong traditional or realistic flavor. As a unique form of folk art, block-printed Chinese New Year pictures stand out in its artistic expression. As far as their artistic creation is concerned, these pictures are free from the limitations of time and space, with masterly generalized themes and sensationally exaggerated images. In terms of their brushwork or style, these pictures have inherited the traditional Chinese sketching techniques, with an accurate and well-conceived composition, simple yet bold lines, unsophisticated yet exaggerated images, bright and lively colors. As regards printing, black, red, green, blue and yellow are the preferred colors. In short, with skillfully contrasted colors, characteristic themes, honest and graceful figures, these pictures give off a strong local flavor.

木版年画
Block-Printed Chinese New Year Pictures

在中国城镇乡村，年画与春节是密不可分的，挂年画是春节一系列庆祝活动的重要内容。

据考证，木版年画来源于中国古代的门神。门神的前身是“桃符”，即两块长七八寸、宽一寸余的桃木板，上面一般写一些除祸降福之类的吉利话。汉代以后则在桃符上直接写上神荼、郁垒二位神将的名字，或在桃符上刻画二位神将的画像——神荼手持苇索，郁垒手牵猛虎，因称之为门神。唐代又出现了绘制秦琼、尉迟恭图像的门神，称为武士门神。宋代，随着印刷技术的发展，人们开始采用雕版印刷技

教育资源 www.222b.com 公众号：铅笔钥匙

术来印制门神像，然后将门神像直接粘贴于门上。这就是最早的木版画。

木版年画的题材也极其广泛，现在一般分为娃娃、仕女、世俗和故事四大类。诸凡神像人物、花鸟鱼虫、岁时风物无所不包，其题材大多来源于神话传说、历史故事、戏曲小说、成语典故等老百姓耳熟能详的传统故事或现实生活，既具有浓郁的传统色彩，又带有强烈的现实色彩。作为一种独特的民间艺术，木版年画的艺术表现力也与众不同。在创作上，木版年画不受时间和空间的限制，对表达的内容往往加以高度的概括和形象的夸张。在技法上，木版年画继承了我国传统的勾线技法，构图严谨而饱满，线条简约而粗犷，画面古朴而夸张，人物生动而憨厚，色泽艳丽而明快。在印刷上，大多以黑、红、绿、蓝、黄等色为主，对比强烈，主题突出。画中的人形物像质朴大方，散发出浓郁的乡土气息。



剪纸
Papercutting

One of China's most popular folkarts is papercutting. Archaeological finds trace the tradition back to the 6th century; it is supposed that the beginnings of papercutting were even a few centuries earlier.

Papercuttings are used for religious purposes, for decoration and as patterns. Today, papercuttings are chiefly used as decoration. They ornament walls, windows, doors, columns, mirrors, lamps and lanterns in homes and are also used for decoration on presents or are given as presents themselves. They have special significance at festivals. At the New Year's Festival for example, entrances are decorated with papercuttings which are supposed to bring good luck.

Papercuttings are not produced by machine, but by hand. There are two methods of manufacture: scissor cuttings and knife cuttings. As the name indicates, scissor cuttings are fashioned with scissors. Several pieces of paper—up to

教育资源 www.222b.com 公众号：铅笔钥匙

eight pieces—are fastened together. The motif is then cut with sharp, pointed scissors.

In the countryside, papercuttings are usually made only by women and girls. This used to be one of the crafts that every girl was to master and that were often used to judge brides. Professional papercutting artists are, on the other hand, almost always men who have guaranteed incomes and work together in workshops.

剪纸
Papercutting

剪纸既是中国民间最为流行的手工艺术之一。考古发现剪纸可以追溯到6世纪。据推测，剪纸的实际年代比这还要早几个世纪。

剪纸通常用于宗教、装饰、图案等。现在主要用于装饰，或粘于家里的墙、窗、门、柱、镜、灯、灯笼，或用于礼品的装饰，或直接作为礼品赠送。剪纸在节日里具有特殊意义。例如在春节，入口处贴上剪纸以求福避祸。



剪纸都是用手工制成，分为两类：用剪刀或刻刀。剪刀剪纸，一般是将一张彩纸对折，然后勾勒出图案，再用剪刀剪去图案中的空白，展开以后就会呈现出一幅图案左右对称的剪纸作品。

在中国的许多地方，剪纸已成为大姑娘和小媳妇必备的女红技艺，成为衡量妇女心灵手巧的一种标志。而专业的剪纸艺人以男性为多，他们常在一起工作，有稳定的收入。

风筝
Kites

The earliest Chinese kites were made of wood and called muyuan (wooden kites); they date as far back as the Warring States Period

教育资源 www.222b.com 公众号：铅笔钥匙

(475 ~ 221 BC) at least two millennia ago. After the invention of paper, kites began to be made of this new material—paper, and this paper kite is called zhiyuan (paper kites).

