浩瀚英语

用英语说中国

中国第一部双语百科全书

Talk About China in English

民俗 Folklore

刘飞 李凯平 主编
[美] Robin Harrison 审校



上海科学普及出版社

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Talk About China in English



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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，人们都能欣赏到各种神奇的景观，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》
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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——民俗》，每一章分别针对一个特定的主题，即人生礼仪、日常生活民俗、中国传统节日、民间活动与艺术、社会组织民俗。每一章又从各个层面对其特定主题加以展开，以民间活动与艺术为例，本章分为传统体育活动和民间

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艺术两方面，前者涵盖了传统体育运动、空中体育运动、马上运动、水上运动、陆上体育运动这几大类体育运动，同时又精选了太极拳、舞龙、舞狮这几种在海内外享有盛誉，能够代表中国民俗的著名体育运动。

本书撷取了中国文化中具有自己个性特点、植根于本民族文化土壤之上的民俗文化。鉴于中国是个幅员辽阔、民族众多的大国，因此笔者在选材时以主体民族汉族的民俗为主，同时兼顾少数民族的民俗风情。

针对这些具有中国特色的习俗文化，每一章重点介绍它们的起源、历史演变、具体内容、以及与之相关的文化和社会背景。本书以民俗作为一扇重要的窗口来帮助外国朋友更好地了解中国。国内外的英语学习者也可以通过阅读本书提高英语水平。本书语言平实，内容风趣，并配有大量精美的插图，使读者能够轻松愉快地领略中国民俗的奥秘与魅力。

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。

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

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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

In ***Talk About China in English—Folklore***, rites of passage, customs in daily life, festivals, folk activities and arts, customs of social organization in each chapter as independent subjects, which are discussed from several aspects. Take the example of folk activities and arts, this chapter is divided into two sections, i. e. the traditional sports and activities and the folk arts. The former section covers such general forms of sports and activities as traditional sports and activities, aerial sports, equestrian sports, aquatic sports, land based sports and activities and representative Chinese folk activities prestigious overseas, namely Taiji Quan, Dragon Dance and Lion Dancing.

The material selection conforms to the principle of selecting folklore ubiquitous in Chinese culture with its unique features. Meanwhile, the folklore of Han nationality, the majority of Chinese nation, occupies large portion of this book, complemented by that of

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the minority nationalities, taking into consideration the fact that China is a large country consisting of a great number of nationalities.

Each chapter places priority on the origin, historical development, details and the applicable cultural and social background of customs and cultures with Chinese features. Folklore elaborated in this book functions as an essential window enabling foreign friends to achieve a better understanding of China. We have performed selection and categorization of various Chinese and English materials and provide them with the corresponding English or Chinese translations. In order to enable readers to know every aspect of Chinese folklore as far as possible, we attach great importance to the representability of materials in the selection on the one hand and widen the perspectives of this part to a great extent on the other hand. Moreover, the majority of this part discusses folklore of the Han group while the minorities are also explored in some detail. Despite the fact that a great number of works have been published on Chinese folklore culture in both China and foreign countries, few of them are developed in both English and Chinese versions. Even so, they are not detailed and don't cover wider subjects. This book is characterized as simple language and interesting contents with a large number of fine illustrations and will thus enable the readers to understand the mysteries and charms of Chinese folklore in an easy and delighted manner.

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

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Chapter 1 人生礼仪 Rites of Passage

It should be admitted, in the first place, that this term "rite of passage" is largely one of folklore studies and that here in this booklet, it is not used in its academic sense. We'd like to adopt a simpler definition.

In this book, a rite of passage is a ceremony or ritual that may take place when a person changes social status and social identity. In all societies, major events in the life cycle are subject to ritualized forms of recognition. Such events are celebrated in diverse ways, with different cultures singling out different stages of life for attention. The Chinese's celebration of rites of passage bears a peculiar mark or imprint of Confucianism.

As it is known to all, Confucianism has exerted extensive and profound influences upon Chinese society and culture and shaped the Chinese's behaviours as a social and moral being. Confucianism does not contain all of the elements of some other religions, like Christianity and Islamism. It is primarily an ethical system. Since the time of the Han dynasty, four life passages have been recognized and regulated by the Confucian tradition.

Hence, the topics to be discussed in this first chapter are formulated in accordance with the Confucian tradition as follows:

Birth

Rite of Passage into Adulthood

Marriage

Funeral Customs

首先,应该承认,"人生礼仪"主要是一个民俗研究方面的术语,在这本小册子中,这个术语的使用并不是从学术意义上说的。我们想要采用的一个相对简单的定义。

所谓人生礼仪,是指人在改变其社会地位和社会身份时举行的仪式。无论在哪个社会,人们对生命中的主要事件通过礼仪的形式表示认同。不同的文化对庆祝事件的选择和庆祝方式各有不同。中国人的人生礼仪就被打上了儒家思想的

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烙印。

众所周知，儒教对中国的社会和文化造成了广泛深刻的影响，在社会和道德层面塑造了中国人的行为方式。儒教主要是一种道德体系，并不具有基督教、伊斯兰教等其他宗教作为宗教的所有要素。从汉朝开始，儒教传统就规定了四个重要的人生礼仪。

根据儒家的这一传统，本章讨论的主要话题如下：

出生

成人礼

婚礼

葬礼



出生
Birth

Chinese people value their family very much because they regard it as a means to keep the family blood stream continuously running. And the running family blood stream maintains the life of the whole nation. That is why children production and breeding in China becomes a focus of all members of families. It is even accepted by them as an essential moral duty. There is a Chinese saying that of all who lack filial piety, the worst is who has no children.

The fact that Chinese people pay great attention to children production and breeding can be supported by many customary practices. Many traditional customs about production of children are all based on the idea of children protection.

Pregnancy

When a wife is found to be pregnant, people will say she "has happiness" and all her family members will feel overjoyed over it. Throughout the whole period of pregnancy, both she and the fetus are well attended, so that the fetus is not hurt in any way and the new generation is born both physically and mentally healthy. To keep the fetus in a good condition, the would-be mother is offered sufficient nutritious foods and some traditional Chinese medicines believed to be help-

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ful to the fetus.

After Birth

When a Chinese baby is born, he/she is already considered to be one year old; age is calculated from the date of conception not the date of birth.

Praise should never be given to or applied to a new-born Chinese baby as this is believed to invite the attention of demons and ghosts; the baby, instead, should be referred to with unfavourable terms and words!

A concave navel is considered a sign of a prosperous life for the baby, while an extruding one is less auspicious. If a baby has more than one hair crown it is thought he/she will be mischievous and disobedient, but if he/she has wide and thick ears, he/she will live in prosperity. A baby's head should be stroked often so that it becomes nicely rounded.

Babies who continuously cry are thought to have been disturbed by evil spirits and to ward these off, a single pomelo leaf is placed beneath his/her mattress.

Care is also taken to ensure that the baby's spirit does not leave his/her body permanently; a baby's face should not be powdered with white talcum powder when he/she is sleeping as his/her wandering spirit will not recognise his/her face and not be reunited with the body. When a little older, the baby may be fitted with a black bracelet, talisman or image of the Buddha which is thought to ensure his/her well being.

Confinement

After birth, the mother is expected to observe a 40-day period of confinement, which is called "zuoyuezi", and to stay in bed for a month in order to recover from the fatigue. During this period, she is not allowed to eat food considered "cold" or have cold baths; keeping warm, by the wearing of thick clothes for example, is considered of paramount importance. If it can be afforded, a special helper-responsible for both mother and child- is hired to tend to the new mother for at least two weeks.

Month-Old Celebration

The first important event for the newly born baby is the one-month celebration. In Buddhist or Taoist families, on the morning of the baby's 30th day, sacrifices are offered to the gods so that the gods will protect the baby in his subsequent life. Ancestors are also virtually informed of the arrival of the new member in the family. According to the customs, relatives and friends receive gifts from the child's parents. Types of gifts vary from place to place, but eggs dyed red are usually a must

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both in town and the countryside. Red eggs are chosen as gifts probably because they are the symbol of changing process of life and their round shape is the symbol of harmonious and happy life. They are made red because red color is a sign of happiness in Chinese culture. Besides eggs, food like cakes, chicken and hams are often used as gifts. As people do in the Spring Festival, gifts given are always in even number.

During the celebration, relatives and friends of the family will also return some presents. The presents include those which the child may use, like foods, daily materials, gold or silver wares. But the commonest are some money wrapped in a piece of red paper. Grandparents usually give their grandchild a gold or silver ware to show their deep love for the child. In the evening, the child's parents give a grand feast at home or in a restaurant to the guests at the celebration.

The day after the feast, the baby's hair is shaved off: the baby's hair is regarded as "interim" hair and its removal facilitates the growth of "permanent" hair.

Naming a child

In Chinese culture, a person's name has an important role to play in determining his/her destiny. Because of this, Chinese parents will often spend a long time choosing their child's name and all possible factors must be taken into account when they are naming their children.

A typical Chinese name has three characters, in principle these are the family name, a name indicating the child's generation and a personal name, though often the second "principle" is not followed. The generation indicating characters in the names are usually given by the forefathers, who chose them from a line of a poem or found their own and put them in the genealogy for their descendents to use. For this reason, it is possible to know the relationships between the family relatives by just looking at their names.

Naming a child must take into consideration five principles: the name must have a favourable meaning (particularly favoured are meanings reflecting wealth or well-being) and names with negative possibilities should be avoided, the name must sound pleasant when spoken, the name must reflect favourable mathematical calculations, it must be harmonious with regard to yin and yang, and it must possess one of the five elements of metal, wood, water, fire, and earth.

It is a common practice to find the newborn baby's Eight Characters (in four pairs, indicating the year, month, day and hour of a person's birth, each pair consisting of one Heavenly Stem and one Earthly Branch, formerly used in fortune-tell-

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ing) and the element in the Eight Characters. It is traditionally believed in China that the world is made up of five principal elements: metal, wood, water, fire, and earth. A person's name is to include an element that he lacks in his Eight Characters. If he lacks water, for example, then his name is supposed to contain a word like river, lake, tide, sea, stream, rain, or any word associated with water. If he lacks metal, then he is to be given a word like gold, silver, iron, or steel.

Some people even believe that the number of strokes of a name has a lot to do with the owner's fate. So when they name a child, the number of strokes of the name is taken into account. When written, each Chinese name has a certain number of strokes, and the number of brush strokes of each character corresponds to a certain element. A two-stroke character is associated with wood, three and four strokes fire, five and six strokes earth and nine and ten strokes water. The total number of strokes in a name can determine a person's fortune: for example twelve strokes bespeaks a life of illness and failure, while 81 strokes presages prosperity and a happy future.

Some parents prefer to use a character from an eminent person's name, hoping that their child inherits that person's nobility and greatness. Characters with noble and encouraging connotations are also among the first choices. Some parents inject their own wishes into their children's names. When they want to have a boy, they may name their girl Zhaodi meaning "expecting a brother".

One-Hundred-Day Celebration

It is another important occasion to mark when the child is one hundred days old. In ancient times there used to be a grand ceremony, which was called "baisui", or "one hundred years old". By this name, the Chinese are in fact expressing their wish that their beloved child will enjoy a life of longevity. This celebration is not so common now, so we will not go to details.

One-Year-Old Birthday

When the child is one year old, there is an interesting custom called "zhuazhou". Zhuazhou is regarded as one of the most important customs on a child's first birthday.

The earliest written record of this custom can be traced back to the Song Dynasty (960 ~ 1279). In the late Qing Dynasty (1644 ~ 1911), this custom prevailed in Beijing. Zhuazhou is not an occasion for grand feasts and elaborate gifts: the hosts do not even send out invitations. The idea is that relatives will show up spontaneously to celebrate the child's first birthday. Gifts from relatives on this day are

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usually not costly, and do not include such items as gold or silver jewellery. Instead, dim sum or toys are presented to the child. Seniors meeting the child for the first time usually offer a coin to be fastened around the child's neck with thread. This custom is not only applicable to birthdays, but many other occasions, as well.

The zhuazhou ceremony usually takes place before the longevity noodle at lunchtime. A wealthy family will install a table on the bed (or "kang" —a heated brick bed used in Northern China) where stamps, classic Confucian, Buddhist and Taoist books, a Chinese brush pen, ink, paper, an ink stone, abacus, coins, an accounting book, jewellery, flowers, rouge, food and toys are placed. If the baby is female, the following items are added: a scoop, scissors, ruler, thread, etc. The practice, however, is much more simplified in a common family. Usually a bronze tray instead of a table is placed on the "kang" and a book from old-style private schools, like the Three-Character Primer, is put on top. Other things include a Chinese brush pen, abacus and a cake. Scissors, and a ruler are added for a girl.

The parents then seat the baby in front of the table or the tray. Without help or guidance from anyone, the baby is then free to choose anything in front of them. The selected items he or she chooses are used to foretell the child's interests, career and inclination in the future.

Selecting the stamp means the child will be an officer in the future; if he or she chooses the stationery first, the baby will be industrious and endowed with great literary talents; the abacus suggests a penchant for statistics and financing. A girl baby who first grabs a sewing item or cooking utensil will be a good housewife. On the other hand, when the child picks a cake or a toy, he or she will know how to enjoy the pleasures in life. In the great Chinese literary classis, *Hong Lou Meng*, or the *Dream of the Red Mansion*, Jia Baoyu, the hero, actually grabbed powder and other girls' stuff at the ceremony when he was a child. As a result, he likes mingling with girls very much. It is said that Qian Zhongshu, a very famous scholar in China, took a book at the ceremony. His father gladly named him Zhongshu, which literally means "book lover", and he proved his penchant for studies later in his life.

The custom of Zhuazhou influences how the parents, grandparents and other relatives will encourage the child, and how they will conduct enlightenment education. Therefore, even though some parents may not be superstitious, they will still carry out the custom. This is also why the custom has been passed on through so

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many generations and is still practiced to this day.



出生
Birth

中国人非常重视家庭，因为他们认为家庭是使家族血脉延续的方式，而只有血脉的延续才能保证整个民族的生命力。因此，在中国，所有家庭成员都非常重视孩子的生养，他们甚至认为这是一种道德上的责任。中国有句谚语："不孝有三，无后为大"，很能说明问题。

中国人对生养孩子的重视体现在许多传统习俗上。这些习俗都是以保护孩子为出发点的。

怀孕

如果发现一位妻子怀孕了，人们会说她"有喜了"。全家人都会因此感到高兴。怀孕期间，孕妇和胎儿都会得到悉心照料，以免胎儿受到任何的伤害，影响下一代的身心健康。为了保证胎儿发育良好，通常都会给未来的母亲提供充足的富含营养的食品和一些他们认为会对胎儿发育有益的中草药。

出生后

一出生，中国人就会认为他/她已经一岁了。年龄是从怀孕的日子，而不是出生的日子开始算的。

初生的中国婴儿是不能夸的，因为人们认为这样可能会引起恶魔或鬼的注意。要用不太好的词语来称呼婴儿。

婴儿肚脐下陷是将来能过上富足生活的标志，肚脐突出就不那么吉利了。婴儿如果有不止一个发冠，人们会认为他/她将来会比较淘气，不听话；如果婴儿的耳朵又大又厚，将来会比较有福气。婴儿的头要经常抚摸，这样头型才能长得比较圆。

要是婴儿不停的哭，那说明有邪物来惊扰他/她，可以在婴儿的睡垫下面放上一个柚树的叶子来驱邪。

还应该小心，防范婴儿的灵魂永久离体。婴儿睡觉时，脸上不能擦爽身粉，否则他/她的灵魂在外面游荡时，会认不出自己的脸，不能附体。婴儿大一点后，可能会给他/她戴上黑色的手镯、护符或佛像，人们认为这些东西可以保佑婴儿。

坐月子

婴儿出生以后，婴儿的母亲要坐40天的月子，为了从分娩的劳累中恢复过来，

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她一个月不能下床。在此期间，她不能吃寒性的食物，也不能洗冷水澡。穿着厚衣服来保暖被认为是最重要的。如果条件允许，可以雇个保姆来照顾婴儿的母亲和婴儿，时间至少是半个月。

满月

孩子出生后第一件重要的事就是庆祝孩子满月。信奉佛教或道教的家庭会在孩子出生后的第三十个早晨给神佛上供，祈求神佛保佑孩子，同时也告知祖先：家里又添了口人。根据传统，亲戚和朋友会收到孩子父母送的礼物。不同的地方礼物不尽相同，然而不管在农村还是在城市，红壳蛋是必备的。这是因为，红壳蛋是生活过程改变的象征，圆形则象征着和谐幸福的生活。蛋壳被染成红色，因为红色在中国文化中代表幸福。除了鸡蛋，孩子的父母还会送蛋糕，鸡肉火腿等礼物。跟春节礼物一样，满月礼物也必须是双数的。

在庆祝满月期间，亲朋好友也会回礼。回礼可以是孩子能吃能用的东西，也可以是金银器物。但是最常见的礼物还是红包。孩子的爷爷奶奶通常会给自己的孙子或孙女一件金或银的东西来表达他们对孩子的疼爱。当天晚上，孩子的父母会在家或饭店设宴招待客人。

满月第二天，孩子要理“满月头”，剃掉被认为是“过渡性”的胎毛。人们认为这样会有助于真正的头发长出来。

给孩子起名



中国文化认为，名字非常重要，可能会决定一个人的命运。因此，父母在给自己的孩子起名时常常要花很长时间，必须要考虑到所有可能的因素。

中国人的名字原则上讲通常有三个字：姓，表示辈分的字和自己的名。然而，表示辈分的字常常会不取。姓名里表示辈分的字通常都是祖辈们定的，他们把要用的字从诗句里选出来，放在族谱中供子孙们使用。因此，只看一个人的名字，就可以知道家族里亲戚之间的关系。

给孩子起名要考虑五个原则：名字的意思要好（跟“财富”或“福气”有关的意思最好），要避免不太好的可能性；名字念起来必须要好听；笔画上必须要好；必须符合阴阳的理论；必须具备金木水火土中一个要素。

起名时，往往会找出孩子的生辰八字（分为四组，分别表示一个出生的年、月、日、时；每组包括一天干一地支，过去用于算命），算出八字中缺金木水火土五要素中的哪一种。算出缺哪种后，起的名字里要包含那一要素。比如说，如果缺水，那

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起的名字里就要包括河、湖、潮、海、雨或者其他跟水有关系的字眼。如果缺金，就给他起个带金、银、铁或钢的名字。

有人甚至认为，名字的笔画也跟命运有很大关系。所以给孩子起名时，还要考虑名字的笔画。每个人的名字写起来时笔画都是一定的，每个汉字的笔画对应金木水火土中的一个元素。两画的字对应水，三画四画对应火，五画六画对应土，九画十画对应水。名字的总笔画数可以决定一个人的命运。例如，十二画预示着一个人会多灾多病，生活失败，而八十一画则表明这个人生活富足，未来幸福。

有些父母喜欢用伟人名字中的字给自己的孩子起名，他们希望自己的孩子能继承那个人的高贵和伟大。有好的意思的字也在首选之列。还有一些父母通过孩子的名字表达他们的愿望。比如如果他们想要个男孩，就可能给自己女儿起名为“招弟”。

百天

孩子一百天的时候也要庆祝。在古代，会举行一个叫“百岁”的盛大仪式。通过这个名字可以看出，中国人事实上在表明：他们希望自己心爱的孩子能长命百岁。如今庆祝百天已经不太常见了，所以此处不再赘述。

周岁生日

孩子一岁时有个非常有趣的风俗叫“抓周”。抓周被认为是孩子周岁生日最重要的组成部分之一。

关于“抓周”的最早的记载可以追溯到宋朝(960～1279)。清朝(1644～1911)后期，在北京地区尤其流行。抓周时并不需要举行盛大的宴会，不需要精美的礼品，甚至不需要请帖。亲戚们会自发地出席，来庆祝孩子的周岁生日。虽然也会给孩子礼物，但往往不会很贵，不会有金银首饰，通常都是零花钱或玩具。第一次见到孩子的长辈会把一个硬币用线系到孩子的颈上。当然这一风俗不仅适用于生日，也适用于其他场合。

抓周仪式通常会在午饭吃长寿面之前举行。富庶的家庭会在床或炕上摆个桌子，放上印、经典儒佛道家典籍、笔墨纸砚、算盘、硬币、账本、珠宝、花、粉、食物和玩具。如果是女孩，除了这些再加上勺子、剪子、尺子、线等物。平常人家的抓周仪式要简单多了。通常会在炕上放上一个铜盘，而不是桌子，在盘上放本私塾用书，比如《三字经》。再放上毛笔、算盘和蛋糕。如果是女孩，就加上剪刀和尺子。

父母把自己的孩子放到桌子或盘子前面。不给任何帮助和指导，让孩子自由地选择前面的东西。孩子选的东西会预言孩子的兴趣、事业和未来的倾向。

选了官印，孩子将来会做官；选了文具，孩子会勤奋学习，有很高的文学天赋；选了算盘，说明孩子将来会很喜欢统计和金融。选了缝纫或烹饪用品的女孩将来会成为很好的家庭主妇。反之，如果孩子选了蛋糕或者玩具，将来就会享受生活的乐趣。在中国古典名著《红楼梦》里，贾宝玉在抓周时抓了脂粉和其他一些女孩的

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东西，他后来非常喜欢在女孩堆里厮混。据说中国著名学者钱钟书在一岁抓周的仪式上抓了本书。他的父亲因此非常开心，给他取名为“钟书”。后来，他的成就也证明了这一点。

抓周的习俗会影响家长和亲友将来怎样鼓励孩子，怎样对孩子进行启蒙教育。所以，虽然有些父母并不迷信，他们也会举行抓周仪式。这就是这一习俗历经数代仍然延续不息的原因了。



成人礼
Passage into Adulthood

General Description

Among the Han people, which constitute a vast majority of China's total population, the passage into adulthood is no longer celebrated, except in those very, very traditional families. In ancient times, this ceremony marked a person's transition to adulthood and was generally referred to as the capping or hair-pinning ceremony.

This ceremony started from the clan society of the long past and continued to be held until the Qing Dynasty (1644 ~ 1911). The Manchu rulers then felt that this ceremony of the Han people had become "hypocritical" and meaningless and thus mandated that this ceremony, which had lasted for thousands of years, should be abolished. From then on the Han people have to enter the stage of adulthood without knowing it. Nowadays, it is mainly in those minor ethnic groups that this life passage is still celebrated. In some parts of China, this ceremony is experiencing a revival.

Capping and Hair-Pinning

The capping and hair-pinning ceremony of the ancient times was originally intended to prevent non-adults from getting married and later evolved into a moral test on adults' marriage qualifications.

When a young man reached 18 or 20 years old, the capping ceremony would be held. It consisted of several procedures. The hair of the young man should be done up and pinned. Then three caps of different materials which carried different

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meanings should be placed on the youth's head. This was called "Three Caps Ceremony". After this, the father or other seniors would appoint an alias to the new adult apart from his name. Only those men who had been through the "Three Caps Ceremony" and had an alias could get married in the past.

The hair-pinning ceremony would be held when a girl was 15 years old. At the ceremony the mother or another senior did up and pinned the girl's hair. This change of hairstyle meant that the girl had reached maturity and can be wedded into other families.

Teeth-Painting and Tattooing

People from the Dai and Bulang nationalities celebrate the passage into adulthood through teeth-painting and tattooing. Those without painted teeth cannot engage themselves in socialising. Before his/her teeth are painted, the child usually smears them with some acid juice. And then some pine wood is lit to smoke the teeth. This may continue for several days until the teeth are all black.

Tattooing is only for men. There is folk saying among the Dai and Bulang people, "Frogs have patterns on their legs; how can men have no tattoos on their legs?" Men are proud of their tattoos; those without tattoos will be looked down upon and regarded as cowards by girls. The tattooing ceremony is usually held when the boy is fourteen or fifteen.

Changing into Trousers or Skirts

The Mosuo, Naxi, Pumi and Yi nationalities celebrate their passage of life into adulthood by changing into trousers or skirts.

When a Mosuo child reaches 13, the rite of passage into adulthood will be held. This ceremony usually takes place on the first day of the lunar new year. The boy stands beside the "male column" on the left of the main hall and the girl beside the "female column" on the right, with one foot on pork and the other on a bag of grains, which means that they will be prosperous all along their life. Then the mother dresses her girl in a skirt and the uncle dresses the boy in adult men's clothes. The rites of passage into adulthood held by the Naxi and Pumi people are similar to this.

Other Customs

There are other interesting customs concerning celebration of the passage into adulthood. For example the rite of passage into adulthood of the Jinuo people involves cattle-slaying and saga-chanting. Boys of the Yao nationality have to pass about ten dangerous tests and take oaths not to conduct bad deeds. There are 56

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ethnic groups in China and customs vary, it is simply impossible to discuss all of them.



成人礼
Passage into Adulthood

概述

汉族占中国人口的绝大多数。在汉族人中，除了那些非常传统的家庭，成人礼已不再举行。在古代，这一仪式标志着一个人进入了成年阶段，通常被称为“冠礼”或“笄礼”。

这一礼仪始于远古的氏族社会，一直延续到清朝（1644～1911）。清朝的满族统治者感到汉族的这一礼仪已经变成了一种虚文假醋，无足轻重，于是一纸令下，终结了汉族绵延几千年的成人礼。从此后，汉族人只能在“不知不觉”中进入成年。现在，中国的成人仪式主要集中在一些少数民族。有些地方，汉族的成人礼也在渐渐复兴。

冠礼和笄礼

古代的成年礼本意是为了禁止与未成年的异性通婚。冠礼是成年礼的一种高级的代表形式，也可以说是对成年人婚姻资格的一种道德审查。

一个年轻的男人十八岁或二十岁时，要举行冠礼。冠礼的程序可以分为三部分。首先要把参加冠礼的年轻人的头发盘起簪上。然后给他戴上三顶不同材质不同含义的帽子，这一礼仪叫“三加”。“三加”之后，由父亲或其他长辈在其本名之外另起一个“字”，只有“冠而字”的男子，才具备日后择偶成婚的资格。

与男子的冠礼相对，女子的成年礼叫笄礼，也叫加笄，在15岁时举行，就是由女孩的母亲或长辈替她把头发盘结起来，加上一根簪子；改变发式表示从此结束少女时代，可以嫁人了。

漆齿和纹身

漆齿和纹身是傣族、布朗族等成人礼的组成部分。没有漆齿者不能公开参加社交活动。染齿前，需先用酸汁涂抹一遍牙齿，再点一束松明，以黑烟熏齿，连染数日，直至将雪白的牙齿染成墨黑色。

只有男人才会纹身。民间有谚语说：“蛙腿尚有花纹，男人之腿怎可没有花纹。”男性以纹身为荣，身上不刺纹者，会被姑娘们视为懦夫。纹身一般在十四五岁

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时进行。

换裙和换裤

摩梭族、纳西族、普米族、彝族等都通过更换服饰象征成年，女的换裙，男的换裤。

摩梭族孩子长到13岁，便要举行成年礼。成年礼仪式一律在农历大年初一凌晨举行。行礼时，男孩站在正房左边“男柱”下，女孩站在右边“女柱”下，一只脚踩着猪膘肉，一只脚踩着粮袋，象征终生吃用不尽。女孩由阿妈为其穿上裙子。男孩由舅舅为其穿戴簇新男装。纳西族、普米族的成人礼与此相似。

其他风俗

关于成人礼，还有其他一些有意思的风俗。比如基诺族举行成人礼时要杀牛唱诗；瑶族的男孩要通过近十项危险的考验，而且要发誓不干坏事。中国有五十六个少数民族，要讨论所有的风俗习惯是不可能的。

婚礼
Marriage

Since ancient times, marriage has been regarded as one of the three most blessed events in the life of a Chinese person. The other two are passing the imperial examination and the birth of one's children. Marriage was solemnized with lots of interesting customs performed to this day.

It was very important to follow a basic principle of the "Three Letters and Six Etiquettes" in the past. Even now some customs are still followed.

Three Letters

The "Three Letters" include the Betrothal Letter, Gift Letter and Wedding Letter. The Betrothal Letter is the formal document of the engagement, a must in a marriage. Next is the Gift Letter, which would be given to the identified girl's family. Within the letter will be a list of the types and quantity of gifts designated for the wedding. Once both parties accept the marriage, the Wedding Letter is prepared and presented to the bride's family on the day of the wedding and is a document that confirmed and commemorated the formal acceptance of the bride into the bridegroom's family, with some adaptations of course.

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Six Etiquettes

Proposal: If an unmarried boy's parents identify a girl as their future daughter-in-law, they will then locate a matchmaker. The matchmaker will formally present his or her client's request to the identified girl's parents.

Birthday matching: If the potential bride's parents do not object to the marriage, the matchmaker will then ask for the girl's birthday and birth-hour to assure the compatibility of the potential bride and bridegroom. If the couple's birthdays and birth-hours do not conflict according to astrology, the marriage will continue onto the next stage. If there is any sign of astrological conflict, which meant the marriage will bring disasters upon both families, the proposed marriage is immediately quashed.

Presenting betrothal gifts: Once both birthdays matched, the bridegroom's family will then arrange for the matchmaker to present betrothal gifts, including the betrothal letter, to the bride's family.

Presenting wedding gifts: After the betrothal letter and betrothal gifts are accepted, the bridegroom's family will later formally send wedding gifts to the bride's family. Usually, gifts may include tea, lotus seeds, longan, red beans, green beans, red dates, oranges, pomegranate, and other delicacies, depending on local customs and family wealth.

Picking a wedding date: An astrologist or astrology book will be consulted to select an auspicious date to hold the wedding ceremony.

Wedding ceremony: Before the wedding, a "good luck woman" who has a nice family will arrange the bridal bed and scatter symbolic fruits on the bed. Nobody is allowed to touch the bed until the couple enters the bridal chamber after the wedding ceremony, except Children who are invited onto the bed to bless the couple with fertility.

Usually the bride's dowry shall be sent to the bridegroom's family by the day before the wedding day. Sometimes the dowry will be brought by the bride's escorts. A traditional dowry normally consists of valuable items such as jewellery, embroidered beddings, kitchen utensils and furniture. The type of the dowry is constantly changing except for the basic, symbolic items. For example, in 1980s, a sewing machine, a bicycle, and a recorder were musts in a marriage. Now, they are totally out of fashion.

Unlike Western tradition, the colour red dominates traditional Chinese weddings. Chinese people tend to use or wear red to add a joyful atmosphere to such

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a festive occasion.

At dawn on the wedding day, the bride puts on new clothes, wears a pair of red shoes and waits for the so-called "good luck woman" to dress her hair in the style of a married woman. Her head would be covered with a red silk veil with tassels or bead strings that hang from the phoenix crown. She waits for her future husband to escort her home, with married women talking around her about how to be a good wife.



On the other hand, the bridegroom prepares himself to receive his wife. He gets dressed in a long gown, red shoes and a red silk sash with a silk ball on his chest. The groom kneels at the ancestral altar as his father puts a cap decorated with cypress leaves on his head to declare his adulthood and his family responsibilitier.

Then the bridegroom sets out to receive his bride. Usually a crowd of friends escorts the bridegroom and musicians play joyful tunes during the entire trip.

The most interesting part of the reception really takes place at the doorstep of the bride's residence, which is heavily guarded by the bridesmaid or the bride's sisters. It is customary for the bridesmaid to give the bridegroom a difficult time before he is allowed to enter. Usually wisdom, courage and his friends will help the bridegroom to succeed in his "trial". However, there is one more situation he has to negotiate with the bridesmaid and sisters of the bride—to distribute among them red packets containing money—in order to take his bride home.

Before the bride departs to the bridegroom's home, the "good luck woman" will lead her to the sedan chair. On her way to the chair, one of her sisters will shield her with a red parasol, while another sister will throw rice at the sedan chair. At the back of the sedan hang a sieve and metallic mirror that are believed to protect the bride from evil. The bride has to cry to show that she does not want to leave her parents.

Then firecrackers will be set off to drive away evil spirits as the bride sits into the sedan chair. All along the way people make great efforts to avoid any inauspicious influence. For instance, the sedan chair is heavily curtained to prevent the

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bride from seeing an unlucky sight (e.g. a widow, a well or even a cat). When the parading troop arrives at the bridegroom's, firecrackers will be set off to hail the bride's arrival. Before the sedan chair a red mat is placed so that the bride will not touch the bare earth. By the threshold, a flaming stove and saddle will be set up and the bride is required to sidestep or step over them to avoid evils.

The bride and bridegroom are then led to an altar, where the couple kowtows to Heaven and Earth, the family ancestors and parents successively. They then bow to each other and are led to the bridal chamber. The ceremony proceeds under a director's prompts and applauses of the audience.

Afterwards, a grand feast is held for relatives and those who helped with the wedding. The newlyweds will resume drinking wedding wine. Generally they are required to cross their arms to sip wine. They also will toast their guests. Guests voice their good wishes for the couple.

After night falls, the teasing games start. Usually all young men can participate except for the bride's married brothers-in-laws. These funny and silly games help ease the tension, since in ancient times the newlyweds never met each other before the wedding! Most of the games require the shy couple to act like wife and husband. The festive atmosphere also promotes closeness among all the family members and the community beyond. There also will be other activities conducted by the bridegroom's mother after the roaring laughter fades into the darkness.

Traditionally, the newlyweds are to return to visit the bride's parents one or three days after the wedding. They will be hailed with a banquet and it is the bridegroom's turn to suffer the well-intentioned teasing of the bride's relatives and friends.

Traditional marriage customs lost their popularity due to the collapse of the feudal arranged marriage and its complexity. However, traditional marriage can still be seen in the countryside, despite innovations. Now, traditional marriage customs are being revived in some places and they are attracting many prospective couples.

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婚礼
Marriage

从古至今，婚礼一直被中国人认为是人生三大快事之一。另外两个分别是金榜题名和生子。为了使婚礼看起来庄严正式，中国人有很多沿用至今的有意思的风俗习惯，有些至今仍在沿用。

遵循“三书六礼”的基本原则在过去是非常重要的。即使在现在过去的一些习俗仍在沿用，当然有时候会根据实际情况做一些变动。

三书

“三书”包括聘书、礼书和迎书。聘书是订婚的重要文书，是结婚必需的。礼书是给女方家的，其中应列出婚礼所需的礼物的种类和数量。一旦双方同意结婚，男方要准备迎书在结婚当日呈给女方家人，迎书的目的是确认男方已经正式将新娘接纳为家庭的一员。

六礼

纳彩：未婚男方的父母确定未来儿媳的人选之后，就会请来媒人牵线。媒人会正式向女方家长提出男方的请求。

问名：如果女方父母不反对这门亲事，媒人就会要求他们提供女孩的生辰八字，看看男孩和女孩是否相合。如果相合，婚礼会进入下个阶段。如果相冲，两人的结合会给家庭带来灾难，求婚会立刻终止。

纳吉：一旦双方的生辰相合，男方会安排媒人给女方送去聘礼，其中包括聘书。

纳征：女方接受了聘书和聘礼后，男方会正式给女方送去“大礼”，其中通常会包括茶叶、莲子、龙眼、瓜子、红豆、绿豆、红枣、橘子、石榴和其他一些物品。由于各地习惯不同和家庭贫富不等，聘礼的内容和数量会有一定差异。

请期：男方和女方会征求方士的意见或者查阅相关典籍来确定婚礼举行的好日子。

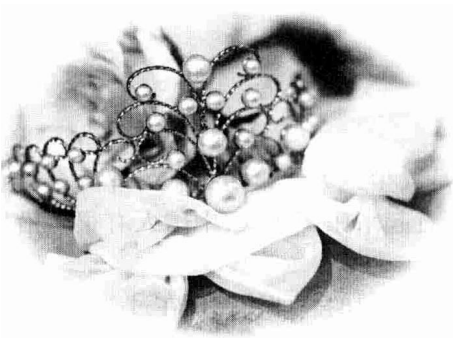
迎亲：婚礼举行之前，会有家庭比较好的“喜婆”铺婚床，在床上撒有象征意义的水果。新婚夫妇婚礼之后进入新房之前，除了邀请来祝新人早生贵子的孩子外，任何人不得碰婚床。

婚礼进行前一天，新娘的嫁妆要被送到新郎家。有时候嫁妆还要新郎的陪护。

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传统嫁妆通常会包括一些值钱的物品，比如珠宝、刺绣的床上用品、厨具和家具。除了一些基本的有象征意义的物品，嫁妆的种类一直在不断变化。比如在上世纪80年代，嫁妆必须包括缝纫机、自行车和录音机。现在，这些都过时了。

和西方传统不同，中国传统的婚礼以红色为主。中国人往往用红色或穿上红衣服来增加喜庆的气氛。



在婚礼当天的清晨，新娘会穿上新妆，头戴凤冠，脚穿红婚鞋，等待喜婆为她盘头。盘好后，就用有穗子或珠串的红盖头蒙头等待自己未来的丈夫来迎娶，她的周围会有已婚妇女告诉怎样做个好妻子。

与此同时，新郎也在准备迎亲。他穿上长袍和红鞋子，胸前别上一个红绣球，然后跪在宗庙的供案前，由他的父亲为他戴上有柏枝装饰的新郎帽，并宣布他已成家立业。

准备停当，新郎就出发迎娶新娘。通常会有一群朋友陪伴在新郎左右，还有乐师一路上不停地演奏婚乐。

迎亲最有意思的一段发生在新娘家的门前。新娘家的门通常都由伴娘或新娘的姐妹们把守。根据风俗，她们只有对新郎百般刁难之后，才能放新郎进门。新郎通常需要借助自己的智慧、勇气和朋友的帮助才能通过这种“试炼”。然而，为了把新娘带回家，还有一件事他要跟伴娘和新娘的姐妹们协商：给她们发红包的数量。

在新郎离开新娘家之前，有喜婆把新娘领到轿子上，在此过程中由新娘的一位姐妹用红伞遮住新娘，另一个姐妹向轿子内撒米。轿子的背后会挂上一个筛子和一面金属镜子，人们认为它们可以避邪。新娘必须要哭，以此向人们表明她不想离开自己的父母。

新娘坐上轿子后，会燃放鞭炮驱赶邪灵。一路上人们都会竭力避免不好的影响。例如，轿子四面都用帘子遮蔽，以避免新娘看到什么不祥的景象（柳树、井、甚至是猫）。迎亲队伍到达新郎家时，会燃放鞭炮欢迎新娘的到来。轿前会放上一个红色的垫子，不让新娘接触到土地。门槛前会放置一个燃着的炉子和鞍座，新娘要从旁边绕过去，或者从上面跨过去。

然后新郎和新娘会被领到一个香案前，拜天地，拜祖宗和父母，夫妻交拜。之后会进入洞房。整个过程会有人指导提示，观众会报以掌声。

此后会举行一个盛大的宴会招待亲朋好友。新婚夫妇会喝交杯酒。喝完后也会向客人敬酒。客人们会表示对新人的良好祝愿。

夜幕降临时，除新郎已婚兄弟之外的年轻人通常都会去闹洞房。他们会玩些

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非常有趣或者愚蠢的游戏来帮助新婚夫妇消除紧张，要知道在古代新婚夫妇在婚礼之前是没有见过面的！游戏大多都会要求羞涩的新郎和新娘表现得像夫妻。喜庆的气氛会增进所有家庭成员以及社区间的亲密关系。

按照传统，新婚夫妇在婚礼后的第三天要“回门”：回到新娘家。新娘父母会设宴招待，此时就轮到新郎受新娘亲友的善意的愚弄了。

由于封建的包办婚姻已经瓦解，传统婚姻的习俗非常复杂，传统婚姻已经不受欢迎。然而在农村依然能看到它的踪影，当然也做了一些创新。如今有些地方，传统婚姻又开始流行起来，吸引着越来越多的要结婚的年轻人。



葬礼及守丧习俗
Funeral Customs & the Wake

Funeral Customs

The burial of the dead is a matter taken very seriously by Chinese. Improper funeral arrangements, it is believed, can wreak ill fortune and disaster upon the family of the deceased.

To a certain extent, Chinese funeral rites and burial customs are determined by the age of the deceased, the manner of his/her death, his/her status and position in society and his/her marital status.

According to Chinese custom, an older person should not show respect to a younger. Thus, if the deceased is a young, bachelor his body cannot be brought home but is left in a funeral parlour. His parents cannot offer prayers for their son; being unmarried, he has no children to perform these rites either. If a baby or child dies, no funeral rites are performed; the child is buried in silence.

Funeral rites for an elderly person must follow the prescribed form and convey relevant respect; rites befitting the person's status, age etc. must be performed even if this means the family of the deceased must go into debt to pay for them.

Preparation for a funeral often begins before death has occurred; if a person is on his/her deathbed a coffin will often have already been ordered by the family. A traditional Chinese coffin is rectangular with three “humps”. The coffin is provided by an undertaker who oversees all the funeral rites.

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When a death occurs in a family all statues of deities in the house are covered with red paper (so as not to be exposed to the body or coffin) and mirrors removed from sight, as it is believed that one who sees the reflection of a coffin in a mirror will shortly have a death in his/her family. A white cloth will be hung across the doorway of the house and a gong placed on the left of the entrance if the deceased is male and the right if female.

Before being placed in the coffin, the corpse is cleaned with a damp towel, dusted with talcum powder and dressed in his/her best clothes from his/her own wardrobe (all other clothing of the deceased is burnt and not reused) before being placed on a mat. The body is completely dressed—including footwear, and cosmetics if female—but it is not dressed in red clothes (as this will cause the corpse to become a ghost): white, black, brown or blue are the usual colours used. Before being placed in the coffin the corpse's face is covered with a yellow cloth and the body with a light blue one.

The Wake

The coffin is placed either in the house (if the person has died at home) or in the courtyard outside the house (if the person has died away from home). The coffin is placed with the head of the deceased facing the inside of the house resting about a foot from the ground on two stools, and wreaths, gifts and a portrait or photograph of the deceased are placed at the head of the coffin. The coffin is not sealed during the wake. Food is placed in front of the coffin as an offering to the deceased. The deceased's comb will be broken into halves, one part placed in the coffin, one part retained by the family.



During the wake, the family does not wear jewellery or red clothing, red being the colour of happiness. Traditionally, children and grandchildren of the deceased did not cut their hair for forty-nine days after the date of death, but this custom is usually only observed now by the older generations of Chinese. It is customary for blood relatives and daughters-in-law to wail and cry during mourning as a sign of respect and loyalty to the deceased.

At the wake, the family of the deceased gather around the coffin, positioned according to their order in the family. Special clothing is worn: usually white gowns and hats. Later-arriving rela-

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tives must crawl on their knees towards the coffin.

An altar, upon which burning incense and a lit white candle are placed, is placed at the foot of the coffin. Joss paper and prayer money (to provide the deceased with sufficient income in the afterlife) are burned continuously throughout the wake. Funeral guests are required to light incense for the deceased and to bow as a sign of respect to the family. There will also be a donation box, as money is always offered as a sign of respect to the family of the deceased: it will also help the family defray the costs of the funeral.

During the wake there will usually be seen a group of people gambling in the front courtyard of the deceased's house: the corpse has to be "guarded" and gambling helps the guards stay awake during their vigil; it also helps to lessen the grief of the participants.

The length of the wake depends upon the financial resources of the family, but is at least a day to allow time for prayers to be offered. While the coffin is in the house (or compound) a monk will chant verses from Buddhist or Taoist scriptures at night. It is believed that the souls of the dead face many obstacles and even torments and torture (for the sins they have committed in life) before they are allowed to take their place in the afterlife: prayers, chanting and rituals offered by the monks help to smooth the passage of the deceased's soul into heaven. These prayers are accompanied by music played on the gong, flute and trumpet.