Chinese kites fall into two major categories: those with detachable wings and those with fixed wings. The former can be taken apart and packed in boxes. Easy to carry about, they make good presents. The second category refers to those with fixed, non-detachable frames; they fly better and higher, given a steady wind. Classified by designs and other specifications, there are no less than 300 varieties, including human figures, fish, insects, birds, animals and written characters. In size, they range from 304 metres to only 30 centimetres across.

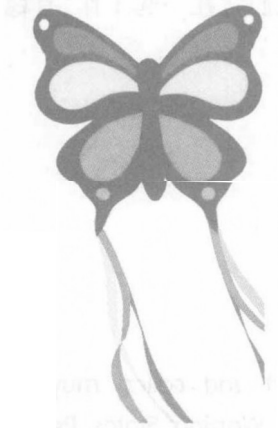
In about Tang Dynasty, Chinese kites were introduced to Korea, Japan, Malaysia and then to Europe and America.

The well-known Weifang (Shandong Province) Kite Festival has become an annual feature in the country, drawing hundreds of participants each April from home and many foreign countries.



风筝
Kites

中国最早的风筝木制而成,古称"木鸢",至少可以追溯到2000多年前的战国时期。纸被发明后,改为由纸绢画扎制而成,称为"纸鸢"。



中国风筝主要分为两大类:飞翼可拆开类和飞翼固定类。第一类风筝的飞翼可以拆下,放入箱内,既便于携带,又用于礼物送人。第二类风筝的飞翼是固定的,龙骨不能拆开,但是飞得更高、更好,更稳。根据设计和用途等分类,中国风筝可以分为300多种,例如:人物、鱼、昆虫、鸟、动物,等等。在尺寸上,直径为30厘米至304米不等。

大约从唐代以后,中国风筝流传到朝鲜、日本、马来西亚等地,然后又流传到欧美等地。

著名的"潍坊风筝节"已经成为中国每年一次的大型活动,每年4月吸引着国内外的大批风筝爱好者参加。

教育资源 www.222b.com 公众号:铅笔钥匙



刺绣
Embroidery

Embroidery, a folk art with a long tradition, occupies an important position in the history of Chinese arts and crafts. It is, in its long development, inseparable from silkworm-raising and silk-reeling and weaving.

China is the first country in the world that discovered the use of silk. Silkworms were domesticated as early as 5000 years ago. The production of silk thread and fabrics gave rise to the art of embroidery. According to the classical *Shangshu* (or Book of History), the "regulations on costumes" of 4000 years ago stipulated among other things "dresses and skirts with designs and embroideries". This is evidence that embroidery had become an established art by that remote time. In 1958 a piece of silk was found in a tomb of the state of Chu of the Warring Sates Period (475 ~ 221BC). It is embroidered with a dragon-and-phoenix design. More than 2000 years old, it is the earliest piece of Chinese embroidery ever unearthed. The art became widespread during the Han Dynasty (206 BC ~ 220 AD); many embroidered finds date back to that period.

Today, silk embroidery is practised nearly all over China. The best commercial products, it is generally agreed, come from four provinces: Jiangsu (notably Suzhou), Hunan, Sichuan and Guangdong, each with its distinctive features. Embroidered works have become highly complex and exquisite today. Take the double-face embroidered "Cat", representative work of Suzhou embroidery, for example, the artist splits the hair-thin coloured silk thread into filaments-half, quarter, 1/12 or even 1/48 of its original thickness—and uses these in embroidering concealing in the process the thousands of ends and joints and making them disappear as if by magic. The finished work is a cute and mischievous-looking cat on both sides of the groundwork. The most difficult part of the job is the eyes of the cat. To give them lustre and life, silk filaments of more than 20 colours or shades have to be used. Recently, on the basis of two-face embroidery have developed further innovations—the same design on both sides in different colours, and totally different patterns on the two faces of the same groundwork. It seems that possibilities hitherto unknown to the art may yet be explored.

教育资源 www.222b.com 公众号：铅笔钥匙

刺绣
Embroidery

刺绣，是一种具有悠久传统的民间艺术，在中国艺术和手工艺品史上占有重要地位。刺绣的长期发展离不开蚕的饲养和纺丝技术的发展。

中国是世界上第一个发现和使用丝绸的国家。5000 年前中国已经开始饲养蚕。丝线和丝制品的生产促进了刺绣艺术的诞生。



目前传世最早的刺绣，是湖南长沙楚墓中出土的两件战国时期的刺绣品，针法成熟，配色清雅，图案生动，显示出成熟的刺绣工艺。汉代时，刺绣艺术得到了普及，现在出土的许多刺绣口号都产自这个时期。

时至今日，中国刺绣工艺不仅进入了寻常百姓之家，而且走上了世界舞台。最好的绣品认为来源于下面四省：江苏、湖南、四川、广东，各省绣品各具特色。如今的绣品复杂而美丽。比如苏州刺绣——双面绣品中的“猫”，刺绣时主要的技术就是把彩色绣线分线，一根线劈成一半，四分之一，十二分之一，甚至四十八之一，再把成千上万的线头，结头隐芷起来，这样绣出两面都是温驯、栩栩如生的小猫。目前，在两面绣的基础上又作了改进，在同一绣品的两面，用不同的丝线绣出不同的图案。看来，这门艺术还有挖掘的潜力。

纺织
Textile

Textile here refers to a folk handicraft of making fabrics by means of hand-spinning flax, silk, cotton and other fibres into yarn with a spin-

教育资源 www.222b.com 公众号：铅笔钥匙

ning wheel and then weaving it into cloth with a traditional weaving machine. An agricultural country from the ancient times, China has the tradition of men working in the fields while women sit at the loom as a division of labor between men and women in a family in ancient China. Folk spinning and weaving have undergone three important historical phases in their long history of development. Namely, flax fabric period, silk fabric period and cotton fabric period sequentially. China's textile industry had an important impact on world culture. Ancient Greece and Rome referred to China as "Seres" meaning "silk country", and its pronouciation is similar to Chinese si (silk). English word "silk" was derived from the word "Seres". From an etymological perspective, silk as a representive of China's textile has exerted an enormous influence on world culture.



In today's reforming and opening China, while many mass production enterprises are the principal force in textile industry, traditional folk textile still has its share in the market. Along with the rise of people's living standard, folk textile as a practical and aesthetic handiwork has nevertheless won people's favor. Traditional spinning and weaving techniques and ancient looms are still playing their role in vast areas in the country. For example, the rural women in the southwest part of Shandong Province are still handmaking a cotton fabric that enjoys a good reputation as "Luxinan brocade", while the rural women in Mount Yimeng area's handmade printed cotton fabrics are also well loved in the world market. Traditional folk textiles as such enter into the lives of various nationalities carrying with them the strong cultural flavor and also bearing evidence of Chinese women's diligence and intelligence.

教育资源 www.222b.com 公众号：铅笔钥匙



纺织
Textile

所谓纺织，是指用纺车、织机等传统纺织工具，将麻、丝、棉等纤维手工纺制成纱线、织成布帛等纺织品的民间工艺。中国自古以农立国，男耕女织是我们传统的劳作方式。民间纺织在我国具有悠久的历史，先后经历了麻（葛）织品、丝织品和棉织品3个重要的历史时期，并对世界文化产生了重要影响。古希腊、罗马称中国为Seres，意思是“丝国”，与中文的“丝”是同一发音；英语中的silk则是从Seres演化而来。可见作为中国纺织品代表的“丝”对世界文化的影响之大。

在改革开放的今天，许多规模化经营的纺织企业成为纺织品市场上的主力军，但传统的民间纺织并没有因此而销声匿迹。随着人们生活水平的提高，民间纺织品作为一种实用兼欣赏的工艺品反而备受人们青睐。经历了2000多年风风雨雨的传统纺织术和古老的织机，至今仍然轧轧鸣响在广阔农村的许多角落。山东鲁西南的农村妇女，用古老的织机手工纺织的土织棉，被誉为“鲁西南织锦”（简称“鲁锦”）；而沂蒙山区的妇女们织造的印花布，也同样在国际上享有盛誉。传统的民间纺织品满载着浓厚的文化气息，走进了世界各民族的生活，向世界人民证明着中国妇女的勤劳朴实与聪明智慧。