葬礼及守丧习俗
Funeral Customs & the Wake

葬礼

中国人对埋葬死者的葬礼非常重视。他们认为，葬礼如果安排不当，会给死者的家庭带来厄运和灾难。

从某种程度上来说，中国人丧葬礼仪的规格是由死者的年龄、死亡的方式、社会地位和婚姻状况决定的。

根据中国的风俗，岁数大的人不能向年轻人致敬。因此，如果死者是一位未婚的年轻人，他的尸体就不能带回家中，而是要置于灵棚里。他的父母不能向他祝

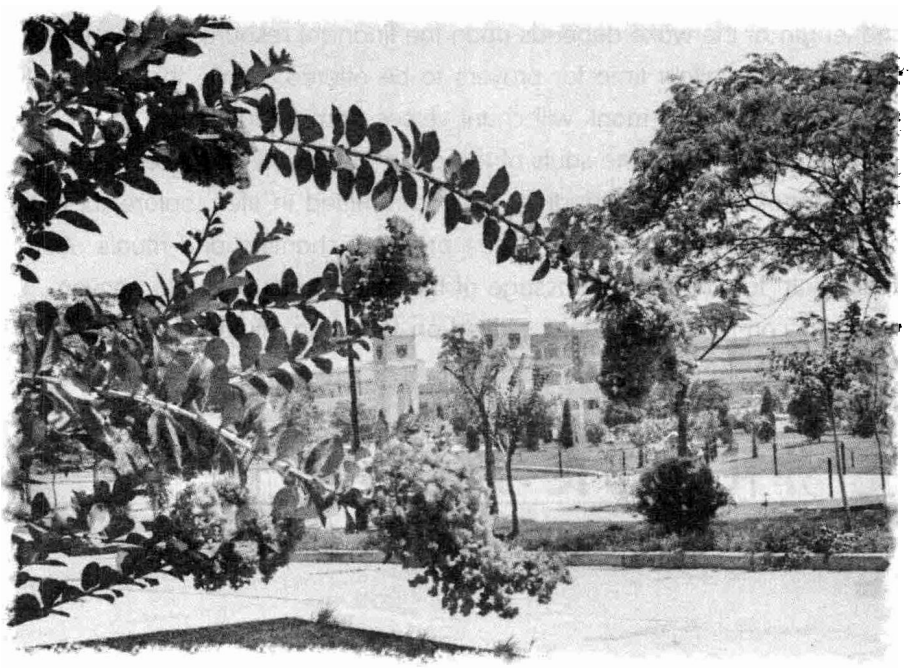
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祷。由于没有结婚，也不会有孩子为他举行仪式。如果婴儿早夭，也不会举行任何仪式，孩子会被无声无息地埋掉。

为老人举办的葬礼必须遵循既定的形式，必须要表现出相当的仪式，必须要举行符合死者的地位、年龄的仪式，哪怕这样做会让死者的家庭因此负债。

死亡发生之前，葬礼就开始准备了。人还躺在床上奄奄一息时，家人可能已经预定好棺材了。传统的中国棺材呈四方形，有三处隆起。棺材有承办人提供，并由他监督所有丧礼的细节。

如果家里死了人，所有的神像都要以红纸蒙面（不能暴露在尸体或棺材前）。所有的镜子都要移出视线之外，因为人们相信，在镜子里看到棺材的人自己家里不久会死人。屋子的门上会挂上一块白布，门侧会挂个锣，死者是男的话挂左边，是女的就挂右边。



尸体在放进棺材之前，要用湿毛巾擦干净，用滑石粉除去身上的灰尘，穿上他/她生前最好的衣服（死者其他的衣服都要被烧掉，不会再穿），然后放到垫子上。死者全身穿戴整齐，包括鞋袜，如果是女人的话，还要化妆，除了红色的衣服不能穿（这样会让尸体变成鬼），白色、黑色、棕色或蓝色的衣服都是很常见的。在放入棺材之前，死者要以黄布遮面，浅蓝色的布蔽体。

守丧

如果死者死在家中的话，棺材要放在屋里；如果死者死在外面，棺材要放在屋

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外的庭院里。放棺材时，棺下置两个凳子，使死者的脸朝向屋内，头离地约一英尺。棺材前置花圈、礼物、遗像。守丧期间，棺材不能封口。棺前还要放食物作为给死者的供品。死者生前用的梳子要掰成两半，一半置于棺中，一半由死者家人保存。

守丧期间，死者家人不能戴珠宝首饰，不能穿红衣服，因为红色象征着喜庆。根据传统，死者的儿女或孙子孙女在死者死后的40天不能理发，如今通常只有岁数比较大的中国人才会遵循这一习俗了。按照惯例，死者的血亲和儿媳们大声哭泣，以此来表现他们对死者的尊敬和忠诚。

守丧时，死者的家人聚在棺材的旁边，按照家庭里的长幼尊卑排好顺序。他们穿上白色的丧服，戴上白色的丧帽。后来的亲戚必须面朝棺材跪下。

棺材前摆着供桌，上面燃着香和白色的蜡烛。守丧期间要不停地烧泊纸和纸钱（这是给死者在冥间使用的）。吊唁的客人要给死者上香鞠躬，以示对死者家庭的尊重。还会有个募捐箱：吊唁的客人往里投钱，一方面表示对死者家庭的尊重，另一方面也帮助他们负担丧礼的花销。

在守丧期间，通常都会有一群人在死者家的前院里赌博。尸体必须有人卫护，赌博可以帮助护卫者保持警惕；也可以减轻参与者的悲痛。

守丧期的长短取决于死者家庭的贫富，但至少要有一天时间来作法事。棺材摆在屋里或院子里之后，会请来一位和尚和道士念诵经文。人们相信死者在黄泉路上要面临很多困难甚至折磨（因为他们在生前造了孽）。和尚和道士诵经能够帮助死者的灵魂早登极乐。诵经时有锣、笛和唢呐在旁边伴奏。

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Chapter 2 日常生活民俗 Customs in Daily Life

General Survey

Chinese culture, known across the world for its uniqueness and colorfulness, has reflected itself in every aspect of the Chinese's daily life, i. e. clothing, food, housing etc. because they are three indispensable elements in Chinese daily life. There are many special habits, and customs. Those who are unfamiliar with Chinese culture may find these habits and customs intriguing as well as puzzling. Some of the customs associated with these elements are quite unique, such as sifting shoes and feng shui. Some customs are local ones and not shared at a national level, and some customs have different varieties in the specific procedures or some other details.

概述

中国文化的独特性与丰富多彩是全球闻名的,它在中国的日常生活中得以体现,例如衣、食、住,因为它们是中国日常生活中不可或缺的要素。有许多特殊的习惯与习俗。对中国文化不太了解的人可能会发现这些习惯与习俗既富有吸引力、又令人迷惑。与这些要素有关的某些习俗十分特殊,例如筛鞋与风水。某些习俗是地方习俗,它们不是全国范围性的,而有些习俗则在具体的步骤或其他细节方面存在差异。



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中国的传统服装
China's Traditional Clothing

China's Ancient Clothing

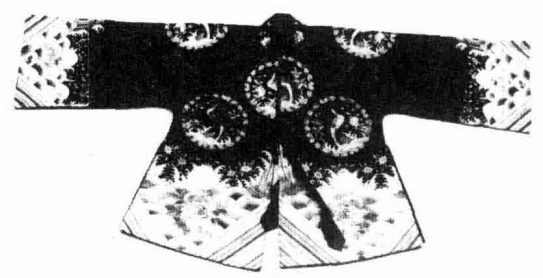
China's traditional clothing is characterized as magnificent, as shown in ceremonies and court, and grand and exerts immense influence on the neighboring countries. An outstanding characteristic of traditional Chinese clothing is not only an external expression of elegance, but also an internal symbolism. Each and every piece of traditional clothing communicates a sense of vitality of its own intrinsically. Such a perfect combination of external form with internal symbolism of clothing is clearly exemplified in the pair of fighting pheasant feathers used in head wear originating in the battle wear of the Warring States period (475 ~ 221 BC). Two feathers of a ho bird (a type pheasant good at fighting) were inserted into the helmet worn by warriors of this period to symbolize a bold and warlike spirit.

According to archaeological findings, 18 000-year-old artifacts such as bone sewing needles and stone beads and shells with holes bored in them attest to the existence of ornamentation and of sewing early in ancient Chinese civilization. Variety in clothing was roughly established by the era of the Yellow Emperor and the Emperors Yao and Shun (about 4 500 years ago). Remains of woven silk and hemp articles and ancient ceramic figures further demonstrate the sophistication and refinement of clothing in the Shang Dynasty (16th to 11th century BC).

The three main types of traditional Chinese clothing are the pien-fu, the ch'ang-p'ao, and the shen-i. The pien-fu is an ancient two-piece ceremonial costume of a tunic-like top extending to the knees and a skirt or trousers extending to the ankles. The ch'ang-p'ao is a one-piece garment extending from the shoulders all the way to the heels. The shen-i is a cross between the pien-fu and the ch'ang-p'ao; on the one hand, it consists of a tunic and a skirt or trousers like the pien-fu, on the other hand, the tunic and the skirt are sewed together and essentially one piece like the ch'ang-p'ao. Consequently, the shen-i was the most widely worn of the three types. Typical of these three types of clothing were wide and voluminous

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sleeves and a very loose fit. Tunic and trousers or tunic and skirt, utilized a very small number of stitches for the amount of cloth used. So because of their relatively plain design and structure, embroidered edgings, decorated bands, draped cloth or silks, patterns on the shoulders, and sashes were often added as ornaments. Variety in designs came to be one of the unique features of traditional Chinese dress.



Darker colors were favored over lighter ones in traditional Chinese clothing, so the main color of ceremonial clothing tended to be dark while bright, elaborate tapestry designs accented. Lighter colored clothing was worn more frequently by the common people for everyday life and around the house use. The Chinese associate certain colors with specific seasons: green represents spring, red symbolizes summer, white represents autumn, and black symbolizes winter. The Chinese are said to have a fully developed system of matching, coordinating, and contrasting colors in apparel.

China's Modern Clothing

After the 1911 Revolution, the garments changed greatly, and the dresses and the official cap were eliminated. Particularly, hair plaits were cut off, but chi-pao (one-piece mandarin robe) still exist. The Blue Short Gown of schoolgirls was the main style, and it gradually became popular.

The government specified the system of formal dresses of men and women in the first year of the Republic of China. Men had dress suits and routine suits. Dress suits included day suit and evening suit, which were all made of black cloth, trousers and cravats. Routine suits included Western style and Chinese style (e.g. long gown and mandarin jacket). The formal dress of women had collars and was long to the knees with buttons down the front. Skirts were decorated with cartouches in the front and back, both sides were sewn with pleats, and both ends had patterns of knots.

Along with the emergence of cinema, film stars became eminent figures gradually. Shanghai City became the base camp of women's wear in China. The garments of Guangdong Province and Hong Kong became one of the branches of Shanghai City garments.

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Changes of Men's and Women's Costume

Men wore western-style clothes and Sun Yat-sen's uniform (Chinese tunic suit). These two styles of clothes were foreign styles, and most officials and intellectuals more usually wore them. White garments were worn in the summer, but black or dark garments were worn in other seasons. The style with a mandarin jacket over a long gown was still one of the common dressing styles. The student's clothing with erect collar, three pockets and seven buttons were mainly the uniform of students of universities and colleges. In addition, typical clothes of rural men and women included a jacket and trousers or covered with a ramie skirt (long or short small skirt fastened on body).

Women's costume changed greatly during the period, some kept the Qing Dynasty (1644 ~ 1912) style of trousers and clothes with curving front, some imitated western-style with a jacket and a skirt, most schoolgirls wore black silk skirts and short jackets that had a round lower hem and short sleeves to elbow. The common garments of social women were mainly Chi-pao.

The overall tendency of new garments was divided into two types: one type was the long Chi-paos made of solid-color cloth or printed materials; characteristically, laces or patterns were added to the edges, or the small waistcoat and silk scarves were over the jacket. As to the other dressing type, the upper garment and lower skirt were separated.



In the 1920s, people began to wear Chi-pao whose style was mostly the same as that of the Qizhuang garments (garments of banner men) existing at the end of the Qing Dynasty. Later, the cuff was reduced gradually, and embroidered border was not as broad as the previous one. By the end of the 1920s, dressing style was affected by that of Europe and America, and the pattern of chi-pao was changed significantly. By the early 1930s, Chi-pao had been very popular. The main changes of garments in that time were the modifications of collar, sleeve and length, etc. The garments with high collar were popular at first, and the higher the collar, the more popular. Gradually, garments with low collars began to be popular, and the lower the collar, the more modern. Finally, people wore collarless and sleeveless Chi-pao.

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Influence of Foreign Costume

With the inflow of foreign goods into China, western life styles penetrated into the society. Women living in Chinese big cities often attended social activities in the 1930s ~ 1940s. All this resulted into the change of social morals accordingly. Women wore the western-style clothing and skirt together with glass and watch, and sunshade in hands, looking more modern and romantic. The modern fashionable dress of Europe and Japan affected Chinese women in terms of short skirts, underwear and colors, etc. More and more women began to imitate them, and some even imitated the simple dressing style of America. Ladies who liked sports always wore red pleated skirts and used brassiere to replace the old-time bellyband (an underwear that was made of red embroidery cloth and hung from the neck with gold or silver chains, it came down from ancient times). In addition, women's one-piece dress was more popular. During the 1920s ~ 1940s, fur coats were still popular in rich families.

Today's Clothing

China's fashion designers use a mixture of traditional and modern ideas to create new fashions. These new fashions also incorporate age-old motifs such as guardian deities, lions, and masks of Chinese opera characters. Chinese bronze is another source of printed, woven, and embroidered design for clothes. Some of the distinctive designs include dragons, phoenixes, clouds, and lightning. Motifs from traditional Chinese painting also end up in woven or printed fashion designs.

Many accessories such as macramé are used to decorate shoulders, bodices, pockets, seams, and openings of clothing, as well as belts, hair ornaments, and necklaces. Some successful examples of combinations of modern and traditional fashion elements are the modern bridal tiara, based on a Sung Dynasty design and the Hunan Province style of embroidered sash made in the traditional colors of pure red, blue, and green. From these examples, it can be seen how traditional Chinese dress is the foundation of modern fashion. However, the Chinese have also adopted many Western styles of clothing such as business suits and jeans.

In modern society, Chinese men are seen at social occasions wearing ceremonial clothes in two varieties on formal occasions, i. e. the dignified and refined traditional Chinese long gown and the Sun Yat-sen's uniform, which is a creative blending of fashion elements from the East and West, and a milestone in the history of Chinese garment design—was hailed as the "State Suit". While women often wear the ch'i-p'ao, a modified version of a traditional Ching Dynasty fashion. The

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variations of height, length, width, and ornamentation of the collar, sleeves, skirt, and basic cut of this Oriental fashion are limitless.



中国的传统服装
China's Traditional Clothing

中国的古代服装

中国传统衣着的特点是华丽。中国的传统衣着的一大显著特点就在于它不仅表现出外在的典雅，而且还具有内在的象征意义。每一件传统服装都传递出其自身所具有的内在活力感。从人们所佩带的一副雉鸡羽毛中，就可以体现出这种服饰的外在形式与内在象征的完美结合。这起源于战国时代（前475～前221年）战斗时的习俗。因为在当时如果将两片凤鸟（这是一种非常擅长战斗的雉鸟）的羽毛插在武士所佩戴的头盔上的话，便可以以此来象征大无畏的尚武精神。

根据考古学的发现，18 000年前的文化遗迹中有诸如骨针和穿孔的石珠和贝壳，它们都证明了在中国古代文明很早的时候装饰和缝纫就已经存在了。而到了黄帝和尧舜时代（大约距今4 500年前），服装的品种已经初具规模。丝麻织物的残片和古代的陶俑进一步表明商代（公元前16至公元前11世纪）服装的精密程度和优雅程度。

传统的中国服装可以分为弁服、长袍以及深衣三种。弁服是一种分为上衣和下裳的古代装束，它的上衣类似于束腰外衣并且长至膝盖，而其下裳则为裙子或裤子并长至脚踝。长袍则是由肩部到脚踵的单件外衣。深衣则是介于弁服和长袍两者之间的另一种服装，它一方面由束腰上衣和裙子或裤子组成，这一点和弁服很像；而另一方面束腰上衣和裙子缝合在一起；实际上就像长袍一样是单件外衣。因此，深衣是这三种服装中使用最广泛的一种。这三种服装的典型特征就是宽大的袖子和宽松的腰身。无论是采用束腰外衣和裤子组合还是束腰外衣和裙子组合，它们相对于所使用的布料量而言都尽可能少地使用针脚数量。由于它们的设计和结构相对比较朴素，因此它们经常绣上花边、饰以镶边、辅以褶皱布料或丝料、肩部加上图案花样、并配上腰带。这些不同的式样便成为中国传统服装的一个特殊之处。

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中国的传统服装对暗色调的偏好程度要大于亮色调，因此礼服的主色调往往采用暗色调，然后辅之以精巧的亮色调织锦式样。普通百姓平常生活和在家附近则通常穿亮色调的服装。中国人将某些色彩与特定的季节联系在一起：绿色代表春天，红色代表夏天，白色代表秋天，而黑色则代表冬天。据说，中国人已经拥有一整套对服装颜色进行搭配、协调和对比的方法了。

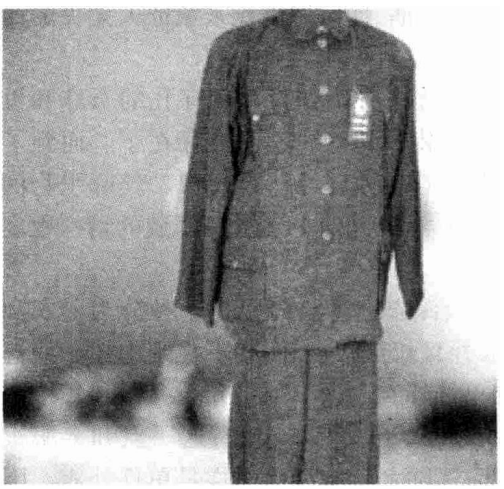
中国的近代服装

自从1911年辛亥革命以来，外套便产生了巨大的变化，同时服装和官员所戴的帽子均被废除。尤其是剪掉了辫子，但是旗袍（单件式满清官袍）依然保留了下来。女学生所穿的蓝色短袍成为主流款式，并且这逐渐流行起来。

在中华民国元年，当时政府规定了男子和女子的正式着装制度。男子可以穿着礼服和常服。礼服又包括午服和晚礼服，两者均包括黑色衣服、裤子以及领结。常服则包括西式和中式两种（即长袍和马褂）。妇女所穿着的正式服装则带领子而且长至膝盖，并在前侧下方缀有纽扣。裙子上配有装饰镜板，同时两侧均缝有褶皱，两端则采用打结式样。

随着电影院的兴起，电影明星也逐渐成为显赫的人物。上海市成为中国妇女服饰的大本营。广东省和香港的外衣则成为海派外衣的一支。

男子和妇女服装的变迁



男子穿着西式服装和中山装。这两种风格的服装均为西式服装，大多数官员和知识分子通常都穿着这些服装。在夏天穿着白色外衣，但在其他季节则穿着黑色或暗色调外衣。在长袍上穿马褂依然是常见的穿着风格。学生的服装则采用立领、三个口袋以及七粒纽扣，这主要是大学和学院的学生所穿的服装。此外，农村男女的普通穿着方式是一件短褂加一条裤子，或是在裤子外面再罩上苎麻裙子（系在身上的小裙子，可长可短）。

在此期间，妇女的服装发生了巨大的变化，有些保留了清朝（1644～1912）的裤子和衣服式样，它们前侧采用了弧形造型，有些则仿照了西式服装并采用短褂加裙子，大多数女学生则穿着黑色的丝裙和短上衣，并且在下方有个圆形的褶边，它的袖子较短只及肘部。社交女性的普通外衣则主要采用旗袍。

新式外衣的整体倾向可以分为两种类型：一类是长旗袍，它由纯色布料或印花布料所制成；它的特点是在边上加花边或图案，或是在短褂上罩小马甲和丝巾。至

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于另一种穿着类型，则分别穿着上衣和裙子。

到了上世纪20年代，人们开始穿着旗袍，它的风格基本上与清末的旗装（旗人的外衣）是一样的。之后，旗袍的袖口便逐渐收小，而且绣边也不像之前那么宽了。到了上世纪20年代末，服装式样受到了欧美的影响，而旗袍的式样也发生了巨大的变化。到了上世纪30年代初，旗袍已经极为流行了。当时外衣的主要变化是对领口、袖子以及长度等进行了修改。高领外衣起初十分流行，而且领口越高越流行。低领外衣逐渐开始风靡，而且领口越低越时髦。最后，人们开始穿着无领、无袖的旗袍了。

西方服装的影响

随着西方商品进入中国，西方的生活方式开始渗透社会。居住在大城市中的妇女在上世纪30年代至40年代经常参加社交活动。所有这些导致社会道德出现了相应变化。妇女们穿着西式的衣服和裙子，戴着眼镜和手表，手里打着太阳伞，看上去更加时髦、浪漫。欧洲和日本近代的流行服装在短裙、内衣以及颜色等方面对中国妇女产生了影响。越来越多的妇女开始对此进行模仿，有些妇女甚至模仿美国简约的着装风格。喜爱运动的妇女经常穿着红色褶皱裙并用文胸来取代之前所使用的肚兜（一种用红色刺绣布料制成的内衣并用金、银锁链悬挂在颈部，它自从古代便一直得以使用）。此外，女式单件服装也更加流行。在20世纪20年代至40年代，毛皮大衣在富裕家庭中依然十分盛行。

如今的服装

中国的时装设计师运用了各种传统和现代理念来创造出新的时装。这些新式时装还加入了古老的图案，例如守护神、狮子以及中国京剧人物所使用的面具。服装上还印上、织上或缝上中国青铜器的图案。某些独特的设计图案包括龙、凤、云以及闪电。传统中国画中的图案也被编织或印在时装设计中。

为了装饰衣服的肩部、胸衣、口袋、缝合线、开口以及腰带、头饰以及项链，采用了诸如流苏等许多装饰品。有许多例子成功地将现代和传统的时装要素融合在一起，其中有现代化的新娘冠饰，它采用了宋朝的设计和湖南风格的刺绣饰带，并且色调使用了传统的大红色、蓝色以及绿色。从这些例子可以看出传统的中国服饰乃是现代时装的基础。但是中国人也采用了许多西式的服装，例如商务套装和牛仔。

在现代社会，中国男子在社交场合穿着两种礼服，一种是威严、精巧的传统中国长袍，另一种则是中山装，它创造性地将东西方的时装要素糅合在一起并成为中国服装设计史上的里程碑——被称为“国服”。而女子则经常穿着旗袍，这是清朝一种传统时装的现代化版本。这种东方时装的领口、袖子以及下摆的高度、长度、宽度、装饰以及基本的剪裁方法都是不受拘束的。

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中国的传统发型、鞋子以及帽子
China's Traditional Hairstyle, Shoes and Hats

Traditional Hairstyles

From the end of the reign of Emperor Guangxu till the beginning of Republic of China (1908 ~ 1912), the popular bun types of Chinese women included Luoji (spiral bun), Baoji (pack bun), Lianhuanji (interlinking bun), Chaotianji (skyward bun), Yuanbaoji (Yuanbao-shaped bun; Yuanbao is a shoe-shaped gold or silver ingot), Baoyuji (abalone-shaped bun), Xiangguaji (muskmelon-shaped bun), Kongxinji (hollow bun), Panbianji (bun formed by rounding the tail), Mianbaoji (bread-shaped bun), Yiziji (line-shaped bun), Dongyangji (Japanese bun), Zhuimaji (bun like a person falling off a horse), Wufengji (dancing-phoenix bun) and Hudieji (butterfly bun), etc.

As for a young woman, in addition to the bun, there was also a lock of hair covering the forehead, commonly called Qianliuhai (front bang). The fashion of the Qianliuhai varies greatly, too: the line-shaped, the hanging-silk-shaped and the swallowtail-shaped, etc.

Around the 12th year of Republic of China (1923), Jianfa (a hairstyle formed by cutting the hair neatly) became popular. In the 1930s, perm was widely spread to China. After 1933, Chinese women in big cities usually followed the Western style, and some even dyed their hair into different colors such as red, yellow, brown, etc., which were regarded as fashionable.

Embroidered Shoes: Making a Comeback

In the shoe family, Chinese-style embroidered shoes, which have been deemed as a perfect combination of the shoe culture and the art of embroidery, are a 100-percent handicraft creation by Chinese people. Deeply rooted in Chinese culture, they are reputed as "Chinese shoes".

In ancient China, ever since the matrilineal society was replaced by a patrilineal one, the social division of labor has been based on men ploughing and women weaving; the tradition of embroidering shoes has been passed down from one generation to another by Chinese women. Aesthetic conceptions, cultural tradi-

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tions, ethics and morals, as well as the fashion of different dynasties, have all been well expressed by the needle and thread with which subtle and interesting changes have been incorporated.

But when and where did embroidered shoes first appear? Works that have been passed down from ancient times fail to provide us with explicit evidence. The popular tale of the "Jin Shoes" may, however, give us some inspiration.

In the Spring and Autumn and Warring States periods dating back more than 2 600 years, the capital of the State of Jin was located in Shanxi Province. In 606 BC when Jin Xiangong became the monarch, he set out to expand the territory, annexing 10 vassal states. To immortalize his cultural and military achievements in the minds of the masses, Jin ordered that the shoes belonging to all women in the palace should bear 10 fruit or flower patterns, including pomegranate blossoms, peach blossoms, grapes, etc. He also mandated that all civilian girls should wear the "10-fruit shoes" at their weddings so that the generations to follow would not forget his legacy. At that time, the female embroidered shoes bearing such patterns were called "Jin shoes". From then on, the art of embroidery extended from shoes to clothing and other daily utilities.

Three hundred years later, the great philosopher Xuntse was born in "the hometown of embroidered shoes". Xun attached much importance to the local embroidery trade. In his famous book Xun Zi , he recorded the emerging popularity of the iron needle in embroidery, glorifying the embroidering needle from the viewpoint of a philosopher. He noted that apart from embroidery the needle can also promote the economic development and stability of a society. Even in neoteric times, local silk fabrics and embroidery were still well reputed both home and abroad. The local women began embroidering at an early age, spending over 10 years on their embroidered matrimonial shoes. They did this to demonstrate their loyalty to love and their aspiration for happiness. Social reforms also rendered the craft of embroidery as an important standard for appraising a girl as "clever and deft".

Colorful silky threads are used to embroider elaborate patterns on the shoe from heel to toe, and from the sole to the shoe padding.

The themes for shoe embroidery originate from daily life—such as folk culture and folk customs—and nature, including flowers and grass, birds and beasts, and theatrical figures.

The seemingly traditional embroidered shoes fall into different types: trendy,

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indoor and traditional. The most attractive aspect of embroidered shoes is their soft texture and comfort. The perfect combination of fashion and tradition produce a truly unique product.

Many young people believe embroidered shoes add a touch of elegance to the modern woman without looking too conservative. And more than 20 ethnic groups still wear embroidered shoes as part of their characteristic dress. Embroidered shoes have become more than footwear these days—they are one of the nation's cultural treasures.

All about Wedding Shoes

In the Haizhou Region of East China's Jiangsu Province, wedding shoes are known as xi xie or "happy shoes". Before liberation (in 1949), when a girl was getting married, she usually wore a pair of happy shoes, which were made of red cloth or silk and were sometimes embroidered with flower patterns in the front part. With the increasing use of leather shoes after liberation, the bridal wedding shoes gave way to the leather ones. The bridegroom's first pair of shoes after marriage should be made or bought by the bride.

In Longquan, Zhejiang Province, there are many customs on the bride and bridegroom's wedding shoes. For example: the bride usually wears pink or orange wedding shoes, which are made by a girl whose parents are still alive or a grandma who has witnessed three generations. The front uppers are embroidered with a pair of phoenixes picking peony flowers. Inside the shoes is a lining of white cloth, on which is embroidered a pair of the Chinese character "喜" meaning happiness.

On the wedding day, the bride wears this pair of shoes to get on and off the sedan chair, as well as for the following three days. After that, the shoes will be put away. When the first child she gives birth to reaches one month old, she wears this pair of shoes to meet guests to show that she is a first-time mother. The bridegroom's shoes, on the other hand, are made with black cloth by the same kind of people who make the wedding shoes for the bride, and can be worn until they are worn out.

Wedding shoes have different names in different places. In ancient times, wedding shoes were also called "Zodiac Shoes", since a propitious date was chosen for the wedding ceremony. When getting on the sedan chair, the bride always wore a pair of yellow shoes, which were changed to red ones upon her arrival at the bridegroom's family.

In some places, wedding shoes refer to shoes worn by the bride while making

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bows to the bridegroom's parents at the traditional wedding ceremony, and are therefore named cai tang xie or "stepping hall shoes". In other places, wedding shoes refer to those worn by the bride when changing her hairstyle on the wedding day, featuring a thin sole, red lining, and embroidered flower patterns. After that, the bride has to change to another pair of shoes, and throw the wedding shoes under the bed to show her determination of not marrying again. Some people hold the view that the earlier cai tang xie is rotten, the earlier the bride will give birth to child.

In the old days, the bride often wore a pair of soft-sole shoes when spending the night in the nuptial chamber softened by candlelight. When in bed, the bridegroom would take off the shoes for the bride, and then look at the drawings inside the shoes together.

There is another kind of wedding shoes called hui men shoes. A month after marriage, the brides' family usually invites the bride to live with them for several days, which is known as hui men. The bride can live there for a month if accompanied by the bridegroom. Otherwise, she can only live as long as her mother-in-law allows, usually eight or eighteen days. During her stay at her parents' home, the bride has to make each member of the bridegroom's family a pair of shoes, which are the so-called hui men shoes.

Customs Associated with Shoes

In China, there are many established practices concerning shoes, many of which have become standard life etiquette. For example, shoes are presented to a baby one month after its birth; newlyweds have to wear wedding shoes at their wedding ceremony; shoes embroidered with the Chinese character "fu" are often given as birthday presents to elderly people; and at funerals, the children of the deceased have to wear filial shoes. Among the various shoe-related customs, wedding shoes have played an extremely important role in one's marriage since ancient times.

During the Southern Dynasty (420 ~ 589), if a man was to take a wife, he had to first present to the woman a new pair of silk shoes when delivering betrothal gifts. The custom continued in many places, such as in Yinxian of today's Zhejiang Province in East China, during the reign of Emperor Guangxu in the Qing Dynasty. According to the local matrimonial customs at that time, when a marriage was settled, the woman's family would find out the shoe sizes of the man's grandparents and great-grand parents. Then, the woman would painstakingly make elaborate

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shoes for them. When delivering betrothal gifts, the man would give jewelry, silk, cattle, food, and wine to the woman's family, who would hold a feast to entertain. Afterwards, the woman's family would give the man the self-made shoes in return, which were meant to show their daughter's filial piety to her future in-laws.

Shoes to Show the Bride's Needlework

The shoes made by the bride, though not necessarily for herself, are a must among the bride's dowry in many places. In the Shangluo Region of Shanxi Province in north China, every woman, prior to her marriage, has to make a pair of shoes for every member of her fiancé's family.

On the wedding day, after the wedding ceremony, the bride has to distribute the shoes she has made to every family member, who will try on the shoes on the spot and make some comments. The shoes, in addition to showing the bride's needlework, also signify that the bride will respect the elder, love the young, and get along well with the whole family.

The "Sifting Shoes" Custom

There is an interesting custom called "sifting shoes" among the zhuang people. When two young people get married, the bride's sisters escort her to the bridegroom's family. Then a wedding ceremony is held, in which the bride and bridegroom make formal bows to the groom's parents. After that, the escorts sing songs together before the bridegroom's family to lay out the wedding banquet, during which the ritual of tea or wine serving is held. As the escorts are beginning to take leave, a young man brings out a sift and begins "sifting shoes".

Usually, the escorts will decline politely before putting the shoes they bring with themselves into the sift. Every time the man receives a pair of shoes, he will put a red packet into the container and then presents it to the escort as he shakes the container and sings songs of gratitude. He does this until he has "sifted" shoes into red packets for all the escorts.

Evolution of Caps in China

Cap was invented long ago in China. For example, in Chinese idioms, there are "yi guan chu chu" (neatly dressed both in clothes and in cap), and "guan mian tang huang" (elegant and stately in dressing), and so on. The "Guan" and "Mian" here refer to cap.

The code of wearing caps was an important part in China's costume code: when a man reached the age of 20, he began to wear cap, and on that occasion there was a ceremony called "Guanli (Ceremony of the Cap)", indicating that he

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had grown up.

The cap in ancient China was not the same as that of the present. It had only a narrow ridge covering only part of the calvaria, not like today's cap that covers the whole head.

Since the cap came into being, hierarchical rule in terms of social status was associated with it: a poor person with a low social status was not allowed to wear a cap. The rule on cap wearing was different from dynasty to dynasty.

In the Han Dynasty (206BC ~ 220AD), the shape of the cap was already similar to that of today. A cap must be matched with a headband. People from lower classes could only wear a headband, and a minor was only allowed to wear a hollow headband. The influence of such a rule lasted until the Ming Dynasty (1368 ~ 1644).

In the Ming Dynasty, the Wushamao (black gauze cap) appeared in the official uniform. "Mian" appeared earlier than "guan", and generally refers to "mian" (crown) specially used by the king or emperor. Only when the son of the emperor succeeded to the throne could he be coronated (Jiamian, in Chinese, meaning offering the crown). Laborers could only wear a headband, mostly for wiping off the sweat, and later it served as a cap.

Chinese caps have their own national features. In ancient times, people of the Liao (907 ~ 1125) and Jin (1115 ~ 1234) Dynasties usually wore fur caps, and people of the Yuan Dynasty (1201 ~ 1368) usually wore helmet-style caps and hats. Moreover, there were little colorful cap of the Uygur, felt cap of the Tu, fox fur cap of the Mongolian, and so on. In daily life, cap (hat) has also such functions as cold protection, warm keeping, and decoration.



中国的传统发型、鞋子以及帽子
China's Traditional Hairstyle, Shoes and Hats

传统发型

从光绪末年到民国初年(1908 ~ 1912),中国妇女中所流行的发型种类包括螺髻、包髻、连环髻、朝天髻、元宝髻(元宝是一种外形像鞋子一样的

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金锭或银锭）、鲍鱼髻、香瓜髻、空心髻、盘鞭髻、面包髻、一字髻、东洋髻、坠马髻、舞凤髻、蝴蝶髻等。

对于年轻妇女来说，除了发髻之外还要将一绺头发盖在额头上，这通常被称为前刘海。前刘海的式样也是千差万别的，有一字式、垂丝式、燕尾式等等。

在民国十二年（1923）之前，剪发（通过将头发剪整齐来打造出发型）十分流行。到了上世纪30年代，烫发在中国广为盛行。1933年之后，大城市里的中国妇女通常追求西式发型，有些人甚至将头发染成不同的颜色，例如红色、黄色、褐色等，人们认为这十分时髦。

绣花鞋：回归往昔

在鞋类大家族中，中式绣花鞋被认为是鞋文化与刺绣艺术的完美结合，它是中国人百分之百手工制作而成的。中式绣花鞋在中国文化中根深蒂固，被誉为“国鞋”。

在古代中国，自从母系氏社会被父系式社会所取代之后，社会劳动分工便建立在男耕女织的基础之上；而绣花鞋这一传统则由中国妇女一代代流传下来。它通过针与线创造出了美学概念、文化传统、伦理与道德以及不同朝代的时尚，同时也加入了微妙、有趣的变化。

但若要说起绣花鞋起源的时间和地点的话，古代流传下来的书籍并不能为我们提供明确的证据。但是“晋鞋”这个广为流传的故事可能会给我们一定的启示。

在距今2 600多年前的春秋战国时代，晋国的首都位于山西省。当晋献公在公元前606年当上国君之后，他大举开辟疆土并且吞并了10个诸侯国。为了让人民大众记住自己的文治武功，晋献公命令将宫中所有女子的鞋子都必须描绘出10种水果或花卉的图案，这其中包括石榴花、桃花、葡萄等。他还要求所有的平民女子在出嫁的时候都必须穿这种“绣着10种水果图案鞋”，这样今后世世代代的人们就不会忘记他所留下的功绩了。当时，妇女所穿的这种带有上述图案的绣花鞋便被称作“晋鞋”。自此之后，刺绣艺术便从鞋子扩展到衣物和其他日常用品上。

300年之后，伟大的哲学家荀子出生在“绣花鞋之乡”。荀子认为当地的刺绣贸易十分重要。在他所撰写的名作《荀子》一书中，他记载了铁针在刺绣业中的受欢迎程度越来越高，并且从哲学家的角度对用于刺绣的针大加赞美。他指出除了刺绣之外，针还可以用来促进经济发展和社会的稳定。即便是到了近代，当地的丝绸织物和刺绣依然享誉海内外。当地的妇女从很小便开始从事刺绣行当，并且要花十多年的时间来制作自己出嫁时的绣花鞋。她们之所以这样做是为了表明自己对爱情的忠诚以及对幸福的热望。社会变革也使刺绣这门技艺成为评判女子是否“心灵手巧”的一条重要标准。

人们使用五颜六色的丝线，在鞋子上从脚趾到脚踵、从后跟到鞋垫的部位上都绣上了精美的图案。

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鞋子上的刺绣主题来源于日常生活——例如民间文化和民间传统——以及自然界，这其中包括花草、鸟兽以及戏剧人物。

外观上传统的绣花鞋可以分为不同的种类：时尚型、室内型以及传统型。绣花鞋最具有吸引力的地方在于它们的质地很软并且很舒适。时尚与传统的完美结合打造出一款真正独特的产品。

许多年轻人认为绣花鞋给现代女性带来了一分高雅感，而且也不会使人看上去过于保守。20 多个民族也将绣花鞋作为自己的特色服饰穿着。绣花鞋如今已经不仅仅是鞋类产品了，它还是国家的文化财富之一。

关于婚礼鞋

在位于华东江苏省的海州区，婚礼鞋也被叫做喜鞋。在解放（1949 年）前，少女在出嫁之前通常要穿一双喜鞋；喜鞋是用红色的布或丝制成的，而且有时在前面绣上了花卉图案。在解放以后随着人们越来越多地使用皮鞋，婚礼鞋便让位于皮鞋了。新郎在结婚后所穿的第一双鞋应当由新娘制作或购买。

在龙泉地区，当地有许多关于新娘和新郎的婚礼鞋的规定。例如：新娘通常要穿粉红或橙色的婚礼鞋，而且制作鞋子的女孩父母健在或是她的祖母见到了三代子女。鞋子的前上方绣有一对衔着牡丹花的凤凰。在鞋子里面是一层白布衬里，上面绣着一对汉字“喜”，表示幸福之意。

到了结婚当天，新娘便穿着这双鞋子上下轿子，之后的三天也要穿着这双鞋。之后便将这双鞋收起来。当她哺育的第一个孩子长到一个月大时她便穿着这双鞋去见客人，这样就表示自己是第一次当母亲。而新郎的鞋则由为新娘做鞋子的人用黑布做成，然后一直要穿到破了为止。

不同地方对婚礼鞋的称呼各有不同。在古代，婚礼鞋又被称作“黄道鞋”，因为结婚典礼要选择在黄道吉日举行。当新娘坐上轿子时总是穿一双黄色的鞋，然后待到了夫家之后再换成红色的婚鞋。

在某些地方，婚礼鞋就是指新娘在传统结婚典礼上向新郎父母拜堂时所穿的鞋，因此它又称作踩堂鞋。在另一些地方，婚礼鞋则指的是新娘在结婚当天上头时所穿的鞋，它的特点是薄底、红帮并且绣有花卉图案。上头完了之后，新娘就要换上另一双鞋，然后将婚礼鞋扔到床下，以此来表示自己永不再嫁的决心。有些人认为踩堂鞋烂得越早，新娘生孩子越早。在过去，新娘在洞房花烛夜时经常要穿一双软底鞋。在上床时新郎要为新娘脱下鞋子，然后再同新娘一同观看里面的图画。

还有一种婚礼鞋被称作回门鞋。在结婚后一个月，新娘的家人通常邀请新娘与其同住几天，这就是回门。如果新郎陪同前去的话，新娘可以在娘家住上一个月。否则在娘家住的天数就要由婆婆决定，通常是 8 天或 18 天。新娘在回门期间要为新郎的每位家人做一双鞋，这就是所谓的回门鞋。

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与鞋有关的习俗

在中国已有许多与鞋子有关的风俗，其中许多已成为标准的生活礼仪。例如，婴儿满月时要送给他鞋子；新婚夫妻在婚礼上要穿婚礼鞋；上面绣有汉字“福”的鞋子经常当作生日礼物送给老人；在葬礼时，去世者的孩子要穿孝鞋。在各种与鞋有关的习俗中，婚礼鞋自古以来就在婚礼中发挥着极为重要的作用。

在南北朝(420～589)时，男子如果要娶媳妇的话，那么在送聘礼时必须首先送她一双新的丝鞋。这个习俗在许多地方延续到光绪年间，例如今天华东的浙江省鄞县。根据当时当地的成亲习俗，当定下一门亲事时，女方的家人要了解男方祖父和曾祖父的鞋子尺码。然后女方就会尽心地为他们做鞋子。男方在下聘礼的时候要给女方家人首饰、绸缎、牲口、食物以及酒，而女方家人要办婚宴来招待。之后女方的家人就要将女方亲手做的鞋回赠男方，这意味着他们的女儿要孝顺她公婆。

用鞋子来展示新娘的女红水平

虽说新娘并不一定要为自己做鞋，但是在许多地方陪嫁中必须有新娘做的鞋。在华北陕西省的商洛地区，每个女子在结婚之前都要为其未婚夫的每一位家人做一双鞋。

在成亲那天，新娘在婚礼仪式结束之后要将她做的鞋发给每位家人，以便他们现场试穿并给一些评价。鞋子除了展示新娘的女红水平之外，还表示新娘要尊老爱幼并与全家人相处融洽。

“筛鞋”风俗

在如今的壮族中有个有趣的习俗叫“筛鞋”。当两个人结婚时，新娘的姐妹要把她送到新郎的家中。然后举行结婚典礼，新娘和新郎要向新郎的父母正式鞠躬。之后，送亲的姐妹要在新郎的家人面前一起唱歌来摆开婚宴，并在此期间举行敬茶或敬酒仪式。当送亲的人正准备离开时，一位年轻男子就会捧出一个筛子开始“筛鞋子”。

送亲的人通常要先礼貌地推辞，然后将她们带来的鞋子放进筛子。每当这位男子接过一双鞋子的时候，他就会在筛子里放一个红包，接着边摇动筛子的时候边将红包交给送亲的人，嘴里还唱着答谢的歌。他要为所有送亲人员将鞋子“筛”成红包。

中国帽子的变迁

中国很久以前便发明出了帽子。例如在中国成语中有“衣冠楚楚”(形容衣服和帽子都穿戴得十分整齐)和“冠冕堂皇”(形容衣着十分端庄高贵)等等。在这里，“冠”和“冕”指的都是帽子。

戴帽子的规范是中国穿衣规范中的重要组成部分：当男子到了二十岁时，他便开始佩戴帽子，这时就要举行一个称之为“冠礼”(佩戴帽子的仪式)的仪式，表明他已经长大成人。

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古代中国的帽子与今天的帽子不太一样。它只有一个窄窄的顶端来盖住头顶的部分地方，不像今天的帽子能够将头整个遮住。

帽子出现之后，社会地位方面的等级规定便与之联系在一起：社会地位较低的穷人不允许戴帽子。各个朝代对佩戴帽子的规定也不尽相同。

在汉朝（公元前206年至公元220年），帽子的外形已经与今天的样子很像了。帽子必须配上头巾。身份低微的人只能戴头巾，而未成年人只能允许戴空的头巾。这条规定一直影响到明朝（1368～1644）。

到了明朝，官员的制服出现了乌纱帽。“冕”的出现要比“冠”早些，而且通常指的是国王或皇帝专用的“冕”（王冠）。只有当皇帝的儿子继承皇位之后才能加冕。劳动人民只能佩戴头巾，这主要是为了擦拭汗水，之后头巾便发挥了帽子的作用。

中国的帽子具有其自身的民族特色。在古代，辽（907～1125）金（1115～1234）时代的人们通常佩戴毛皮帽子，而元朝（1206～1368）人们通常佩戴盔式帽。此外，还有维吾尔人戴的彩色的小帽子，土族戴的毡帽，蒙古族戴的狐皮帽等等。帽子在日常生活中还具有御寒、保暖以及装饰的作用。



对中国食品的大体说明
General Descriptions of Chinese Food

Introduction

The Chinese Philosopher Laotse once said: “Governing a great nation is much like cooking a small fish.” He meant that governing a country required just the right “seasonings” and adjustments for successful results. This metaphor clearly illustrates the importance of food in Chinese culture!

Chinese food can be roughly divided into the Northern and Southern styles. In general, Northern dishes are oily without being cloying and the flavors of vinegar and garlic tend to be stronger. Food made from wheat also plays an important role in Northern cooking; noodles, ravioli-like dumplings, steamed stuffed buns, fried meat dumplings, and steamed buns are the most common flour-based foods. The cooking styles of Peking, Tianjin, and Shandong are probably the best known styles of Northern Chinese cuisine. An elaborate, stuffed chicken symbolizes the Chinese wish for plenitude and satisfaction. Representative Southern cooking styles include:

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Sichuan and Hunan cuisine which are famous for their liberal use of chili peppers; the Jiangsu and Zhejiang styles which emphasize freshness and tenderness; and Cantonese foods which tend to be somewhat sweet and full of variety. Rice and rice products such as rice noodles, rice cakes, and rice congee are frequently seen in Southern style cooking.