印染
Printing and Dyeing

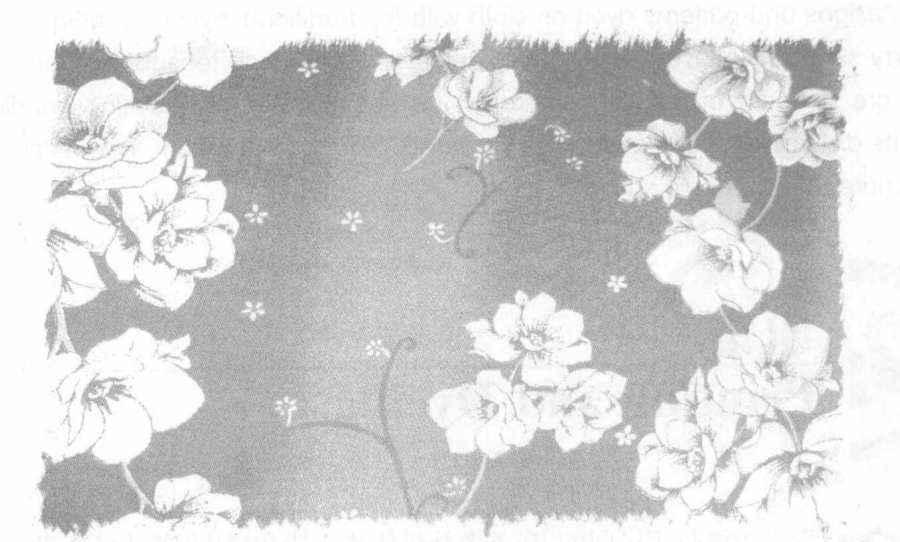
Printing and dyeing here refer to traditional folk handicraft of printing patterns or dyeing various fabrics. In actual use, however, the term “printing and dyeing” may mean the folk technology of printing or the dyeing of fibrous fabrics in the broad sense, whereas in the narrow sense, it means a specific printing and dyeing approach, namely, a method of printing colored patterns on cloth by applying wax on the part that is not to be colored with hard paper printing plate. In China, folk printing and dyeing have a long history with diversified approaches

教育资源 www.222b.com 公众号：铅笔钥匙

and techniques. Having both practical and aesthetic value, printing and dyeing vividly reflect the simple, unaffected but profound cultural and artistic skills.

Prevalent now as a folk handicraft, China's printing and dyeing handiwork falls into different schools in terms of local styles, for example, brocade produced from southwest Shandong, printed blue cotton produced from west Hunan and printed fabrics made by Uigur, etc. From the perspective of techniques, the most representative of them are printing and dyeing, wax-dyeing and tie-dyeing.

Dyeing originated from the ancient pressing-printing handicraft, and it was named "yaobanbu" in the Tang and Song dynasties. In the Ming and the Qing dynasties, it was called "jiaohuabu", generally referred to as "printed blue cloth" or "blue-dyeing" or "plant dyeing". In Japan, it was also known as "blue-dyeing" or "plant dyeing", while in Europe and America it was named "indigo print" or "japan blue". The dyestuff used for dyeing blue printed cloth is from a plant called indigo, which can be processed into indigo solvent after it is gathered.



Wax-dyeing originated from ancient "laxie", the principle of which is to make use of the dye-resistant property of beeswax or insect wax by tracing a pattern drawn on a white cloth in melted wax, and when the wax oil congeals, the cloth is soaked into the indigo vat for dyeing. When the cloth is properly dyed, the cloth is taken out for drying so that the dye will permeate into the fibre. Finally the cloth is put into water and boiled until the wax is melted and removed from the cloth. Then the wax-dyed cloth is ready. As the wax is easily broken, the cloth is left with irregular cracks of color in the process of dyeing (commonly called ice cracks), creating

教育资源 www.222b.com 公众号：铅笔钥匙

a unique decorative effect. Wax-dyeing falls into two types: mono-color dyeing and double-color dyeing. In some areas, four to five colors are dyed by means of process printing, with the colors natural and diversified.

Tie-dyeing originated from ancient "jiaoxie", and it mainly includes two techniques: thread-tying and string-binding. The former involves 4 steps: sew closely-folding tight stitches according to the designed pattern; soak the cloth in the dye vat; dry the soaked cloth; and remove the sewing thread. White patterns will appear in the places where it was tied. This approach is applied to dyeing delicate patterns. The binding approach also involves four steps: 1. fold a cloth either willfully or regularly and bind the folded cloth with a hemp string; soak the cloth in the dye vat; dry the dyed cloth and remove the binding string. The cloth dyed with this technique manifests different color intensities and varied patterns corresponding to the strength in binding. Tie-dyeing has many operational approaches, each of which produces its distinctive effect.

Designs and patterns dyed on cloth with the traditional dyeing technique usually carry strong folk flavor. The flowers, plants, people and legends printed on the cloth are symbolic of people's aspiration for beautiful life. Folk dyeing handicraft, with its distinctive local feature and traditional cultural implication, is winning more and more urban people's favor.



印染
Printing and Dyeing

印染是指流行于民间的、在各类纤维织物上染色、印花的传统工艺。在具体应用中，印染又有广义和狭义之分。广义的印染，是对民间在纤维织物上染色、印花工艺的通称；狭义的印染，则是指一种具体的印染工艺方法，即采用防染技术、用花版型纸在纤维织物上印染出花纹图案的印染工艺。在我国，民间印染历史悠久，方法多样。它不仅具有实用价值，而且具有审美价值，真实地反映了一种朴实而深厚的文化和艺术积淀。

现在我国的民间印染工艺仍然极为盛行，并且各地因其不同的印染风格而自成流派，比如鲁西南的织锦、湘西的蓝印花布、维吾尔族的印花布等。从印染工艺上来说，最有代表性的是印染、蜡染和扎染。

教育资源 www.222b.com 公众号：铅笔钥匙

印染来源于古老的捺印工艺，唐宋称“药斑布”，明清称“浇花布”，俗称“蓝印花布”；日本称为“蓝染”或“草木染”，欧美则称为“indigo print”或“japan blue”。蓝印花布用的染料叫蓝草，收割后可以制成水靛溶剂，称为蓝靛。

蜡染来自于古代的“蜡缬”，是利用蜂蜡或虫蜡可以防染的原理，先在白布上画好花纹图案，然后将熔化的蜡汁涂描在花纹图案上；待蜡汁凝固后，将布浸入靛蓝液中浸染；待颜色达到一定的深度后，把布取出晾干，使颜色渗入纤维；再将布放入水中，将蜡煮脱，就成了蓝底白花的蜡染布。因为蜡性较脆，在印染过程中容易产生裂缝，染料渗入裂缝后，会产生一些不规则的裂纹，俗称“冰裂纹”，反而形成一种独特的装饰效果。蜡染有单色染和复色染两种，有的地方甚至用四五种颜色套色印染，色彩自然而丰富。

扎染来自于古代的“绞缬”，主要有针扎和捆扎两种方法。针扎法，就是用针引线在白布上扎成拟留的花纹，然后将布放入染缸浸染，晾干后将线拆去，被针扎过的地方即露出白色花纹。这种方法能扎比较细腻的图案。捆扎法是将白布任意折叠或有规则地折叠后用麻线捆扎起来，然后放入染缸浸染，晾干拆线后，由于捆扎有松有紧，上色便有深有浅，从而呈现出有变化的花纹。扎染的具体手法有许多，比如扎花、扎线、绞扎、包扎等，不同的手法能产生不同的印染效果。

民间印染所采用的图案多带有浓郁的民间色彩，其题材多为花草、人物及故事传说等，大都寄托了人们对美好生活的向往。在现代的都市生活中，具有鲜明地方特色和传统文化意蕴的民间印染工艺，赢得了越来越多的人的喜爱。



陶瓷
Ceramics

Ceramics began in China 6000 years ago during the New Stone Age, whose advent was marked, among other things, by the invention of pottery. The earliest earthenware was moulded by hand; the potter's wheel came much later. At the beginning the clay was fired at a temperature of some 500 ~ 600 c. Painted pottery began to be known during the period of Yangshao and Longshan cultures.

The large legion of terra-cotta soldiers and horses of the Qin Dynasty (221 ~ 207 BC), discovered in Shaanxi Province in 1974, are eloquent proof of the high skills in kiln-firing and sculpture attained at that early age. The art of pottery

教育资源 www.222b.com 公众号：铅笔钥匙

reached another peak of development in the Tang Dynasty (618 ~ 907AD), as evidenced by the renowned "tri-coloured glaze."