In Chinese cooking, color, aroma, and flavor are of equal importance in the preparation of each dish, in satisfying the gustatory, olfactory, and visual senses. Any entree is a combination of three to five colors, selected from ingredients that are light green, dark green, red, yellow, white, black, or caramel-colored. Usually, a meat and vegetable dish is made from one main ingredient and two to three secondary ingredients of contrasting colors. It is then cooked with the appropriate method, seasonings, and sauces to make an aesthetically attractive dish. The primary methods of preparation include stir-frying, stewing, steaming, deep-frying, flash-frying, and pan-frying. A dish with a fragrant aroma will certainly whet the appetite. Among many others, some ingredients that contribute to a mouth-watering aroma are scallions, fresh ginger root, garlic, chili peppers, wine, star anise, cinnamon stick, pepper, sesame oil, and dried black Chinese mushrooms. Of utmost importance in cooking any dish is preserving the fresh, natural flavor of the ingredients and removing any undesirable fish or game odors. In Western cooking, lemon is often used to remove smells of fish; in Chinese cooking, scallions and

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ginger serve a similar function. Soy sauce, sugar, vinegar, and other seasonings add richness to a dish without covering up the natural flavor of the ingredients. A well-prepared dish will be rich for those who like strong flavors, not over-spiced to those who like a blander taste, sweet to those who like a sweet flavor, and hot to those who like a piquancy. A dish that is all of these things to all of these people is a truly successful one.

Tradition



However, color, aroma, and flavor are not the only principles followed in Chinese cooking; nutrition is the first concern. A theory of the "harmonization of foods" can be traced back to the Shang dynasty's scholar Yi Yin. He relates the five flavors i. e. sweet, sour, bitter, piquant, and salty to the nutritional needs of the five major organ systems of the body (the heart, liver, spleen, lungs, and kidneys), and he stresses their role in maintaining good physical health. In fact, many of the plants used in Chinese cooking such as scallions, fresh ginger root, garlic, dried lily, and tree fungus have properties of preventing and alleviating various illnesses. The Chinese have a traditional belief that food and medicine share the same origin and that food has a medicinal value. This view can be considered the forerunner of nutritional science in China. According to this theory, a correct proportion of meat to vegetable ingredients should be maintained. One-third of meat-based dishes should be made of vegetable ingredients, and one-third of vegetable dishes should consist of meat. In preparing soups, the quantity of water used should total seven-tenths the volume of the bowl. Basically, the correct ingredient proportions must be adhered to in the preparation of each dish or soup in order to ensure optimal nutritional value.

The Chinese have a number of traditional rules and customs associated with eating. For example, food must be eaten while seated. Also a set order of who may be seated first among men, women, old, and young exists. Furthermore, one must eat main courses with chopsticks and soup with a spoon.

The Present

In this cosmopolitan world, Chinese food is available in practically all major

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and many other cities of the globe. In fact, either in any large city or little village in China, you do not have to walk very far to find a restaurant. Even in home cooking, food is prepared with sophistication and variety. Northern style dishes include Peking duck, smoked chicken, chafing dish with sliced lamb, fried fish slices in sauce, beef with green pepper, and dried scallops with Chinese white radish balls. Representative of the Southern style of cooking are duck smoked with camphor and tea, chicken baked in salt, honey glazed ham, flash-fried shrimp, braised eggplant in soy sauce, and Sichuan style bean curd.



对中国食品的大体说明
General Descriptions of Chinese Food

介绍

中国哲学家老子曾经说过："治大国若烹小鲜。"他的意思指统治一个国家需要正确的"作料"和调节才能获得成功的结果。这个比喻明确地阐明了食物在中国文化中所具有的意义！

中国食品根据烹饪方法可以大致分为南方风味和北方风味。大体说来，北方菜的油比较重但不会让人腻，而且一般更强调使用醋和大蒜。面食在北方的烹饪中也发挥了重要的作用；面条、饺子、蒸包子、肉锅贴以及馒头都是最常见的面食。北京、天津以及山东的烹饪风格可能是中国北方菜肴中最为人们所熟悉的。一只精心烹制并塞满馅料的鸡，象征着中国人实现富足和满足的愿望。南方风味的烹饪方法中具有代表性的则是川菜和湘菜，它们的出名之处在于大量使用了红辣椒；而江苏和浙江风味的烹饪方法则注重鲜嫩；广式菜一般比较甜而且种类繁多。米饭和诸如米线、米饼以及米粥等大米食品是南方风味的烹饪手法中所常见的。

在中国的烹饪中，色、香、味在每一道菜单准备过程中都同样重要，因此在味觉、嗅觉以及视觉上给人以满足。任何一道主菜都会拼出三至五种颜色，这是选择了淡绿色、深绿色、红色、黄色、白色、黑色、或是酱色的配料使然。通常一道荤素搭配的菜肴要选择一种主料和两三种颜色悬殊的配料。然后再通过适当的方法进行烹饪、加作料、调味，以求做出具有美感的菜肴。烹饪的主要方法包括炒、炖、蒸、炸、煎。一道冒着香味的菜肴定会激起人们的食欲。有些配料可以让菜产生令人垂涎欲滴的香味，例如葱、鲜姜、大蒜、红辣椒粉、酒、八角茴香、肉桂棒、胡椒、蓖麻

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油以及香菇干。无论烹饪哪一道菜，最重要的就是要保持配料新鲜、自然的香味并去掉所有鱼和动物身上难闻的腥味。在西方的烹饪中，柠檬经常用来去掉鱼腥味；而在中国的烹饪中，葱和姜则起到类似的作用。酱油、糖、醋以及其他作料都使菜肴更加丰富多样，而且不会盖住配料的自然香味。一道美味的菜肴就是对于口味较重的人来说十分鲜美，对于口味较淡的人来说不会觉得味道过重，对于喜欢甜食的人来说会觉得香甜可口，而对于喜食辣味的人来说辣味可口。如果一道菜能够为所有这些人做出这些口味的话，那么就算取得了真正的成功。

传统

但是，色、香、味并不是中国烹饪中所需遵循的唯一原则；营养是首要考虑因素。“食物的调和”理论可以追溯到商朝时的学者伊尹。他将甜、酸、苦、辣、咸这五味与人体五种主要器官系统（心、肝、脾、肺、肾）的营养需要相对应，然后他强调了它们对保持良好的身体健康所具有的重要性。实际上，中国烹饪中所使用的许多植物都有防治各种疾病的功能，例如葱、鲜姜、大蒜、百合干以及树菇。中国人传统上认为食物和药物具有共同的起源而且食物具有药用价值。可以将这种观点认为是中国营养科学的先驱。根据这一理论，应当保持正确的荤素搭配比例。如果是以荤菜为主的菜肴，那么三分之一的配料应当是素菜；而以素菜为主的菜肴应当三分之一的配料是荤菜。在做汤的时候，所用水的量应当占碗中总量的七成。基本上说，在烹饪每一道菜或汤的时候都必须遵循正确的配料比例，以便确保理想的营养价值。

中国人有许多与吃有关的传统规定和习俗。例如，食物必须坐着吃。而且对于男女老幼的入座顺序也是约定俗成的。此外，吃主菜的时候必须用筷子，而喝汤的时候要用勺子。

目前



在世界各地，人们实际上在全球所有主要城市以及其他许多城市中都能品尝到中国食品。其实，在中国，不管是在大城市还是小村庄里，无需走上多少路就可以找到一家饭店。即使是在家中烹饪，食物的制作也十分精细、多样。北方风味的菜肴有北京烤鸭、烧鸡、羊肉火锅、醋熘鱼片、青椒牛肉以及干贝萝卜丸子。南方风味的烹饪中具有代表性的有樟茶鸭、盐水鸡、蜜炙火腿、干煸虾、烧汁茄子以及麻婆豆腐。

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中国菜肴的特点
Characteristics of Chinese Cuisine

Chinese cuisine is noted for the following characteristics:

Vegetables are the main ingredients.

This explains why most Chinese women are slim and men free of cardiovascular diseases. This is because in China, an agricultural country, there is a traditional respect for land. As the old saying goes, "Live on the mountain if you live in one and live on water if you live by water." The Chinese are meticulous about food preparation. Whether the ingredients they use are pastries or vegetables, they always try to make the dishes tasty. For example, beans, a common vegetable, are exquisitely prepared into such delicious dishes as bean sprouts and bean curd.

The Chinese people like well-prepared food.

To facilitate food absorption and digestion, they are scrupulous about the temperature while cooking. Undercooked food is unacceptable to them. To the Chinese, the sight of Westerners eating undercooked steaks still oozing blood inside is horrible. In addition, warm soup is very important. Wonton, or dumpling soup, and noodles are popular nationwide. Other hot soups include jellied bean curd, rice porridge and corn porridge.

Chinese also like to eat together, a tradition that can be traced back a long time ago.

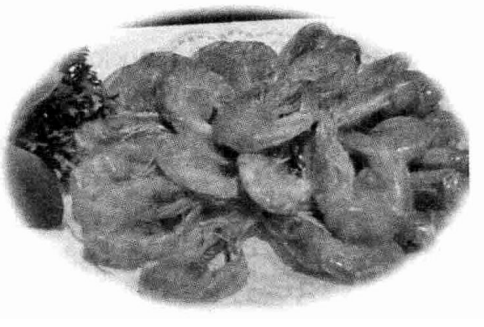
It reflects the Chinese notion of union versus division——round tables, round dishes, and round bowls all symbolize union and perfection. Dishes are usually placed at the center of the table so that everyone around the table can share them. A hot pot, in particular, adds to the atmosphere of harmony and union. Friends eat and live together. A recent book by an American Sinologist held that the Chinese collective tradition developed out of the practice of eating together.

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中国菜肴的特点
Characteristics of Chinese Cuisine

中国菜肴具有以下有名的特点：

蔬菜是主要配料。



这就是中国妇女十分苗条而男子不用担心得心血管疾病的原因。中国作为一个农业国家，对土地有着传统的敬仰。正如一句老话所说的："靠山吃山，靠水吃水。"中国人对于食物的烹制十分讲究。无论是糕点还是蔬菜，他们总是力图将其做得美味可口。例如，豆子这种普通的蔬菜就精致地做成了诸如豆芽和豆腐等美味的菜肴。

中国人喜欢精心烹制的食物。

为了便于食物的消化和吸收，中国人注重烹饪时的温度。对于他们来说，没有烧熟的食物是难以下咽的。当中国人看到外国人吃着渗着血的半熟牛排时会觉得十分恶心。此外，热汤也是极为重要的。馄饨汤或饺子汤以及面条都在全国深受欢迎。其他热汤包括豆腐脑、米粥以及玉米粥。

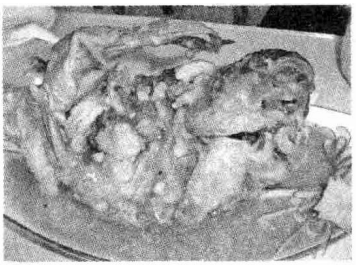
中国人还喜欢在一起吃饭，这个传统可以追溯到很久之前。

这反映出中国人喜欢团圆不愿分离的观念——圆桌、圆盘、还有圆碗都象征着团圆和美满。盘子通常放在桌子的中央，这样坐在桌子面前的所有人都可以吃得到。一锅热汤尤其可以增加和谐、团圆的气氛。朋友们在一起吃饭、生活。最近一位美国汉学家的著作认为，中国人的集体观念就是从一同吃饭发展而来的。

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中国菜肴的种类
Categories of Chinese Cuisine

Chinese cuisine is known for its taste and philosophical and aesthetic qualities. It is closely tied to the development of the 5 000-year-old Chinese civilization. It is also related to the development of tourism in China—well-known scenic spots are associated with well-known dishes named after the spots. There is, for example, "fried Yellow River carp with sweet and sour sauce" of Shandong, and "Hupao vegetarian ham" and "West Lake water shield soup" of Hangzhou.



Chinese cuisine devotes meticulous attention to the color, smell, taste, shape, sound and vessel of food. "Sound" refers to the crispiness of food, especially for such dishes as Sichuan's "sizzling rice crust with three delicacies." When a steaming hot sauce made of shrimp and other delicacies is poured on freshly fried rice crust, a sizzling sound will be heard which signals happiness to the Chinese. "Vessel" refers to the different kinds of containers, such as porcelain, pottery and silverware, for different tables and dishes.

Chinese food can be classified into six categories:

1. Local dishes.

This refers to a class of dishes with very strong local flavors that came into existence in line with local products, climate and customs. Among the most well known local dishes are "sea cucumber braised with scallion" of Shandong, "hot and spicy hot pot" of Sichuan.

2. Royal dishes.

These used to be prepared by the imperial kitchen for emperors and empresses. Usually, they are fancifully named and exquisitely prepared with the best ingredients. Among the most famous are "all birds pay court to the phoenix" and

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"swastika-shaped braised pork slices."

3. Family dishes.

These used to be reserved for high-ranking bureaucrats and celebrities. But they were subsequently adopted by ordinary people. Among the most famous family dishes are Confucian-style and Tan-family style. In addition, "Dongpo Pork" "diced chicken stir-fried with chili and peanuts" are also popular dishes.

4. Ethnic food.

These originated in minority-inhabited areas, and became popular nationwide. Famous ethnic dishes include roast beef, "sliced mutton hot pot" and shashliks.

5. Vegetarian food.

Because most monks eat vegetarian food, it is also known as "monastery dishes." There are a wide variety of flavors. These dishes are often cooked in such a way as to look and taste exactly like meat and fish.

6. Medicinal dishes, or food therapy.

The Chinese believe that mixing tonics with food adds flavor to the food and is good for health. Famed medicinal dishes include "lily decoction with chicken" and "porridge with lotus seeds and lily."

Chinese Food-Eight Regional Variations

The late Chairman Mao once remarked that China's greatest contributions to the world are traditional Chinese medicines and Chinese food. To testify to the popularity of Chinese food, a piece of Western humor has it that the happiest man in the world is one who earns an American salary, lives in an English house, is married to a Japanese woman and eats Chinese food!

Gourmets agree that Chinese cuisine is the only one that combines all the qualities of others. Some say French food is good for the flavor, Greek food for the smell, and Japanese for the ritual. But Chinese food has all these qualities and more.

Chinese cuisine has a number of different genres, but the most influential and typical known by the public are the "Eight Cuisines". These are as follows: Shandong Cuisine, Sichuan Cuisine, Guangdong Cuisine, Fujian Cuisine , Jiangsu Cuisine, Zhejiang Cuisine, Hunan Cuisine, and Anhui Cuisine . The essential factors that establish the form of a genre are complex and include history, cooking features, geography, climate, resources and life styles. Cuisines from different regions are so distinctive that sometimes despite the fact that two areas are geo-

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graphical neighbors their styles are completely alien.

Shandong Cuisine

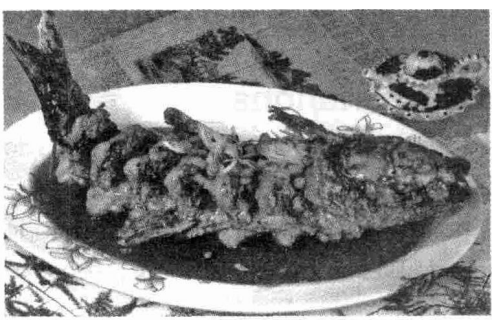
This is the local flavor of Jinan City and Jiaodong Peninsula derived from the use of shallots and garlic. Both restaurant chefs and housewives are expert in cooking seafood, soups, meat and offal. The recipes are those that once delighted the royal court and were served to the emperor. The typical menu can include many delicate dishes such as:

Braised abalone—smooth, delicate, fresh and savory.

Sweet and Sour Carp-with crisp exterior and tender fish interior, a little sweet and sour.

"Eight Immortals Crossing Sea Teasing Arhats" —This is a starter before a celebration feast. It is luxurious and traditionally uses its eight main ingredients: fin, sea cucumber, abalone, asparagus, prawns and ham. The stock is flavored with fish's swimming bladder and fish bones. These symbolize the eight immortals and the Arhats are symbolized by the inclusion of chicken breast.

Guangdong Cuisine



Guangdong cuisine takes fine and rare ingredients and is cooked with polished skills and in a dainty style. It emphasizes a flavor which is clear but not light, refreshing but not common, tender but not crude. In summer and autumn it pursues clarity and in winter and spring, a little more substance. The sautéed dishes always rely upon exquisite presentation involving excellent cutting and carving skills. Typical menu here can embody these following characteristics:

Chrysanthemum fish—chefs with adept cutting techniques shape the fish like chrysanthemums, each individual morsel being convenient to enjoy with either chopsticks or forks.

Braised snake porridge—of rare meat of cobra, grimalkin, and pullet, braised elaborately, also called "Dragon and tiger contending" (Long Hu Dou).

Roast suckling pig—a famed dish with rather long history, golden and crisp exterior, and tender meat inside, with dense aroma.

Fujian Cuisine

Fujian cuisine has four distinctive features, that is, fine cutting techniques, va-

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rious soups, unique seasonings, and exquisite cooking. Chefs can always cut the thin jellyfish into three pieces and into very thin thread. And thanks to the abundant resources of marine products, the soup of this cuisine genre has its freshness and keeps its own savor with ease. The seasonings add sweet and sour flavors to the dishes. To add to its appeal the food is served in or on elegant bowls or plates.

Appealing dishes are countless, so we can only enumerate some of them:

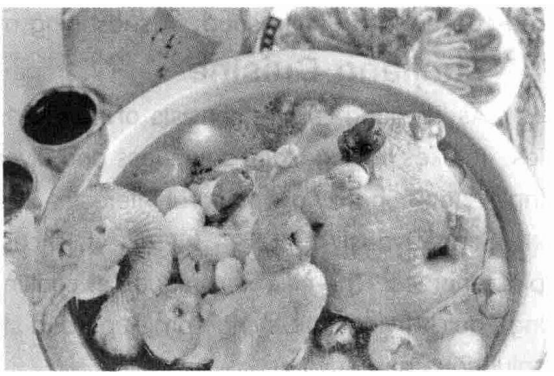
Fried golden bamboo shoot with chicken mince—every 100g of winter bamboo shoots will be cut into 500 ~ 600 strips with the same length and breadth. Then they can blend with the very small pieces of chicken.

Buddha jumping over the wall—the most famous and classical dish, which has a long history since the Qing Dynasty.

Dongbi dragon pearl—it chooses materials from the rare longyan trees of thousand year's history in Kaiyuan Temple in Quanzhou, the delicate scent is rather catching.

"Fried Xi Shi's tongue" is made from the locally produced Fujian mussel. According to the legend of the concubine, Xi Shi, of the king of the state of Wu was thrown in the sea tied to a huge stone by the wife of Gou Jian, the king of Yue who destroyed Wu, to prevent her husband being seduced by her beauty. In the area of the sea where she sank, a special breed of mussel appeared and this was said to be Xi Shi's tongue.

Anhui Cuisine



It is mainly composed of local flavors of Huizhou and other areas along the Yangtze River and the Huai River. Among the dishes on the Anhui cuisine menu, you will find less fried or quick-fried dishes than those that are braised. People here are inclined to add ham as seasoning and sugar candy to enrich the freshness and are quite accomplished in the art of cooking.

Among these delicacies, some of the traditional ones are eye-catching:

"Braised turtle with ham"—the oldest dish using the special "Mati turtle". The delightful taste of this dish has inspired poets.

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"Fuliji grilled chicken"—the cooking technique was derived from Dezhou braised chicken of Shandong Province, with improvement of the technique by chefs at Fuliji. The grilled chicken is golden and tempting, and the meat is so well cooked that it falls easily from the bone.

Jiangsu Cuisine

Jiangsu cuisine developed from the local recipes of Yangzhou, Suzhou and Nanjing. Its main cooking techniques are braising and stewing, thereby preserving the original flavor and sauce. The elegant color, novel sculpts, with salt and sweet taste will soothe your stomach. The Jiangsu cuisine has several branches, including Shanghai cuisine, Nanjing cuisine is known for its duck recipes, Suxi cuisine with flowery hue, etc. the most highly recommended courses are:

Three sets of ducks—an interlinking dish, that is to put pigeon into wild duck, then put the wild duck into a fowl duck. When stewed, the fowl duck is tender, the wild one crisp, and the little pigeon delicate!

Boiled dry thread of Tofu—thanks to the exquisite skills of chefs, the tofu can be cut into very thin threads which have chances to absorb the savor of soup. When chicken pieces added to the soup, the dish is called "chicken dry thread"; likewise, when shrimp added, it makes "shrimp dry thread".

Lion's head braised with crab-powder——there is a metaphor in the dish name. In actual fact the Lion's head is a conglomeration of meat that is shaped like a sunflower and resembles a lion's head. It can be braised in a clear soup, or be red-cooked in a dense soup. A seasoning of crab powder enhances the flavor.

Zhejiang Cuisine

As Zhejiang cuisine consists of hundreds of small delicacies from its main cities, it takes in Hangzhou's fineness and diversification, Ningbo's softness and originality, and Shaoxing's pastoral interests. Hangzhou, once the capital of the Southern Song Dynasty (1127 ~ 1279), it is customary to endow cuisine with dainty place-names. The chief techniques of cooking lie in the methods used such as frying, quick-frying, stir-frying, braising, and steaming thus rendering the dishes both salubrious and savory.

West-lake braised fish in vinegar—a traditional delicacy in Hangzhou. It is said that there was once a boy who made his living by fishing. When he fell ill, his sister-in-law fished for him and braised the fish she caught with a marinade of vinegar and sugar. He was said to have made an immediate recovery after eating it. The boy's story aroused the attention of the emperor and the recipe has been used

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ever since.

Shelled shrimps cooked in Longjing tea—as the Longjing tea is taken as the best tea in Hangzhou, which is reputed for greenness, fragrance, pure taste and elegant looks, when the living shrimps are stir-fried in the Longjing, the dish sends a refreshing aroma and is quite delicious.

Sichuan Cuisine



This combines the cuisines from Chengdu and Chongqing. From as early as the Qing Dynasty (1644 ~ 1911), books had systematically recorded a total of 38 cooking methods, such as scalding, baking, mixing, and stewing, etc. It features pungent seasonings which were famed as "Three Peppers" (Chinese prickly ash, pepper and hot pepper), "three aroma" (shallot, ginger, and garlic), "Seven Tastes" (sweet, sour, tingling, spicy, bitter, piquant, and salty), and "Eight Flavors" (fish-flavored, sour with spice, pepper-tingling, odd flavor, tingling with spice, red spicy oily, ginger sauce, and home cooking).

Delicious dishes:

Stir-fried tofu with minced beef in spicy bean sauce—A real feast of tender bean curd, minced beef, pepper and bean sauce. It is said that it was made by a pock-marked but ingenious woman. Hence the name Ma Po Tofu (pock-marked woman's bean curd).

"Lamp-shadow beef"—the beef is cut in very thin sheet. When a piece is carried, it looks like translucent paper, slippery and reddish. When put under the lamp or light, a red shadow will appear.

"Lung pieces by the couple"—a quite popular in Chengdu. It got the name because the dish was ever sold be a couple and today it remains the original savor, tender meat, tingling and spicy.

"Gong bao ji ding"—This is a tender chicken dish, tender as the meat is quickly fried. Flavored with peanuts, this is tasty and very popular.

Hun'an Cuisine

Hu'nan cuisine lays a stress on the use of oil, dense color, and techniques that produce crispness, softness and tenderness as well as the savory flavors and spices. Stewed fins, fried fresh cabbage with chestnuts, Dong Anzi chicken, immortal chicken with five elements, are of the highest reputation. Chairman Mao, together with other leaders praised the Hu'nan cuisine in 1958.

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"Stewed fins"—it had been famous during the Qing Dynasty. Choice fins, chickens, pork are stewed in chicken soup and sauce, tasting really fresh and mellow.

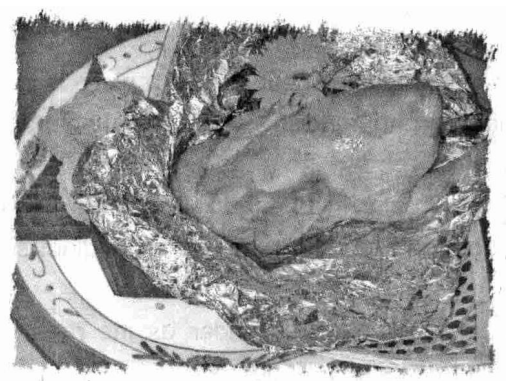
"Immortal chicken with five elements"—a dish made by putting five elements, litchi, longyan, red dates, lotus seeds, and medlar, into the body of a chicken, then to braise. The taste is rather peculiar and it is said to have the effect of strengthening the constitution.

Other Cuisines

There are also other delicious cuisines such as Beijing cuisine, Dongbei cuisine, Uygur cuisine and Hubei cuisine. As the capital of China, Beijing always offers a vast variety of dishes from all over the country. Consequently, no matter where you visit, there will be fascinating food that you can enjoy.

Chinese Medicinal Cuisine

Chinese medicinal cuisine is a long standing tradition. Early records show that it was in use as far back as the Han Dynasty (206 BC ~ 220). Through continual improvement during the succeeding dynasties, it has developed into a practical science of nutrition. This is not a simple combination of food and traditional medicine, but it is a distinctive cuisine made from food and medicinal ingredients following the theory of Chinese medicine.



This not only became the means of health-preservation among the people of China, but also spread abroad, especially popular in Southeast Asia. There is a wide choice of foods that are used in many different ways to promote health. It is estimated that there are more than 600 different kinds of resources ranging from cereals, fruits, vegetables, meats and marine products. Many of these will be unfamiliar to foreigners; however all are quite precious and effective in the field of medicinal food. Many different ingredients are used to add to the appeal as well as to strengthen effects of the cuisine. Wine, sugar, oil, salt, vinegar and honey, and other commonly used items such as almonds, mandarin orange, or peanuts, all are utilized in the cooking process.

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According to its respective functions, medicinal cuisine is classified under four categories: health-protection dishes, prevention dishes, healing dishes and therapeutic dishes.

Health-protection dishes refer to reinforcement of required nutritional food correspondingly to maintain the organic health. A soup of pumpkin and almond can help lose weight; soup of angelica and carp can add beauty; and ginseng congee can give more strength.

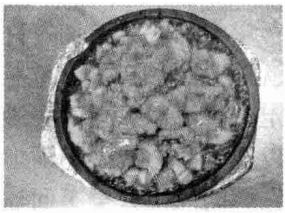
Prevention dishes build resistance to potential ailments. "Mung bean soup" is considered helpful as a guard against heat stroke in summer. Lotus seeds, lily, yam, chestnuts, and pears can assist in the prevention of dryness in autumn and a strengthening of resistance to cold in winter.

Healing dishes are the medicinal food for rehabilitation after severe illness. "Broiled sheep's heart with rose" or "braised mutton with angelica" will help to rebuild a healthy constitution.

Therapeutic dishes aim at the specific pathology. "Fried potatoes with vinegar" can adjust the organ and restrain hypertension and carp soup with Tuckahoe may enrich the strength of blood plasma albumen to help reduce swelling.

中国菜肴的种类
Categories of Chinese Cuisine

中国的菜肴因其味道可口并具有哲学和美学品质而闻名。这是与中国五千年的文明发展息息相关的。这还与中国旅游业的发展相联系——著名的景点都有以景点命名的知名菜肴。例如，山东的"糖醋黄河鲤鱼"，杭州的"虎跑素火腿"和"西湖莼菜汤"。



中国菜肴十分注意食物的色、香、味、形、声、器。"声"指的是食物松脆程度，尤其是四川的"三鲜锅巴"等菜肴。当由虾子和其他鲜美食品煮成的热酱浇在刚炸出来的锅巴上时，就可以听到吱吱的声音，这对于中国人来说象征着幸福。"器"指的是不同种类的盛放器皿，例如瓷器、陶器以及银器，它们适用于不同的桌子和菜肴。

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中国食品可以分为下列六大类：

1. 地方菜肴

这一类指的是带有浓厚地方风味的菜肴，它们是伴随着当地的农产品、气候以及习俗而产生的。其中最出名的地方菜肴就是山东的“葱烧海参”和四川的“香辣火锅”。

2. 宫廷菜肴

这些菜肴过去是由御膳房为皇帝和皇后烹制的。它们通常都有神奇的名称并且选用最好的配料精心制作而成。其中最有名的就是“百鸟朝凤”以及“万字扣肉”。

3. 家族菜肴

这些过去是由高级官员和名人所享用的。但是最终还是进入了寻常百姓家。最有名的家族菜肴莫过于孔府菜和谭府菜。此外，“东坡肉”和“宫爆鸡丁”也是深受欢迎的菜肴。

4. 民族食品

这些指的是发源于少数民族居住地区并风靡全国的食品。出名的民族菜肴包括烧牛肉、羊肉火锅以及烤肉串。

5. 素食

由于大多数僧人都吃素食，因此这也被称为“斋饭”。它有各种各样的风味。这些菜肴的烹饪方式经常使其看上去、吃起来就仿佛是肉和鱼一样。

6. 药膳或食疗

中国人认为将补药和食物放在一起既可以丰富食物的味道又有益于健康。有名的药膳包括“百合鸡汤”和“莲子百合粥”。

中国的八大地方菜系

毛主席生前曾经说过，中国对世界的最大贡献就在于传统中药和中国食品。有一则西方幽默可以证明中国食品的受欢迎程度：世界上最幸福的人就是拿美国的薪水、住英国的房子、娶日本老婆、吃中国食物的人！美食家一致认为中国的菜肴是唯一结合了其他国家菜肴优点的。有些人说法国菜的优点在于口味，希腊菜的优点在于香味，日本菜的优点在于礼节。但是中国菜除了所有这些长处还有别的优点。

中国的菜肴拥有许多种不同的流派，但是最具影响力并且最为公众所熟悉的就是“八大菜系”。它们是：鲁菜、川菜、粤菜、闽菜、苏菜、浙菜、湘菜以及徽菜。确定一种流派形式的关键要素十分复杂，而且包括历史、烹调特征、地理、气候、资源以及生活方式。不同地区的菜肴各具特色，因此尽管有时两个地区相互毗邻，但是它们的风格完全不同。

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鲁菜

这是济南市和胶东半岛的地方风味，它使用葱和蒜。饭店厨师和家庭主妇都是烹制海鲜、汤、肉和内脏的行家。这些菜谱曾经取悦了皇家并且由皇帝享用。它的特色菜单包括许多精美的菜肴，例如：

红烧鲍鱼——光滑、精美、新鲜、美味。

糖醋鲤鱼——外表松脆，里面鲜嫩，微甜、微酸。



八仙过海闹罗汉——这是喜庆宴会的第一道菜。这道菜十分豪华，它传统上使用八种主要配料：鱼翅、海参、鲍鱼、芦笋、对虾以及火腿。食料要用鱼鳔和鱼骨来调味。这些象征着八仙，而罗汉（相当于佛教中的圣徒）则用鸡脯来象征。

粤菜

粤菜采用了精美、珍稀的配料，而且采用了精致、爽口的烹调技巧。粤菜强调口味清爽但不清淡，提神但不落俗套，鲜嫩但不粗糙。在夏季与秋季，粤菜追求的是清爽；而在冬季和春季则比较注重实质。炒菜经常采用精美的外表，这就需要精湛的切菜技巧。它的特色菜单包括以下这些特征：

菊花鱼——拥有高超切菜功夫的厨师将鱼做成菊花形状，每一片鱼都十分便于用筷子或叉子食用。

烩蛇粥——选用珍贵的眼镜蛇肉、雌猫肉、仔鸡肉进行烩制，它也被称作“龙虎斗”。

烤乳猪——这是一道拥有悠久历史的名菜，它外面是金黄色的松脆外壳，里面则是粉嫩的肉，香气浓郁。

闽菜

闽菜有四个与众不同的特征，这就是精美的切菜技巧、各种汤菜、独特的作料以及精湛的烹饪。厨师总是能够将薄薄的海蜇切成三片，然后再切成非常细的丝。而且由于当地海产品资源丰富，因此该菜系的汤菜十分鲜美，而且很容易保持其本身的香味。作料则让菜肴具有甜味和酸味。食物是用雅致的碗或盘子盛放的，这增加了它的吸引力。

由于诱人的菜肴难以一一列举，因此我们只举出几道菜肴：

鸡茸金丝笋——每一百克冬笋要切成 500 至 600 片，并且长度和宽度相等。然后将它们与非常小的鸡肉混合在一起。

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佛跳墙——这是最有名、最经典的一道菜，它起源于清朝，历史悠久。

东壁龙珠——它选用泉州开元寺中有着上千年历史的珍稀龙眼树上的龙眼，它那柔和的清香十分诱人。

炒西施舌选用当地出产的福建海蚌制成。传说越国国王勾践灭了吴国之后，吴国国王的妃子西施被勾践的妻子绑在一块大石头上面投入大海，以防止自己的丈夫被西施的美貌所勾引。在她沉入的海中出现了一种品种特殊的海蚌，据说这就是西施的舌头。

徽菜

它主要由徽州以及长江和淮河沿岸地区的地方风味组成。在徽菜菜单上，人们会发现油煎或爆炒的菜肴要比煮的菜肴少。当地人倾向于将火腿用作作料并用冰糖提鲜，而且在烹饪艺术上十分精湛。

在这些美食中，有些传统美食十分抢眼：

火腿炖甲鱼——这是最古老的一道菜，它选用特殊的马蹄鳖。这道菜令人愉悦的口味激起过文人墨客的诗兴。

符离集烧鸡——它的烹饪技巧来自于山东省的德州扒鸡，并由符离集的厨师对其技巧进行了改进。烧鸡呈金黄色并且十分诱人，鸡肉的烹饪十分精湛，因此很容易从骨头上剥离。

苏菜

苏菜是从扬州、苏州以及南京的当地菜谱发展而来的。它主要的烹制手法是煮和炖，因此保持了原汁原味。精美的颜色、新奇的造型、再加上注重咸味和甜味，因此定能让您大快朵颐。苏菜分为几个分支，其中包括上海菜、因鸭肴而闻名的南京菜、色彩斑斓的苏锡菜等，强烈推荐下面几道菜：

三套鸭——这道菜是一个连环套，要把鸽子放在野鸭里面，然后把野鸭放进家鸭里面。当菜炖好之后，家鸭鲜嫩、野鸭松嫩、小鸽子则味道鲜美。

大煮干丝——由于厨师技艺的精湛，豆腐可以切成非常细的丝，因而有机会将汤的味道吸收进去。当把鸡块加到汤里时，菜肴便被称作“鸡汁干丝”；同理，如果将虾子加进去的话，它便成了“虾汁干丝”。

清炖蟹粉狮子头——这道菜的名字是形象的说法。实际上，这个狮子头是用肉聚在一起做成向日葵的外形，而且这和狮子头十分相似。它既可以放在清汤里炖也可以放在浓汤里红烧。如果加入蟹粉作调料的话则可以让味道更棒。

浙菜

由于浙菜包含了几大城市中数百道小吃，因此它有杭州菜的精致和多样、宁波菜的清鲜和原汁原味以及绍兴菜的田园魅力。杭州曾经是南宋(1127～1279)的首都，当地菜肴通常以秀美的地名命名。烹饪的主要技巧在于所使用的方法，例如炸、爆炒、炒、炖、煮，因此使菜肴既有助于健康又美味可口。

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西湖醋鱼——这是杭州的一道传统美食。据说，曾经有一个男孩以捕鱼为生。当他生病时，他的嫂嫂便为他捕鱼，然后将捕来的鱼放到糖醋汁中炖。据说他吃了以后立刻病就痊愈了。这位男孩的故事引起了皇帝的注意，从此以后这道菜谱便沿用至今。

龙井虾仁——由于龙井茶是杭州最好的茶叶，并且因为其绿、香、纯以及美妙的外观而闻名。当把活虾剥壳后与龙井茶一起翻炒的时候，这道菜便散发出沁人的香味并且极为可口。

川菜

川菜包括成都和重庆的菜肴。从清代起(1644～1911)，就有书籍系统地记录了总共38种烹饪方法例如烫、烘、和、炖等。它的特点就在于使用了辛辣的作料，这些佐料是“三椒”(辣椒、胡椒、花椒)，“三味”(葱、姜、蒜)，“七味”(甜、酸、麻、香、苦、辣、咸)，“八味”(鱼香、酸辣、椒麻、怪味、麻辣、红油、姜汁、家常)。

美味菜肴

麻婆豆腐——这是用嫩豆腐、碎牛肉、辣椒以及豆酱做成的一道真正的美食。据说它是由一位麻脸但却极具创造天赋的妇女做成的，因此起名叫麻婆豆腐。

灯影牛肉——它将牛肉切成非常薄的片状。当拿起一片牛肉时，看上去就像一张半透明的纸一样，十分光滑并且略带红色。当把它拿到灯光下时，就会出现红色的阴影。

夫妻肺片——这道菜在成都相当受欢迎。它这个名称的由来是因为这道菜曾经由一对夫妻卖的，今天它依然保留了原先的味道，肉嫩、麻辣。

宫爆鸡丁——这道菜使用了嫩鸡肉，因为它是快速煎炸而成的。加了花生之后它便十分可口了，而且深受青睐。

湘菜

湘菜强调油重、色浓，而且所采用的手艺使菜肴具有脆、软、嫩的特点并有可口的香味和辣味。红煨鱼翅、板栗烧菜心、东安仔鸡、五元神仙鸡都是最出名的菜肴。毛主席以及其他领导人在1958年都对湖南菜给予了赞誉。

红煨鱼翅——它闻名于清朝。它选用鱼翅、鸡肉、猪肉放在鸡汤和酱油中煨制而成，品尝起来极为鲜美醇香。

五元神仙鸡——指将五种要素，荔枝、龙眼、红枣、莲子以及枸杞放入一只鸡的体内，然后开始炖鸡。它的味道十分独特而且据说能够强身健体。

其他菜肴

在其他地方也有美味，例如北京菜、东北菜、维吾尔菜以及湖北菜。北京作为中国的首都，总是能让人们品尝到全国各地的各种菜肴。因此，无论您前往哪个地方，都可以享受到美味的食物。

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中国的药膳



中国的药膳拥有悠久的传统。早期的记录显示，早在汉朝（公元前 206 至公元 220 年）人们就开始服用药膳。通过以后各朝各代的不断改良，药膳已经发展成一门实用的营养科学。这并不是简单地将食物和传统药物相混合，而是按照中医理论将食物和药物成分制作成与众不同的菜肴。这不仅成为中国人保养的一种方式，而且还走出了国门；它在东南亚尤其受欢迎。为了增进健康，可以选择多种多样的食物并使用不同的烹制方法。据估计，有 600 多种不同种类的资源可供选用，它们包括谷物、水果、蔬菜、肉类以及海产品。这些资源中有许多对于外国人来说很陌生，但是所有这些在药膳领域都十分珍贵并卓有功效。药膳使用了许多不同的配料来增加其吸引力并加强菜肴的药效。酒、糖、油、盐、醋、蜜以及其他常用的材料，例如杏仁、芦柑或是花生，所有这些都在烹饪过程中得以使用。

根据其各自的功用，药膳分为四类：保健菜肴、防病菜肴、康复菜肴以及治疗菜肴。

保健菜肴指为了保持机体健康相应加强所需营养的食物。一份南瓜杏仁汤有助于减肥，当归鲤鱼汤则可以美容，而人参粥则可以增强体力。

防病菜肴增强了对可能患上疾病的抵抗力。人们认为绿豆汤在夏天有助于预防中暑。莲子、百合、山药、核桃以及桃子在秋天可以有助于防止干燥，并在冬季增强对感冒的抵抗力。

康复菜肴指用于重病之后帮助康复的药膳。玫瑰烤羊心或当归炖羊肉则有助于恢复健康的体质。

治疗菜肴的目的是为了治疗特定的疾病。醋熘土豆可以调解器官并抑制高血压，而茯苓鲤鱼汤则可以增强血浆蛋白的能力并有助于消肿。

中国茶
Chinese Tea

Wherever Chinese go, the custom of drinking tea follows. Tea was first discovered by the Chinese. Tea is an indispensable part of the life of a

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Chinese. A Chinese saying identifies the seven basic daily necessities as fuel, rice, oil, salt, soy sauce, vinegar, and tea. The custom of drinking tea has been ingrained in the Chinese for over a thousand years. In Tang Dynasty, a man named Lu Yu created the first compendium in the world on tea, *Book of Tea*. This work helped to popularize the art of tea drinking all across China.

Tea is made from the young, tender leaves of the tea tree. The differences among the many kinds of tea available are based mainly on the roasting and fermentation of the tea leaves. Through fermentation, the originally deep green leaves become reddish-brown in color. The longer the fermentation, the darker the color. Depending on the length of the roasting and degree of fermentation, the fragrance can range from floral to fruity to malty.



Tea is China's national drink. It contains vitamins, chlorophyll, essential oils, and fluoride. It is a diuretic capable of improving the eyesight and increasing alertness, so Chinese believe that frequent tea drinkers enjoy a longer life span. Its medical properties and benefits to the human body have actually been scientifically proven, and tea has come to be generally recognized as a natural health food.

Tea drinking customs

There are several special circumstances in which tea is prepared and consumed.

To show respect: In Chinese society, the younger generation always shows its respect to the older generation by offering a cup of tea. Inviting and paying for their elders to go to restaurants for tea is a traditional activity on holidays. In the past, people of lower rank served tea to higher ranking people. Today, as Chinese society becomes more liberal, sometimes at home parents may pour a cup of tea for their children, or a boss may even pour tea for subordinates at restaurants. The lower ranking person should not expect the higher rank person to serve him or her tea on formal occasions, however.

For a family gathering: When sons and daughters leave home to work and get married, they may seldom visit their parents. As a result, parents may seldom meet their grandchildren. Going to restaurants and drinking tea, therefore, becomes an important activity for family gatherings. Every Sunday, Chinese restau-

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rants are crowded, especially when people celebrate festivals. This phenomenon reflects Chinese family values.

To apologize: In Chinese culture, people make serious apologies to others by pouring tea on them. That is a sign of regret and submission.

To express thanks to your elders on one's wedding day: At the traditional Chinese marriage ceremony, both the bride and groom kneel in front of their parents and serve them tea. That is a way to express their gratitude. In front of their parents, it is a practice for the married couple to say, "Thanks for bringing us up. Now we are getting married. We owe it all to you." The parents will usually drink a small portion of the tea and then give them a red envelope, which symbolizes good luck.

Expressing gratitude for tea

After a person's cup is filled, that person may knock their bent index and middle fingers (or some similar variety of finger tapping) on the table to express gratitude to the person who served the tea. Although this custom is common in southern Chinese culture such as the Cantonese, it is generally not recognised nor practiced in other parts of China.

This custom is said to have originated in the Qing Dynasty when Emperor Qianlong would travel in disguise through the empire. Servants were told not to reveal their master's identity. One day in a restaurant, the emperor, after pouring himself a cup of tea, filled a servant's cup as well. To that servant it was a huge honour to have the emperor pour him a cup of tea. Out of reflex he wanted to kneel and express his thanks. He could not kneel and kowtow to the emperor since that would reveal the emperor's identity so he bent his fingers to knock on the table to express his gratitude and respect to the emperor.

Tea Wares

Though not as strict as the tea ceremony in Japan, certain rules govern the Chinese understanding of tea. Take tea wares as an example. Green tea goes with white porcelain or celadon without a cover; scented tea with celadon or blue and white porcelain with a cover; black tea goes well with purple clay ware with white inside glaze, or with white porcelain or warm colored wares or coffee wares; and Oolong tea is also excellent in purple clay ware. In a word, the harmonious combination of function, material, and color of tea ware is essential to brewing excellent tea.

Tea wares consist of ovens, teapots, cups, tea bowls, and trays and so on.

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Nowadays with the development of tea procedure, we can make a cup of tea with a single porcelain cup. In the following paragraphs, we will focus on the most essential tea ware-tea cups and teapots.

The custom of drinking tea propelled the development of the porcelain industry. Tang scholars preferred green porcelain from Shaoxing , Zhejiang Province. This kind of green porcelain was like crystal or jade with elegant design and exquisite decoration. Since the true color of tea was set off beautifully in this dainty cup (ou in Chinese), it was number one in Lu Yu's *Book of Tea* . As to function, the size and design of the cup best suited to the tea drinking habit of that time allowed for cooking tea powder with green onion, ginger, dates, tangerine peels and mint, then drinking the whole soup.

The preference for green porcelain or white porcelain was suddenly changed to black glazed teacups in the Song Dynasty. Scholars emphasized the white foam that formed when boiled water was added to the teacup. The most desirable foam was white, best presented in black tea ware. Black glazed tea ware from Fujian was dominant, while purple clay tea wares emerged in Yixing, Jiangsu.

In the beginning of the Ming Dynasty, tea was made by pouring boiled water onto loose tea leaves. The tea liquor turned yellowish white, so snow-white teacups replaced the black-glazed tea ware of the Song Dynasty. In the middle of the Ming, with the advent of purple clay tea ware, focus was not limited to the color contrast of tea liquor and tea ware, but switched to the fragrance and taste of tea. The production of various teapots came to its pinnacle at the time.

Tea wares made for the royal family in Jingdezhen, Jiangxi, shone brilliantly among numerous tea wares. New designs of teapots and cups increased continually with the development of tea types.



Brewing Chinese tea

There are many different ways of brewing Chinese tea depending on variables like the formality of the occasion, the means of the people preparing it and the kind of tea being brewed. For example, green teas are more delicate than oolong teas or black teas and should be brewed with cooler water as a result.

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Chaou brewing

The chaou is a three piece teaware consisting of a lid, cup/bowl, and a saucer, which can be used on its own or with tasting cups on the side. Chaou brewing is usually employed in tea tasting situations, such as when buying tea, where neutrality in taste and ease of access to brewing leaves for viewing and sniffing is important. This method of serving is often used in informal situations, though it can also be used in slightly more formal occasions. Chaou brewing can be used for all forms of teas though lightly oxidized teas benefit most from this brewing method.

1. Boil water, or heat to specified temperature for tea, which is 80℃ for Oolong tea.
2. Heat chaou with boiling water.
3. Add leaves to line bottom of chaou.
4. Rinse tea leaves and drain.
5. Slip water along the side while pouring into cup to 2/3 full.
6. Wait for 30 seconds, pour the tea.
7. Serve.

Teapot brewing

This is a tradition of the Minnan people and Chaozhou or Chaoshan people have made this Kungfu cha famous. Kungfu cha teapot brewing uses small Yixing purple clay teapot to "round out" the taste of the tea being brewed. Yixing teapot brewing sides towards the formal, and is used for private enjoyment of the tea as well as for welcoming guests. The following steps are one popular way to brew tea in a form widely accepted to be a kind of art. This procedure is mostly applicable to Oolong teas only.

1. Boil water.
2. Rinse the teapot with hot water.
3. Fill the teapot with tea leaves up to one third of the height of the pot.
4. Rinse the tea leaves by filling the pot with hot water up to half full and draining the water immediately leaving only tea leaves behind. (This step, and all subsequent steps involving pouring water, should be performed in a large bowl to catch any overflow.)
5. Pour more hot water into the teapot and pour water over the teapot in the large bowl. Bubbles should not be permitted to be formed in the teapot. The infusion should not be steeped for too long: 30 seconds is an appropriate maximum.
6. Pour the first infusion into small serving cups within a minute by continuous-

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ly moving the teapot around over the cups. Each cup of tea is expected to have the same flavor and colour.

7. Pour excess tea from the first infusion, and all tea from further infusions, into a second teapot after steeping. It is possible to draw five or six good infusions from a single pot of tea, but subsequent infusions must be extended in duration to extract maximum flavour: the second infusion extended by approximately ten seconds to 40 seconds, the third extended to 45.

This form of the art of brewing and drinking tea is deeply appreciated by many people, including non-Chinese. Many people are enthusiastic about the art; they enjoy not only the taste of Chinese tea, but also the process of brewing it. The tea culture involved is attractive besides the relaxation it generates, allowing them to purportedly forget all the trouble in their life during the process of brewing, serving and drinking tea. Some people enjoy serving others with a cup of tea not just because they want to share their excellent tea but also their peace of mind with others.



中国茶
Chinese Tea

无论中国人走到哪里，都不会改掉喝茶的习惯。茶最先由中国人发现，它是中国人生活中不可或缺的组成部分。有一句中国谚语将基本的日常必需品称为柴、米、油、盐、酱、醋、茶。一千多年以来，饮茶的习俗已经在中国人心中根深蒂固。唐朝时，一个名叫陆羽的人写了世界上第一部关于茶的著作——《茶经》，这部书有助于在中国推广饮茶艺术。

茶是用茶树的幼嫩叶子做成的。现有的许多茶叶种类之间的区别主要在于对茶叶的烘烤和发酵的方法。通过发酵，原先深绿色的叶子颜色就变成红褐色。发酵的时间越长，颜色就越暗。根据烘烤时间和发酵的程度，香味也会有花香、果香以及麦香之分。

茶是中国的民族饮品。茶叶中含有维生素、叶绿素、精油以及氟化物。它具有利尿、明目、提神的功用，因此中国人认为经常喝茶的人能够长寿。茶叶的药用功能及其对人体的好处实际上已经得到了科学的证明，同时茶叶已经被公认为天然

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的健康食品。

饮茶的习俗

在许多特殊场合上要进行泡茶和饮茶。作为一种礼貌的表示，在中国社会中，晚辈经常通过敬茶来表示对长辈的尊敬。在节假日里，邀请长辈到餐馆喝茶并为其埋单则是传统的活动。过去，级别较低的人要向级别较高的人上茶。如今由于中国社会变得更加自由，因此有时父母在家中可能会为子女倒茶，甚至老板在饭店里也可能为下属倒茶。但是在正式的场合中，级别较低的人不应指望级别较高的人为自己倒茶。

用于家庭团聚：当子女离家工作或结婚之后，他们可能很少见到自己的父母，父母也可能很少见到自己的孙子孙女。因此，去餐馆喝茶便成为家庭团聚的一种重要活动。中国的餐馆在每个周日都十分拥挤，尤其是当人们庆祝节日的时候。这种现象反映出中国人重视家庭的价值观。

表示歉意：在中国文化中，人们常通过为别人倒茶来表示郑重的歉意。这是道歉和顺从的一种表示。

在成亲之日表示对长辈的谢意：在传统的中国婚礼仪式中，新娘和新郎都要跪在自己的父母面前为他们敬茶。这是一种表示自己谢意的方式。在自己的父母面前，一对新人通常说："感谢你们的养育之恩。现在我们已经成亲了，这全都要感谢你们啊。"父母则通常要饮一小口茶，然后再给这对新人红包，这象征着好运。

对上茶表示感谢



当别人给你的杯子倒了茶之后，你可以将食指和中指弯曲敲一敲桌子，以表示对上茶人的谢意。虽然这个习俗在诸如中国南方的广东等地区十分普遍，但是中国的其他地区通常并不承认或流传这种习俗。

这个习俗据说起源于清朝。当时乾隆皇帝要在全国微服出访，他告诉自己的仆人不得透露自己的身份。乾隆皇帝有一天在餐馆里给自己倒了一杯茶之后，又给仆人倒了一杯茶。对于这位仆人来说，皇帝为他倒茶是极大的荣幸。他条件反射地要跪下来表示感谢。由于这会暴露皇帝的身份，因此他不能跪下来向皇帝叩头，于是他弯起手指在桌上敲了几个，以表示自己对皇帝的谢意和敬意。

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茶具

虽然不像日本的茶道仪式那么严格，但还是有些规定主宰着中国人对茶的理解。以茶具为例，绿茶要放在没有盖子的白瓷或青瓷中泡；花茶则要用带盖子的青瓷或蓝白色瓷器中泡；红茶则以里面为白釉的紫砂茶具泡制为宜，或是采用白瓷、暖色调的茶具，或是泡咖啡的器皿；乌龙茶也适合用紫砂茶具泡制。简而言之，茶具的功能、材料以及颜色的和谐统一对于泡出好茶来至关重要。

茶具分为茶炉、茶壶、茶杯、茶碗以及茶盘。如今随着泡茶过程的发展，我们可以只用一个瓷碗来泡茶。在下面的章节中，我们将关注最重要的茶具——茶碗和茶壶。

饮茶的习俗推动了瓷器业发展。唐朝的士大夫喜欢浙江省绍兴的青瓷。这种青瓷宛如带有精致图案和精美装饰的水晶或翡翠一般。由于茶的本色在这种玲珑的杯子（瓯）中得到映衬，因此它在陆羽《茶经》中排名第一。杯子的功能、大小以及设计都适合当时饮茶的习惯，并且能够将茶叶粉末与绿色的洋葱、姜、枣、陈皮以及薄荷一起熬制，然后饮用所有的汤汁。

到了宋代，人们对青瓷或白瓷的偏爱突然转到了黑釉茶杯上。士大夫们注重把开水加入茶杯中要形成白色的泡沫。最理想的泡沫颜色是白色，而且最好用黑色的茶具来盛放。产自福建的黑釉茶具则成了主流，而紫砂茶具在江苏宜兴出现了。

到了明朝初年，茶是用沸水倒进散茶叶中泡成的。茶的汁水变成黄白色，因此雪白的茶杯便取代了宋代的黑釉茶具。在明朝中期，随着紫砂茶具的出现，人们的注意力就不局限于茶水和茶具之间的颜色对比了，而是转移到茶的芬芳与口感了。各种茶壶的生产在当时达到了巅峰。

在无数茶具中，江西景德镇进贡给皇室的茶具发出了璀璨的光彩。随着茶的种类的发展，新的茶壶和茶杯的款式也不断增加。

泡中国茶

根据场合的正式程度、人们泡茶的途径以及所泡茶的种类等要素，有许多种不同的泡中国茶的方式。例如，绿茶要比乌龙茶或红茶更娇嫩，因此不要用开水来泡。

茶瓯

茶瓯是一套三件的茶具，由盖子、杯子/碗以及茶碟组成，既可以单独使用，也可以使用旁边的品茶杯。通常在品茶的时候使用茶瓯泡茶，例如购买茶叶之时，选择口味适中、泡出的茶叶易于观察和闻，这是十分重要的。

这种上茶的方法经常用于非正式的场合，但它也可以用于比较正式的场合。各种类型的茶都可以用茶瓯泡茶，但是这种泡茶方式最有利于泡略受氧化的茶叶。

1. 将水烧开或是煮到特定的温度来泡茶，乌龙茶要煮到80度；

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2. 用开水加热茶瓯；

3. 将茶叶加入到茶瓯的底线；

4. 将茶叶漂净并把水倒干；

5. 将水倒入杯中至三分之二深处并同时用水把边上涮一下；

6. 等待 30 秒后倒茶；

7. 上茶。

茶壶泡茶

这是闽南人的传统，而潮州或潮汕人则让这种功夫茶名声大噪。泡功夫茶使用的是宜兴紫砂茶壶来使泡出来的茶味道更加“圆润”。用宜兴茶壶泡茶比较正式，而且也可以用于私人品茶和迎客。下面就是常用的泡茶方法，这种泡茶形式被公认为是一门艺术。这一过程大多数情况下只适用于乌龙茶。

1. 将水烧开；

2. 用热水将茶壶洗净；

3. 将茶叶加入茶壶中并一直满到茶壶的三分之一高度；

4. 用热水倒进茶壶中一半高的位置，然后立刻将水倒掉并只留下茶叶在里面（这个步骤和下面的所有步骤都需要在大碗中倒水，以防止有水溅出。）；

5. 将更多的热水倒进茶壶并将水从茶壶中倒入一个大碗，茶壶中不允许出现泡沫。泡茶的时间不能太长，合适的时间最多为 30 秒；

6. 通过不断移动茶壶给各个杯子倒茶，在一分钟之内将第一遍冲的茶倒进上茶的小杯子中。每一杯茶都要有同样的香味和色泽；

7. 在浸泡之后，将第一遍冲的多余的茶和之后所冲的茶都倒进第二个茶壶中。一壶茶可以冲五六遍，但是之后所泡的茶时间必须延长，以便最大限度地泡出香味。第二遍泡茶时间大约要延长 10 秒，这样就要泡 40 秒，而第三遍则要泡 45 秒。

这种泡茶和饮茶的艺术形式深受人们的欣赏，这其中还包括外国人。许多人对这门艺术充满热情；他们不仅喜欢品尝中国茶，而且还喜欢泡茶的过程。此外，其中的茶文化还十分吸引人，因为据说它能够让人在泡茶、上茶、饮茶的过程中忘却生活中的一切烦恼，从而使人轻松。有些人喜欢给别人上一杯茶，这不仅是因为他们希望分享美茶，而且还想和别人分享自己的平和心态。

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中国饮食：信仰与礼仪
Chinese Dining: Beliefs and Etiquette

"A Chinese dinner host will not expect a visitor to know all the traditions associated with a Chinese meal. But the visitor who knows some of them will gain 'face' and give 'face' to his host!"

Investigating those traditions is part of the fun of a China visit, where friends or business associates will happily tell you the whys and wherefores of seemingly arcane rituals. You may even hear different versions of how a particular dining tradition originated!

Foreign visitors will be forgiven for not knowing dining etiquette. For example, they will be good-naturedly offered a knife and fork if their chopstick prowess is not up to par. Just as Chinese food, however, seems to taste better when it is eaten with chopsticks, so the whole meal will be more enjoyable if one knows a little of the ancient traditions and beliefs of a 5 000-year-old culinary heritage.

Why is a fish never turned over? Why do tea-drinkers surreptitiously tap tables? Why will there be a place laid for a guest who will never come? Why is it not improper to slurp you soup but improper to eat a fish head? Why are Chinese dinner tables round and how will you know who is the guest of honor? How and why will you say "Cheers!"?

The guest of honor will usually be seated facing the door of entry, directly opposite the host. The next most honored guest will be seated to the left of the guest of honor. If the host is not certain about the correct order of precedence for his guests, he will seat them on the basis of age.

The host sits near the door, as in Western practice, so that he is nearest to the kitchen. If the meal is held in the host's home, he can then bring each dish to the table more quickly. He will himself serve his guests portions of food, on the tacit understanding that they are far too polite to help themselves.

But for some dishes, especially fish, the host would never do so-for the good reason that the dish would be inedibly cool by the end of the service. In this case,

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each guest is expected to help himself.

As for meal-time noises, they are considered sounds of culinary appreciation, the slurping of soup also being an acceptable way of cooling it down before it burns the tongue.

Seating & Dining Customs

If a Chinese dinner has been arranged in a restaurant, the host will usually sit nearest the kitchen or service door. Then he will be in the least-favored position-sitting where the waiter will stand while serving individual portions of food. Some hosts, however, seat their most junior guests or family members at this slightly awkward spot so that the host can talk more easily to guests on either side of him. It is also becoming more common for hosts to sit next to foreign guests of honor.

Should you find yourself in one of the "junior" seats on either side of the server's position, don't worry. Consider the fact that your fellow diners are either even more "important" or older than you and you are honored to be sitting with them, or perhaps your host has flattered you by deciding you are one of the least status-conscious guests!

At the beginning of the banquet, the host will make a brief speech to welcome the guest. As the guest of honor, you are expected to make a reciprocal speech expressing appreciation and wishes for friendship, cooperation and prosperity.

Chinese table manners include:

1. Don't "jump the gun"—always eat after your host.

2. When the host proposes a "gan bei", or "bottoms up" be careful if you are not a good drinker. Extra care should be taken when liquor is served. One way of getting away from such a situation is to tell your host "sui yi", which means "Cheers…but I will drink only a little."

3. Don't forget to toast your host, wishing him or her good health, friendship, appreciation and the like.

At the end of the banquet, your host may utter typical Chinese modesties such as "Please forgive us for the inconsiderate entertainment" or, "Sorry for the mediocre food." Don't take it seriously. Go ahead and express your appreciation.

The Guest Gets the Best

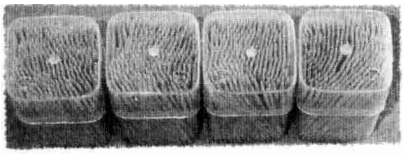
The guest of honor naturally receives the choicest morsels, and is expected to lead the way when necessary. With a fish course, the fish head would be left for the guest of honor-and it is the most nutritious part (the eyes and lips are the valued delicacies offered to the senior lady present). The platter holding the fish will

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always be laid on the table in such a way that the fish head points towards the guest of honor (at family meals, the head faces the head of the family). If visitors find that they are the guest of honor and are unwilling to accept the duties involved, they should always delegate the honor to the person on their left, or politely turn the platter so that the fish head faces the host.

In a restaurant, the signs that a meal is ending are quite obvious. A bowl of fruit will be presented, fresh towels will be provided for cleaning mouths and hands, and the final pot of tea-a ceremonial farewell greeting-will not be refilled.

Toothpicks



The use of toothpicks at a table is another standard practice. As in most Asian countries, the polite way to deal with lodged fragments of food is to cover one's mouth with one hand while the toothpick is being used with the other. Toothpicks are frequently used between courses as it is believed that the tastes of one course should not be allowed to mar one's enjoyment of the next course.

What is the proper way to use chopsticks

The Chopstick is a miracle among the creations of Chinese food culture. The Chinese nation invented chopsticks in the Spring and Autumn Period (770 ~ 476 BC). They can perform whatever the fingers perform, and they are exempt from either heat or cold. Furthermore, when using chopsticks, one actually uses more than 30 joints, including the shoulders, arms and fingers, and 50 muscles.

This utensil helps the dinner to really relish his or her food. Eating in China is always associated with chopsticks, acclaimed by many Western scholars as a hallmark of Oriental civilization. The use of chopsticks with ease will add to the enjoyment of the delicacies. How to use them maybe a problem and here are our methods and suggestions that may be helpful:

It is difficult to describe how to use chopsticks. First, place one chopstick on the third finger and clip it with the thumb; then clip the other between the index finger and the middle finger. When picking up food, use the upper chopstick and keep it flexible like a clipper. But, as the saying goes, it is easier said than done, and practice makes perfect. You may wonder if there is any yardstick by which to measure your proficiency of using chopsticks. Well, try peanuts. If you can pick up a peanut, then you are fine; If you can pick up two, then, congratulations!

It is considerately convenient to have noodles with chopsticks. Then you can

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wind noodle threads lightly but firmly, to avoid splattering soup or sauces in the bowl. For the first time, some may slide off the sticks, but the slight lapses are inevitable and practice makes perfect. After practice you will become adept at picking up all sorts of morsels from plates.

When the dishes are positioned on the table, usually the first to help themselves should be the hosts or the elderly. Do not take too much once, or return your food to the plate. Try to avoid the collision of chopsticks with those of your neighbors since they are longer than forks or knives.

Do not drum or tap bowls and plates with chopsticks especially when you are a guest, because people believe that is the humble behavior of beggars when they beg for food.

Never insert chopsticks upright onto the vessels for food, as this will be viewed as an evil presage and will sustain the disapproval of the seniors. The reason is that, it is the unique way to show the esteem and care for the dead. Long ago it was a tradition in China to worship their ancestors with offerings of food. However, in consideration that the dead could not use chopsticks smoothly, the living had to insert them at an upright angle.

Avoid sucking the end of a chopstick or keeping it in mouth for a long time. Never point at someone with a chopstick and do not use it to prick food in order to pick it up. These are also regarded as impolite.

The handling of rice with chopsticks is also known to present problems, unless the rice has been dampened by juices from main dishes and is therefore more manageable. The socially-acceptable method for eating rice is to bring one's bowl close to one's mouth and quickly scoop the rice into it with one's chopsticks.

One chopstick craft which a visitor is not advised to try is the deboning of a fish when its top half has been eaten, without turning it over. The careful separation of the fish skeleton from the lower half of the flesh will usually be performed by the host or a waiter.

The reason why a fish will never be turned over is a traditional superstition of South China's fishing families-bad luck would ensue and a fishing boat would capsize if the fish were up-ended.

There are superstitions associated with chopsticks too. If you find an uneven pair at your table setting, it means you are going to miss a boat, plane or train. Dropping chopsticks will inevitably bring bad luck, as will laying them across each other. Crossed chopsticks are, however, permissible in a "dim sum" restaurant.

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Your waiter will cross them to show that your bill has been settled, or you can do the same to show the waiter that you have finished and are ready to pay the bill.



中国饮食：信仰与礼仪
Chinese Dining: Beliefs and Etiquette

“举办中餐宴会的主人不会指望客人了解与一道中国菜相关的所有传统。但是客人如果了解这样一些传统的话就会有‘面子’，同时也给了主人‘面子’。”

调查这些传统是在中国游览过程中一个充满乐趣的部分，中国的朋友或商业合作人会很高兴告诉你看似不可思议的礼仪的由来与原因。你甚至可能听到有关一个就餐传统由来的不同版本！

外国游客如果不知道就餐礼仪的话会得到谅解；例如倘若他们用筷子的能力还没有达标的话，人们就会和善地给他们提供刀叉。但是，正因为中国食品似乎用筷子食用味道更好，因此如果知道拥有 5 000 年历史的饮食传统中的一些古老传统和信仰的话，整个进餐就会变得更加富有乐趣了。

为什么鱼从不翻过来呢？为什么喝茶的人要悄悄敲下桌子呢？为什么要为一位不来的客人留下位置呢？为什么喝汤时咂嘴是可以的，但是吃鱼头却是不合适的呢？为什么中国的餐桌是圆的？而你怎样知道哪位客人是贵客呢？你怎样“干杯”？为什么要“干杯”？

贵客通常要面向进门的地方就座并且直接面对主人。其次尊贵的客人要坐在贵客的左边。如果主人对客人正确的优先顺序有怀疑的话，他就会按照年龄的顺序安排他们就座。

主人坐在门的附近，这与西方的做法一样，这样他就离厨房最近。如果是在主人的家中吃饭的话，他就可以更加迅速地将菜送到桌上。他本人也便于给客人添菜，因为他知道客人过于礼貌而不会自己动手夹菜吃。

但是有些菜主人是不会这样做的，尤其是鱼，因为这道菜烧好之后凉了就不好吃了。这时每位客人就要自己动手夹菜吃。

至于吃饭时的响声，这被认为是在享用美食的声音。喝汤时的咂嘴也是可以接受的，因为这样便可以在舌头被汤烫到之前将汤冷却。

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就座与就餐的习俗

如果是在餐馆中安排中餐宴会的话，主人通常就会坐在距离厨房或上菜的门最近的地方。这样他就会坐在最不好的座位上——服务员在上每道菜时都会站在这个座位旁边。但是有些主人会安排地位最低的客人或家庭成员坐在这个有点尴尬的地方，这样主人就可以更方便与他旁边的客人交谈了。对于主人来说，坐在外国贵客旁边也越来越常见了。

如果你发现自己坐在服务员位置旁边的“下”座上的话，要知道和你一起就餐的人要不就是比你更“重要”，要不就是比你年龄更大，而且你和他们坐在一起是很荣幸的。或者你的主人会恭维你是最不在乎身份的客人。

在宴会开始的时候，主人会进行简短的讲话来欢迎客人。作为贵宾，你要相应做一番讲话以表明你的感谢以及希望达成友谊、合作以及繁荣。

中国的餐桌礼仪包括：

1. 不要“抢先行动”——总是得在主人吃过之后再开始吃。

2. 当主人提议“干杯”时，要注意你是否是一个酒量很好的人。如果上的是烧酒的话就要格外注意了。避开这种情况的一种方法就是告诉你的主人“随意”，这意味着“干杯……但我只能喝一点”。

3. 不要忘记给主人敬酒并祝愿他（她）身体健康，表示友谊万岁、感谢等等。

在宴会结束的时候，主人可能会说一些中国人典型的谦虚之词，例如“招待不周，敬请原谅”或“粗茶淡饭，还请包涵”等。不要把这话当真，继续表达你的感谢之情。

给客人吃最好的

很自然，贵客要吃最上等的菜肴并且在必要时要首先吃菜。对于一道鱼来说，鱼头要留给贵客吃——而且这是最有营养的部分（鱼眼睛和嘴唇都是给在场的老年妇女吃的珍贵美食）。装鱼的盘子放在桌子上的方式总是把鱼头指向贵客（在家庭就餐中，鱼头要向着一家之主），如果客人发现自己是贵客并且不愿接受这种招待的话，他们就总会将贵客的头衔转给坐在左边的人，或者礼貌地转动盘子以便使鱼头朝向主人。

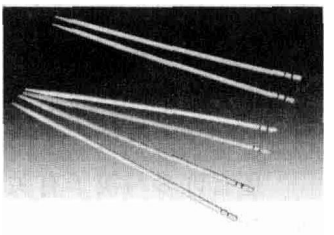
在饭店就餐时，就餐结束的表示是十分明显的。端上来一盆水果，送上新毛巾来擦拭嘴和手，以及不再（这是送别的仪式）添加茶水。

牙签

在饭桌上使用牙签是另一种标准的做法。与大多数亚洲国家一样，礼貌地剔除食物残渣的方法就是用一只手掩住嘴，同时用另一只手使用牙签。牙签经常在各道菜之间的间隙使用，因为人们认为一道菜的口味不能影响对下一道菜的享用。

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使用筷子的恰当方式



筷子是中国饮食文化发明中的一个奇迹。中华民族是在春秋时代(公元前770～公元前476年)发明筷子的。筷子可以起到手指的所有功能,而且还不会被烫到或冻到。此外,当使用筷子的时候,人们实际上使用到30多个关节,这其中包括肩膀、胳膊以及手指,还有50块肌肉。

这种器具有助于就餐者真正喜爱自己的食物。在中国,吃饭总是要使用筷子的,西方学者称筷子是东方文明的里程碑。轻松地使用筷子将增加享用美食时的乐趣。如何使用筷子可能是个难题,我们在这里介绍的方法和建议可能十分有益:

很难说明如何来使用筷子。首先要将一只筷子放在第三根手指上,然后用大拇指夹住它;然后将另一根筷子夹在食指与中指之间。当夹起食物的时候,要使用筷子的上端并且要保持它的灵活性,就像一只夹子一样。但是有一句老话说得好,说起来容易做起来难;还有一句老话叫熟能生巧。你可能想知道有没有什么标准能够衡量使用筷子的熟练程度。那么就试一试花生米吧。如果你能夹起一粒花生米,那么就很好了。如果能夹起两粒花生米,那么就值得恭喜了!

用筷子吃面条是相当方便的。这样你就可以将面条轻轻地、稳稳地绕起来避免碗里的汤或调料溅出来。第一次用筷子的时候,有些人的筷子可能会滑掉,但是小小的失误是不可避免的,而且熟能生巧。经过一番练习之后,你就会十分擅长从盘子里面将各种食物夹起来了。

当盘子放在桌子上的时候,通常最先夹菜的人应当是主人或长者。一次不要夹得太多,否则就将你的食物放回到盘子里。由于筷子要比叉子或刀子更长,因此尽量避免让你的筷子与坐你旁边人的筷子相碰。

不要用筷子敲打碗和盘子,尤其是当你是客人时,因为人们认为这是乞丐在要饭时的下贱行为。

决不要将筷子垂直地插在乘放食物的器皿上,因为这会被认为是一种邪恶的预兆,而且将会引起老人的不满。其原因在于这是一种表达对亡灵的尊敬和关照的特殊方式。很久以前,中国拜祭祖先的传统就是献祭食物。但是考虑到亡灵可能不会灵巧地使用筷子,活人必须将筷子笔直地插着。

要避免吮吸筷子的末端,还不能将筷子放在嘴里时间过长。不要用筷子去指着别人,也不要通过用筷子戳在食物上面把食物夹起来。这些也被认为是不礼貌的行为。

用筷子来吃米饭也会带来难题,除非用主菜的汤汁将米饭濡湿,因而使米饭更容易用筷子夹起。社会所认可的吃米饭的方法就是将自己的碗凑到嘴边上,然后迅速地用筷子将米饭拨到嘴里。

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有一种使用筷子的技艺，不过我们不建议游客使用。这就是当一条鱼的上半部分被吃掉时，用筷子去掉鱼的骨头同时不把鱼翻身。通常是由主人或服务员来小心地将鱼的骨架与下半部分的肉分开。

为什么不能把鱼翻身呢？这是华南渔民家庭的一个传统的习俗——如果把鱼翻身的话坏运气就会接踵而至，而且渔船就会翻掉。

还有许多与筷子有关的习俗。如果你发现桌子上摆的餐具中筷子不成对的话，这就意味着你赶不上船、飞机、或是火车。如果筷子掉下来的话，就会不可避免地遇上坏运气，而且筷子交叉着放也会带来厄运。但是在点心店里却允许将筷子交叉。服务员会将筷子交叉起来，这样就表示你的账单已经结过了；你也可以这样做，这样就告诉服务员你已经吃完了并且准备埋单。



中国建筑
Chinese Architecture

The basic feature of Chinese architecture is rectangular units of space joined together into a whole. Temples in ancient Greece also employed rectangular spaces, but the overall effect had austere tendencies. By contrast, the Chinese style combines rectangular shapes varying in size and position according to importance into an organic whole with each level and component clearly distinguished. As a result, traditional Chinese style buildings have an imposing yet dynamic exterior.

Traditional Architecture

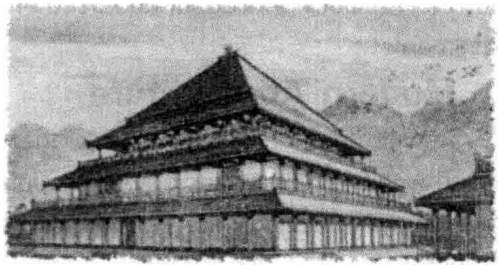
Ancient Chinese architecture enjoys a long history and great achievements, and created many architectural miracles such as the Great Wall. In the process of its development, superior architectural techniques and artistic design were combined to make unique Chinese architecture one of the three greatest architectural systems.

The combinations of units of space in traditional Chinese architecture follow the principles of balance and symmetry. The main structure is the axis, and the secondary structures are positioned as two wings on each side to form the main rooms and yard. Residences, official buildings, temples, and palaces all follow these

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basic principles. The distribution of interior space reflects Chinese social and ethical values. For instance, in traditional residential buildings, members of a family are assigned living quarters based on the family hierarchy. The master of the house occupies the main room, and the elder members of the master's family live in the compound in the back. The younger members of the family live in the wings to the left and right; those with seniority on the left and the others on the right.

Another characteristic of traditional Chinese architecture is its use of a wooden structural frame with pillars, beams, and earthen walls surrounding the building on three sides. The main door and windows are in front. Chinese have used wood as a main construction material for thousands of years; wood to the Chinese represents life, and "life" is the main idea that Chinese culture strives to communicate. This feature has been preserved up to the present.



Based on the structure of the wooden beams and pillars, traditional Chinese rectangular buildings are divided into several rooms. In order to cover the structure with an over-hanging roof, the Chinese invented a special type of support bracket, called toukung, which both supports the structure and is an attractive ornamentation.

Roofs usually slope down on both sides in a simple fashion. However, many traditional Chinese buildings have curved eaves. The characteristic curve of Chinese roofs is symbolic of the spirit of Chinese culture. While the building itself is relatively plain and straightforward, the ridge and eaves of the roof introduce a more intricate aspect in the form of upward-curving eaves. This is analogous to the Chinese national character which is by nature plain and straightforward but full of vitality.

Three special architectural features resulted from the use of wood material. The first is that the depth and breadth of interior space is determined by the wooden structural frame. The second is the development of the technique of applying color lacquers to the structure to preserve the wood. These lacquers were made in brilliant, bold colors, and became one of the key identifying features of traditional Chinese architecture. Third is the technique of building a structure on a platform, to prevent damage from moisture. The height of the platform corresponds to the importance of the building. A high platform adds strength, sophistication, and stateli-

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ness to large buildings.

Timber framework decides that colour is the main ornament used on ancient Chinese architecture. In the beginning, paint was used on wood for antisepsis while later painting became an architectural ornament. In the feudal society, the use of colour was restricted according to strict social status classification. Since yellow was deemed noblest colour and green the second, they were often applied on palace painting, which was called Hexicaihua (a kind of Chinese colour painting) in Chinese. The sundry color murals found on a traditional Chinese building range from outlines of dragons and phoenixes to depictions of myths to paintings of landscapes, flowers, and birds. Clearly these color murals have both symbolic and aesthetic significance. One notable architectural development in southern China, particularly in Taiwan, is fine wood sculpture. Such sculptures coupled with murals give the structure an elegant and florid effect under the background of white granite basement.

Modern Architecture

As with many other elements of the Chinese culture, tradition has been interwoven with modern technology. Although many traditional buildings still exist, almost all new buildings are built in Western style. It's not uncommon to see skyscrapers in a large city of China. Traditional houses, however, are still exquisitely built.



中国建筑
Chinese Architecture

中国建筑的基本特征是将矩形空间单位连成一个整体。古希腊的庙宇也采用了矩形空间,但是整体效果倾向于朴素。与此相反,中式建筑则根据各种大小和位置的矩形体的重要性将其连成一个整体,同时每一层和每个组成部分都明显地得到突出。这使得中式建筑物威严且不失活力。

传统建筑

中国的古代建筑拥有悠久的历史,取得过巨大的成就,它创造出长城等许多建筑奇迹。在它的发展过程中将出色的建筑技巧和艺术设计结合在一起,从而使独

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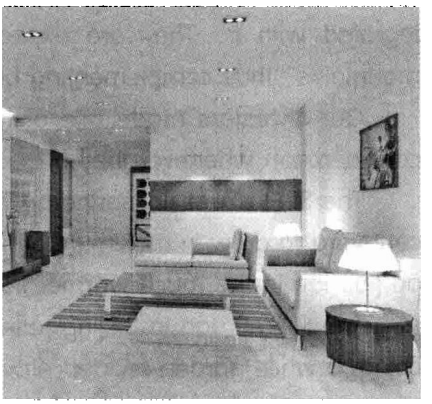
特的中国建筑成为最杰出三大建筑体系之一。

传统中国建筑在将空间单位联成一体时遵循的是平衡与对称的原则。主结构就是轴线，而次要结构则置于每一面的两翼，从而构成主屋和院子。住宅、官方建筑、寺院以及宫殿都遵循这些基本原则。内部空间的分配反映出中国的社会观和伦理观。例如在传统的住宅建筑中，一个家庭根据等级向其成员分配住房。一家之主住在主屋中，而这家的长辈则居住在后面建筑中。这个家的年轻成员则居住在左右两翼；资历较高的居住左侧，而其他人则住在右侧。

传统中国建筑的另一个特点就是它使用了木结构框架和柱子、梁以及三面环绕建筑物的土墙。正门和窗户位于前面。几千年来，中国人将木头作为主要的建筑材料；木头对中国人来说代表着生命，而“生命”是中国文化力图传递的主要思想，这一特点一直沿用至今。

通过木梁和木柱的结构，中国传统的矩形建筑物被分割为数间房间。为了对结构使用高悬的房顶，中国人发明出一种被称之为斗拱的特殊支架，它既对结构起到支撑作用也是极富吸引力的装饰。

房顶通常两边都以简单的方式向下倾斜。但是许多传统的中国建筑都有曲檐。中国房顶上具有特点的弧线象征着中国文化的精神。虽然建筑物本身比较朴素、简单，但是屋脊和屋檐却以向上弯曲的屋檐形式告诉我们更为复杂的一面。这与中国的国民性是一致的，即本质上很朴素、坦率但却充满活力。通过使用木料产生了三个特殊的建筑特征。第一就是内部空间的深度与宽度取决于木质结构框架。第二则是发展出在结构上使用彩色漆的技巧，这可以保护木料。这些漆使用了耀眼、醒目的色彩，而且成为中国传统建筑的本质特征之一。第三点就是在平台上建造建筑物的技巧，这避免了潮气所产生的危害。平台的高度与建筑物的重要程度相对应。大型平台使大型建筑物更加富有力量、更加精密、更加庄严。



木质框架决定了色彩是中国古代建筑的主要装饰。起初，油漆涂在木料上是为了防腐，而之后油漆便成了一种建筑装饰。在封建社会中，根据严格的社会等级划分而限制了色彩的使用。由于黄色被视为最高贵的颜色而绿色次之，因此它们经常用于宫殿，这被汉语称作和玺彩画（一种中国彩画）。在传统中国建筑上可以找到各式各样的彩色壁画，这其中有龙、凤的轮廓，有对神话的叙述，也有风景、花卉、鸟类的画作。很明显，这些彩色壁画具有象征和审美意义。中国南方的一个突出的建筑发展就是精美的木雕，这在台湾尤为突出。这些木雕加上壁画以后，使结构在花岗岩底座的背景下产生了高雅、华

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丽的效果。

现代建筑

和中国文化中其他许多要素一样，传统是和现代技术交织在一起的。虽然许多传统建筑物依然存在，但是几乎所有的新式建筑都是西式建筑。摩天大楼在中国的大城市中并不罕见。但是传统的房屋依然修建得十分精美。



中国民居
Chinese Residence

Major Styles of Traditional Chinese Residences

Traditional Chinese residences reflect the national culture, the sub-culture of a specific region and that of the ethnic group within it.

The traditional domestic architecture of China has five major styles. There is the compound with a courtyard (Si He Yuan) to be seen in northern China, Farmers' Caves (Yao Dong) in Northern Shaanxi Province and Earthen Buildings (Tu Lou) in southeast China's Fujian Province, Stilt Houses that may be on steep inclines or projecting over water (Diao Jiao Lou) in southern China and the Seal-like Compound (Yi Ke Yin) in Yunnan province.

Traditional residences tend to conform to their environment and to become integrated with it. They are expected to blend with the surrounding rivers and mountains, thus complementing but never spoiling the natural beauty.

Our ancestors made use of local materials and took the natural factors into consideration whenever they built a house.

The Si He Yuan in northern China features a thick roof and walls and a wide courtyard to draw in maximum sunlight while ventilation is a prime feature of the diao jiao lou in the much warmer tropical climate of southern China.

The Si He Yuan in Beijing reflects the formal royal ambiance with its symmetrical style while garden-residences such as the famous Garden of the Master of the Nets in Suzhou, Jiangsu Province, gives priority to a harmonious blend with nature. Prince Gong's Mansion in Beijing is the world's largest Si He Yuan.

In calligraphy, the Chinese characters with a roof-like component relate to vari-

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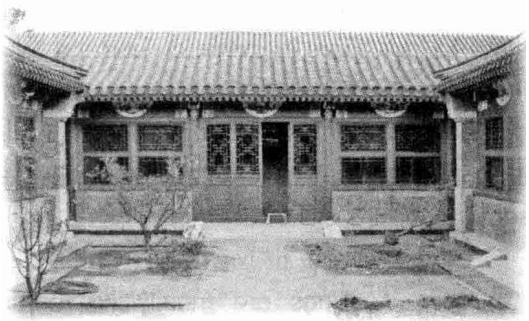
ous houses. For example, with a pig, it is a home; with a cow, it is a prison; with a combination of two mouths it means 'many houses' — it is palace. Such characters combined with that for 'woman' imply peace and safety. The logic behind this is based on two layers of meaning. Firstly, when a woman sits peacefully at home, it means there is no war. Secondly, when they lived in simple caves in open air, our ancestors faced the hazards of rough weather, wild animals and hostile tribes. By building houses, they were better protected, thus there was safety.

Chinese Residence——Earliest Form of Architectural Art

Before the Qin Dynasty, the residential houses both for emperors and folks were all called palace. The term palace became a specific title for emperors' residence since the Qin and Han dynasties (221BC ~ 220AD). In modern times, all the other residential houses except palace and official buildings are called folk residence.

The Chinese wooden framework house first appeared in the late Neolithic Age. The Hemudu Culture Site (5 000BC ~ 3 300BC) in Yuyao County, Zhejiang Province reflected the wood construction techniques of this period. The Banpo Site in Xi'an and Yangshao Culture Site in Jiang village, Lintong, Shaanxi Province revealed the overall layout of villages and constructions of this period. Chinese residences can be divided roughly into nine kinds:

Beijing's Siheyuan



This is the most important form of Chinese traditional residential house. It is great in number and wide in distribution, popular among the Han, Manchu, Bai, and some of other minority groups. Most of the houses are of wood framework. The principal room is built on the south-north axis, and two wing rooms are located on both sides of it. The family elders live in the principal room and wings are the bedrooms for the younger generations. Women live in the inner yard. Guests and male servants live in the outer yard. This distribution is in accordance with the feudal regulations. Si He Yuan spreads over towns and villages throughout China, but each developed its own characteristics as a result of respective natural

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conditions and different way of life. Si He Yuan in Beijing is the most representative.

Jiangsu Residence

Residential houses distributed in areas south of the Yangtze River have a lot of names, but the overall arrangement is generally the same with Si He Yuan. The difference between the two is that houses in the south have smaller yards (or tianjing), with only two functions: drainage and daylighting. The principal room in the first yard is usually a big hall. The yards in the back are usually smaller, mostly with storied buildings. Roof covered with small tiles and floor with flagstones help to adapt the rainy climate in the south. Houses in watery regions are usually built along rivers, with the front door leading to the alley and backdoor facing the river. Every household has a small dock where they do the washing, bailing and getting on boats.

U-Shaped Houses of South China

The houses in Yunnan Province in southwest China can be a good representative of this kind of building, and they could also be found in southern provinces like Hunan. The overall structure arrangement is more or less the same with Si He Yuan, but the houses are all connected together at every corner, forming the shape of U. The houses are made of wood truss with earth walls, on which are colorful paintings.

Lingnan Hakka Group Houses

Tu Lou is a traditional dwelling for Hakkas in west Fujian Province. There are three to four floors in average, and the tallest can have up to six floors. Including the houses in the yard, Tu Lou can usually hold more than 50 families. Halls, storage houses, domestic animal houses, wells and other public houses are all located in the yard. The Hakkas created this special defensive building to protect themselves, and it's still in use now.

Cave Dwelling of Northwest China

Cave dwellings are mainly distributed in central and west provinces like Henan, Shanxi, Shaanxi, Gansu and Qinghai, where the loess is of great depth. The loess has little seepage and a very strong vertical nature, which provides a very good precondition for the development of cave dwellings. The cliff cave dwelling is an earth cave dug horizontally along the vertical earth cliff. Residence built in this way saves raw materials and requires less complicated technology. The cave dwelling is cool in summer and warm in winter.

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Ganlan

Ganlan (a wood or bamboo storied house) are mainly distributed in the southwest provinces of China, such as Yunnan, Guizhou, Guangdong and Guangxi. It is the residence for Dai, Jingpo, Zhuang and other minority groups.

A Ganlan usually stands alone, separated from other Ganlan houses. Supported by poles, the living sector of Ganlan is usually on the second floor high above the ground, while the first storey is retained for raising domestic animals and storing; in this way Ganlan can ward off moisture, as well as the attack of insects, snakes and other animals.



Diaofang

Diaofang (Stone Chamber) is the most popular kind of dwellings in Tibet and some areas in Inner Mongolia. According to *the History of Later Han Dynasty*, this stone and earth dwellings existed before 111 AD. The height of the dwellings varies from two to three storeys. Built mostly of stone and earth, they look like Diaolou (blockhouse), and hence got the name of Diaofang. The origin of its name can be traced back to 1736 in the era of Qianlong Reign of the Qing Dynasty.

The first floor is often used for livestock and poultry, and the second is retained as bedrooms, living rooms, kitchen and storehouse. Some have a third floor for the family sutra hall and the balcony.

The nomadic Mongolians and Tibetans also live in tents, which are convenient to assemble and unassembled.

Mongolian yurts

The Mongolian felt tent in northwest China is called Mongolian yurts. The wooden wattles are fastened with leather thongs and studs to form a fence-like structure. Each part of the yurt is ingenious and quite convenient to dissemble and carry. The diameter of a small yurt is about four to six meters, with no pillar inside, while the bigger one needs two to four poles to support the yurt. There are thick felts on the ground of yurts. Every yurt has an opening on the top, and there's usually a stove under it.

Ayiwang

Ayiwang is the Uygur residence. The houses are all connected together, with

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yard around them. The front room with a skylight is called Ayiwang, also known as summer room, which serves as the living room as well as reception room. The back house called winter room is the bedroom, usually without a skylight. The plane arrangement is very ingenious.

There are also some other special residential houses such as the boat house. Nowadays, as a result of economic development, population increase and modernization, people in the cities usually live in storied buildings, which have increasingly diversified styles and a tendency of height rise.