Chinese ceramics became known to the world at large from the Tang Dynasty so much that the word "china" became the name of porcelain. Chinese porcelain, together with Chinese tea and silk flowed through the Silk Road and other land and sea routes to foreign countries.

Jingdezhen in Jiangxi province of Southern China, originally named Changnan southern China became a principal centre of the porcelain industry during the Song Dynasty. Dubbed the "Porcelain Metropolis," it still boasts important remains of ancient workshops and kilns. The leading centre of the porcelain industry, Jingdezhen has been put under state protection also as an important historical city. With 133 ancient buildings and cultural sites, it is a tourist town attracting large numbers of visitors from home and abroad.

陶瓷
Ceramics

陶瓷在中国有着悠久的历史，远在6000年前的新石器时代的早期，就已经发明了陶器。最早的陶器由手工制成，陶工轮出现在更晚时期。起初，黏土在500～600度下烧制，彩陶出现于仰韶和龙山文化。



1974年在陕西省发现的秦陵兵马俑充分证明了中国古代高超的烧窑和泥塑技艺。陶艺在唐朝达到新的高峰，享有盛名的"唐三彩"便是明证。

中国陶瓷开始在世界出名主要源自唐朝，以至于英语中就是用瓷器(china)来指称中国的。中国的瓷器，随同中国茶叶、丝绸一起通过丝绸之路及其它旱路和水路流往世界各地。

江西的景德镇原名昌南，宋真宗景德年间，该地的瓷器名扬天下，因此改称景德镇。景德镇被称为"瓷都"，至今仍为保有古代工厂和瓷窑的重要遗址而自豪。现在，景德镇享有国家保护，已经发展成为重要的历史城市，133座古代建筑和文化遗址吸引国内外大量的游客。

教育资源 www.222b.com 公众号：铅笔钥匙

[General Information]
书名=用英语说中国：文化
作者=王德军，吕芸芳主编
页数=174
SS号=12054078
DX号=000006638258
出版日期=2008.9
出版社=上海科学普及出版社

教育资源 www.222b.com 公众号：铅笔钥匙

封面
书名
版权
前言
目录
中国人姓名
中国农历
24节气
十二生肖
文房四宝
对联
中国印章
武术
中药
四大发明
四书五经
筷子
宴席礼仪
名酒
春节
元宵节
清明节
端午节
七夕节
中秋节
重阳节
姜太公钓鱼，愿者上钩
图穷匕现
完璧归赵
卧薪尝胆
四面楚歌
毛遂自荐
孟母三迁
三顾茅庐
七步成诗
万事俱备，只欠东风
望梅止渴

教育资源 www.222b.com 公众号：铅笔钥匙

岳母刺字
悬梁刺股
司马光砸缸
盘古开天
女娲造人
女娲补天
夸父逐日
精卫填海
嫦娥奔月
后羿射日
八仙过海
大禹治水
愚公移山
画蛇添足
南辕北辙
鹬蚌相争，渔翁得利
揠苗助长
守株待兔
东施效颦
自相矛盾
杞人忧天
塞翁失马，安知非福
叶公好龙
黄粱美梦
黔驴技穷
画龙点睛
牛郎织女
孟姜女
董永和七仙女
梁山伯与祝英台
白娘子的传说
鲁班的传说
《尚书》
“ 三礼 ”
《周易》
《春秋》
《大学》

教育资源 www.222b.com 公众号：铅笔钥匙

《中庸》
《论语》
《孟子》
《楚辞》
《庄子》
《史记》
《水经注》
《世说新语》
《齐民要术》
《乐府诗集》
《西厢记》
《三国演义》
《水浒传》
《西游记》
《天工开物》
《牡丹亭》
《三言二拍》
《聊斋志异》
《红楼梦》
《儒林外史》
四大谴责小说
《阿Q正传》
《女神》
《子夜》
《激流三部曲》
《骆驼祥子》
《雷雨》
《边城》
《围城》
木版年画
剪纸
风筝
刺绣
纺织
印染
陶瓷

教育资源 www.222b.com 公众号：铅笔钥匙



公众号：铅笔钥匙（qianbiyaoshi）

微信扫描二维码，关注我们公众号

优质教育资源每日免费分享

欢迎关注我们

本资源来源于网络收集整理，版权归原作者所有
本资源为电子载体，分享仅限于家庭使用或交流心得
不得以任何理由用于商业用途，因此而造成的不良后果请自行承担！