中国民居
Chinese Residence

中国传统民居的主要风格

传统的中国民居反映了民族文化、一个特定地区的亚文化以及居住其中的族群的亚文化。

中国传统的国内建筑分为五种主要风格。在中国北方有四合院，陕西省北部有窑洞，中国东南的福建省有土楼，中国南方有耸立在陡峭的斜坡或伸向水面的吊脚楼以及云南省的一颗印。

传统的民居一般遵循其环境的特点并与其融为一体。它们要与周围的山川河流融合在一起，因此要突出而绝不能破坏自然的美感。

我们的祖先在建造房屋时都要使用当地的材料并考虑到自然因素。

中国北方的四合院的特点是厚顶、厚墙和宽敞的院子，这样可以最大限度地进行采光，而对于地处中国南方温暖的热带气候中的吊脚楼来说，通风条件则是它的主要特点。

北京的四合院通过其对称的风格体现出正式的皇家氛围，而园林住宅则注重与自然的和谐统一，诸如江苏省苏州著名的网师园。北京的恭王府则是世界上最大的四合院。

在书法中，带有宝盖头的汉字都与各种房屋有关。例如“宀”加上猪之后就成了“家”，加上牛之后就成了牢，加上两个口之后就表示“许多房屋”——也就是宫。而和“女”字旁组合在一起的汉字则表示和平与安全。这其中的逻辑建立在两层含义之上。首先，当一名女子安全地坐在家中时，这就意味着没有战争。其次，当我

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们的祖先住在野外简单的洞穴中时，他们面对的是恶劣天气、野生动物以及敌对部落的危险。通过建造房屋，他们便获得了更好的保护，因而就得到了安全。

中国住宅——最早的建筑艺术形式

在秦朝以前，皇帝和老百姓的住房都被称作宫殿。“宫”这个称谓是从秦朝和汉朝时才开始专门指皇帝的住居。在现代，除了宫殿和官方建筑之外的所有住房都被称作民居。

中国的木质框架房屋最早出现在新石器时代晚期。浙江省余姚县的河姆渡文化遗址（公元前5000～公元前3300年）表现了当时的木质建筑艺术。西安的半坡遗址和陕西省临潼姜寨的仰韶文化遗址都反映出当时村落与建筑的整体布局。中国的民居可以大致分为九种类型：

北京的四合院

这是中国传统民居中最重要的形式。它的数量多、分布广，并且在汉族、满族、白族以及其他少数民族中十分流行。大多数房屋采用木质框架。主屋建在南北走向的轴线上，而厢房则位于四合院的两侧。家庭中的长者住在主屋中，而两翼则由年轻一代居住。妇女住在内院。客人和男仆住在外院。这种分布符合封建礼制。四合院遍布全国的城乡，但由于各地自然条件和生活方式各有不同，因此发展出各自的特征。北京的四合院是最具代表性的。

江苏民居

长江以南的地区所分布的房屋有很多名称，但是整体安排通常与四合院是相同的。两者的不同就在于南方房屋的院子（或称为天井）更小而且只有两个功能：排水和采光。第一间院子中的主屋通常是一间大厅。后面的院子则通常小一些，而且大部分都带有楼房。房顶盖上小瓦而地面则铺上了石板，这有助于适应南方的多雨气候。在雨水充沛的地区，房屋通常是沿着河流建造的，而且前门通向小巷而后门面向河流。家家户户都有一个小型码头，以便在这里洗衣、取水、乘船。

中国南方的U形房屋

在中国西南部的云南省，那里的房屋可以很好地代表这一类建筑，在湖南等南方省份也可以见到这种建筑。它的整体结构安排多少与四合院比较相似，但是所有的房屋的每个角落都连在一起，因此就形成了U形。这些房屋是由木质桁架和土墙建造的，上面还有彩色图画。

岭南客家房屋群

土楼是福建省西部的客家传统住宅。它平均为三至四层，最高达六层。包括院子里的房屋在内，土楼通常可以容纳50多个家庭。大厅、储藏室、牲口圈、水井以及其他公共房屋都位于院子中。客家人建造这种特殊的防御性建筑的目的是为了保护自己，而且现在依然在使用这种建筑。

中国西北的窑洞

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窑洞主要分布在河南、山西、陕西、甘肃以及青海等中西部地区，那里的黄土十分深。黄土的性质不容易渗水而且垂直方向强度很大，因此为窑洞的发展提供了极好的先决条件。悬崖上的窑洞是沿着垂直土崖水平挖成的土洞。通过这种方式建造的民居节省了原材料而且不需要复杂的技术。窑洞冬暖夏凉。

干栏

干栏（木质或竹质多层房屋）主要分布在中国的西南省份，例如云南、贵州、广东以及广西。它是傣、景颇、壮以及其他少数民族的民居。

干栏通常是与其他干栏建筑分开的独立建筑。通过撑杆的支撑，干栏的居住部分通常位于较高的第二层，而第一层则用于饲养家畜和储物，这样干栏不仅可以防潮，而且可以防止昆虫、蛇以及动物的袭击。

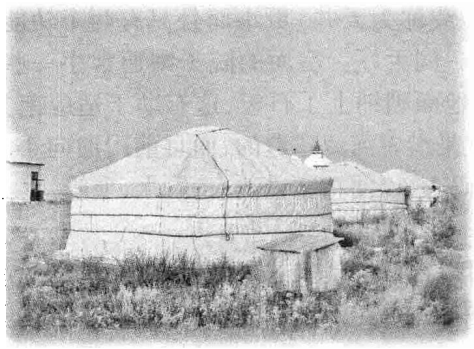
碉房

碉房是西藏和内蒙古部分地区最普遍的民居。根据《后汉书》记载，这种土石民居早在公元 111 年之前便存在了。这种民居的高度为两层或三层。它们主要用土石建造，外观像碉楼，因此便被叫做碉房。它这个名称的由来可以追溯到清朝乾隆年间的 1736 年。

第一层经常用于饲养家畜和家禽，而第二层则留作卧室、客厅、厨房以及储藏室。有些碉房还有第三层，这用作家庭藏经室和阳台。

从事游牧的蒙古族和藏族人也住在帐篷中，这十分便于拆卸。

蒙古包



中国西北部蒙古族人的毡帐被称作蒙古包。它的木条用皮带和钉子固定而形成类似于篱笆的结构。蒙古包的每一个部分都十分精巧并且十分便于拆装。小型蒙古包的直径大约为四至六米，里面没有柱子，而较大的蒙古包则需要两至四根杆子来支撑。蒙古包的地面有厚毡。每个蒙古包的顶部都有开口，而且这下面通常还有一个炉子。

阿以旺

阿以旺是维吾尔族的民居。所有的房屋都连成一片，周围还有院子。前面带天窗的房间被称作阿以旺，又叫夏室，它是用来当客厅和会客室的；后室称作冬室，它通常没有天窗。其平面布局非常精巧。

还有诸如船屋等一些特殊的民居。如今由于经济的发展、人口的增加以及现代化程度提高，城市里的人们通常住在楼房里，楼房的风格日益多样化且高度得以增加。

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中国家具
Chinese Furniture

Traditional Furniture

The development of traditional Chinese furniture went from the simple to the intricate and was closely linked to the Chinese lifestyle and to cultural and economic changes in China as well. In ancient times, the Chinese sat mostly on straw mats on the floor. After the Warring States Period (475 ~ 221 BC), beds and couches began to come into widespread use for seating. During the Wei-Jin and the Northern and Southern dynasties period, Western-style chairs, folding stools, and other seating gradually entered China. From that on, Chinese everyday life began to be conducted from chairs rather than sitting cross-legged on the floor.

Beginning in the late Qing Dynasty, foreign living styles began to be adopted in China, and as a result originally predominant Chinese-style furnishings gradually became collectors' items. Not only chairs, but also Chinese tables, cabinets, bookcases, and decorative screens reached the height of their development during the Ming and Qing dynasties.

Ming furniture features simple, smooth, and flowing lines, and plain and elegant ornamentation which fully highlight the special qualities of frame-structure furniture. Influenced by China's burgeoning foreign trade and advanced craftsmanship techniques, furniture of the Qing Dynasty period turned to rich and intricate decoration with coordinated engraved designs.

As in traditional Chinese architecture, wood is the major material used in the manufacture of furniture. This met needs arising from Chinese lifestyles thanks to China's rich forest resources. The two main types are lacquered furniture and hardwood furniture. Lacquered furniture was commonly used in palaces, temples, and in the homes of the wealthy.

Hardwood furniture was very common in the homes of nobles and officials. Woods employed include red sandalwood, pearwood, padauk, ebony, and nanmu. Because it is dense, hard, and resistant to decay, red sandalwood is the most highly valued material for use in furniture making.

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Bamboo and rattan furniture also have a long history. Bamboo is a product unique to Asia. Simple and ingenious techniques are used to make clever and useful modular pieces that can be used together or separately. Bamboo is usually used in combination with other materials, such as wood, rattan, metal, and ceramic tile, in endless variation. A great deal of bamboo and rattan furniture is exported to Europe and the United States, where it is extremely popular.

Chinese are fond of furniture with inlaid and carved work. In addition to shells and enamel chips, brilliant, colorful, and artistically grained jade, stones, ivory (and other animal teeth), horn, agate, and amber have been used since bygone times for inlaid designs. Marble is an example of stone often used for inlaid work. Colorful ceramic plates are also a popular material for beautification. Another elegant technique used since ancient times is the inlaying of different types and colors of woods in a single piece. The methods of carving include relief carving, negative engraving, and free-style carving. Common subjects for furniture carving are the symbols popular to the Chinese culture such as flowers, dragons, phoenixes, the chilin which is a mythical Chinese beast, and stylized cloud and leaf patterns.

Ming Furniture

Representing the zenith of Chinese furniture, Ming furniture is treasured for its precious wood, comfortable design, simple decoration and superb craftsmanship.

Background of Ming furniture

Ming furniture dates from the end of the Ming Dynasty, a transitional time in Chinese history. During the beginning and the middle of the Ming Dynasty, austerity was a government edict. Later, though the economy gained substantial growth, people had to remain low-keyed about their wealth to avoid high taxes. With the issuance of a policy to lower taxes, people finally found a solution to enjoy the life better. The vogue went beyond a rich and decent life; luxury and novelty became the fashion. Under such a social background, people, rich or poor, were free to wear bright and magnificent clothes and to build large houses; consequently, luxurious furniture was needed.

Cultural Features of Ming furniture

Scholars' participation substantially influenced the development of furniture.

The ancient hierarchical tradition required scholars to pursue spiritual goals and to not get involved in craftsmanship. However, Ming Dynasty scholars differentiated from their counterparts in previous dynasties not by bizarre dress, but by their interest in furniture design, which helped it throw off rigidity and develop cultural mean-

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ing. In addition, references to furniture by scholars leave us valuable information.

The scholars' aesthetic values helped Ming furniture follow an elegant and natural taste. The scholars grasped the essence of "less is more." Decoration for decoration's sake was a lowbrow skill. In quality furniture, the texture of wood was fully used to reveal natural beauty. Simple design had nothing to do with cheapness; red sandalwood and scented rosewood represented essential value.

Scholars had their special interests and preferences. Small tables, vases, bibelots and incense burners created an elegant atmosphere.

A table for a qin, a seven-stringed plucked instrument, had a crystal cover with a tin pool under it. In this tin pool, fish swam in floating grass as though they were a dance band.

Even a bed was not just for sleeping. An adjustable bed made of cane should be light enough to be moved around. A backrest was a must so a scholar could either read books or enjoy the beautiful scenery among trees and flowers. A bed made of wood and bamboo from Hunan was for naps so the scholar could visit Dongting Lake in his dream!

Handwritings and paintings by well-known calligraphers and painters were also engraved in desks and chairs, increasing the artistic and aesthetic value of the furniture. Zhou Tianqiu, a Ming calligraphy master, was so fond of his red sandalwood chair that he wrote on the backrest, 'sitting on this chair, I feel one day is worth two days. If I live for 70 years, it would be worth 140 years.'

Ming furniture features durable and precious woods such as red sandalwood and scented rose wood, which emit pleasant aromas, naturally adding a touch of taste and grace. Simple structure and minimal decoration set off the natural beauty of the wood. This meaningful simplicity was not achieved at the cost of comfort. Scientific protection for body was reflected in details such as curves, lines, height, and size.

Chinese traditional culture emphasizes the positive interplay between nature and human beings. Applying ideas from Zen and Tao, scholars and craftsmen devoted their wisdom and passion to reflecting this golden rule in furniture, creating the Golden Time of classical furniture.

Qing Furniture

At the beginning of the Qing Dynasty, furniture followed Ming patterns and styles.

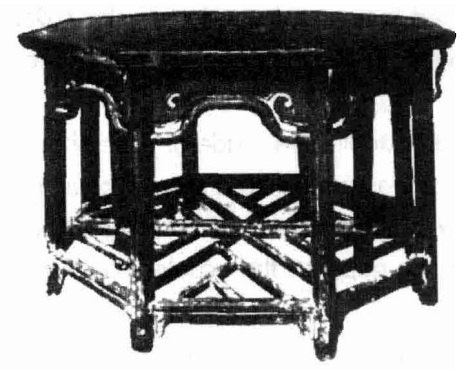
During the reign of Emperors Kangxi, Yongzheng, and Qianlong, Qing Furni-

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ture showed its own uniqueness with the absorption of western art. It was larger in size with grandeur and pageantry.

Engraving was a popular and important means of furniture decoration. The subjects range from auspicious character patterns, to geometric patterns and scenes in nature with animals, mountains and waters, flowers and grass. Color painting was widely used.

Furniture-making centers were formed in Beijing, Shanxi, Guangzhou and Suzhou.



In the Forbidden City in Beijing, the best craftsmen used the choicest wood to make Jing-styled furniture under the guidance of the emperors.

Furniture made in Guangdong shows the influence of Western art. In contrast to the Su-style, Guang-style is unstinting in the use of material, and the furniture looks solid and massive. The Ancestral Temple of the Chen Family in Guangzhou has a display of Guang-styled furniture.

Furniture from Suzhou and its surrounding areas enjoys the highest artistic value. Suzhou gardens such as Lingering Garden , Garden of the Master of the Nets , Humble Administrator's Garden , Lion Grove Garden feature precious collections of Su-styled furniture.

Furniture made in Shanxi is a harmonious blending of royal demeanor and local cultural heritage. Shanxi was one of the richest places in China during the Qing Dynasty, of which Rishengchang Exchange Shop in Pingyao, the earliest bank in China, is a good evidence.

With the increasing importance of Jin merchants, commercial symbols emerged, such as patterns concerning money and fortune. Unlike other styles, Jin-style has less engraving; instead, inlays of stone, porcelain and bone, which catch the eye more easily than exquisite engraving, are used to tell of the luxurious lifestyle of the owner. In addition, color and gold painting become the vogue depicting the preference for gaudiness by the wealthy. Another feature of Jin-styled furniture is the widely applied walnut wood.

The ancient Ming and Qing Streets, Qiao's Compound and Wang's Compound

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in Pingyao, Shanxi, provide a sufficient testimony to the aesthetic and cultural achievement in Jin-style furniture.

In the past 20 years, Ming and Qing furniture has enjoyed an elevated reputation as art and as investment, and its value is increasing.

Today's Furniture

In the present, traditional Chinese furniture is generally arranged in symmetrical suites or sets. However, these are supplemented with more flexible arrangements to prevent the room from having an atmosphere that is too sedate and reserved. Paintings or examples of calligraphy might be hung on the wall to create a more lively environment. Ceramic, enamel, or other little objects might be placed in an antique display cabinet for added elegance. Any of these can add splashes of color and liveliness to the room. These delicate arrangements set off the heavy furniture to give a rich composite effect.

With China's increasing economic prosperity, more and more people are attaching great importance to interior design and room arrangement. With this prosperity, more people are also becoming very particular when choosing furniture. And because of a corresponding enhancement in spiritual life, traditional Chinese-style furnitures are now back in vogue. Many like to collect and use traditional Chinese furniture in their homes; it has become part of the modern lifestyle.

中国家具
Chinese Furniture

传统

传统中国家具经历了从简单到复杂的发展，而且与中国的生活方式以及中国的文化和经济变化息息相关。中国人古时候大多是坐在地上的草席上的。在战国时代（公元前475至公元前221年）之后，床和长椅开始广泛地用来就座了。到了魏晋和南北朝时代，西式的椅子、折叠凳以及其他座椅逐渐进入中国。从此时起，中国的日常生活开始坐在椅子上而不是盘腿坐在地上了。

从清朝末年开始，中国开始采用外国的生活方式，其结果导致原先占主导地位的中式家具渐渐成为收藏家的藏品了。不仅是椅子，就连中国的桌子、柜子、书橱

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以及装饰性的屏风都在明(1368～1644)清朝代中达到了发展巅峰。

明代家具的特点是简单、光滑、流线型,而且装饰朴素雅致,这完全突出了框架结构家具的特殊性质。由于受中国不断发展的对外贸易和先进的手工技巧影响,清朝时期转为使用丰富、复杂的装饰并配上雕刻图案。

木头是制造家具所使用的主要材料,这和传统的中国建筑是一样的。由于中国有丰富的森林资源,这满足了中国生活方式所产生的需要。两种主要类型分别是漆木家具和硬木家具。漆木家具通常用于宫殿、寺院以及有钱人的家中。

硬木家具在贵族和官员的家中极为普遍,所采用的木料包括红檀木、桃木、紫檀木、黑檀木以及楠木。由于红檀木密度大、坚硬而且耐腐蚀,因此它是家具制造中评价最高的材料。

竹藤家具也拥有悠久的历史。竹子是亚洲所特有的产物。人们采用了简单而又巧妙的技术来制作智能、实用的家具,而且这些家具既可以组合起来使用也可以分开使用。竹子通常与其他材料一同使用,例如木、藤、金属以及瓷砖并且种类繁多。大量的竹藤家具出口到欧洲和美国并且在当地极受欢迎。

中国人喜欢带有镶嵌和雕刻的家具。除了玳瑁和珐琅片之外,过去的镶嵌图案采用了色彩斑斓且通过艺术手法漆成木纹的翡翠、石头、象牙(以及其他动物的牙齿)、角、玛瑙以及琥珀。例如,大理石就是镶嵌中经常使用的一种石头。彩色的瓷砖板也是一种常用的装饰材料。从古代以来一直使用的另一种高明的技术就是将不同种类和颜色的木头镶嵌为一体。雕刻的方法包括浮雕、凹雕以及自由雕刻。家具雕刻中常见的主题是中国文化中的常见符号,例如花、龙、凤、神秘的中国猛兽麒麟以及固定的云和树叶图案。

明代家具

明代家具代表着中国家具的巅峰。由于明代家具采用了贵重的木料、舒适的设计、简单的装饰以及一流的做工,因而受到了珍藏。

明代家具的背景

明代家具可以追溯到元朝后期,当时是中国历史的一个转型期。在明朝初年和中期,政府号令厉行节约,之后虽然经济取得了实质性的发展,但是人们依然对其财富十分低调以避免被征重税。通过实施减税政策,人们最终找到了一种方法来更好地享受生活,这种潮流不仅体现在过上富裕和体面的生活;而且豪华与新奇成为了时尚。在这样一种社会背景下,不管是富有还是贫穷的人都自由地穿戴鲜艳、华丽的衣服并建造大型房屋结果便需要豪华的家具了。

明代家具的文化特征

士大夫的加入极大地影响了家具的发展。

古代的等级传统要求士大夫追求精神目标而不能参与手工技术。但是明朝的士大夫与之前朝代的士大夫的不同之处不仅体现在穿着奇装异服上,而且他们对

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家具设计也抱有兴趣，这有助于摆脱死板僵化并形成文化含义。此外，士大夫对家具的谈论给我们留下了富有价值的信息。

士大夫的审美观有助于明代家具符合文雅、自然的品味，抓住了“少即是多”这句话的精髓。为了装饰而装饰是比较低级的技能。在高品质的家具中，木头的纹理完全用于表现自然的美感。简单的设计根本不会被当作是廉价品；红檀木和香红木代表着价值。

士大夫拥有其特殊的兴趣和偏好。小桌子、花瓶、小摆设以及香炉都能营造出文雅的氛围。

用于放琴（一种用手拨动弹奏的七弦乐器）的桌子上有一个水晶罩，水晶罩的下面是一个锡池。鱼儿在这个池子中漂浮的水草中游动，仿佛是一支舞蹈乐队似的。

即便是床也不仅仅是用来睡觉的。用藤条制成的可调床非常轻，以便于搬移。靠背是必不可少的，这样就可以在上面读书或欣赏树木花草中的美丽景色；用湖南的木头和竹子制成的床可以用来小憩，这样就可以在梦中游览洞庭湖了。

知名的书法家、画家的墨宝和画作也雕刻在桌椅上，这增加了家具的艺术和审美价值。明朝书法大师周天球极为喜爱自己的红檀木椅，于是他在椅背上写道：“无事此静坐，一日如两日。若活七十年，便是百四十。”

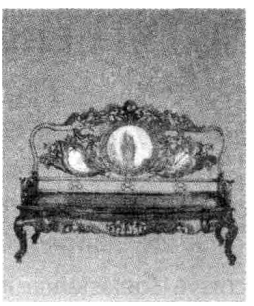
明代家具采用了诸如红檀木和香红木等耐用、珍贵的木料，发出令人心旷神怡道香味，自然地提高了品味和体面程度。简单的结构和最少地使用装饰衬托出木料自然的美感。这种有意义的朴素感的实现并没有牺牲舒适性。从曲线、线条、高度以及尺寸等细节中都反映出对身体的科学保护。

中国的传统文化强调自然与人类之间的积极互动。士大夫和工匠利用禅宗和道家思想，将其智慧和热情倾注到家具上以体现这一铁则，从而创造了古典家具的黄金时代。

清代家具

在清朝初年，家具沿袭了明朝的式样和风格。

到了康熙、雍正、乾隆年间，清代家具通过吸收西方艺术而表现出自己的独特性，尺寸更大，并且雍容华贵。



雕刻是家具装饰中一种常见、重要的手段。其主题包括吉祥的文字、几何图案以及自然界中的动物、山水、花草，广泛采用了彩色画。

在北京、山西、广州以及苏州形成了家具制造中心。

在紫禁城中，能工巧匠在皇帝的指导下，利用精选的木料制造了京作家具。

广东出产的家具表现出西方艺术的影响。与苏作风格不

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同，广作家具在材料的使用方面不拘一格，而且家具的外观十分结实、厚重。广作家具在广州的陈家祠堂得到了展示。

苏州及其周边地区出产的家具拥有最高的艺术价值。诸如留园、网师园、拙政园、狮子林等苏州园林的特点就是收藏了珍贵的苏作家具。

山西的家具和谐地融合了皇家气派与当地的文化遗产。山西是清朝时最富裕的地方之一，平遥的日升昌票号就是一个很好的证据，它是中国最早的银行。

随着晋商的重要性日益增长，商业符号随之产生，例如与金钱和财富有关的图案。与其他流派不同，晋作家具的雕刻较少，而采用了石、瓷、骨这些比精美雕刻更抢眼的镶嵌品来展示主人豪华的生活方式。此外，彩画和金箔画成为时尚，它表现出有钱人对华美的偏爱。晋作家具的另一个特征就是广泛采用胡桃木。

山西平遥的明清街、乔家大院以及王家大院都充分地证明了晋作家具的审美成就与文化成就。

在过去的20年里，明清家具作为艺术品和收藏品的声誉都得到了提高，而且它的价值与日俱增。

当代家具

当今的中国传统家具通常是对称的成组成套家具，但是用更具灵活性的布置对其加以补充，就可以避免其产生过于老气、保守的感觉。画作或墨宝可以挂在墙上营造出更加生机勃勃的环境。瓷器、珐琅或是其他物品可以放置在古玩柜中，更加典雅。所有这些都可以使房间色彩丰富并增加活力。用这些精巧的布置彰显出厚重的家具，从而产生丰富的混合效果。

随着中国经济日益繁荣，越来越多的人重视内部设计与房间的布置。更多的人在选择家具时极为挑剔。此外，由于精神生活相应得到提高，传统的中式家具正大行其道。许多人喜欢在家中收藏并使用传统的中国家具，这已经成为其现代生活方式中的组成部分。



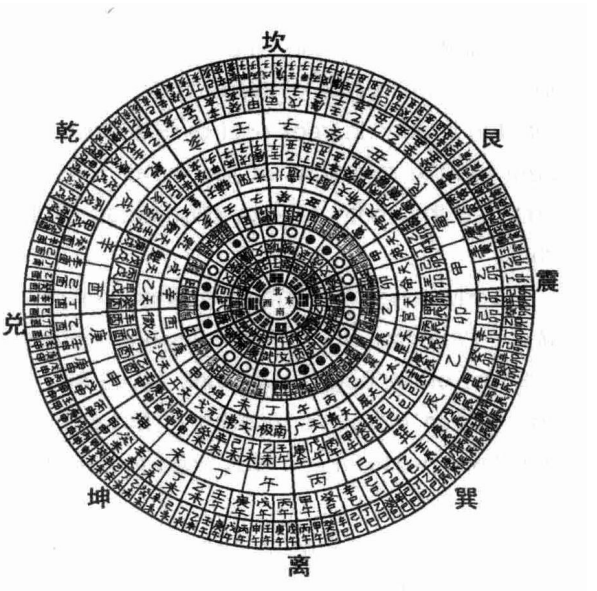
风水
Feng Shui

Feng shui (fengshui), a special Chinese tradition in architecture, is the ancient Chinese practice of placement and arrangement of space to achieve coexistence in harmony with the environment. Feng shui literally translates

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as "wind-water". This is taken from the following sentence of *Zang Shu* (Book of Burial) by Guo Pu of the Jin Dynasty. "The qi that rides the wind stops at the boundary of water." *Feng shui* is a discipline with guidelines that are compatible with many techniques of architectural planning. Space, weather, astronomy, and geomagnetism are basic components of *feng shui*.

Feng shui usually links the whole process from site selection, designing, construction and interior and exterior decorating in ancient times. It combines the trinity of the Heaven, the Earth and humans, and seeks harmony between selected site, orienting, natural doctrine and human fate. It repulses human destruction of nature and stresses cohabitation with the environment, which is regarded as perfect and occult.



In China, a *fengshui* practitioner, or a diviner, usually applies such theories as Yinyang, Sixiang, Wuxing and Bagua, based on the principle of the Heaven and the Earth in harmony, to select an optimum place for burial site or accommodation.

Qi, deemed as the basic element of the physical world in ancient Chinese philosophy, is the essence of *feng shui*. The art of *fengshui* advocates there is a certain field, sort of like magnetic field, termed as qi field. An auspicious qi field is what *fengshui* practitioners seek while an evil one is what they strive to avoid. There are five elements — long (dragon), xue (cave), sha (sand), shui (water) and xiang (orientation). They are used to avoid evil qi and gain auspicious qi. In order to keep qi of the Heaven and the Earth in harmony in the construction of a new structure, earth vein should not be spoiled. The best orientation is a building with its face facing a river or a lake in the south and back against a hill in the north.

Most ancient cities in China were built under guidance of *fengshui*, which was the main principle used to select locations based on their environmental surroundings. *Fengshui* helps to plan placement of structures of significance and confirm the

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location of city central axis. Usually the central axis of a city, or certain other architectural complex, ought to face certain peak of mountains nearby to make the city magnificent and solemn. For example, the Imperial Palace in Beijing was placed on the very center of the city, and its central axis points at Jingshan Mountain, which was called Guard Mountain of the Palace.

Fengshui practitioners also emphasize pagodas and their site location since pagodas are believed capable of protecting residents around them.

History

Early *feng shui* relied on astronomy to find correlations between humans and the universe and it is inseparable from an understanding of political power in ancient China.

Chinese often used the celestial pole determined by the pole stars to determine the north-south axis of settlements. This technique explains why Shang palaces at Xiaotun lie ten degrees east of due north. In some cases, they bisected the angle between the directions of the rising and setting sun to find north. This technique provided the more precise alignments of the Shang walls at Yanshi and Zhengzhou.

Early Yangshao and Hongshan cultures provide the earliest evidence for *feng shui*. Professor David Pankenier and his associates reviewed astronomical data for the time of the Banpo dwellings (4000 BC) to show that the asterism Yingshi corresponded to the sun's location at this time. Centuries before, the asterism Yingshi was known as Ding. It was used to indicate the appropriate time to build a capital city.

The grave at Puyang (radiocarbon dated 5 000 BC) that contains mosaics of the Dragon and Tiger constellations and Beidou (Dipper) is similarly oriented along a north-south axis.

All capital cities of China followed rules of *fengshui* for their design and layout. These rules were codified during the Zhou era in the "Kaogong Ji" (Manual of Crafts). Rules for builders were codified in the "Lu Ban Jing" (Carpenter's Manual). Graves and tombs also followed rules of *feng shui*. From the earliest records, it seems that the rules for these structures were developed from rules for dwellings.

Instrumentation

Emperor Diku was said to dabble in astronomy. Shun observed the stars before he assumed the throne. There were *fengshui* devices before the invention of the magnetic compass (which occurs comparatively late in the long history of *feng*

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shui). According to the Zhouli the original device may have been a gnomon, although Yao, Huangdi, and other figures were said to possess devices such as the south-pointing chariot.

The luopan was originally a scientific instrument, used for astronomical observation. The oldest excavated examples of instruments used for *fengshui* are liuren astrolabes. These consist of a lacquered, two-sided board with astronomical sightlines. Liuren astrolabes have been unearthed from tombs that date between 278 BC and 209 BC.

Since the invention of the magnetic compass for use in *fengshui*, authentic *fengshui* has required the use of a compass.

Foundation Theories

The goal of *fengshui* is to situate the human built environment on spots with good qi. Some areas are not suitable for human settlement and should be left in their natural state.

Some current *feng shui* techniques can be traced to Neolithic Era, while others were gradually added in later times (most notably the Han dynasty, the Tang, and the Ming). Today, to determine a perfect spot, local manifestations of qi must be assessed for quality. Quality is determined by observations and by using a compass (Luopan).

Qi

Qi is a difficult word to translate. In *fengshui*, "Qi" means "flow of energy".

A Luopan is used to determine the qi of an area. Compasses reflect local geomagnetism which includes geomagnetically induced currents caused by space weather. It could be said that *fengshui* assesses the quality of the local environment and the effects of space weather——that is, *fengshui* is qimancy.

Beliefs from the Axial Age, *fengshui* among them, hold that the heavens influence life on Earth. This seems preposterous to many people, yet space weather exists and can have profound effects on technology (GPS, power grids, pipelines, communication and navigation systems, surveys), and the internal orienting faculties of birds and other creatures. Atmospheric scientists have suggested that space weather creates fluctuations in market prices.

Polarity

Polarity is expressed in *feng shui* as yin and yang. The polarity within *feng shui* is buildings of the living (yang) and buildings of the dead (yin).

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Bagua (eight symbols)

Two diagrams known as bagua exerts essential influence on *feng shui*, and both predate their mentions in the Book of change. The Lo (River) Chart (Luoshu, or Later Heaven Sequence) and the River Chart (Hetu, or Early Heaven Sequence) are linked to astronomical events of the sixth millennium BC, and with the Turtle Calendar from the time of Yao. The Turtle Calendar of Yao (found in the *Yaodian* section of the *Shangshu* or "Book of Documents") dates to 2 300 BC, plus or minus 250 years.

It seems clear from many sources that time, in the form of astronomy and calendars, is at the heart of *fengshui*.

In *Yaodian*, the cardinal directions are determined by the marker-stars of the mega-constellations known as the Four Celestial Animals.

East: the Bluegreen Dragon (Spring equinox)—Niao (Bird), α Hydrae

South: the Red Bird (Summer solstice)—Huo (Fire), α Scorpionis

West: the White Tiger (Autumn equinox)—Xu (Emptiness, Void), α, β Aquarii

North: the Dark (Mysterious) Turtle (Winter solstice)—Mao (Hair), η Tauri (the Pleiades)

Fundamental Techniques

Traditional methods of *feng shui* (increasingly referred to worldwide as "classical *feng shui*") all use a compass. Traditional or classical *fengshui* is what is practiced and taught in Asia. It is the type of *feng shui* that is found in the archaeological record, and in Chinese history and literature.

Bagua (relationship of the five phases or wuxing)

Five phases (wuxing relationships)

Classical *fengshui* is typically associated with the following techniques. This is not a complete list; it is merely a list of the most common techniques.

Xuan Kong (time and space methods)

Xuan Kong Fei Xing (Flying Stars methods of time and directions)

Xuan Kong Da Gua ("Secret Decree" or 64 gua relationships)

Xuan Kong Shui Fa (time and space water methods)

Zi Bai (Purple-White Flying Stars methods)

Ba Zhai (Eight Houses or Eight Mansions)

San Yuan Dragon Gate Eight Formation

Qimen Dunjia (Eight Doors and Nine Stars methods)

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Ziwei Dou Shu (Purple King, 24-star astrology)



风水
Feng Shui

风水是中国建筑中的一个特殊传统，是古人对空间的布置与安排方法，其目的是为了实现建筑与环境的和谐共存。风水的字面意思就是“风和水”。这来自于晋朝郭璞所著《葬书》中的这样一句话，“气，乘风则散，界水则止”。风水这门学科中的指导原则与建筑规划中的许多技术都是相通的。空间、季节、天文以及地磁学都是风水的基本组成部分。

在古代，风水通常将从选址、设计、建筑直到内部和外部装修的整个过程联系在一起。它将天、地、人三者融为一体，并且在所选的地址、方位、自然法则以及人类命运之间寻求和谐。它反对人对自然的破坏，而是强调人与环境的共处，这种状态被认为是完美、神秘的。

在中国，一名风水师或阴阳师通常使用诸如阴阳、四象、五行以及八卦等理论来选择一处理想的下葬或居住地点，而这些理论的基本原则就是天地和谐。

中国古代哲学认为气是物质世界的基本要素，而气是风水的精髓。风水艺术认为存在某种类似于磁场的场，并将其称为气场。吉利的气场就是风水师所要寻找的，而邪恶的气场则是他们力图避开的。有五种元素存在——龙、穴、沙、水、向。它们是用来避开邪气并获得吉气的。为了在修建新的建筑结构时保持天地中气的和谐，不应破坏地脉。一座建筑物的最佳方位就是在南面面朝河流湖泊，同时北面背靠山。

中国的大多数城市都是在风水的指导下修建的，风水是根据背景环境来选择地点的主要准则。风水有助于对重要建筑结构的位置进行规划以及对城市中心轴线的位置进行确认。通常一个城市或某个其他综合性建筑的中心轴线都应当面朝附近的某个山顶，以便使城市雄伟、庄严。例如，北京的皇宫就坐落在城市的正中心，而且它的中心轴线指向景山——这座皇宫的“镇山”。

风水师还强调宝塔及其位置，因为他们认为宝塔能够保护附近的居民。

历史

风水是依靠天文学来找出人与宇宙之间的相互关系，而且与中国古代对政治权力的理解不可分割。

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古人经常通过北极星所确定的天极来确定居所的南北轴线，这种技术告诉我们为什么位于小屯的商朝宫殿要位于正北方向偏东 10 度。他们还通过对太阳升起和落下的角度进行等分来找出北方。这种技术使偃师和郑州的商朝城墙排列得更加精确。

早期的仰韶文化与红山文化为风水提供了最早的证据。班大卫教授和同事考察了半坡住宅（公元前 4 000 年）的天文数据，从而表明营室（营造宫室）这个星宿对应当时太阳所处的位置。几个世纪以前，营室星宿也被称作定宿，用来表示建造都城的合适时机。

位于濮阳（放射碳表明其年代为公元前 5 000 年）的墓葬中含有青龙、白虎座以及北斗的镶嵌图案，这些墓葬也是沿着南北轴线定位的。

中国的所有都城在设计和布局方面都遵循了风水法则。这些法则在周朝被编入《考工记》一书。对于建造人员的法则则被编入《鲁班经》。墓葬也遵循了风水法则。从最早有记录开始，用于这些建筑物的法则似乎是从用于住宅的法则发展而来的。

器材

相传帝喾对天文颇有研究。舜在继位之前观察过星相。早在磁罗盘（在风水的悠久历史中，它的出现相对较晚）发明之前，风水用具就出现了。虽然相传尧、舜、黄帝以及其他人物都拥有诸如指南车等设备，但是根据《周礼》记载，原先的用具可能就是一个日晷。

罗盘原先是一项用于天文观测的科学器材。在出土的风水仪器中，历史最悠久的就是六壬星盘，包括一个正反两面漆盘并带有天文视线。六壬星盘已经在公元前 278 至公元前 209 年之间的墓穴中出土。

自从磁罗盘发明并用于风水之后，正宗的风水便要求使用罗盘了。

基础理论

风水的目的是为了将人造的环境处于好气场上。有些地区不适合人居住并且还应保留它们的自然状态。

当前的某些技术可以追溯到新石器时代，而其他则是后来逐渐增加的（最突出的是在汉朝、唐朝以及明朝）。如今要确定一处完美的地点的话，必须对当地的气的表现来评估其质量。这种质量是通过观察和使用罗盘来确定的。

气

气是一个很难翻译的词汇。在风水中，气指的是“能量的流动”。

罗盘用于确定一个地区的气。罗盘反映出当地的地磁，这其中包括空间天气所产生的地磁感应电流。可以说，风水是对当地环境的质量和空间天气的影响所做的评估；也就是说，风水就是关于气的一门学问。

包括风水在内的轴心时代思想认为，天影响了大地上的生命。这在许多人看

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来似乎是无稽之谈，但是空间天气是存在的，并且可以对技术（全球定位系统、电网、管线、通信与导航系统、测绘）以及鸟儿和其他生物的内部定位设施产生复杂的影响。大气科学家已经提出，空间大气造成了市场价格的波动。

极性

极性在风水中表达为阴和阳。风水中的极性就是吉宅（阳宅）与凶宅（阴宅）。

八卦

两幅八卦图对风水产生了重要作用，这两幅画都在《易经》中被提及。《洛书》（又称后天八卦）与《河图》（又称先天八卦）与公元前 6 000 至公元前 5 000 年的天文事件相联系并有尧帝时的龟历。尧帝时的龟历（见《尚书》中的《尧典》章节）年代为公元前 2 300 年前后 250 年这段时间。

从许多渠道似乎都可以清楚地看出，以天文和历法为形式的时间是风水的核心。

在《尧典》中，主方向是由四种灵兽为命名的星宫中的星宿确定的。

东：青龙（春分）——鸟，长蛇座 α 星
南：朱雀（夏至）——火，天蝎座 α 星
西：白虎（秋分）——虚，水瓶座 α，β 星
北：玄武（冬至）——毛，金牛座 η 星



基本手法

传统的风水手法（这在全球越来越多地被称为“经典风水”）都是用罗盘。传统风水或经典风水就是在亚洲教习的风水。这种类型的风水就是在考古记录和中国历史与文学中所出现的。

经典风水一般采用了下列手法。所列手法并不全面，仅列出了最常用的手法。

玄空（时空方法）
玄空飞星（时间与方向的飞星法）
玄空大卦（“秘法”或六十四卦关系）
玄空水法（时空水法）
紫白（紫白飞星法）
八寨
三元龙门八局
奇门遁甲（八门九星法）
紫薇斗数（紫薇 24 星占星术）

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Chapter 3 中国传统节日 Festivals

General Survey

The Chinese like hilarity. They observe a wide variety of traditional festivals, which are important events in their daily life, beginning right from childhood.

In China's traditional agricultural society, festivals served to mark the passing of time. The rhythm of China's traditional festivals was generally set by the sowing and reaping of crops. Therefore they are more or less evenly distributed across the four seasons. For example, the Chinese New Year, also known as the Spring Festival, comes in cold winter when farmers are unable to work in the fields. The Lantern Festival ends the Chinese New Year season. Tomb-Sweeping Day, which is a day to pay respect to the deceased, comes between spring plowing and summer weeding. The Dragon Boat Festival is held after one of the harvests of the year is completed. The Double Ninth Festival (to remove the guilt incurred by the sins of the dead) occurs in the middle of summer when not much work in the fields can be done because it is so hot. The Mid-Autumn Festival is held around the final harvest of the year. The Double Ninth or Senior Citizens' Festival occurs as farmers prepare for the coming winter.

All Chinese festivals include common elements such as a desire for happiness and well-being, the warding off of misfortune, experiencing a connection between man and heaven, and family reunion. And, of course, Festivals are an opportunity for rest and relaxation. The Chinese are hard workers, so festivals and celebrations are a welcome chance for a change of pace. During China's traditional agricultural society, festivals were even national holidays.

The lifestyles of the Chinese people have changed, but the importance of traditional festivals in their lives has not faded. Many traditional festivals are still observed in modern China, which demonstrate the important place that tradition and longing for times past occupy in the life of the Chinese people. Besides the ethnic,

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geographic, historic, and linguistic ties that unite the Chinese, traditional festivals are one of the strongest bonds reinforcing the cultural identity of the Chinese.

Major Traditional Festivals

The following are major traditional Chinese festivals to be discussed in this booklet:

Chinese New Year, or Spring Festival
Lantern Festival
Qingming Festival
Duanwu or Dragon Boat Festival
Qixi, or Double Seventh Festival
Mid-Autumn Festival
Chongyang, or Double Ninth Festival
Winter Solstice Festival

概述

中国人爱热闹，喜欢过各种各样的节日。从孩童时代起，过节就是他们日常生活中非常重要的大事。

在中国这个传统的农业社会，过节为了记住时间。中国传统节日基本上是随着农作物的播种收获而更迭的。春华秋实，它们也因此近乎平均地分布于四季之中。例如，农历新年，也称春节，往往都是在寒冬腊月农民不能在田间劳作之时到来。然后是元宵节，它标志着春节的结束。清明节是个向死者表达敬意的节日，往往在春天播种季节和夏天除草季节之间进行。秋天收获之后，会有端午节。仲夏天热无法干农活之时，人们庆祝重阳节，以驱邪避灾。每年的最后一个收获季节过后，有中秋节。农民们为来年做准备时，有重阳节，亦称老人节。

所有的中国节日都有一些共同的要素：它们都表达了人们对幸福康乐的渴望，表达了人们要驱散不幸，实现天人合一，家庭团圆的愿望。当然，节日也是休息、放松的大好时机。中华民族以勤劳著称于世，对他们而言，节日以及节日的庆祝活动是他们放慢节奏、喘一口气的好机会。在中国传统的农业社会时期，节日甚至成了全国性的假日。

如今，中国人的生活方式已经发生了变化，但是传统节日在他们生活中的重要性并没有因此而削弱。在现代中国，很多传统节日仍然被保留了下来，这表明：传统和对过去年代的向往在中国人的生活中占据了何等重要的地位。中华民族之所以今天依旧如此团结，除了民族、地理、历史和语言上的联系外，传统节日也是巩固中国人文化认同感的最牢固的纽带之一。

主要的传统节日

本书中即将介绍的主要传统节日包括：

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春节
元宵节
清明节
端午节
七夕
中秋节
重阳节
冬至



春节
Spring Festival

Origin

It was recorded that Chinese began to celebrate the Chinese New Year, also known as the Spring Festival, from about 2000 BC, though the celebrations were held on different times under different emperors. They started to celebrate the Chinese New Year on the first day of the lunar calendar based on Emperor Wu Di's almanac of the Han Dynasty.

Its origin is too old to be traced. Several explanations have been around. All agree, however, that the character Nian, which means "year" in modern Chinese, was originally the name of a monster beast which started to prey on people the night before the beginning of a new year.

One legend goes that the beast Nian had a very big mouth that would swallow a great many people with one bite. People were very scared. One day, an old man came to their rescue, offering to subdue Nian. To Nian he said, "I hear that you are very capable, but can you swallow the other beasts of prey on earth instead of people who are by no means of your worthy opponents?" So, it did swallow many of the beasts of prey on earth that also harassed people and their domestic animals from time to time.

After that, the old man disappeared riding the beast Nian. He turned out to be an immortal. Now that Nian is gone and other beasts of prey are also scared into

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forests, people begin to enjoy their peaceful life. Before the old man left, he had told people to put up red paper decorations on their windows and doors and blow up firecrackers at each year's end to scare away Nian in case it sneaked back again, because Nian was sensitive to loud noises and the colour red.

From then on, the tradition of celebrating the conquest of Nian is carried on from generation to generation. The term "guo nian", which may literally mean "Survive the Nian", becomes today "Celebrate the (New) Year" as the word "guo" in Chinese having both the meaning of "pass-over" and "observe". The custom of putting up red paper and firing fire-crackers to scare away Nian is still around. However, people today have long forgotten why they are doing all this, except that they feel the colour and the sound add to the excitement of the celebration.

Things Chinese Do



Here is a list of things about traditions Chinese may do around the Chinese New Year.

1. Preparation

Usually the preparation starts a month before the New Year. Chinese families give their home a thorough cleaning, known as "spring cleaning". It is believed the cleaning sweeps away bad luck of the preceding year and makes their homes ready for good luck. Brooms and dustpans are put away on the first day so that good luck cannot be swept away.

The preparation also includes decorating the house, buying new clothes, preparing enough food for at least two weeks. The decorations are highly symbolic with a lot of lucky words, printed paintings and red colours everywhere. Kids are busy in shopping for different kinds of firecrackers. Everyone gets a haircut before the New Year. So everything and everyone looks new and fresh on the New Year.

2. Reunion Dinner

The New Year's Eve is the time for families. Usually there is a reunion dinner held for members of the family, near and far, who have got together for celebration. The venue will usually be in the home or near the home of the most senior member of the family.

The reunion dinner is very sumptuous and full of symbolic meanings. Tradition-

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ally it includes chicken and fish. Fish is included, but not eaten up completely (and the remainder is stored overnight), because a very popular Chinese phrase, nian nian you yu, which means "may there be surpluses every year", sounds the same as "may there be fish every year."

Most Northerners serve jiaozi, or dumplings, as the main dish in this festive season and many Chinese around the world do the same. It is believed that dumplings resemble ancient Chinese gold or silver ingots.

Everyone, even kids, drinks a little "Jiu" (usually hard liquor), which symbolizes longevity since Jiu has the same pronunciation as "longevity" in Chinese.

3. Firecrackers



Bamboo stems filled with gunpowder that were burnt to create small explosions were once used in ancient China to drive away evil spirits. In modern times, this method has eventually evolved into the use of firecrackers during the festive season. Firecrackers are usually strung on a long fused string so it can be hung down. Each firecracker is rolled up in red papers, as red is auspicious, with gunpowder in its core.

When the clock rings to announce the arrival of the New Year, many households set off fireworks at almost the same time, creating a thunderous roar and clouds of smoke. This usually lasts for a few hours. Some people will continue to play firecrackers occasionally throughout the first half of the first month.

This ceremonial use of firecrackers is meant to send off the old and usher in the new, and to scare away evil spirits as well.

4. Spring Couplets

It has been a long-preserved custom over thousands of years for the Chinese people to celebrate the Spring Festival by hanging ups spring couplets (chunlian).

The spring couplet is a special type of duilian, or Chinese couplets, used during the Chinese New Year as part of its celebration. Usually, it consists of a couplet written on vertical strips of red paper in the best calligraphic style one can muster. The first (called upper) line is posted on the right side of the front door. The second (called lower) line is posted on the left side of the front door. In addition, a third horizontal piece may be posted across and on top the door.

It is said that spring couplets originated from "peach wood charms". During

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the Five Dynasties (907 ~ 960), the Emperor Meng Chang inscribed an inspired couplet on a peach slat, beginning a custom which gradually evolved into today's popular custom of pasting-up spring couplets. Nowadays Chinese people put up spring couplets to express the people's wish for a peaceful and happy new year.

5. Door God Portraits

Besides spring couplets, door god portraits may also be put up on the doors of Chinese families during the Spring Festival. A door god portrait is a Chinese decoration placed on each side of an entry to a temple, home, business, etc., believed to keep evil spirits from entering.

The custom dates back to the Tang Dynasty. It is said that Founder Emperor Tang Taizong (599 ~ 649) once had trouble fall asleep at night because of a ghost harassing him. Thus Qin Qiong and Yuchi Jingde—two of his most loyal generals—are called in to guard the emperor's door, and the emperor had a blissful sleep. Latter, not wanting to trouble his two generals, the emperor ordered to hang their painted portraits on his front door instead. Ordinary families soon adopted the imperial custom, putting woodblock prints of the ever-vigilant generals on their front gates in the hope of attracting good luck and fending off evil spirits. The Door God business soon spread throughout China, adding to the repertoire other folklore heroes and mythological figures such as Shentou and Yulei (two immortals who are ordered by the Jade Emperor to guard peaches trees which demons are gnawing at) and Zhong Kui, the ghost catcher.

In addition, it is also common to hang up calligraphic writings of the Chinese characters for "spring", "wealth" and "blessing". Some people tend to invert these writings because, in Chinese, the character for "inverted" is a homonym for that for "arrive", thus signifying that spring, wealth or blessing has arrived.

6. Red Packets

Giving Hongbao or red packets during the Chinese New Year is another tradition. A red packet is simply a red envelope with money in it, which symbolizes luck and wealth. Red packets are passed out during the Chinese New Year's celebrations, from married couples or the elderly to unmarried juniors. It is common for adults to give red packets to children. Red packets are also known as yasuiqian, (which means, literally, "the money used to suppress or put down the evil spirit") during this period. Generally speaking, a married person cannot turn down a child's request for a red packet, because it means that this person would be "out of luck" in the new year.

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The amount of money in the red packets may vary, but should be of even numbers, as odd numbers are associated with cash given during funerals.

7. New Year Greetings

The Chinese New Year is also the time for socializing. People usually wear new clothes and go out to visit and greet their relatives, friends and even neighbours, so the streets are filled with a lot of cheerful people. When they meet, they usually greet each other loudly and enthusiastically with auspicious words or phrases, such as "Happy New Year" (guo nian hao, or xin nian kuai le) and "Congratulations and Be Prosperous" (gong xi fa cai) etc.

Special Foods

In China, people from north and south have different habits about the foods they eat on the Spring Festival. Among the foods most popular in south China is Niangao (literally "year cake"); while in the north, the most common food for the Spring Festival is Jiaozi (or dumpling).

Niangao is a rice pudding prepared from glutinous rice. In Chinese, gao, or cake, is a homonym for "high". Niangao is also called nianniangao, which is a homonym for the Chinese phrase which means "higher each year". Thus by niangao, the Chinese are in fact expressing their hope for progress, promotion and improvement in life year by year.

In north China, people usually eat Jiaozi, (or dumplings), which is shaped like a crescent moon. This dumpling consists of a meat and/or vegetable filling wrapped into a thinly rolled piece of dough, which is then sealed by pressing the edges together. Common dumpling meat fillings include pork, mutton, beef, chicken, fish, and shrimp which are usually mixed with chopped vegetables. Popular vegetable fillings include cabbage, scallion (spring onions), and Chinese chives. Dumplings are eaten with a soy sauce-based dipping sauce that may include vinegar, garlic, ginger and sesame oil.

The shape of jiaozi resembles a Chinese gold or silver ingot; therefore they symbolize good fortune in the coming year. Traditionally, families get together to make jiaozi for the Chinese New Year. In rural areas, the choicest livestock is slaughtered, the meat ground and wrapped into dumplings, and frozen outside with the help of the freezing weather. Then they are boiled and served for the Chinese New Year feast.

Beliefs during the New Year Period

The following is an incomplete list of beliefs that vary according to dialect

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groups/individuals.

Good Luck:

—Opening windows and/or doors is considered to "bring in" the good luck of the new year.

—Switching on the lights for the night is considered good luck to 'scare away' ghosts and spirits of misfortune that may compromise the luck and fortune of the new year.

—Candy is eaten to ensure the consumer a "sweet" year.

—It is important to have the house completely clean from top to bottom before New Year's Day for good luck in the coming year.

—Some believe that what happens on the first day of the new year reflects the rest of the year to come. Asians will often gamble at the beginning of the year, hoping to get luck and prosperity.

Bad Luck:

—Buying a pair of shoes is considered bad luck amongst some Chinese. The character for "shoes" is a homophone for the character for "rough" in Cantonese, or "evil" in mandarin Chinese.

—Buying a pair of pants is considered bad luck. The character for "pants" is a homophone for that for "bitter" in Chinese. (Although some perceive it to be positive, as the word 'pants' in Cantonese is also a homophone for the word for "wealth".)

—A hair-cut is considered bad luck. The character for "hair" is a homophone for the character for "prosperity". Thus "cutting hair" could be perceived as "cutting away your prosperity" in Chinese.

—Washing of your hair is also considered to be washing away one's own luck (although mostly hygienic concerns take precedence over this tradition)

—Sweeping the floor is usually forbidden on the first day, as it will sweep away the good fortune and luck for the new year.

—Talking about death is inappropriate for the first few days of Chinese New Year, as it is considered inauspicious as well.

—Buying books is bad luck because the character for "book" is a homonym to the character for "lose" or "fail".

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春节
Spring Festival

起源

根据史料记载，中国人早在公元前2 000年左右就开始庆祝中国新年（也称“春节”）了，然而庆祝的时间在不同皇帝统治期间不尽相同。直到汉武帝重新制定的历法出台之后，春节才被定为农历新年的第一天。

新年的起源太过久远，已经难以追溯。几种流行的解释虽然各有不同，然而却也有一个共同点：现代汉语中的“年”字，原本是一只在新年前夜出来噬人的怪兽的名字。

传说，年是只大嘴怪兽，一口可以吞下很多人。人们惶惶不可终日。一日，一位老人来拯救他们，主动提出去降服年兽。他对年兽说，“我听说你很厉害，但是既然老百姓根本不是你的对手，何不择兽而食？”于是，年兽真的吃了很多其他祸害人畜的野兽。

然后那个老人就骑着年兽消失了。他原来是个神仙！如今年兽也走了，其他野兽也被吓得躲到了森林里，人们开始过上了平静的生活。老人离开之前，他告诉人们，年兽对噪音和红颜色比较敏感，为了防止它偷偷溜回来，要在每一年的末尾用红纸在装饰门窗，燃放鞭炮来吓跑它。

从那以后，庆祝制服年兽的传统就一代一代流传了下来。人们说“过年”，原本字面上的意思可能是“度过年兽这一关”，如今的意思是“庆祝新年”。汉语里，“过”有两个意思：“度过”和“庆祝”。贴红纸、放鞭炮的风俗依然流行，然而今天的人们早就忘记了他们为什么这样做，只是感到红颜色和鞭炮声增加新年的喜庆气氛。

春节习俗

春节期间，中国人有以下习俗和传统。

1. 准备

春节前一个月准备活动就开始了。人们先给自己的家来个大扫除，据说这样可以扫除即将过去一年的坏运气，使自己的家准备好迎接好运。春节第一天，扫帚和畚箕都会被收起来，以免好运气被扫走。

准备活动还包括装饰房子，买新衣服，备好至少够两周吃用的食物。装饰房子有很多象征意义，到处都装饰着吉祥话、印好的年画还有红颜色的东西。孩子们忙

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着买各种各样的爆竹。过年前，每个人都会理发，新年那一天，所有的一切看起来都是崭新的。

2. 团圆饭

春节前夜是属于家庭的。每个家庭成员，不管远近，都会在这时聚在一起吃个团圆饭。地点一般是在家或者是离家中长辈住处比较近的饭店。

团圆饭非常丰盛，有很多象征意义。传统的团圆饭一般都会有鸡肉和鱼肉。鱼肉一般都不吃完，而且往往会留到第二天，因为中国有句很流行的俗语："年年有余"跟"年年有鱼"是谐音。

大部分北方人都会把饺子作为春节的主要食品。很多海外的华人也是如此。人们认为饺子的形状与中国古代的金银元宝非常相似。

每个人（包括孩子），都会喝点酒（通常是白酒），因为"酒"跟"久"是同音词，喝酒代表着长寿。

3. 燃放爆竹

在古代，人们在竹节里填上火药，并将其引爆来祛凶辟邪。这在当代演变成了在过节时燃放爆竹的传统。爆竹通常都编到一个有引线的绳子上，可以从上面挂下来。因为红色是吉祥的颜色，每个爆竹都由红纸包裹，内有炸药。

当新年的钟声敲响的时候，很多家庭都会燃放烟花爆竹，鞭炮声震耳欲聋，空气中弥漫着燃放鞭炮后的硝烟。通常这种情况都会持续几个小时，在正月的前半月里，人们仍然会偶尔燃放爆竹。

燃放鞭炮是一种辞旧迎新的仪式，也有祛凶辟邪的功能。

4. 贴春联

中国人通过挂春联来庆祝春节的传统已经有千年的历史了。

春联是对联中比较特殊的一种，仅作庆祝春节之用，通常由人们用最好的书法写在两竖条红纸上的对句构成。第一句（上联）贴在前门的右侧；第二句（下联）贴在前门的左侧。此外，门楣上还要贴上横批。



据说春联源于"桃符"。五代的皇帝孟昶在桃木板上刻下了自己偶然想起的联句，开了对联习俗的先河，此做法逐渐演变成了今日贴春联的传统。如今人们贴春联的目的是表达他们对新的一年平安幸福的祝愿。

5. 贴门神

春节期间，除了春联，各家的门上也会贴上门神画。门神画往往会被贴于庙宇、家庭、店铺等场所入口的两边，能使大小恶鬼不敢入内。

此习俗可以追溯到唐朝。据说唐太宗（599～649）被鬼骚扰，无法入眠。于是召他的两位大将——秦琼和尉迟敬德守门，太宗因此睡

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的很香。后来，由于不想麻烦两位将军，太宗下令在自己的前门悬贴两位将军的画像。寻常百姓纷纷效仿，将他们的木刻印画贴于前门，希望能带来好运，驱鬼避邪。这一做法很快便传遍了全国，人们开始使用其他民间传说中英雄和神话人物的画像，其中包括神荼、郁垒还有钟馗。神荼和郁垒是遵玉帝之命守护桃树，防止恶鬼觊觎的神仙，钟馗则是传说中捉鬼者。

此外，人们也会用写有“春”、“财”和“福”等字的书法作品来代替门神画。一些人往往会把这些作品倒过来贴，这时因为在汉语里，“倒”和“到”是同音词，他们想通过这种做法向人们表明：春、财或者福已经到了。

6. 发红包

发红包也是春节期间的一个传统。所谓红包，不过是装了钱的红纸封，象征着运气和财气。春节庆祝期间，已婚夫妇或者是老人往往要给未婚的晚辈发红包。成年人给孩子发红包。春节期间红包也称压岁钱（所谓压岁，压祟也）。已婚的人不能回绝孩子对红包的要求，否则他在新的一年里会“不走运”。

红包里的钱可能会各有不同，但是应该是双数，这是因为丧礼给的钱是单数。

7. 新年祝福

春节也是社交时间。人们穿上新衣，走出家门，探亲访友，大街上因此充满了欢声笑语。见面时，大家通常会热情地彼此问候吉祥话，比如“过年好”、“新年快乐”、“恭喜发财”等等。

特色食品

在中国，北方人和南方人在春节的饮食习惯不太相同。在南方，春节食品中最受欢迎的是年糕，而北方春节最常见的则是饺子。

年糕是一种糯米做的布丁。在汉语里，“糕”和“高”是同音词。年糕也称“粘年糕”，与“年年高”谐音。因此，年糕事实上寄托中国人对年年取得进步，获得提升，做出改进的希望。

北方人通常吃饺子，其形状如弯月。饺子有擀得很薄的面皮和肉馅或素馅构成。人们将饺子皮的边沿捏在一起，将馅封在里面，饺子便做成了。常见的肉馅有猪肉、羊肉、牛肉、鸡肉、鱼肉和虾肉，通常混有剁碎的蔬菜。常见的素馅有白菜、韭葱等。饺子吃的时候，往往蘸着酱油制成的调味料，料里可能会有醋、蒜泥、姜末和芝麻。

饺子的形状像元宝，因此象征着来年的好运。根据传统，新年吃的饺子是全家人一起做出来的。在农村，人们会宰杀最好的牲畜，将肉剁碎包进饺子，置于室外借助严寒将其冷冻。然后年夜时煮熟，端上来食用。

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春节信仰

下面列的信仰在不同方言区，对不同的人会不尽相同。

好运：

——人们认为，打开窗户和门能够把新的一年的好运带进来。

——认为，晚上开着灯能带来好运，因为灯光可以吓走影响来年运道的鬼魂和恶灵。

——吃糖能确保来年生活的“甜蜜”。

——在新年来临之前，将家里从上到下彻底打扫一遍是非常重要的，因为只有这样才能容纳来年的好运气。

——有些人相信，新年第一天发生什么可以反应一年的运势。他们可能在新年伊始赌上一把，希望能获得好运气，在新的一年繁荣昌盛。

霉运：

——一些中国人认为春节期间买鞋会带来坏运气。因为普通话里，“鞋”和“邪”谐音。

——买裤子会带来霉运，因为“裤”和“苦”谐音。

——剪发会带来霉运，因为“发”和“发财”的“发”同音。

——人们认为，洗头也会把运气洗掉（出于卫生的考虑，这种传统慢慢消亡了）。

——新年头一天是不能扫地的，因为会把新年的好运扫走。

——新年的头几天谈论死是不恰当的，因为人们认为这样做不吉利。

——买书也会带来霉运，因为“书”和“输”谐音。



元宵节
Lantern Festival

Origin

Chinese started to celebrate the Lantern Festival since the Han Dynasty (206BC ~221AD). It was a time when Buddhism flourished. One emperor ordered to light lanterns in the imperial palace and temples to show respect to Buddha on the fifteenth day of the first lunar month. Later, this Buddhist rite gradually developed into a grand festival among common people and its influence expanded from the Cen-

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tral Plains to the whole of China.

The Lantern Festival became popular during the Tang and Song Dynasties as a day for love and matchmaking. It was one of the few nights in ancient times without a strict curfew. Young girls were chaperoned in the streets in hopes of finding love. Matchmakers acted busily in hopes of pairing couples. The brightest lanterns were symbolic of good luck and hope.

Things Chinese Do

Now the Lantern Festival has become an occasion for people to entertain themselves and have fun. During the Lantern Festival, lanterns of various shapes and sizes are hung in the streets, attracting countless visitors. Children will hold self-made or bought lanterns to stroll with on the streets, extremely excited. In ancient times, the lanterns were fairly simple, for only the emperor and noblemen had large ornate ones; in modern times, lanterns have been embellished with many complex designs. For example, lanterns are now often made in shapes of animals.

Those who do not carry lanterns often enjoy watching informal lantern parades. Other popular activities at this festival include eating tangyuan, a sweet glutinous rice dumpling served in a sugary soup, and guessing lantern riddles, often messages of love. Besides, there may be fireworks performances. Most families spare some fireworks from the Spring Festival and let them off in the Lantern Festival. Some local governments will even organize fireworks parties. On the night when the first full moon enters the New Year, people become really intoxicated by the imposing fireworks and bright moon in the sky.

In the daytime of the Festival, people may also watch performances such as dragon lantern dancing, lion dancing, land boat dancing, yangge dancing, stilt dancing etc.

Special Food

Besides entertainment and beautiful lanterns, another important part of the Lantern Festival is eating small dumpling balls made of glutinous rice flour, called yuanxiao or tangyuan. Obviously, they get the name from the festival itself.

The fillings inside the dumplings or yuanxiao are either sweet or salty. Sweet fillings are made of sugar, walnuts, sesame, osmanthus flowers, rose petals, sweetened tangerine peel, bean paste, or jujube paste. A single ingredient or any combination can be used as the filling. The salty variety is filled with minced meat, vegetables or a mixture.

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Round in shape, tangyuan symbolizes family unity, completeness and happiness.



元宵节
Lantern Festival

起源

早在汉代(公元前206年~公元221年)中国人就开始庆祝元宵节了。那时佛教非常繁荣,一位皇帝就下令在阴历正月十五在皇宫中点挂灯笼,以此来表达对佛的尊崇。后来,这一佛教仪式慢慢演化成寻常百姓的盛大节日,其影响也从中原扩大到了整个中国。

在唐宋时代,元宵节成为一个年轻人谈情说爱寻找伴侣的日子,风靡一时。元宵夜是古代少数几个没有严格宵禁的夜晚之一。年轻的女孩们在女伴的伴护下,走上街头,希望能找到如意郎君。媒人也忙碌起来,希望能为年轻男女搭桥牵线。而最亮的灯笼则象征着好运和希望。

元宵习俗

如今,元宵节已经成为了一个人们娱乐消遣的节日。节日期间,街上会挂起形状不同大小各异的灯笼,引得无数游人驻足。孩子们也会提上自制或买来的灯笼,非常兴奋地在街上游逛。古代的灯笼比较简单,因为只有皇帝和贵族才能挂装饰精美的大灯笼;而如今的灯笼都会装饰各种复杂的图案。例如,灯笼经常会被做成动物的形状。

不提灯笼的人往往都能在民间灯展中找到乐趣。还有其他一些很流行的节日活动,其中包括吃汤圆、猜灯谜(谜底往往隐藏着关于爱的信息)。大多数家庭会将春节的烟花留一些出来,在元宵节夜晚燃放。甚至一些地方政府也会组织烟火晚会。在新年第一轮满月的清辉里,人们会被壮观的烟火表演和天空的明月所深深地迷醉。

在元宵节的白天,人们也可能会看一些演出,比如舞龙、舞狮、跑旱船、秧歌、高跷等。

特殊食品

除了娱乐和华灯,元宵节另一个重要的组成部分是吃元宵(也称汤圆),是一种糯米粉做的有馅的圆子。很显然,它们是因为元宵节而得名的。

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元宵的馅可能是甜的或咸的。甜馅的原料包括糖、核桃、芝麻、玫瑰花瓣、豆沙、或者枣泥。可能是，也可能由多种多样原料混合而成。咸汤圆的馅是肉的或蔬菜，也可能是菜肉混合而成。

汤圆那圆圆的形状象征着家庭的团圆、完整和幸福。



清明节
Tomb Sweeping Day

General Survey

Qingming (literally "Clear and Bright"), also known as Tomb Sweeping Day, falls on the 15th day after the Spring Equinox, usually occurring around April 5 of the Gregorian calendar.

Astronomically, it is also a solar term. In solar terms, the Qingming festival is on the 1st day of the 5th solar term, which is also named Qingming. Its name denotes a time for people to go outside and enjoy the greenery of springtime and also to tend to the graves of departed ones. It is an official public holiday in China.

Origin

It is said that this festival was set up to memorialize Jie Zitui, a man of noted loyalty during the Spring and Autumn Period. He helped his lord when his lord, Chonger, was in exile. When his lord's power was restored, Mr. Jie refused to accept a position his lord offered to him because he was once ignored and forgotten. He escaped with his mother to a mountain. His lord set a fire to try to force him out, and then force him to accept the position. Mr. Jie died in the fire. To commemorate Mr. Jie, his lord set aside the day he died as the original Qingming Festival.

Things Chinese Do

For the Chinese, Qingming is, first of all, a day to remember and honour one's ancestors. People, young and old alike, pray before the ancestors, sweep the tombs and offer food, tea, chopsticks, (joss) paper accessories, and/or libation to the ancestors. Also, they will not cook on this day and only cold food is served. The rites are very important to most Chinese and especially farmers. Some

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people carry willow branches with them on Qingming, or put willow branches on their gates. They think that willow branches help ward off the evil ghosts that wander on Qingming.

Qingming is also a day to celebrate the coming of spring. People go on family outings, start the spring ploughing, sing, dance etc. and it is a time where young couples start courting. Another popular thing to do is fly kites (in shapes of animals, or characters from Chinese opera).

The April Fifth Movement was a major event involving Qingming that took place in the history of the People's Republic of China. When Premier Zhou Enlai died in 1976, thousands visited him during the festival to pay respect.



清明节
Tomb Sweeping Day

概述

春分后的第一个阴历十五是清明节，也称扫墓节。通常在阳历的四月五日左右。

清明也是二十四节气中的一个。清明节是清明这个节气的第一天。从清明这个名字来看，这段时间适于人们出去郊游，欣赏春光，也宜于人们祭扫先人的坟墓。在中国清明节是官方的公共假日。

起源

据说，清明节是为了纪念春秋战国时期的以忠诚著称的介子推。他帮助了流亡时期的公子重耳。然而，重耳的权力恢复之后，介子推却一度被忽视了，他因此拒绝为官。他带上自己的母亲躲到了山里。重耳为了逼他出来做官，下令烧山，介子推被火烧死了。为了纪念他，重耳将他死的那天定为节日，这就是最初的清明节。

清明节习俗

对中国人来说，清明节首先是追思怀念先人的日子。人们，无论老幼，都会在祖先面前祈祷。清扫坟墓，向祖先献祭——祭品通常有食物、茶、酒、筷子、纸糊的器物(或人偶)等。在清明节这天，他们不做饭，只吃冷食。这些仪式对大部分中国人，尤其是农民，是非常重要的。有些人会随身带上或大门口插上柳枝，他们认为

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柳枝能够驱赶清明节这天游荡的怨魂恶鬼。

清明节也是庆祝春天来临的节日。在这天，人们会全家出游，开始春耕，唱歌跳舞等，年轻的情侣们也会在这时互诉衷情。清明节还有一个非常流行的活动——放风筝（形状各异，有的是动物的，有些则是戏里面的人物）。

“四五运动”是中国历史上与清明节有关的一个重大事件。1976 年周恩来总理逝世的时候，成千上万的人在清明节这一天举行了纪念活动。



端午节
Duanwu or Dragon Boat Festival

General Survey

Duanwu, or the Dragon Boat Festival, having a history of more than 2 000 years, is a traditional Chinese festival usually held on the fifth day of the fifth month of the Chinese lunar calendar. Therefore it is also known as the Double Fifth. In the West, it's commonly known as Dragon Boat Festival.

Origin

The exact origins of Duan Wu are unclear, but one traditional view holds that the festival has been intended to memorialize the famous Chinese poet Qu Yuan (340 BC-278 BC) of the Warring States Period. Qu was minister of the State of Chu and one of China's earliest poets. Known for his patriotism, Qu Yuan tried unsuccessfully to warn his king and countrymen against the expansionism of their Qin neighbours. Disgusted by the corruption of the Chu government after the collapse of his mother state, he committed suicide by drowning himself in a river named the Miluo River. The local people, sympathising him and knowing him to be an upright &virtuous man, decided to throw food into the river to feed the fish so they would not eat Qu's body. They also sat on long, narrow paddle boats called dragon boats, and tried to scare the fish away by the thundering sound of drums aboard the boat and the fierce-looking carved dragon head on the boat's prow.

Things Chinese Do

The following is a list of things or traditions Chinese may do on the Dragon Boat Festival.

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1. Dragon Boat Racing

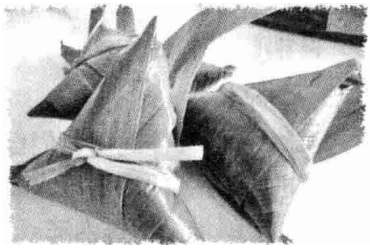
Dragon boat racing is an indispensable part of the festival, held all over the country. As the gun is fired, people will see racers in dragon-shaped boats pulling the oars harmoniously and hurriedly, accompanied by rapid drums, speeding toward their destination. Folk tales say the game originates from the activities of seeking Qu Yuan's body, but experts, after painstaking and meticulous research, conclude that dragon boat racing is a semi-religious, semi-entertaining program from the Warring States Period. In the following thousands of years, the game spread to Japan, Vietnam etc. Now dragon boat racing has developed into an aquatic sports item which features both Chinese tradition and modern sporting spirit.

2. Pictures of Zhong Kui and Calamus & Moxa

Zhong Kui is the exorcist par excellence. His picture, a fierce-looking male brandishing a magic sword, used to be hung up in Chinese houses in order to scare away evil spirits and demons, especially in the time of the Dragon Boat Festival.

On this day, most of the families would also hang calamus and moxa (oriental plants) on the front door. This is also to ward off evil. This is especially popular in south China.

3. Perfume Pouch



On the Dragon Boat Festival, it is a common practice for parents to dress their children up with a perfume pouch. They first sew little bags with colourful silk cloth, then fill the bags with perfumes or herbal medicines, and finally string them with silk threads. The perfume pouch will be hung around the neck or tied to the front of a garment as an ornament. They are said to be able to prevent evil things from harming the children.

Special Food

Since ancient times, Chinese people threw into the water dumplings made of glutinous rice wrapped in bamboo or reed leaves on the day so that the fish would eat the rice rather than Qu Yuan's body. This later on turned into the custom of eating Zongzi.

The shape of zongzi ranges from relatively tetrahedral to cylindrical. Wrapping a zongzi neatly is a skill which is passed down through families, as are the recipes. Zongzi-making was traditionally a family event with everyone helping out, but

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that is less common now.

While traditional Chinese zongzi are wrapped in bamboo leaves, the leaves of lotus, maize, etc. are sometimes used as substitutes. Each kind of leaf imparts its own unique smell and flavour to the rice.

The fillings used for zongzi vary from region to region, but the rice used is always glutinous rice (also called sticky or sweet rice). Depending on the region, the rice may be lightly precooked by stir-frying or soaked before using. Fillings may be sweet with red bean paste, jujubes etc., or savoury with red-cooked pork, Chinese sausage, salted duck egg etc.



端午节
Duanwu or Dragon Boat Festival

概述

端午节(也称龙舟节),是一个有两千多年历史的中国节日,因此农历的五月五日,也称"五月当五"。但是在西方,人们一般称之为龙舟节。

起源

端午节的具体起源我们已经无从考证,但是传统的观点认为,端午节是为了纪念战国时期著名的爱国诗人屈原(公元前340年~公元前278年)。他是楚国的大臣,也是中国最早的诗人之一。其时,楚国的邻国秦国奉行扩张主义,屈原试图警告自己的国王和同胞加以防范,未果。楚国覆亡后,屈原对楚国政府的腐败感到深恶痛疾,在汨罗江投江自尽。当地人非常同情他,知道他是个正直、品德高尚的人,为了不让鱼吃屈原的尸体,他们决定把食物扔到江里喂鱼,并且坐在船头被雕刻成凶猛龙头的又窄又长的龙舟上,鼓声如雷,试图把鱼赶走。

端午节习俗

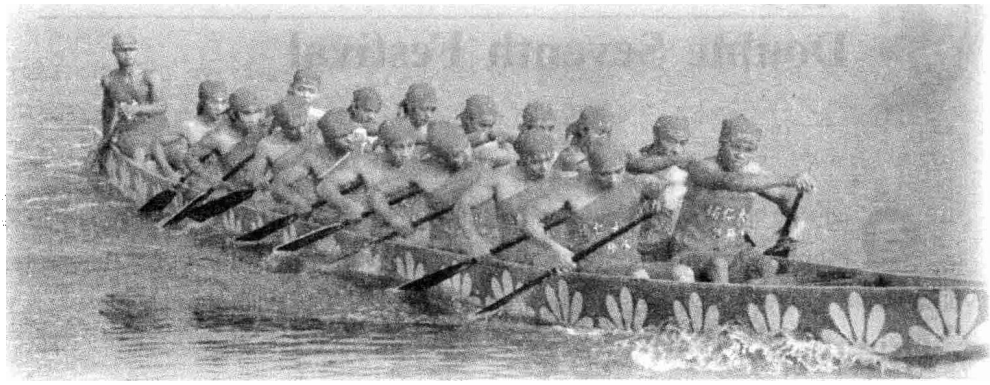
端午节期间,中国人有如下传统和习俗:

1. 赛龙舟

赛龙舟是端午节不可或缺的组成部分,各地都会举行。发令枪一响,就会看到龙舟赛的选手坐姿整齐地划着龙舟,向目的地飞速驶去。据民间传说,这项活动起源于寻找屈原尸体的活动。但是专家们经过细致严谨的考证,得出结论说,龙舟赛是战国时期开始的带有宗教色彩的娱乐项目。在几千年时间里,龙舟赛逐渐传入

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了日本、越南等国。如今龙舟赛已经发展成为一种既有传统特色又有现代体育精神的水上运动项目。



2. 钟馗画和菖蒲艾叶

钟馗是位非常杰出的捉鬼师。在过去，特别是在端午节期间，他的画经常被人们挂在家里来驱鬼辟邪。在画上，钟馗是一位挥舞着宝剑的长相凶恶的男人。

端午节期间，大部分家庭还会在自家的前门挂上菖蒲和艾叶（两种东方的植物）。这么做是为了辟邪，在中国南方特别流行。

3. 香囊

在端午节期间，家长们会给自己的孩子戴上香囊，这是一种惯例。他们先用色彩鲜亮的丝绸缝成小荷包，其中装入香料或者中药，最后再用丝线封口。香包通常要挂在脖子上，或者系在前襟上作为装饰，据说能够防止邪恶的东西伤害孩子。

端午节食品

粽子

很久以前，中国人用竹叶或芦苇叶裹着糯米做成粽子不是自己吃，而是扔在水里。这么做据说是为了让鱼吃粽子，不吃屈原的尸体。后来就发展成了在端午节吃粽子的习俗。

粽子的形状各异，有四面体的，也有圆柱状的。包粽子的技能和粽子的配方一样，一般都是家传的。做粽子在过去是个全家都参与的活动，每个人都会搭手帮忙。但是现在已经很少有家庭会这么做了。

传统的粽子通常用竹叶，有时也用荷叶、玉米叶来替代。每种叶子都会为里面包裹的米带来独特的味道。

在不同的地区，粽子的馅也各有不同。但是用的米总是糯米（也称黏米或甜米）。有些地方，糯米可能在使用之前会稍微炒一下或者泡一下。粽子的馅分为甜馅和开胃馅，甜馅有红豆沙、枣泥等；开胃馅有红烧肉，腊肠，咸鸭蛋等。

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七夕
Double Seventh Festival

Qixi, or the Double Seventh Festival, on the 7th day of the 7th lunar month, is a traditional festival full of romance. It is the only Chinese festival devoted to love, and thus sometimes called Chinese Valentine's Day.

Origin

Actually, in ancient China, Qixi was not only a special day for lovers, but also for girls. As early as the Han Dynasty, girls began to celebrate the Double Seven Festival in China. What was behind their celebration was their desire for the mastery of knitting, cooking, and home making, each of which was a must to be a fair lady at that time. As a result, girls would make tables, light candles, and present fruits in their courtyard in the hope of being blessed with these skills from the Weaver Girl. So the festival is also known as "The Festival to Plead for Skills". Although later the festival became associated with a love story, these activities survived.

As any Chinese grandmother will tell you, the ancient celebration of true love dates back centuries when Zhinü ("the weaver girl", the star Vega) fell in love with a young farmer named Niulang ("the cowherd", the star Altair). Sadly, there is a classic complication—our heroine is the daughter of the Queen Mother of the West!

Even though the law strictly forbids relationships between mortals and immortals, the rebellious young couple fall in love and eventually marry anyway. Upon the discovery of their relationship, the Queen Mother of the West forces Zhinü to return to heaven, never to see Niulang again.

Steadfast and true, Niulang refuses to give up. He flies to Zhinü's side (with the help of a magic ox) only to have the Queen Mother of the West step in once again. She scratches a wide river in the sky to separate the two lovers forever (thus forming the Milky Way, which separates Altair and Vega).

And there Zhinü and Niulang remain, separated for 364 days of the year—except for Chinese Valenine's Day—when the Queen Mother of the West takes pity on

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them by sending a flock of magpies to bridge the gap between the lovers and reunite them.

Things Chinese Do

Qixi is a festival that features many characteristic traditions. Yet these traditions are gradually dying out.

1. Doing Needlework

A girl will be more attractive to a suitor if she has talents of one kind or another in addition to being beautiful. In the past, needlework was necessary as part of a girl's dowry. Since the Weaver Girl is also an excellent seamstress, on the double seventh in ancient China, girls would hold weaving and needlework competitions to see who had the best hands and the brightest mind, both prerequisites for making a good wife and mother at that time.

2. Overhearing the Girl Crying

In the evening of that day, people sat outdoors to observe the stars. Chinese grannies would say that, if you stood under a grapevine, you could probably overhear the Weaving Maid and the Cowherd's conversation. If you were lucky enough, they would go on telling you, you could hear the crying of the Weaver Girl.

3. Paying Tributes to the Weaver Girl

Girls would also put up colorful "shrines" made of paper, fresh fruit, flowers, and incense as a tribute to the Weaver Girl and the Cowherd. In some parts of Shandong Province (in East China), young women would offer fruit and pastries to pray for a bright mind. If spiders were seen weaving webs on sacrificial objects, it was believed the Weaver Girl was giving a positive reply to the prayers.

七夕
Double Seventh Festival

阴历七月七日是七夕节，这是一个充满浪漫的传统节日，也是中国唯一一个与爱情有关的节日，因此有时也被称为中国情人节。

起源

事实上，在中国古代，七夕不仅仅是情侣的节日，对女孩们也有特殊的意义。

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从汉朝开始，女孩们就开始庆祝七夕了。她们之所以庆祝，是因为渴望掌握织布、做饭、持家的技能，这在当时是她们成为淑女所必须具备的。女孩们在庭院里摆起香案，点燃蜡烛，供上瓜果，希望织女能赐给她们这些技能。因此，七夕也称“乞巧节”。尽管七夕后来跟一个爱情故事联系起来，但是这些做法仍然流传了下来。

老人们会告诉你，七夕之所以与爱情有关，是因为牛郎（牛郎星）和织女（织女星）在这一天相爱了。然而，实在不巧，织女偏偏是西天王母的女儿。

尽管天条严格禁止凡人与神仙相爱，这对叛逆的年轻人还是相爱并结婚了。在发现了两人的关系之后，王母迫使织女返回天庭，永远不再见牛郎。

然而，对爱情忠贞不渝的牛郎拒绝放弃。在神牛的帮助下，他飞到了织女的身边，这时王母又一次介入了。她在牛郎和织女中间划出了一条大河，想把他们永远分开（这就是把牛郎星和织女星分开的银河的来源）。

牛郎和织女就守在银河的两边，每年要分开 364 天，只有在七夕这天才能相聚。王母可怜她们，在这天派出一群喜鹊在银河上搭起鹊桥，让他们在鹊桥上相会。

七夕节习俗

七夕节有很多具有传统特色的习俗，然而其中一些正在渐渐地消亡。

1. 做针线

如果一位女孩不仅长得漂亮，还有这样那样的才能，会对追求者更有吸引力。在过去，针线活是女孩必须掌握的一种技能。织女就非常善于做针线，于是在七夕这天，女孩们会举行织布和针线活的比赛，看谁最心灵手巧，这对她们将来成为好妻子好母亲是必需的。

2. 偷听织女哭泣

在七夕的晚上，人们会坐在户外看星星。老人说，站在葡萄架下，你很可能会偷听到牛郎和织女说话。他们还会告诉你，如果运气好的话，你可能会听到织女的哭声。

3. 乞巧

女孩们还会用纸、水果、鲜花和香摆起香案，给织女和牛郎上供。在山东一些地方，有些年轻的女孩会献上水果和糕点，祈望自己能够心灵手巧。如果她们看到蜘蛛在贡品上结网，就会认为织女给了肯定的答复。

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中秋节
Mid-Autumn Festival

The Mid-Autumn Festival is one of the two most important holidays in the lunar calendar (the other being the Chinese Lunar New Year). It falls on the 15th day of the eighth lunar month, around the time of the autumn equinox (usually September 22). Many refer to it simply as the "Fifteenth of the Eighth Month". As the full bright moon on that night tends to inspire people's anticipation for a family reunion, it is also called "Festival of Reunion".

Origin

Many historians come up with different versions as to the origin of this festival. Some believe that Mid-Autumn Festival is a festival to celebrate the harvest for the year. China has been an agricultural country for thousands of years. After a full year of hard labor, the farmers have to find a way to celebrate after the harvest is done. There is no better month to hold the occasion than the 8th lunar month. And what better day than the 15th of that month when the moon is full.

Another origin of this festival is associated with the legend of Chang'e and Houyi. There are many versions of the legend. The following is one of them.

In remote antiquity, there were ten suns rising in the sky, which scorched all crops and drove people into dire poverty. A hero named Houyi was much worried about this, he ascended to the top of the Kunlun Mountain and, directing his superhuman strength to full extent, drew his extraordinary bow and shot down the nine superfluous suns one after another. He also ordered the last sun to rise and set according to time. For this reason, he was respected and loved by the people and lots of people of ideals and integrity came to him to learn martial arts from him. A person named Pengmeng lurked in them.

Houyi had a beautiful and kindhearted wife named Chang'e. One day on his way to the Kunlun Mountain to call on friends, he ran upon the Queen Mother of the West who was passing by. She presented to him a parcel of elixir, by taking which, it was said, one would ascend immediately to heaven and become a celes-

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tial being. Houyi, however, hated to part with his wife. So he gave the elixir to Chang'e to treasure for the time being. Chang'e hid the parcel in a treasure box at her dressing table when, unexpectedly, it was seen by Pengmeng.



One day when Houyi led his disciples to go hunting, Peng Meng, sword in hand, rushed into the inner chamber and forced Chang'e to hand over the elixir. Aware that she was unable to defeat Peng Meng, Chang'e made a prompt decision at that critical moment. She turned round to open her treasure box, took up the elixir and swallowed it in one gulp. As soon as she swallowed the elixir her body floated off the ground, dashed out of the window and flew towards heaven. Peng Meng escaped.

When Houyi returned home at dark, he knew from the maidservants what had happened. Overcome with grief, Houyi looked up into the night sky and called out the name of his beloved wife when, to his surprise, he found that the moon was especially clear and bight and on it there was a swaying shadow that was exactly like his wife. He tried his best to chase after the moon. But as he ran, the moon retreated; as he withdrew, the moon came back. He could not get to the moon at all.

Thinking of his wife day and night, Houyi then had an incense table arranged in the back garden that Chang'e loved. Putting on the table sweet meats and fresh fruits Chang'e enjoyed most, Houyi held at a distance a memorial ceremony for Chang'e who was sentimentally attached to him in the palace of the moon.

When people heard of the story that Chang'e had turned into a celestial being, they arranged the incense table in the moonlight one after another and prayed kindhearted Chang'e for good fortune and peace. From then on the custom of worshiping the moon spread among the people.

People in different places follow various customs, but all show their love and longing for a better life. Today people will enjoy the full moon and eat moon cakes on that day.

Things Chinese Do

The Mid-Autumn Festival is an evening celebration when families get together to light lanterns, eat moon cakes and appreciate the round moon. On that night,

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the moon appears to be at its roundest and brightest. The full moon is generally regarded as a symbol for family reunion, which is why that day is also known as the Festival of Reunion.

In the countryside, food offerings—including moon cakes, apples, pears, peaches, grapes, pomegranates, watermelons, oranges, and so on—are placed on an altar set up in the courtyard. Of all these foods, moon cakes and watermelons (cut into the shape of a lotus) are indispensable for the Mid-Autumn Festival.

Since China is a big country with a large population, the festival tends to be celebrated in various ways, with each way having its own strong local flavor.

Special Food

Moon Cake

People in different parts of China have different ways to celebrate the Mid-Autumn Festival. But one traditional custom has definitely been shared by all the Chinese. This is eating the festive specialty: cakes shaped like the moon.

The moon cake is the ubiquitous fare at any celebration of this traditional festival, not only because of its delicious taste and charming looking, but also for the cultural and artistic connotation. Nowadays, moon cakes with their various flavors and delicate packaging actually have become a kind of artwork. People can also get artistic pleasure while enjoying the food.

Moon cakes are round pastries that are about an inch in height. Inside, they are filled with lotus seeds, red bean paste, orange peel, melon seeds, ham, dried flower petals, and salted duck egg yolk. The surface of the food is patterned with clouds, the moon, and the rabbit.

It symbolizes the reunions of families and couples. The exchanging of gifts during the mid autumn festival is one of the hospitable custom and lovers would also give moon cakes as presents to show their passions.

The custom of eating moon cakes can be dated back to thousand of years ago, boasting a close relationship with Chinese culture and history. In Chinese ancient literary history, a considerable number of poets and intellectuals created many classic poems and articles about the Mid-Autumn Festival and moon cakes.

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中秋节
Mid-Autumn Festival

阴历八月十五日是中国两大农历节日之一，中秋节（另一个是春节），一般在秋分左右来临（通常是九月二十二日）。很多人将中秋节称为“八月十五”。由于中秋夜的圆月往往会激发人们家庭团聚的渴望，中秋节也被称为团圆节。

起源

很多历史学家对中秋节的起源有不同的说法。有些人认为中秋节是庆祝丰收的节日。几千年来中国一直是个农业国家。辛苦劳动了一年之后，农民在收获之后总要找个庆祝的方式。再没有比秋高气爽，圆月当空的阴历八月十五更合适的时间了。

关于中秋节来源的另一种说法与嫦娥和后羿的传说有关。这个传说有很多版本，下面就是其中的一个。

相传，远古时候天上有十日同时出现，晒得庄稼枯死，民不聊生。一个名叫后羿的英雄，力大无穷，他同情受苦的百姓，登上昆仑山顶，运足神力，拉开神弓，一气射下九个太阳，并严令最后一个太阳按时起落，为民造福。后羿因此受到百姓的尊敬和爱戴，不少志士慕名前来投师学艺，心术不正的蓬蒙也混了进来。

后羿有个美丽的妻子，叫“嫦娥”。一天，后羿到昆仑山访友求道，巧遇由此经过的王母娘娘，便向王母求得一包不死药。据说，服下此药，能即刻升天成仙。然而，后羿舍不得撇下妻子，只好暂时把不死药交给嫦娥珍藏。嫦娥将药藏进梳妆台的百宝匣里，不料被小人蓬蒙看见了。

一天，后羿率众徒外出狩猎，蓬蒙手持宝剑闯入内宅后院，威逼嫦娥交出不死药。嫦娥知道自己不是蓬蒙的对手，危急之时她转身打开百宝匣，拿出不死药一口吞了下去。嫦娥吞下药，身子立时飘离地面、冲出窗口，向天上飞去。蓬蒙便借机逃走了。

傍晚，后羿回到家，侍女们哭诉了白天发生的事。后羿气得捶胸顿足，悲痛欲绝，仰望着夜空呼唤爱妻的名字，这时他惊奇地发现，今天的月亮格外皎洁明亮，而且有个晃动的身影酷似嫦娥。他拼命朝月亮追去，可是他追三步，月亮退三步，他退三步，月亮进三步，无论怎样也追不到跟前。

后羿无可奈何，又思念妻子，只好派人到嫦娥喜爱的后花园里，摆上香案，放上

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她平时最爱吃的蜜食鲜果，遥祭在月宫里的嫦娥。百姓们闻知嫦娥奔月成仙的消息后，纷纷在月下摆设香案，向善良的嫦娥祈求吉祥平安。

中秋习俗

中秋节一般都是在晚上庆祝，家人们聚到一起，点灯笼、吃月饼、赏明月。中秋夜的月亮仿佛是一年中最圆最亮的。圆月通常被认为是家庭团圆的象征，因此，中秋节也称团圆节。

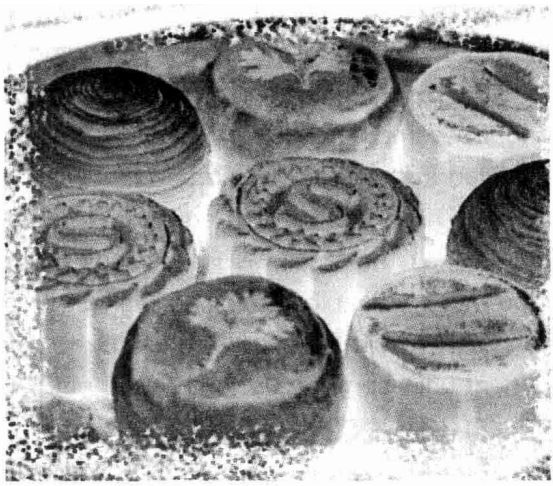
在农村，人们会把月饼、苹果、梨子、桃子、葡萄、石榴、西瓜、橘子等贡品置于庭院中的供案之上。其中，月饼和切成莲花的形状的西瓜是中秋节必需的。

中国是个人口众多的大国，中秋节庆祝的方式多种多样，很有地方特色。

特色食品

月饼

不同地区的人们庆祝中秋节的方式各有不同，但有一种传统习俗肯定是所有中国人所共有的，那就是吃月饼。



月饼是庆祝中秋节所必需的，不仅因为它美味好看，而且因为它有丰富的文化和艺术内涵。如今，不同口味包装精美的月饼事实上已经成为工艺品。人们在享受美味的同时也能得到艺术的享受。

月饼是高约一英寸的圆形馅饼。月饼的馅包括莲子、红豆沙、桔子皮、西瓜子、火腿、干花瓣、咸鸭蛋等。表面有云、月亮和兔子的花纹。

月饼代表着家庭和夫妻的团聚。在中秋节交换礼物也是人们表达善意的习俗，爱人之间也会互送月饼表达爱意。

吃月饼的习俗可以回溯到几千年前，跟中国文化和历史有着密切的关系。在中国古代文学史上，文人墨客留下了许多关于中秋和月饼的佳作。

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重阳节
Double Ninth Festival

Origin

The Double Ninth Festival, also named Chongyang Festival, falls on the ninth day of the ninth month of the Chinese lunar calendar, hence it gets the name of Double Ninth Festival.

Chong means double and yang represents active, masculine. According to the traditional Chinese theory of yin and yang, both the 9th month and the 9th day of the month belong to yang, so is the name "Chongyang (double yang)".

The festival has a long history. It could be dated back to the Warring States and it became popular during the Han Dynasty. Most people believe the festival originated from the activities associated with "warding off evil" on the day, including climbing hills, pinning the leaves of cornus on clothes, and drinking chrysanthemum wine. The reason is the 9th day of the 9th month is not an auspicious day (too much yang) according to Chinese traditions. For one thing, fire represents yang so it could be a bad day for fire. And those activities are believed by the ancient Chinese to be useful to avoid possible disasters or evil spirit.

Things Chinese Do

As mentioned above, on Chongyang Festival, people climb a high mountain, drink chrysanthemum wine, and wear Cornus leaves in order to protect themselves from danger and evil. (Both chrysanthemum and Cornus are considered to have cleansing qualities and are used on other occasions to air out houses and cure illnesses.) Also on this holiday, some Chinese also visit the graves of their ancestors to pay their respects.

Indeed, the Double Ninth Festival may have started out as a day to drive away danger, but like the Chinese New Year, over time it has become a day of celebration. In contemporary times it is an occasion for hiking and chrysanthemum appreciation. Most people drink chrysanthumum tea, while a few strict traditionalists drink homemade chrysanthemum wine. Children in school learn poems about chrysanthemums, and many localities host a chrysanthemum exhibition. Mountain climbing races are also popular; winners get to wear a wreath made of cornus.

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Special Foods

On the Double Ninth Festival, people would like to drink chrysanthemum wine and have chrysanthemum cakes.

The chrysanthemum is a plant often used as a Chinese herbal medicine. People in ancient times believed that, in addition to detoxification, chrysanthemum could drive away evil spirits and prevent one from getting a chill in late autumn. It thus becomes a tradition for the Chinese to drink chrysanthemum wine on the festival, to avoid evil spirits and misfortunes. Besides, the Chinese word for wine is Jiu, a homonym of the Chinese word for "long", symbolizing longevity.

Another special food for this festival is chrysanthemum cakes. The Chinese word for cake is gao, a homonym of the Chinese word for "high", symbolizing progress and promotion at work and in daily life and improvement in life year by year. In addition, mountains are high, so eating cakes can take the place of going for a climb—by a stretch of the imagination.

重阳节
Double Ninth Festival

起源

农历的九月初九是重阳节。重者，双也；阳，主动，男性的象征。根据中国传统阴阳的理论，九月和九月的第九天都属阳，这就是重阳节名称的由来。

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重阳节兴起历史悠久，源于战国时代，兴于汉代。大部分人都相信：重阳节起源于那一天“辟邪”的活动，其中包括爬山，衣服上别上茱萸，喝菊花酒。之所以这么做，是因为根据中国的传统观念，阴历的九月九日这一天阳气太盛，不太吉利。举个例子来说吧，火代表着阳，所以重阳节不宜举火。古人认为这些活动可以帮助他们祛灾辟邪。

重阳节习俗

这天，人们会登高眺远，畅饮菊花酒，身插茱萸叶，以祛灾辟邪（菊花和茱萸在中国人看来都有净化的用途，可以用来净化房间，疗治疾病）。人们也会在重阳节这天扫墓，向自己的祖先致敬。

重阳节起初的目的的确是为了祛灾辟邪，但是随着时间推移，也像春节一样演变成了节日。如今，人们往往会在这一天出门远足，欣赏菊花。大部分人都会喝菊花茶，严格遵循传统的人也会喝自酿的菊花酒。在学校，孩子们学习关于菊花的诗，很多地方举行菊花展。登山比赛也非常盛行，比赛的获胜者会戴上茱萸制成的花环。

特色食品

这天，人们会喝菊花酒，吃菊花糕。

菊花是中药的一种。古人认为，菊花除了解毒，还可以祛邪，预防风寒。因此，中国人在重阳节喝菊花酒用以避免邪气和不幸。此外，“酒”和“久”是同音词，喝酒也有希望长寿之意。

另一种特色食品是菊花糕。汉语中“糕”和“高”是同义词，所以吃菊花糕就象征着年年进步，步步高升。另外，山“高”，菊花糕也是“糕”，吃菊花糕也可以代替登高。



冬至
Winter Solstice Festival

Origin

As early as 2 500 years ago, about the Spring and Autumn Period, China had determined the point of Winter Solstice by observing movements of the sun with a sundial. It is the earliest of the 24 seasonal division points. The time will be each December 22 or 23 according to the Gregorian calendar.

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The Northern hemisphere on this day experiences the shortest daytime and longest nighttime. After the Winter Solstice, days will become longer and longer. As ancient Chinese thought, the yang, or muscular, positive things will become stronger and stronger after this day, so it should be celebrated.

The Winter Solstice became a festival during the Han Dynasty and thrived in the Tang and Song dynasties. The Han people regarded Winter Solstice as a "Winter Festival", so officials would organize celebrating activities. On this day, both officials and common people would have a rest. The army was stationed in, frontier fortresses closed and business and traveling stopped. Relatives and friends presented to each other delicious food. In the Tang and Song dynasties, the Winter Solstice was a day to offer scarifies to Heaven and ancestors. Emperors would go to suburbs to worship the Heaven; while common people offered sacrifices to their deceased parents or other relatives. The Qing Dynasty even had the record that "Winter Solstice is as formal as the Spring Festival" showing the great importance attached to this day.

Things Chinese Do

In some parts of north China, people have jiaozi soup on this day; while residents of some other places eat jiaozi, saying doing so will keep them from frost in the upcoming winter. But in south China, it is commonplace for the whole family to get together to have a meal made of red beans and glutinous rice. They believe, by doing this, they can drive away ghosts and other evil things. In other places, people also eat tangyuan, a kind of stuffed small dumpling ball made of glutinous rice flour. The Winter Solstice rice dumplings may be used as sacrifices to ancestors, or gifts for friends and relatives. The Taiwanese even keep the custom of offering nine-layer cakes to their ancestors. They make cakes in the shape of chicken, duck, tortoise, pig, cow or sheep with glutinous rice flour and steam them on different layers of a pot. These animals all signify auspiciousness in Chinese tradition. People of the same surname or family clan gather at their ancestral temples to worship their ancestors in age order. After the sacrificial ceremony, there is always a grand banquet at which they share the nine-layer cakes. This is called "eating food from ancestors", which constitutes a means to tighten the bond within the family clan.

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冬至
Winter Solstice Festival

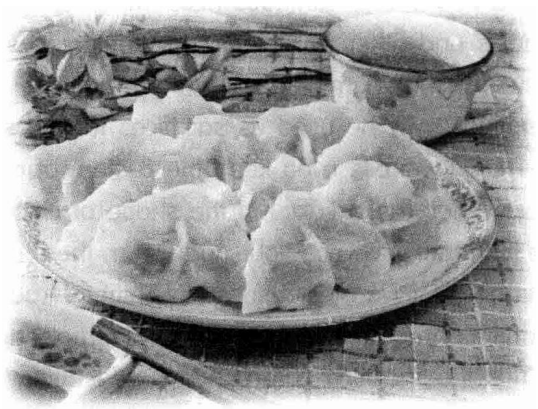
起源

早在2500年前的春秋时期，中国已经通过观察太阳在日晷上的运动确定了二十四节气中冬至的时间：阳历每年的12月22日或23日。

冬至这一天，在北半球白天最短，夜晚最长。冬至后，白天的时间会变得越来越长。古人由此认为冬至后阳会变得越来越强，因此应该庆祝一下。

冬至在汉朝时成为节日，在唐宋时期兴盛。汉朝人认为冬至是“冬日”，官员们会组织庆祝活动。这天，不管是官员还是普通百姓都会休息。军队回到驻地，边塞封闭了，商业和旅行停止了。亲属和朋友之间互送美味的食物。在唐朝和宋朝，冬至是祭拜天地和祖宗的日子。皇帝到郊区祭天，老百姓祭拜自己过世的父母和亲属。清朝甚至有“冬至大如年”之说，可见冬至的重要性。

冬至习俗



在中国北方的一些地区，冬至要喝饺子汤；其他一些地区的居民则会吃饺子，他们认为吃饺子可以免受来年的霜冻。然而，在南方，最常见的庆祝方法是一家人聚到一起，吃上一顿用红豆和糯米做成的饭，他们相信这样可以驱鬼辟邪。还有一些地区会吃汤圆。冬至的汤圆也可能会被用于祭祀，或者馈赠亲友。台湾人甚至还保留着向祖先进贡九层糕的习俗。他们用糯米粉捏成鸡、鸭、龟、猪、牛、羊等象征福禄寿的动物，然后用蒸笼分层蒸熟。蒸好后，同宗族的人会聚于宗庙，按照年龄的顺序祭祖。完毕后，宗亲们摆宴席，吃九层糕，称作“食祖”，以此来联络宗亲们的宗族感情。

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Chapter 4 Folk Activities and Arts 民间活动与艺术

General Survey

Folk activities and arts refer to those aimed at achieving entertainment and leisure in a certain pattern. They are cultural creations by human beings to meet requirements at the spiritual level on the basis of the fundamental material conditions for living. The scope of folk activities and arts include the easy and informal games, competitive sports with sophisticated and strict rules and all kinds of folk performance, etc.

概述

民间活动与艺术指的是以娱乐休闲为目的并采用一定模式的活动，是人类在基本的物质生活条件基础上所进行的文化创造，以满足精神层面上的需要。民间活动与艺术的范围包括简单随意的游戏，具有复杂、严格的规则的竞技体育以及各种民间表演等。



对传统体育与传统活动的总体说明

General Description of Traditional Sports and Activities

It is inevitable that with such a long history China should have developed several unique and traditional sports and pastimes. Some are practiced widely by the Han majority, while others are popular among the minority groups and reflect their own cultures. As the country is so large and the various ethnic groups are separated by vast distances it is not surprising that they have their own special ways in which to express their vigor and enthusiasm.

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Almost all the traditional sports were derived from productive activities. The Mongolians, Tibetans and Kazaks inhabit vast natural grasslands and horsemanship is vital to their existence. Consequently their gift for riding and shooting has given rise to their forms of sport. The people who live in agricultural communities or who rely on hunting for their livelihood are good at climbing, wrestling, jumping, shooting and so on.

Many of these activities are accompanied by singing, dancing, and instrumental performances that are art forms in their own right. They are mostly held as part of the festivals like Spring Festival and other days of significance. The Bamboo Pole Dance of the Li ethnic group is an example. The participants squat or kneel in pairs opposite each other and hold the end of a bamboo pole in each hand. The couples bring the poles together and apart in time with the rhythm of musical accompaniment. Graceful dancers perform between the moving poles, ensuring that they maintain a rhythm that is in time with the poles so as to avoid being trapped between them. This is a very skillful and entertaining activity.

Aerial Sports: This will involve the use of swings, ropes and the springboard, etc.

Equestrian Sports: These include horse racing, polo and other events to test riding skills.

Aquatic Sports: These encompass swimming, diving and boating events such as the famous dragon boat races.

Land Based Sports: Martial arts, wrestling in a variety of forms, archery, football and trials of strength such as tug-of-war.

To maintain and encourage the development of these colorful sports, provincial and even national meetings have been held. China's National Games of Minority Nationality's Traditional Sports is one example and is now held every four years. The seventh of these very successful meetings was held in 2003.

This section will focus on the sports which are among the most popular among the people of China.

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对传统体育与传统活动的总体说明

General Description of Traditional Sports and Activities

中国拥有十分悠久的历史，因此形成了许多独特的传统体育运动与娱乐方式。有些是在汉族中广泛流传的，而另一些则是在少数民族中盛行，并且反映了他们自己的文化。由于中国地域辽阔并且各民族之间相隔很远，因此他们都有自己的特殊方式来表达自己的活力与热情。

几乎所有的传统体育都来自于生产活动。蒙古族、藏族以及哈萨克族都居住在辽阔的自然草地上，因而马术对于他们的生存来说至关重要，在骑马和射击方面的天赋形成了他们的体育形式。依靠农业或狩猎为生的人则擅长于攀登、摔跤、跳跃、射击等。

这些活动中有许多伴随着唱歌、跳舞以及乐器表演，它们本身就是艺术形式，大多数是在诸如春节等其他重要的时候举行并作为其中的组成部分。黎族的竹竿舞就是一个例子。参与者成对地相对而蹲或跪，每只手中都握着竹竿的一头。每一对参与者都根据音乐伴奏将竹竿的一头进行开、合。舞姿优美的参与者在移动的竹竿之间进行表演，并确保自己保持与竹竿的节奏一致，从而避免被竹竿夹住。这是一项十分富有技巧性和娱乐性的活动。

空中体育运动：包括秋千、绳索以及跳板等。

马上运动：包括赛马、马球以及其他对骑马技术加以考验的运动。

水上运动：包括游泳、潜水以及划船活动，例如有名的龙舟比赛。

陆上运动：武术、各种形式的摔跤、足球以及对力量的考验，例如拔河。

为了传承并发扬这些丰富多彩的体育运动，要举行省运动会或全国运动会。我国的全国少数民族运动会就是其中一个例子，现在每四年举行一次并且举办得十分成功。第七届全国少数民族运动会举办于2003年。

本节将专门讲述最受中国人欢迎的体育运动。

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空中体育运动
Aerial Sports

Swing (Dang Qiuqian)

In this activity, the participants perform acrobatics and exercises of strength and dexterity while using ropes, often quite high above the ground-not for the faint-hearted! As early as the Jin Dynasty, this was developed as a performance and was welcomed by many people; as time went on throughout the Tang and Song Dynasties, this sport was very popular and became a fashion.

There is a story about the swing, which goes like this: in the reign of the Emperor Kangxi in the Qing Dynasty, the people in a place called Jia Yi suffered from the plague. The villagers built temples to worship the deities and prayed for good health, and soon their wishes were realized. To show their gratitude to the deities, people took great pains to think how to amuse them in addition to the usual annual fetes on each deity's birthday. One day, a talented scholar saw his little daughter playing cheerily on a swing. This gave him a brainwave and so a swing competition was inaugurated as a wonderful way to pay homage and respect to the deities. From then on, the swing occupied an important place in the sporting activities.

The Korean and Bai ethnic groups are particularly expert in these swing activities. During the festivals they wear their fineries and decorate the swings to be as beautiful as possible. The thick ropes are tied on horizontal branches of large trees, and bold people will then hang a ribbon or a ring above and before the swing so that players have to swing up to reach them. The high flying, graceful and daring performers are greeted by the cheers and applause of the enthusiastic onlookers.

See-saw Jump (Tiaoban)

This is jumping with a spring board. The contests are popular with the women of the Korean ethnic group and are usually held during the Lantern Festival, Dragon Boat Festival and on Mid-Autumn Day. Legend has it that, in ancient times, two innocent men were arrested and put into prison. Their wives who were keen on see-

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ing their husbands had a bright idea. They would use a spring board to throw themselves into sky, so that they could look down and see their husbands. Another story concerns constraints placed upon women by the yoke of feudal society. At that time women were unable to step out from their courtyards. So, to see something of the outside world they would silently jump high into the air with springboards and so peer over the high walls surrounding them.

Usually a springboard is about 6 meters (19.7 feet) long, 0.4 meter (1.3 feet) wide and 0.05 meter (1.97 inches) thick, made of a tough and bouncy wood. The board is mounted upon a pivot like a see-saw and two people stand one at either end. As one jumps down, the opposite end of the board projects the other player high into the air. While in the air the players will either remain in an upright position or perform spins, back flips or other feats of dexterity and daring. With each rebound, the contestants reach higher and higher into the air—a feat that requires perfect timing, skill and courage.

空中体育运动
Aerial Sports

荡秋千

在这项活动中，参与者在使用绳索的同时要表演杂技和体现力量与灵巧性的运动，这经常是在离地面很高的地方表演——这可不适合胆小的人练习。早在晋朝，这项运动就作为一项表演发展起来了，而且受到许多人们的欢迎；之后到了唐朝和宋朝，这项运动变得十分流行并且成为了时尚。



有一个关于秋千的故事，在清朝康熙年间，在一个叫做嘉义的地方，人们深受瘟疫之苦。村民们建造了寺庙来供奉神灵祈求健康，不久他们的愿望便实现了。

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为了表示对神灵的感激之情，人们除了通常每年在神灵的生日那天举行祭祀之外，还煞费苦心去思考能够愉悦神灵的方法。有一天，一位能干的学者看到自己的女儿在开心地荡秋千。这使他灵机一动，于是秋千赛会便成为一种向神灵表达谢意与敬意的神奇的方式。从此以后，秋千便在体育活动中占据了重要的位置。

朝鲜族和白族尤其擅长于秋千活动。在过节的时候，他们便穿上鲜艳的服饰并且尽可能将秋千装饰得漂亮。将粗绳子系在水平走向的树干上，然后勇敢的人们就会将一根丝带或戒指挂在秋千的前上方，这样玩家就得将秋千荡上去才能够得着它们。如果表演者荡得很高、姿态优美、并且胆子很大的话，他们就会得到热情的观众所给予的欢呼声和掌声。

跳板

跳板是用一张弹跳板来进行跳跃。这种比赛在朝鲜族妇女中十分流行，通常是在元宵节、端午节以及中秋节的时候举行。相传在古代，两个无辜的人被逮捕并被关到牢里。他们的妻子渴望见到自己的丈夫，便想出了一个聪明的主意。她们用一张弹跳板将自己弹到空中，这样便能俯瞰到自己的丈夫了。另一个故事则与封建社会对妇女的限制有关。当时妇女不能走出自己的庭院，因此如果要看看外面的世界的话，她们就会悄悄地用弹跳板跳到空中，这样就能看到高墙外面了。

通常一张弹跳板大约为 6 米(19.7 英尺)长、0.4 米(1.3 英尺)宽、0.05 米(1.97 英寸)厚，它是由粗糙且富有弹性的木头制成的。这张板安装在一个类似于跷跷板的枢轴上，然后两个人各站在一头。当一个人往下跳的时候，板的另一端就会将另一个参赛者高高地弹入空中。当弹入空中时，参赛者会保持竖直姿势，或是表演旋转、后空翻、或是其他灵巧大胆的技艺。在每一次反弹过程中，选手跳入空中的高度都越来越高——这项技艺需要完美的时间计算、技巧以及勇气。



马上运动
Equestrian Sports

Horse Racing

Riding a horse is an essential part of the lifestyle of those ethnic groups of a heroic spirit, especially in the areas of Inner Mongolia, Xinjiang, Tibet, Qinghai, Gansu, Yunnan, Guizhou and Sichuan. People in those areas live mostly on the plains which provide a natural field for the races. There are regional

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variations of horse racing and the types of competition are diverse.

The main contests involve racing, horsemanship to demonstrate the handling of the mount as well as the ability of the animal achieved through its training, shooting and throwing spears while in the saddle and picking up 'hada', which is silk favor and an auspicious symbol of esteem for the rider. The contestants ride along a course that has two sides of over 100-meter-long (109-yards-long) along which are 10 hadas; the player has 12 seconds in which to pick them up in order to score a point. If he exceeds the time limit a point is deducted for each second. The result is decided after two rounds. Balloons are used as targets for the shooting matches and distance as well as accuracy is an element of the contest. Bamboo spears are thrown at a target placed at some distance from the course.

马上运动
Equestrian Sports

赛马

对于富有英雄气概的少数民族来说，骑马是其生活方式中的一个关键部分，这在内蒙古、新疆、西藏、青海、甘肃、云南、贵州以及四川这些地区尤为明显。这些地方的人大部分居住在平原上，为赛马提供了自然场地。各地的赛马有所不同，比赛的类型也多种多样。



主要的比赛有赛马、马术比赛（它展示了对坐骑的驾驭能力以及马儿通过训练所具有的能力）、在马上射击和投掷长矛以及拣“哈达”（这是一种丝带，它是吉祥的象征并表示对骑马者的尊敬）。参赛选手骑马经过的路线由两条边所组成，每条边均为100（109码）多米长，沿途有10条哈达；选手有12秒的时间来捡起这些哈达，这样就可以得一分。如果超出时间限制的话，那每超过一秒钟就要扣一分。角逐两轮之后得出比赛结果。气球则用来当射击比赛的靶子，比赛中所考查的要素是距离和精确度。竹制长矛则要投向一个离赛道规定的距离的靶子。

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水上运动
Aquatic Sports

Dragon Boat Racing (Sai Longzhou)

Many ethnic groups in southern China and the Han people have continued the custom of the Dragon Boat Race for the Dragon Boat Festival. The Zhuang, Miao, Dai, Bai, and Tujia people decorate the boats to resemble a dragon and shout their support with drums and gongs. Craftsmen bring their skills to full play with their carving and painting to decorate each boat.



Hidden beneath the spectacle of the regatta is a legend from ancient China. There are many versions of the legend of the dragon boat races, but the most frequently heard is the tale of Qu Yuan, a faithful and honest minister of a Chinese king who reigned in the Warring States Period (476 BC ~ 221BC) about four centuries before Christ.

Qu Yuan had many fine qualities, but foremost among them was a desire to be a poet, which made him an example of rectitude in an epoch troubled by widespread corruption that extended even as far as the king. Because he was incapable of persuading the king to mend his ways, Qu Yuan tied an enormous rock around

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himself and threw himself into the waters of the Miluo River in Hunan Province.

Although many attempts were made, his body was never found. Much later, his ghost was seen in the spot where he drowned, telling the people that Qu Yuan would be devoured by monstrous water creatures. As a result, the dragon boat competition became the custom following the rescue of the patriotic poet Qu Yuan by dragon boat. As far back as the Sui Dynasty, the Emperor Yang sailed in a large-scale dragon boat with the height of 15 meters (49 feet) and the length of 67 meters (220 feet). The boat contained halls and 120 cabins. It is recorded that there were nine such boats, each three storeys high, in use at this time.

The dragon boat race often appears as a group item. Nowadays the boat is usually around 20 meters (66 feet) long and 1 meter (3.3 feet) wide. A participating team will have oarsmen or oarswomen, a coxswain, a gong beater and a drummer. The oarsmen will row and keep stroke, following the rhythmical drumbeats.



水上运动
Aquatic Sports

赛龙舟

中国南方的许多少数民族和汉族人民都保留了在端午节赛龙舟的习俗。壮族、苗族、傣族、白族以及土家族人将龙舟装饰成龙的样子，然后一边敲锣打鼓一边喊加油。能工巧匠在装饰龙舟时将他们的雕刻和绘画技艺发挥到极致。

在赛龙舟的场面背后是中国古代神话中的一个传说。关于赛龙舟流传着众多版本的神话，但是最常见的就是屈原的故事，屈原是战国时期的一位忠实正直的大臣。

屈原有许多优秀的品质，但最突出的就是当诗人的愿望。这在当时腐败盛行甚至连国王都不例外的时代里，使他成为清正廉洁的典范。因为屈原无法说服国王改正，他便在身上绑了一块大石头跳入湖南省的汨罗江。

尽管人们付出了种种努力，但是还是找不到屈原的尸体。之后人们看到屈原的鬼魂出现在他投江的地点，告诉人们屈原要被水怪吞吃了。于是人们便划着龙

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舟去救爱国诗人屈原，就这样龙舟比赛就成了习俗。早在隋朝，隋炀帝便乘坐高15米(49英尺)、长67米(220英尺)的大型龙舟航行。这艘龙舟中有大厅和120间舱位。据记载，当时有9条这样的龙舟投入使用，每条都是3层高。

龙舟大赛经常是作为团体项目举行。如今，龙舟通常大约为20米(66英尺)长、1米(3.3英尺)宽。参赛的队伍中有划手、一名舵手、一名锣手以及一名鼓手。划手们按照鼓点有节奏地划船。

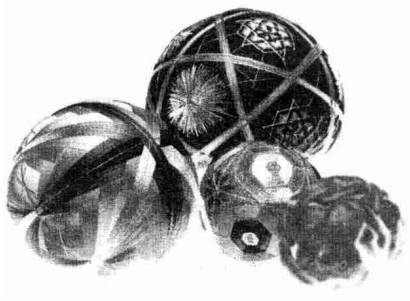
陆上体育活动
Land Based Sports

Tug-of-War

This is a traditional game in which all ethnic groups participate with vigor. In the past, it was usually held during the Lantern Festival and between two neighboring villages. At one time the rope would be made from bamboo but from the Tang Dynasty people began to use twine instead. The main rope often had several branches to enable as many people as possible to join in. The number of branches tied to the main rope has been a hundred or more on occasions and as the contestants tugged to the encouragement of drum beats, the event would be very exciting.

Today, the tug of war is popular at sporting events in schools as well as companies. The game provides people with considerable good natured amusement. However, the team that wins does so not only through strength but with the spirit of cooperation.

Ancient Football (Cuju)



Cuju is the oldest football game in the world. According to historical records, it appeared as far back as the Shang Dynasty (16th century BC ~ 11th century BC) and the equipment was a stone ball which was promoted by the army to build up a strong constitution among the soldiers. In the Han Dynasty, it be-

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came even more popular and was written into military science of the day. There were no less than 25 versions of the game. It is said that Liu Bang, the Founder Emperor of Han was proud of his father who was quite good at player the ancient football-Cuju. In the Southern Song Dynasty, the earliest football club or guild was founded and named "Yuanshe" or "Qiyunshe". At that time many literary and art works were created on the theme of *Cuju*, which verified its prosperity. It was fashionable at all levels of society, folk or court, in cities or on the frontier. It was played by adults and children and both men and women. Although women in feudal times were of a low status and were precluded from many social occasions, the playground seemed the exception where they could appear in public.

However, it gradually fell into decline, maybe because of the traditional notion of peace and benevolence. Although *Cuju* was originally a competitive game people, especially the ruling classes, sought to change its nature to one for amusement.

Today this game has been brought into the sixth China's National Games of Minority Nationality's Traditional Sports.

Top-Spinning (Da Tuoluo)

This game which is basically spinning a top using a whip also has a long history and is widespread among almost all the people, especially for children. In 1926, a top was excavated proving that the game existed 4 000 years ago! A whip is used to spin the top which can be made of pottery, stone, wood or bamboo. While the tops used by children are small and often colorful, those used in competitions are quite different. Tops for formal games usually weigh around 0.45 kilogram (0.99 pound) and the whips are at least 2 meters (6.56 feet) long. As you can guess it is difficult to handle them.

Top spinning was once a worldwide popular street game for children. The cord of the whip is wound round the top that is placed on the ground of a smooth surface which may even be ice. The whip is pulled back causing the top to spin. It is kept spinning and the momentum increased with the aid of the whip. In China this simple pastime has been developed into a competitive sport. Competition rules vary in many aspects. In one form of competition, two players will cause their tops to collide in an effort to cause the opponent's top to fall—the one that stays spinning is the winner. Another variation is to get the top to spin over obstacles, requiring great skill and concentration; again it is the player of the top that spins the longest that is the winner.

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陆上体育活动
Land Based Sports

拔河

这是一个各个民族都热情参与的传统游戏。在过去，通常是在元宵节由两个邻近的村子之间展开角逐。绳索曾经是用竹子制成的，但是从唐朝开始，人们便开始使用麻绳。主绳上经常连有几条支绳，这样就可以尽可能多地让人们参与。连在主绳上的支绳数量有时达到100条或更多，而且当参赛选手在鼓点的激励下拔河的时候，这项赛事就会极为扣人心弦。

如今，拔河在学校和公司的体育比赛中十分盛行。这项比赛让人们获得了十分健康的娱乐活动。但是，获胜队伍要获得胜利，不光需要力量，而且还需要合作精神。

古代足球（蹴鞠）

蹴鞠是世界上最古老的足球游戏。根据历史记载，出现于商朝（公元前16世纪～公元前11世纪）。器材就是一个石头球，原本是军队为了强健士兵的体魄而倡导的。到了汉代，这个游戏更加流行并写入当时的军事科学之中。游戏的版本不下25种。据说，汉朝的开国皇帝刘邦就以其父亲为骄傲，因为他父亲十分擅长于古代足球——蹴鞠。到了南宋，成立了最早的足球俱乐部或足球协会，名叫“圆社”或“齐云社”。当时创作了许多以蹴鞠为主题的文学和艺术作品，证明了它的繁荣程度。无论是民间还是宫廷，城市还是前线，蹴鞠在社会的各个层面都十分流行，男女老少都玩蹴鞠。虽然妇女在封建时代的地位很低而且被排除在许多社交场合之外，但是游乐场似乎是个例外，妇女可以公开出现在游乐场上。

但是蹴鞠逐渐走向了衰落，这可能是传统的和平与仁爱观念使然。虽然蹴鞠原先是一项竞技游戏，但是人们（尤其是统治阶级）力图将其本质变为娱乐性游戏。

如今，这项游戏已经纳入中国的第六届全国少数民族运动会中。

打陀螺

这项游戏是用一根鞭子抽打陀螺并使之旋转，它也拥有悠久的历史，在民间广为流行，尤其受到孩子的欢迎。在1926年出土了一只陀螺，证明了这项游戏在4 000年前就已经存在了！陀螺是用鞭子抽打而使之旋转的，它可以用陶、石、木或竹制成。孩子们所使用的陀螺较小颜色鲜艳，而比赛中所使用的陀螺就大不相同

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了。正式比赛中所使用的陀螺通常重约 0.45 公斤(0.99 磅),而且鞭子至少有 2 米(6.56 英尺)长。你可以猜得到,这种陀螺是很难操控的。



打陀螺曾经是一项风靡于全世界儿童中的街头游戏。陀螺要放在表面光滑的地面(甚至可以是冰面)上,鞭绳则缠绕在陀螺上。向后拉动鞭子就可以让陀螺旋转了。在鞭子的助力下,陀螺就能保持旋转并且增加动量。在中国,这种简单的消遣方式已经发展成一种竞技体育。比赛的规则在许多方面都有所不同。在一种比赛中,两名选手要让他们的陀螺进行碰撞,其目的是为了击倒对手的陀螺——而依然旋转的陀螺就取得了胜利。另一种比赛则是要让陀螺旋转着越过障碍,这需要出色的技巧和专注的注意力;获胜者也是让陀螺旋转时间最长的选手。

太极拳
Taiji Quan

Taiji Quan or Taiji is a Chinese martial art often practiced with the aim of promoting health and longevity. The training forms of Taiji are well known as the slow motion routines that groups of people practice together every morning in parks around the world, particularly in China. Some medical studies support its effectiveness as an alternative exercise and a form of martial arts therapy. Taiji is considered a soft style martial art—an art applied with internal power—to distinguish its theory and application from that of the hard martial art styles. There are many different styles of taiji, but most modern schools can trace their development to the system originally taught by the Chen family or that by the Yang family.

Overview

The Mandarin term "taiji Quan" derives its name from the concept of the "supreme ultimate", which is the symbol of the Taijitu meant to show the principles of Yin and Yang duality of Taoist philosophy. Thus, taiji theory and practice evolved in line with many of the principles of Chinese philosophy and Taoism in particular. Tai-

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ji training first and foremost involves learning solo routines, known as "forms" or *taolu*.



Paradoxically, while the image of taiji in popular culture is typified by exceedingly slow movement, many taiji styles (including the three most popular, Yang, Wu and Chen) have secondary forms of a faster pace. The other characteristic of traditional taiji training (though many modern schools disregard it entirely) are partner exercises known as "hands pushing". Taij was a form of traditional martial arts of the *Neijia* (soft or internal) branch. Since the first widespread promotion of taiji's health benefits by Yang Chengfu in the early Twentieth century, it has developed a worldwide following among people with little or no interest in martial training for its benefit to health. Some call it a form of moving meditation, as focusing the mind solely on the movements of the form purportedly helps to bring about a state of mental calmness and clarity. Besides general health benefits and relieving attributed to taiji training, aspects of Traditional Chinese medicine are taught to advanced taiji students in some traditional schools. Taiji schools do not generally require a uniform, but both traditional and modern teachers often advocate loose, comfortable clothing and flat-soled shoes.

The techniques of taiji is described in the taiji classics (a set of writings by traditional masters) as being characterized by the use of leverage through the joints based on physical coordination in relaxation, rather than muscular tension, in order to neutralize or initiate attacks. The slow, repetitive work is involved in the process of learning how that leverage is generated gently and measurably increases and opens the internal circulation: (breath, body heat, blood, lymph, peristalsis, etc.).

Modern Taiji

Taiji has become very popular in the last twenty years or so; many hospitals, clinics, community and senior centers host classes in communities around the world. As a result of this popularity, there has been some divergence between the followers. Some say they practice taiji primarily for self-defense, those who practice it for its aesthetic appeal, and those who are more interested in its benefits to phys-

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ical and mental health. The wushu aspect of Taiji chi is primarily for show; the forms taught for this purpose are designed to earn points in competition and are mostly unconcerned with either health maintenance or martial ability. More traditional masters still see the two aspects of health and martial arts as equally necessary. The taiji "family" schools therefore still present their teachings in a martial art context whatever the intention of their students in studying the art. Along with yoga, it is one of the fastest growing health maintenance activities, judging from the increasing number of students enrolling in classes in the first place.

In order to standardize taiji chuan for wushu tournament judging, the government sponsored Chinese Sports Committee to bring together four wushu teachers to simplify the Yang family hand form to 24 postures in 1956. They wanted to somehow retain the look of Taiji chuan but make an easy-to-remember routine that was less difficult to teach and much less difficult to learn than longer (generally 88 to 108 postures) classical solo hand forms. In 1976, the committee developed a slightly longer form also for the purpose of demonstration that still didn't involve all the requirements of the traditional forms on balance and coordination. This resulted in the Combined 48 Forms that were created by three wushu coaches headed by Professor Men Huifeng. The combined forms were created based on simplifying and combining some features of the classical forms from four of the original styles; Chen, Yang, Wu, and Sun.

More competitive forms were developed later to be completed within a six-minute time limit. In the late-1980s, the Chinese Sports Committee standardized many different forms for competition. They developed sets said to represent the four major styles as well as combined forms. These five sets of forms were created by different teams, and later approved by a committee of wushu coaches in China. All sets of forms thus created were named after their style, e. g. , the Chen Style National Competition Form is the 56 Forms, and so on. The combined forms are the 42 Form or simply the Competition Form. Even though shorter modern forms don't have the conditioning benefits of the classical forms, the idea was to take distinctive cosmetic features of these styles and to express them in a shorter time for purposes of competition. Another modern form is the Combined Taiji Form of 67 Movements. This form was created in the 1950s with the goal to create standardized forms for China. It contains characteristics of the Yang, Wu, Sun and Chen styles blended into a combined form.

These modern versions of taiji chi chuan have since become an integral part of

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international wushu tournament competition. In the 11th Asian Games of 1990, wushu was included as a sport for competition for the first time with the 42 Form being chosen to represent taiji.

Health benefits

Taiji is often promoted as a low-impact form of geriatric exercise. Outdoor practice is the most common in China, as opposed to the Western concept of exercise in a gym.

Today, some prominent taiji teachers have advocated subjecting tai chi to rigorous scientific studies to gain acceptance in the West. Researchers have found that long-term tai chi practice shows some favorable but statistically insignificant effects on the promotion of balance control, flexibility and cardiovascular fitness and reduced the risk of falls in elderly patients. The studies also show some reduced pain, stress and anxiety in healthy subjects. Other studies have indicated improved cardiovascular and respiratory function in healthy subjects as well as those who had undergone coronary artery bypass surgery. Patients that suffer from heart failure, high blood pressure, heart attacks, arthritis, multiple sclerosis, Parkinson's, and Alzheimer's may also benefit from taiji. However, a thorough review of most of these studies showed limitations or biases that made it difficult to draw firm conclusions on the benefits of taiji. There have also been indications that taiji might have some effect on noradrenaline and cortisol production with an effect on mood and heart rate. However, as with many of such studies, the effect may be no different than those derived from other types of physical exercise.

Now that the majority of health studies have displayed a tangible benefit to the practice of taiji, some health professionals have called for more in-depth studies to determine mitigating factors, recommended duration of practice to show the best results, and whether taiji is equally effective as other forms of exercise.



太极拳
Taiji Quan

太极拳是一门中国的武术，练习目的是为了强身健体、延年益寿。太极拳的训练形式就是有名的、常用的慢动作。全世界的人们每天早晨都聚

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集在公园里一起练习，这在中国尤为常见。有些医学研究证明，太极拳作为一种锻炼方式和一种武术治疗形式具有一定成效。太极拳被人们认为是一种柔派武术，使用的是内在的力量，这与硬派武术流派的理论和应用相区别。太极拳有许多不同的流派，但是大多数现代门派都可以追溯到杨氏和陈氏原先所教授的太极拳。

概述

汉语“太极拳”得名于“太极”这个概念，太极是太极图的符号，表示道家哲学中阴阳二元性的原理。因此，太极理论和太极拳的联系便根据许多中国哲学原理、尤其是道家原理发生演变。太极拳的训练首先要学习单个常用动作，这就是套路。

具有悖论意味的是，虽然太极拳在流行文化中的形象是极为缓慢的动作，但是许多太极流派（包括最流行的3种流派：杨氏、吴氏以及陈氏）都有节奏更快的次要套路。传统太极拳训练的另一大特点就是同伴之间进行练习，这就是推手（只不过现代的许多门派已经完全把它抛在一边）。太极拳创立是内家中的一种传统武术形式。自从杨澄甫在20世纪初首次广泛地宣传了太极拳的健身作用之后，由于太极拳对健康有益，世界各地对武术不太感兴趣的人们都开始练习它了。有些人将其称作一种运动中的沉思形式，因为据说全神贯注于招式的动作有助于让心理平和、思维清晰。练习太极拳除了有益健康并缓解压力之外，有些门派还教授传统中药。太极拳的门派通常并不需要穿制服，但是无论是传统还是现代的师父都主张穿宽松、舒适的衣服和平底鞋。

太极拳的技巧在《太极拳经》（这是由传统大师所撰写的一套书）中得到了说明，其特点是在放松状态下通过身体的协调让关节产生杠杆作用并加以利用。在学习如何柔和地产生这种杠杆作用并大幅增加并打开内部循环（呼吸、身体的热量、血液、淋巴、蠕动等）的过程中，需要进行缓慢、重复的工作。

现代太极拳

在过去大约20年里，太极拳极为盛行，世界的许多医院、诊所、社区以及老年中心都在社区中开办太极拳课程。正因为这种盛行才会在练习者中出现一些分歧，例如有人练习太极拳主要是为了自卫，有人是因为其审美吸引力，还有人更感兴趣的是它对身心健康的益处。太极拳的武术方面主要是用来表演的；为此目的所教授的套路是为了在比赛中得分而设计的，而且大多和保证健康或武功水平无关。比较传统的大师依然将健康和武艺这两个方面视为不可或缺的两部分。因此无论学员的学习目的是什么，太极拳的“家传”门派仍然在武艺的背景下教授太极拳。就登记学习的学员人数来说，太极拳和瑜珈都是发展速度最快的健身活动。

为了对太极拳进行标准化管理以便在武术锦标赛上进行评分，1956年由政府出资成立的中国体育委员会召集了4位武术教师将杨氏拳法简化为24式。他们希望保留太极拳的外观，但让套路便于记忆，这样与较长（通常为88至108式）的经典拳法相比，教起来更容易、学起来也更容易。到了1976年，体委制定出略微长

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一些的套路，其目的也是为了表演。它依然不需要全部记住传统的套路并且没有平衡和协调要求，这就是组合式48式套路，它是由3位武术教练在门惠丰教授的领导下制定的。这种组合式套路是立足于对4个原创流派（陈氏、杨氏、吴氏以及孙氏）的经典套路中的某些特色进行简化与组合而产生的。

之后制定出了更贴近比赛的套路，它要在6分钟的时间限制中完成。在上世纪80年代后期，中国体育委员会对许多不同的比赛套路进行了标准化。据说，他们所开发出的套路代表四大主要流派和组合套路。这5套套路是由不同的参赛队伍创造的，并得到了中国武术教练协会的批准。这样创造出来的所有套路都是以它们的流派为命名的，例如陈氏全国比赛套路就是56式等等。组合式套路则为42式，或者就是比赛套路。即便简化的现代套路并没有经典套路的修身作用，但是这种想法将这些流派中与众不同的美观特点提取出来，并且在更短的时间内将其表现出来以便于比赛。另一种现代套路就是67式组合式太极拳套路，这种套路是在上世纪50年代创立的，其目的是为了对中国的套路进行标准化，包含杨氏、吴氏、孙氏、陈氏以及流派的特点并将其融为组合套路。

太极拳的这些现代版本自此以后便成为国际武术锦标赛中不可分割的部分。在1990年举行的第11届亚运会上，武术首次成为比赛项目，其中太极拳选用的就是42式。

健康好处

太极拳经常被宣传为一种低强度的老年锻炼形式。户外练习在中国是最常见的，这与西方在体育场进行锻炼的理念不同。

如今，有些声明显赫的太极拳教师已经倡导对太极拳进行严格的科学研究，以便使其为西方所接受。研究人员已经发现，长期练习太极拳出现了对平衡控制、灵活性以及心血管健康等方面都有益处，同时降低了老年病人跌倒的风险，尽管这些在统计学上并没有意义。研究还表明它减缓了疼痛、压力以及焦虑。无论是对健康人还是接受过冠脉旁路移植手术的人来说，他们的心血管与呼吸功能都得到了改善。身患心力衰竭、高血压、心脏病、关节炎、多发性硬化、帕金森综合症、老年痴呆症的病人可能也会从太极拳中获益。但通过对这些研究彻底的检查，则表明限制或歧视使难以对太极拳的好处得出确切的结论。有迹象表明太极拳可能对去甲肾上腺素和氢化可的松的产生具有一定影响，同时对情绪与心率产生影响。但是正如许多此类研究一样，作用可能与其他的锻炼身体形式所产生的作用没有区别。

由于大多数健康研究都表明练习太极拳可以带来切实的好处，有些健康专业人士已经呼吁展开更深入的研究，以便确定它缓解病情的因素、达到最佳效果的推荐练习时间以及太极拳是否和其他的锻炼形式作用相同。

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舞龙
Dragon Dance

Dragon dance is a form of traditional dance and performance in Chinese culture. Like the lion dance it is most often seen in festive celebrations. In the dance, a team of chinese people carry the dragon on poles. The lead dancers lift, dip, thrust, and sweep the head, which may sometimes be furnished with pyrotechnic devices to belch smoke and fire. The dance team mimics the supposed movements of this river spirit in a sinuous, undulating manner. The dragon movements in a performance traditionally symbolise historical roles of dragons demonstrating power and dignity. The dragon dance is a highlight of Chinese Lunar New Year celebrations held across the world.

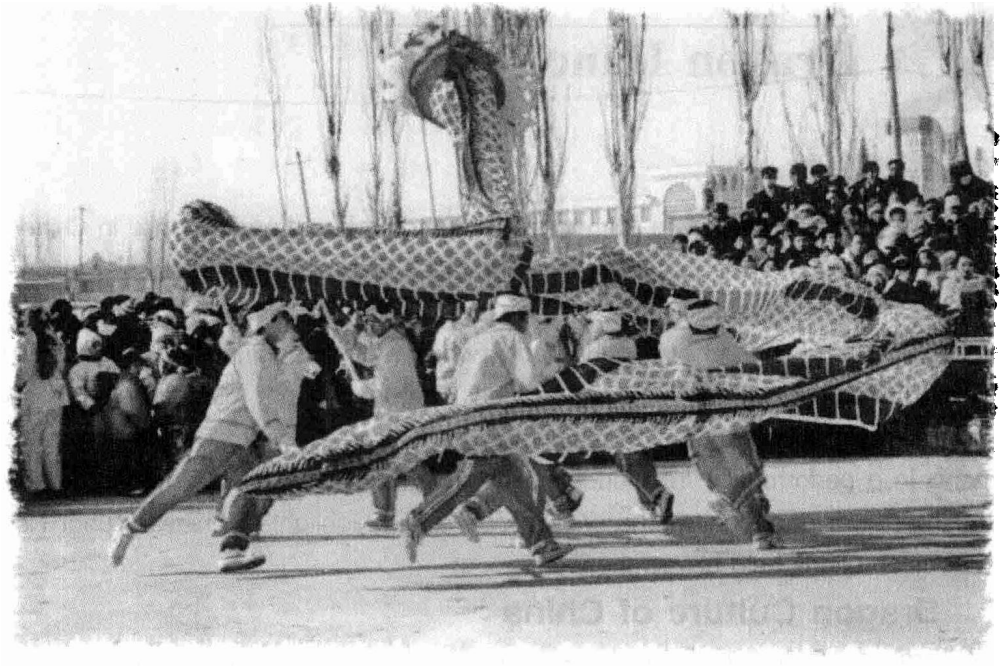
Dragon Culture of China

Dragons exist in both the Eastern and Western cultures. Dragons are deeply rooted in Chinese culture, so Chinese often consider themselves "the descendants of the dragon" as a sign of ethnic identity. In the West, dragons can be found in many literary works and they look significantly different from the Chinese dragon. We will focus on the Chinese dragon here.

Nobody really knows where the dragon comes from. Its physical form is a combination of many animals, including the horns of a stag, ears of a bull, eyes of a rabbit, claws of a tiger and the scales of a fish, all on a long serpent's body. With these traits, it was believed that dragons were amphibious with the ability to move on land, fly through the air and swim in the sea, bestowing them roles as governors of cloud and rain. The dragon looks like a combination of many animals, such as a reptile, a snake, an alligator, and a lizard. Or it may be just a product from the imagination of Chinese people. Opinions on the origin of the dragon vary. Some people believe that the dragon originates from the alligator, pig, or silkworm. Others say that the dragon originates from the worship of lightning and thunder. Still others hold the view that the dragon is a snake which is respected as a totem of the Huaxia tribe (an ancient name for the Chinese). When the Huaxias annexed other clans, the other clan symbols, such as deer, camels,

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fish, tigers and eagles were combined to create the dragon of today.



Dragons are believed to bring good luck to people, which is reflected in their qualities that include great power, dignity, fertility, wisdom and auspiciousness. The appearance of a dragon is both frightening and bold but it has a benevolent disposition, and so eventually became an emblem to represent imperial authority. Chinese emperors think they are the real dragons and the sons of the heaven. Thus the beds they sleep on are called the dragon beds, the throne called the dragon seat, and the emperor's ceremonial dresses called the dragon robes. Also dragons can be seen on the buildings in the imperial palace.

Traditionally the dragons are considered as the governors of rain falls in Chinese culture. They have the power to decide where and when to have rain falls. The kings of the dragons live in the dragon palaces at the bottom of the oceans.

The dragon also plays an important part in Chinese Festivals. The dragon dance has a long history. It originated during the Han Dynasty and was started by the Chinese who had shown great belief and respect towards the dragon. It is believed to have begun as part of the farming and harvest culture, also with origins as a method of healing and preventing sickness. The dragon dance was already a popular event during the Song Dynasty. The Dragon Boat Festival is also a dragon-

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related festival.

Dragon dance is an important part of the Chinese culture and tradition. It has spread throughout China and to the whole world and become a special performance of arts in the Chinese physical activities. It symbolises good luck and prosperity in the year to come for all the human beings on earth.

There are many Chinese stories about the dragon. There is even a very famous Chinese idiom, "Lord Ye's Love of Dragons," which means professed love of what one really fears. Here is the story behind the idiom. Lord Ye loved dragons deeply. He had dragons everywhere and he was thinking about dragons all the time. His love of dragons moved a real dragon, so the dragon came to visit him one day. When he saw the real dragon, he was immediately frightened to death.

The most famous place associated with dragon culture in China is not but Tongliang County, which can be called the hometown of the dragon. Dinosaur fossils were unearthed here. The dragon lanterns made in Tongliang County are known far and wide. There is a custom of dragon lantern dances during the Lantern Festival (15th of the first lunar month). When it gets dark various dragon dances are performed on the streets with colorful lights hanging from above. They look like dragons roaming in ocean of light. The dragon with red candle lights in each section is called a fire dragon and the one made of multi-colored cloth is called a colorful dragon. There is another one called a bench dragon. A one-meter-long bench is divided into three parts, which are connected with iron rings and the dragon head and tail are put on each end. The giant vermes dragon is more than 20 meters long, and is made of 24 sections.

Some children also hold up straw dragons and cabbage dragons as toys. The straw dragon is made of rice straw and a bamboo pole. The cabbage dragon is made of a Chinese cabbage with a bamboo pole stuck in it. There is a rope tied to the cabbage and the pole. If the cabbage dragon is played at night, a red candle will be stuck on it. The children imitate the dragon movements of the adults, which makes everyone laugh.

There are many legends about dragons. In the Han Dynasty, people thought dragons could summon clouds and rain. So when there was arid weather, they would do the dragon dance to seek help from the dragon. This custom has passed from generation to generation and still exists today.

The legend about the dragon dance in Tongliang goes that one day when the Dragon King of the East Sea got a serious backache, so he disguised himself as an

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old man so he could see a doctor on the land. After feeling his pulse, the doctor asked in surprise, "Are you a human being?" The Dragon King had to tell the truth. So the doctor asked him to turn back to his original form and took out a centipede from a scale in his waist and drew out pus and applies a paster to the affected part. After he was cured the Dragon King revealed his secret in order to show his gratitude. He told the doctor, "You'll have good weather for the crops this year if you make dragons like me and play with them."

The custom of burning dragon lanterns is popular in this county for multiple purposes. One belief is that when the dragons are burned they go to heaven which makes the weather good for the crops. Another belief is that when the dragons are burned they repel all bad luck and disasters.

Performance

The dragon dance is performed by a skilled team whose job is to bring the motionless body to life. The dragon itself is a long serpent shaped body on poles, assembled by joining the series of hoops on each section and attaching the ornamental head and tail pieces at the ends. Traditionally, dragons were constructed of wood, with bamboo hoops on the inside and covered with a rich fabric, however in the modern era lighter materials such as aluminum and plastics have replaced the heavy material.



Dragons can range in length from around 25 to 35 meters for the more acrobatic models, and up to 50 to 70 meters for the largest, parade and ceremonial styles, since part of the myth of the dragon is that "the longer the creature, the more luck it will bring". The size and length of a dragon depend on the human power available, financial strength, materials, skills and size of the field. Its length typically ranges from 9 sections to 15 sections long, though some dragons are as long as 46 sections.

The correct combination and proper timing of the different parts of the dragon are very important to make a successful dance. Any mistakes would spoil the whole performance. To be very successful in

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the dance, the head of the dragon must be able to cooperate with the body in accordance with the rythm of the drum beats. For larger ceremonial and parade style dragons, the head can weigh as much as 14.4 kg (almost 32 pound). The dragon tail also has an important role to play as it will have to keep in time with head movements. The fifth section is considered to be the middle portion and the performers must be very alert as the body movements change from time to time.

The patterns of the dragon dance are choreographed according to the skills and experiences acquired by the performers. The movement "two dragons chasing the pearl" shows that the dragons are continually in the pursuit of wisdom.

The dragon moves in a wave-like pattern achieved by the coordinated swinging of each section in succession. Therefore, performing in a dragon dance team incorporates several skills, combining the training and mentality required for a sports team with the stagecraft and flair required for a performing arts troupe. The basic skills are simple to learn, however to become a competent performer takes dedicated training until complex patterns can be achieved—which rely not only on the skill of the individual member, but on concentration by the team as a whole to move in cooperation.

Various customs are associated with the quality of fertility as symbolized by dragons. In Hunan and Hubei Provinces, women wanting to be pregnant will let the dragon circulate their bodies and give money or gift to the dragon dance team as reward. In addition, a boy is placed on the back of the dragon and circles the hall for a round, meaning a baby sent to the woman by Qilin (a variety of dragon). While in the dragon lantern dance of some places of Zhejiang Province such as Dongyang and Jinhua, a great number of customs are associated with fertility as provided by the dragon. For example, the lanterns, candies or gifts will be distributed after the dragon dance. This is called Fen Zi Xi or the distribution of children because these auspicious items will enable women to give birth. In the custom of Gua Hong or the hanging of red bedcover, the head of village or clan will hang red silk bedcover on the dragon head. All the families will struggle to purchase the red bed cover through auction because the owner of the bedcover will develop into a large family; this custom is called qiang long or the struggle for the red bedcover. The custom of chan long dan or laying dragon egg is quite interesting. After the dragon dancer enters the house, he will present two red eggs to the host, who will then put them into the quilt because the red eggs symbolize the descent of promising

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and ingenious baby, i. e. son of dragon. All these customs express Chinese people's wish of flourishing offspring and developing family.



舞龙
Dragon Dance

舞龙是中国文化中一种传统的舞蹈与表演形式。舞龙最多地出现于节日庆祝中，这与舞狮相似。在舞龙中，一队人用竿举着龙。领头的舞龙者将龙头上下翻腾、左突右冲，有时配备了焰火设备来喷吐烟火。舞龙队要模仿这只河中精灵蜿蜒起伏的动作。传统的龙在表演中的动作象征着它的历史角色，即对力量和威严的表现。舞龙是全球华人在中国农历新年的庆祝活动中的一大亮点。

中国的龙文化

东方和西方都存在着龙文化。龙深深地扎根于中国文化之中，因此中国人经常认为自己是"龙的传人"并将其作为民族身份的象征。在西方的许多文学作品中都可以找到龙，而且这些龙与中国龙存在巨大的差异。我们在此将专门讨论中国龙。

没有人真正知道龙来自于何方。它的体形是许多动物的组合，包括雄鹿的角、公牛的耳朵、兔子的眼睛、老虎的爪子以及鱼的鳞片，所有这些都长在一条长蛇的身体上。有了这些特征之后，人们便认为龙是一种两栖动物，并且能够在陆地上行走、在空中飞行、在海中游动并且让它们扮演播云布雨的角色。



对龙的起源的看法各不相同。有些人认为龙起源于蜥蜴、猪或是蚕。有些人称龙起源于对雷电的崇拜。还有人认为龙是蛇的一种，因作为华夏部落（这是中国人的古称）的图腾而受到尊敬。当华夏人兼并了其他氏族之后，其他氏族的图腾符号（例如鹿、骆驼、鱼、虎、鹰）便与其相结合，这样就产生了今天的龙。

人们认为龙会带来好运，这从龙的特点中可以反映出来，其中包括巨大的力量、威严、繁衍、智慧以及吉祥。龙看起来既骇人又勇敢，但是它具有仁慈的性格，

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因此最终成为皇室权力的象征。中国的皇帝认为自己是真龙天子，因此他们睡觉所用的床被称作龙床，宝座则称作龙椅，而皇帝在典礼时所穿的衣服则叫做龙袍。在皇宫的建筑物中也可以看到龙。

在中国传统文化中，龙被认为是掌管降雨的，它们能够决定在何时、何地降雨。龙王则住在海底的龙宫里面。

龙也在中国的节日中扮演重要的角色。舞龙拥有悠久的历史。它起源于汉朝并且由信仰并尊敬龙的中国人所开创的。人们认为舞龙一开始是农耕文化的组成部分，起初也是治病和防病的一种方法。舞龙在宋朝就已成为一项流行的活动。端午节也是和龙有关的节日。

舞龙是中国文化和传统中重要的要素，已经传遍了中国乃至全世界，而且已经成为中国体育活动中一种特殊的艺术表演。它象征着在来年为世界上所有人带来好运和兴旺。

中国有许多关于龙的故事，有一个非常有名的中国成语叫“叶公好龙”，指的是假装喜欢某物但实际上却害怕它。这个成语背后是有故事的。故事的主角叫叶公，他对龙的喜爱感动了一条真正的龙，于是这条龙一天来拜访他。当看到这条真正的龙时，他立刻被吓死了。

中国龙文化最出名的地方莫过于铜梁县，那里被称为龙的故乡。当地出土过恐龙化石。铜梁县所做的龙灯大名远扬。在元宵节（阴历一月十五日）有舞龙灯的习俗。当夜幕降临时，街上就开始舞起各种龙，而且龙上面还挂着五颜六色的灯。它们的样子就像龙漫游在灯的海洋中似的，每一个部分都挂着红烛灯的龙成为火龙，而用五颜六色的布做成的龙则称为彩龙，还有一种叫做板凳龙。一条一米长的板凳分成了3个部分并且用铁环相连，而龙头和龙尾则安在前后两端。巨大的蠕龙则有20多米长，由24个部分所组成。

有些孩子还举着草把龙和菜龙当玩具。草把龙是用稻草和竹竿做成的。菜龙则是用一根竹竿穿过大白菜做成的，大白菜和竹竿之间串上绳索。如果是在晚上玩菜龙的话，就会在上面点上一根红蜡烛。孩子们模仿着大人舞龙的动作，令每个人忍俊不禁。

历史上有许多关于龙的传说。在汉朝时人们认为龙可以呼风唤雨。因此当天气干旱时，人们便舞龙来寻求龙的帮助。这一习俗代代相传并且保留到今天。

关于铜梁舞龙的传说是这样的：东海龙王有一天后背疼得厉害，它变成一个老头到岸上看病。大夫给他把过脉之后惊奇地问道：“你是不是人？”龙王只得实话实说。于是大夫让他变回原形，然后从它腰上的鳞片中取出一只蜈蚣，然后将脓液挤出，并在患处贴了一记膏药。龙王病治愈之后，他以泄漏天机为谢，告诉大夫：“你只要按照我的样子造一条龙来舞，就可以风调雨顺、五谷丰登。”

铜梁流行着烧龙灯的习俗，有多重的目的。一种观点认为龙被烧掉之后就可

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以上天了，这就可以风调雨顺、五谷丰登。另一种看法认为当龙被烧掉之后，就可以将所有的厄运与灾祸赶走。

表演

舞龙是由一支技艺精湛的队伍所表演的，他们的工作就是要让一个不会动的龙身活过来。龙本身是一个像长蛇一样的身体并且撑在竿子上，每一段身体都用一串串圆环连起来，并且在两端安上装饰性的头和尾。传统上龙是用木头制造的，并用覆盖着一层华丽的织物的竹环，但是到了现代则改用铝和塑料等更轻的材料来替代笨重的材料。

龙的长度小的有 25 ~ 35 米，这是更适合杂技表演的型号，最大的有 50 ~ 70 米长，这是游行与典礼所使用的型号，因为龙的神话中有“龙越长运气越好”的说法。龙的大小和长度取决于现有的人力、财力、材料、技术以及场地的大小。它的长度一般为 9 节 ~ 15 节长，但是有些龙长达 46 节。

若要龙成功地舞起来，就要将龙的不同部分在适当的时机准确地组合起来。任何差错都会毁掉整场表演。为了让舞龙取得成功，龙头必须能够根据鼓点的节奏与身体相配合。对于典礼和游行所使用的大号龙来说，龙头可重达 14.4 公斤（将近 32 磅）。龙的尾巴也发挥了重要的作用，因为它得与头的动作保持协调。第 5 段是龙的中间部分，表演者在龙的身体动作随时变化的时候必须十分谨慎。

舞龙的套路是根据表演者所具有的技艺与经验而设计的。“二龙戏珠”的动作表示龙在不断追求着智慧。

龙是以波浪的形式移动的，这是通过每一节相继进行协调的摆动而实现的。因此在舞龙队中表演包括几种技能；这有点像需要多种技艺，它将一支体育队伍所需训练和心理与艺术表演团所需的舞台艺术与天赋相结合。基本的技能十分容易学习，但是若要成为技艺高超的表演者的话就需要专注的训练，直到能完成复杂的套路——这不仅依靠个人的技艺，而且还要舞龙队作为一个整体集中起来协同行动。

由于龙代表繁衍的特性，因此有各种习俗与此相联系。在湖南和湖北，希望有身孕的妇女便会让龙绕一绕自己的身体，并且给舞龙队钱财和东西作为报酬。此外，要让一个男孩骑在龙的背上绕大厅一圈，这表示这个妇女会得到麒麟（龙的一种）送子。而在浙江的东阳和金华等地，舞龙灯中有大量的习俗与龙所带来的繁殖特性有关。例如在舞龙结束之后，大家就要分龙灯、糖果、礼物，这就叫做分子息，因为这些吉利的东西可以让



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妇女生产。还有挂红的习俗，村长或族长要将红色的丝绸被面挂在龙的头上。所有的家庭都要竞价争购此被面，谁家买到了这床被面就能人丁兴旺。产龙蛋的习俗则十分有趣。舞龙者走进屋之后，便会将两个红鸡蛋送给主人，然后主人便将鸡蛋塞进被窝中，因为红鸡蛋象征着有前途的天才宝宝的诞生。所有这些习俗都表达了中国人子孙兴旺、家业发达的愿望。



舞狮
Lion Dancing

Lion Dancing can be often seen in Chinese festivals and some events, such as the grand opening of a store. It is the Chinese way to excite a festivity or an event. Lion dance is a form of traditional dance in Chinese culture, in which performers mimic a lion's movements in a lion costume.

The lion costume may be operated by a single dancer, or more frequently by a pair of dancers. The single dancer springs about while energetically moving and shaking the head and operating the jaws and eyes. The pair of dancers, forming the back and fore legs of the beast, mimic the motions of the animal as they move between platforms of varying elevations. The dance is traditionally accompanied by gongs, drums and firecrackers, representing the descent of good luck.

History

The lion dance originated in China more than one thousand years ago. The lion is traditionally regarded as a guardian creature. It is featured in Buddhist lore, being the mount of Manjusri. There are different variations of the lion dance in Asian cultures including mainland China, Taiwan, Hong Kong, Macau, Japan, Okinawa, Korea, Vietnam, Malaysia, and Singapore, with each region possessing their own styles.

Probably the most common historical reference to Chinese Lion Dance is the story of Nian (年). According to legend, a monster was terrorizing a small village; eating the livestock, crops and even villagers. One day, a Buddhist monk visited the village and witnessed the events that had taken place. To rid the villagers of this menace, the monk instructed the villagers to get their best martial artists and

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build a "monster". In addition to this, the monk instructed the villagers to fill bamboo shoots with gunpowder and to cover the village in red decorations. The following year, when Nian came back (its coming had become an annual occurence), the village's best martial artists ran out with their "monster", whilst the rest of the villagers rushed out banging their pots and pans, throwing their homemade firecrackers. Seeing this, Nian fled the village, scared for its life. From this day, the Chinese perform this dance to not only celebrate their defeating of Nian, but also to ward off evil spririts or, if Nian should return, scare it away.



Chinese lion dances can be broadly categorised into two major styles, Northern and Southern.

Northern dance was used as entertainment for the imperial court. The northern lion is usually red, orange, and yellow (sometimes with green fur for the female lion), shaggy in appearance, with a golden head. The northern dance is acrobatic and is mainly performed as entertainment.

Southern dance is more symbolic. It is usually performed as a ceremony to exorcise evil spirits and to summon luck and fortune. The southern lion exhibits a wide variety of colour and has a distinctive head with large eyes, a mirror on the forehead, and a single horn at the center of the head.

The lion dance is often confused with the Chinese dragon dance, which features a team of around ten or more dancers. The lion dance is usually performed by two people.

Northern style

In the north the lions usually appear in pairs. Northern lions usually have long and shaggy orange and yellow hair with either a red bow, or a green bow on its head to represent a male or female.

During a performance, northern lions resemble a Pekinese Dog or Fu Dogs and movements are very life-like. Acrobatics are very common in the dance, with stunts like balancing on a giant ball. Northern lions sometimes appear as a family,

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with two large "adult" lions and a pair of small "young lions". Ninghai, in Ningbo, is called the "Homeland of the Lion Dance" (狮舞之乡) for the northern variety.

Southern style

Guangdong is the homeland of the southern variety. The southern lions are believed to be nians.

The Southern style can be further divided into Foshan (Buddha Mountain), Heshan (Crane Mountain), Fo-He (minor style that exhibits a hybrid of Foshan and Heshan), Zhoujia (minor style performed by practitioners of Zhou family style kung fu), and the Green Lion (popular with the Fujian and Taiwanese).

Foshan is the style many kungfu schools adopt. It requires powerful moves and strength in stance. The lion becomes the representation of the kungfu school and only the most outstanding students are allowed to perform.

The Heshan style is commonly known as a more contemporary style. Contemporary Heshan style combines a southern lion head with Northern lion movements. The Heshan style tries to present a more vigorous look featuring, realistic movements, and acrobatic stunts.

When the dancing lion enters a village or township, it is supposed to pay its respects first at the local Buddhist temple, then to the ancestors at the ancestral hall, and finally through the streets to bring happiness to all the people. There are three types of lions: the golden lion, representing liveliness; the red lion, representing courage; and the green lion, representing friendship.

Three other famous lion types can also be identified: Liu Bei, Guan Gong and Zhang Fei. They represent historic characters in China that were recorded in the classic, *Romance of the Three Kingdoms*. These three were blood oath brothers that swore to restore the Han dynasty.

The Liu Bei lion is the eldest of the three brothers and has a yellow (actually imperial yellow as he became the first emperor of the Kingdom of Shu) based face with white beard and fur (to denote his wisdom). It has a multi-colored tail which encompasses the colors of the five elements, as it was believed that being the Emperor, he had the blessings of Heaven and thus control of the five elements. There are three coins on the collar of the lion. This lion is used by schools with an established Shifu (teacher) and is known as Ruishi or The Auspicious Lion.

The Guan Gong lion has a red based face, black fur, with a long black beard (as he was also known as the "Gentleman with the Beautiful Beard"). The tail is

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red with black trim. He is known as the second brother and sports two coins on the collar. This Lion is known as Xingshi or the Awakened Lion and is very commonly used.

The Zhang Fei lion has a black based face with short black beard and black fur. The tail is black with white trim. Traditionally this lion also had bells attached to the body, which served as a warning like a rattler on a rattlesnake. Being the youngest of the three brothers, there is a single coin on the collar of the lion. This lion is known as the Fighting Lion because Zhang Fei had a quick temper and loved to fight. This lion is used by clubs that were just starting out or by individuals wishing to make a challenge.

During the Chinese New Year, lion dancers from martial art school will visit the store front to "cai qing" (picking the greens). The business would tie a red envelope with money inside to a head of lettuce and hang it high above the front door. The lion will approach the lettuce like a curious cat, swallow the lettuce and spit out the leaves but not the money. The lion dance is supposed to bring good luck and fortune to the business and the dancers receive the money as reward. The tradition brings them in a win-win position.

The dance is also performed on other important occasions including Chinese festivals, business opening ceremonies and traditional weddings.

Nowadays, the businesses do not demand much from the performers, and it is easy money for the martial art schools. In the old days, the lettuce was hung 15 to 20 feet above ground and only a well-trained martial artists could reach the red envelope while dancing with a heavy lion head. These events became a public challenge. A large sum of money was rewarded, and the audience expected a good show. Sometimes, if lions from multiple martial arts schools approached the lettuce at the same time, the lions are supposed to fight to decide a winner. The lions had to fight with lion moves instead of chaotic street fighting styles. The audience would judge the quality of the martial art schools according to how the lions fought. Since the schools' reputation were at stake, the fights were usually fierce but civilized. The winner lion would then use creative methods and martial art skills to reach the high-hanging reward. Some lions may dance on bamboo stilts and some may step on human pyramids formed by fellow students of the school.

Kai Guang/Dian Jing Tradition

In lion dance tradition, a new lion should not be used without going through the Kai Guang ceremony. Kai Guang/Dian Jing means eye opening or eye dotting.

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It is a ceremony where a special person is assigned to dot the eyes of the lion. This person is usually the owner of the shop or restaurant where the event of the Kai Guang ceremony is taking place, or the leader of the dance troupe. As the lion dance is performed to bring good luck and fortune, a new lion that has not undergone this ceremony must not be used because it will bring bad luck and misfortune. The purpose of the Kai Guang ceremony is to awaken and bless the spirit of the new lion. It is akin to giving life and taming the new lion.



Although varying from school to school, the ceremony is usually as follows. Most Chinese stores have an ancestral, Buddhist or Taoist altar or shrine. The new lion is laid out in front of this altar. The drum, gong, and cymbals are played softly and steadily in the background. The special appointed person will dot the eyes with cinnabar. There are some schools which use the blood of a live rooster. The mirror on the front of the lion's head will be dotted first. This signifies giving life to the lion. Then, each of the Lion's senses are "awoken", by dotting the eyes, ears, mouth and the rest of the lion.

The lion slowly awakens, as its eyes blinks and moves. Then the mouth opens, ears flicker, and body moves. As the lion is given life, the drum, gong, and cymbals get louder and firecrackers are set off outside the store or restaurant. The new lion will perform for the first time at this event. As always, lion dance begins with three bows; left, right, and then centre; the new lion will face the altar

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and do three bows, and then continue with the traditional lion dance routine.



舞狮
Lion Dancing

在中国的节日和商店开业等某些隆重活动中经常可以看到舞狮。这是中国活跃节日和活动气氛的方式。舞狮是中国文化中的一种传统舞蹈形式，表演者要披上狮子的装束模仿狮子的步法。

狮子的装束可以由一位舞蹈者表演，通常则是由一对舞蹈者表演。在单狮舞中舞蹈者向周围跃起，同时精力充沛地移动并摇头晃脑、开合嘴巴和眼睛。如果是双人舞狮的话，他们就分别扮演狮子的前腿和后腿，并且在不同高度的平台之间移动同时模仿狮子的动作。舞狮传统上由锣、鼓以及鞭炮伴奏，代表好运的降临。

历史

舞狮在中国起源于一千多年以前。狮子一直被视为守护兽，在佛教中是文殊菩萨的坐骑。舞狮在亚洲各文化中各有不同，这其中包括中国大陆、台湾、香港、澳门、日本、冲绳、朝鲜、越南、马来西亚以及新加坡，每一个国家和地区都拥有其自己的风格。

对于中国的舞狮来说，流传最广的就是年的故事。相传有一个小村庄受到了怪兽的威胁，它会吃牲畜、庄稼甚至村民。有一天，一位和尚来到了这个村庄并目睹了所发生的情况。为了消除这个威胁，和尚让村民找来最出色的武师并造了一只“怪兽”。此外，他还让村民将火药填入竹笋中并用红色的装饰物将村庄覆盖起来。到了第二年“年”回来的时候（它的到来已经变成每年一次），村子中最出色的武师便舞着他们做的“怪兽”跑出来，同时其他的村民便冲出来敲打着自己的罐子和锅，并且投掷自制的鞭炮。“年”看到这一幕时便逃离了这个村庄，之后再也不敢来了。从这一天起，中国人便每年在这天表演起这种舞蹈，不仅纪念了他们打败了“年”，而且还避开了恶灵，或者是在“年”万一回来的时候把它吓跑。

总的说，中国的舞狮可以划分为两大流派，即北狮和南狮。

北狮用于皇宫中的娱乐。通常是红色、橙色以及黄色（有时雌狮用绿色的毛），外观蓬松脑袋是金黄色的，是一种杂技并且主要用于娱乐。

南狮则更加富有象征意义。通常在典礼上表演，用于驱赶恶灵并招来好运和财富。颜色更加丰富多样，而且脑袋十分独特；脑袋上面有双大眼睛并且额头上有

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一面镜子，在头的中央还有一只角。

舞狮经常与中国的舞龙相混淆，后者的特点是由一支大约 10 人或 10 人以上的队伍所表演。舞狮通常则由两人表演。

北狮

在北方，舞狮通常都是成对出现的。披有长长的、蓬松的橙色和红色毛发，而且头上有一个红色或绿色的结，分别代表雄性和雌性。

在表演过程中，北狮的样子像京巴狗或福狗，步法十分逼真。杂技在舞狮中是极为常见的，使用的绝活是在巨大的球上保持平衡。北狮有时是以一个狮子家庭的形式出现的，由两个较大的“成年”狮子和一对较小的“小狮子”组成。宁波的宁海被称为北狮的“狮舞之乡”。

南狮

广东是南狮的故乡。人们认为长着角的南狮就是“年”。

南狮可以进一步划分为佛山、鹤山、佛鹤（这是一个小流派，它是佛山和鹤山的混合流派）、周家（这是一个小流派，由周氏武术的练习者表演）以及绿狮（这在福建和台湾人中十分流行）。

佛山派需要强有力的步法并且站立时需要力量。狮子成为武术门派的代表，而且只有最出色的学员才能表演。

鹤山派被普遍认为是更具现代特色的流派。现代的鹤山流派将南狮的狮头与北狮的步法结合在一起，竭力要展示更逼真的外观、栩栩如生的步法以及杂技绝活。

当舞狮进入村庄或镇区的时候，它应当首先对当地的佛寺表示敬意，然后要向祠堂里的祖先表示敬意，最后穿过街道为所有的人带来快乐。狮子的种类有 3 种：代表活泼的金狮、代表勇气的红狮以及代表友谊的绿狮。

还可以找出 3 种有名的舞狮：刘备、关公以及张飞。它们代表了古典作品《三国演义》中所记载的中国历史人物。这三人是歃血为盟的兄弟并且立誓要匡复汉室。

刘备狮是三兄弟中年纪最大的，它有以黄色（这实际上是皇室所用的黄色，因为他当上了蜀汉国的开国皇帝）为底色的脸和白色的胡须与毛皮，花尾巴上面包括了五行的颜色，因为人们认为他作为皇帝得到了上天的保佑，因此能控制五行。狮子的领子上有 3 个硬币。这头狮子是由拥有老牌师父（老师）的门派所使用的，并且被称为瑞狮。

关公狮的脸以红色为底色，有黑色的毛和长长的黑胡须（因为他也被称作“美髯公”）。尾巴是红色并饰以黑色。它也被称作二哥并且在领口有两个硬币。这只舞狮也被称作醒狮而且得到了普遍使用。

张飞狮的脸则以黑色为底色，有黑色的短胡须与黑色的毛。尾巴是黑色的并

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饰以白色。传统上狮子还在身体上系着铃铛,这起到了报警的作用,就像响尾蛇身上的响尾一样。它是这三兄弟中年纪最小的,因此领子上是一个硬币。这只狮子被称为斗狮,因为张飞性格急躁并且喜欢打斗。这头狮子用于刚刚起步的俱乐部或是希望发出挑战的个人。



在中国的新年里,来自武术门派的舞狮选手便会来到商店门前"采青"。商店会将一只塞了钱的红包系在生菜上,然后将其高高地挂载前门上。狮子就会像一只好奇的猫一样靠近这棵生菜,吃掉莴笋,然后吐掉叶子但把钱留下。舞狮会给商店带来好运和财富,而舞狮选手则拿到这笔钱当报酬。这个传统活动让他们实现了双赢。

舞狮也在其他重要的场合表演,包括中国的节日、商店开张仪式以及传统的婚礼。

如今,商店对表演者的要求并不太高,武术学校很容易赚到这笔钱。过去,生菜要挂在离地面 15 至 20 英尺的地方,而且只有受过良好训练的武师才能舞着沉重的狮头够到红包。这项活动成了公开的挑战。报酬是一大笔钱,观众也希望看到精彩的表演。有时如果几个武术门派的狮子同时靠近这棵生菜的话,狮子们就会通过打斗来决出获胜者。狮子必须用舞狮动作来打斗,不能使用混乱的街头群殴。观众将根据狮子的打斗评出武术门派的质量。由于这关系到门派的声誉,因此打斗通常十分激烈但很文明。之后,获胜的狮子将用独创的方法和武功技艺来够到高悬着的奖金。有些可能会踩着高跷起舞,而有些可能踩着本门派学员所叠成的罗汉上去。

开光/点睛传统

在舞狮传统中,如果不经过开光仪式的话是不能使用一只新狮子的。开光/点睛意思为打开眼睛或涂上眼睛。在这个仪式中,要指派一个专人来点这只狮子的眼睛。这个人通常是举行开光仪式所在的商店或餐馆的老板,抑或是舞狮班子的头头。由于舞狮的表演能带来好运和财富,因此决不能使用一只没有经过这个仪式的新狮子,因为这会带来厄运和不幸。开光仪式的目的是为了唤醒并保佑这只新狮子的灵魂。这类似于给这只新狮子带来注入生命并加以驯服。

虽然各个门派有所不同,但是这个仪式大致如下。大多数中国商店都有一个祠堂、佛龛或神龛。新狮子就摆放在这前面。鼓、锣以及镲在背景中有规律地柔和地演奏着。专门指定的人员就会用朱砂涂上眼睛。有些门派则用的是一只活公鸡的血。首先要涂的是狮子脑袋前面的镜子。这表示赋予这只狮子以生命。之后,狮子的感官便通过涂上眼睛、耳朵、嘴巴以及其他地方而被"唤醒了"。

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这只狮子慢慢地醒了过来，它开始眨眼睛并转动着眼睛。然后它就把嘴张开、摇动身子、移动身躯。当这只狮子被赋予生命的时候，鼓、锣、钹的声音越来越大，同时在商店或餐馆外面放起了鞭炮。这只新狮子将在这一活动中进行自己的首次表演。与往常一样，舞狮首先要向左、右、中三拜，然后便面向神龛并三拜，接着继续传统的舞狮程序了。



中国的剪纸
Chinese Paper Cutting

Paper cutting is a very distinctive visual art of Chinese traditional handicraft and has been making its way along the route of the long history of paper. It art originated from the 6th century after the invention of paper in the Han Dynasty, when women used to paste golden and silver foil cuttings onto their hair at the temples, and men used them in sacred rituals. Paper cutting once became one of the main forms of art, and was popular to the common people of the time; even in royal families ladies were also judged by the ability at paper cutting. Later, paper cutting was used during festivals to decorate gates and windows. After more than one thousand years' development, now it has become a very popular means of decoration among country folk, especially women.

Most of the paper cutting artists are women. The themes of their works usually include everything in people's daily life from living things to the surroundings. Familiarity with these items makes them understand the real spirit of the art.

The main cutting tools are simple, but clever and deft craftspeople are remarkably good at cutting objects in daily life. One tool is a pair scissors. Once they are owned by a master of paper cutting, they will become so supernatural that works of paper cutting beyond imagination are created out of his/her hands. Another tool for paper cutting is an engraving knife which is necessary to make a delicate job. When you look at items made by these tools carefully, you will be amazed by the true-to-life expressions of the figure's sentiment and appearance, or portrayal of natural plants and animals' diverse gestures. Patterns of chrysanthemum display the curling petals, while pied magpies show their tiny feathers. There are some

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other fascinating patterns of paper cutting, such as a married daughter returning to her parents' home, or young people paying a New Year visit to their grandparents.

No doubt that art comes from life and serves life. Paper cutting is very popular in the countryside. The bright colors of red, green or light blue in works paper cutting provides a strong foil to set off a merry atmosphere. So they are often found in wedding ceremonies or festivals in China. And people like to decorate their windows and doors using colorful paper cutting.

Here are some typical paper cuttings.

Cranes and pines which symbolise longevity

Zhong Kui captures ghosts

Mr. & Mrs. Right

Dragons play with a pearl

Horses



Although other art forms, like painting, can also show similar scenes, paper cutting still stands out for its charm—clear lines and ingenious patterns which are all hand-made. As they are usually in monochrome, paper cutters must make use of their imagination to make the three-dimensional scenes stand out visually from the paper. They must delete secondary parts and compose the main body properly, abstractly and boldly. Though simple, the color then appears charmingly bright.

It is easy to learn about cutting a piece of paper but very difficult to master it with perfection. One must hold the knife in an upright fashion and press evenly on the paper with some strength. Flexibility is required but any hesitation or wiggling will lead to imprecision of lines or damage the whole image. The paper cutters stress the cutting lines in several styles and there are four ideal but basic lines that they endeavor to master. They attempt to carve a circle like the moon, a straight line like a stem of wheat, a square like a brick, and jaggedly like the beard.

People find hope and comfort in expressing wishes with paper cuttings. For example: for a wedding ceremony, red paper cuts are a traditional and necessary decoration on the tea set, the dressing table glass, and on other furniture. A big red paper character "Xi" (happiness) is a must on the newlywed's door. Upon

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the birthday party of a senior, the character "Shou" represents longevity and will add delight to the whole celebration; while a pattern of plump children cuddling fish signifies that every year they will be abundant in wealth.



中国的剪纸
Chinese Paper Cutting

剪纸是中国的传统手工艺术中一个极为与众不同的视觉艺术，它与纸张有着同样悠久的历史。这种艺术起源于6世纪，它是纸张在汉朝发明之后出现的，当时妇女在其鬓角的头发上贴上剪纸金箔和银箔，而男子则在神圣的仪式中使用这些剪纸。一度成为一种主要的艺术形式并且在当时的百姓中十分流行；甚至连皇家的女子都要根据剪纸的水平来得以评判。之后，剪纸则用于在节日里装扮大门和窗户。经过了一千多年的发展，现在已经成为农村中人们极为流行的装饰手段，在妇女中尤为流行。

大多数剪纸艺术家都是女性。她们作品的主题通常包括人们日常生活中的万物，其中既有动、植物也有环境。对这些事物的熟悉使他们懂得艺术的真谛。

剪纸的主要工具十分简单，但是心灵手巧的手工艺人更擅长剪出日常生活中的主题。工具一是剪刀。剪刀一旦到了剪纸大师的手中之后，就会变得十分神奇，剪纸者只需拿起一把普通的剪刀，喀嚓几下就会创造出超乎想象的剪纸作品。另一件工具就是刻刀，这是完成精美作品所必需的。当你仔细端详用这些工具所做出来的东西时，就会惊讶地发现，人物的情感与外表有着栩栩如生的表达，而自然界的植物与动物则刻画出其多种多样的姿态。菊花的图案有卷曲的花瓣，而灰喜鹊身上有细小的羽毛。还有其他令人心动的样式，例如媳妇回娘家或是年轻人给爷爷奶奶拜年。

无疑，艺术来自于生活并服务于生活。剪纸在农村十分流行。色彩明亮的红色、绿色或淡蓝色的剪纸极大地烘托出喜庆的气氛，因此经常可以在中国的婚礼或节日看到剪纸，而且人们喜欢用彩色的剪纸将自己的窗户和门装饰起来。

这里是一些典型的剪纸：

松鹤延年

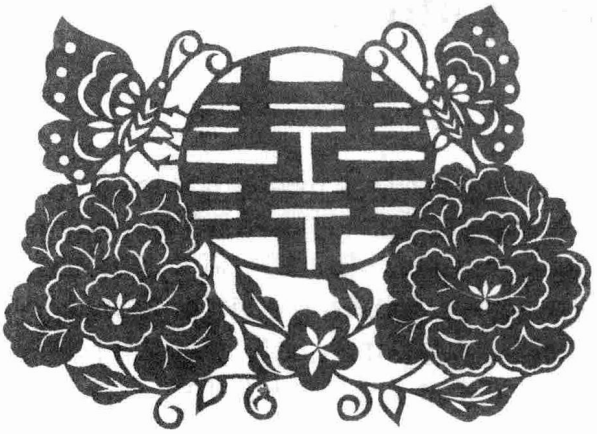
钟馗捉鬼

珠联璧合

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二龙戏珠
骏马

尽管诸如绘画等其他的艺术形式也可以表现出类似的场景，但是剪纸依然因它的与众不同而魅力十足——准确的线条和独特的造型全都是手工制成的。由于剪纸通常都是单色的，因此为了让三维场景跃然于纸上，雕刻者必须发挥自己的想象力。他们必须删剪掉次要的部分并以适当、抽象、大胆的方式构成主体部分。虽然十分简单，但是色彩要明亮而富有魅力。



学习剪纸十分容易，但若要精通的话就十分困难了。你必须垂直地握住刻刀，然后以一定的力量均匀地按压纸张。这需要灵活性，任何犹豫或摆动都会导致线条不够准确或者破坏整张图片。雕刻者通过集中方式按压切割的线条，有4种完美的线条是他们努力要掌握的，但这些都是基本线条。他们力图要刻出一个像月亮一样的圆、像小麦秆一样的直线、像砖块一样的方块以及像胡须一样的锯齿。

人们通过剪纸表达出自己的愿望，并以此寻求希望和慰藉。例如在婚礼上，红色的剪纸是茶具、梳妆镜以及其他家具上必不可少的传统装饰。用红纸剪成的大大的“喜”字在新人门上是必不可少的。当老年人做寿的时候，就用汉字“寿”来代表长寿并给整个庆祝活动增添喜庆色彩；而胖嘟嘟的小孩摆弄鱼的图案则表示他们将年年有余。



中国的民间玩具
Chinese Folk Toys

As an indispensable part of traditional folk art, toys are a unique expression of the long and uninterrupted Chinese history. The advantage of

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Chinese folk toys is that the greater majority of people can enjoy the pleasure of toys that are easier to make and more widely available than other artistic works such as jade or silver wares, as they tend to utilize common materials that are readily available, such as cloth, grass, straw, clay, paper, and so on. Even so, it should be noted that these toys are not of a coarse manufacture, but of simplicity and vivacity.

Generally Speaking, folk toys of various kind can serve as decorations to be appreciated or as knickknacks to be played with. As such, the two categories are those for festival decoration and those for daily enjoyment respectively.

Festival Toys

Toys used during festivals are quite flowery and customary. In the Spring Festival, people use firecrackers and fireworks; in the Lantern Festival and there are lanterns in the shape of lotus, monkeys, dragons, etc; in the Pure Brightness kites will be flown in the blue sky; and during the Dragon Boat Festival, people will take sachet with them. Old people's sachet looks like a peach, symbolizing longevity because the peach is usually served at the birthday celebration while children's sachets are of lovely patterns, with fragrant herbs inside to ward off evil spirits. In ancient times, they were also a token of love that a girl would give to her love.

Toys for Appreciation



Toys for appreciation and decoration stresses artistic value. Carvings on root, stone and nut, painted eggshell, modeling with clay, porcelain and wax are all exquisite, especially those figurines with their natural beauty.

Cloth paste pictures (collages) are interesting and distinctive. Most of its artisans are women who are good at needlecraft. Up until quite recently, almost every girl was able to make clothes and shoes out of cloth, with the off-cuts being used as convenient materials for collages. Choose a large piece of cloth on which to sew or collage into the basic pattern, and then adorn it with small pieces of lace. Utilizing various colors and texture and decorated with butterflies, tigers, children and flowers, the artistic creation is very appealing.

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During the very early period of Chinese cultural development, the ancestors had worshiped the immortals. Rope, pronounced as "sheng", shared a similar pronunciation with the word for gods ("shen" in Chinese), and when written, it looked like a dragon, an auspicious animal in Chinese culture; knots, in Chinese "jie" means vigor, harmony, and unification. Therefore, this unique Chinese knet has been a popular gift for thousands of years and embodies best wishes. People wore it in the beginning as an ornament for to clothing, and later, used it to decorate their houses. A Chinese knot is usually symmetrical in structure and colorful with jade or porcelain beads. This no doubt adds more jubilation to any festive atmosphere.

Euphonious Toys

Sounds can increase the amusement of toys. The main euphonious toys are whistles made of clay, porcelain, and bamboo. The simplest way to play is to blow directly along the edge of a leaf or blade of grass. Shadow puppets, displayed on the screen and controlled by people behind, and the rattle-drum which can make the rattling sound by shaking are also favorites amongst children.

Toys to Build up Wisdom

For Chinese who attach great importance to the development of children's wisdom, jigsaw puzzle ('Qiqiaoban') might be the most ideal choice. Composed of 7 pieces in a certain shape, this toy requires players' brain exertion to join those pieces into a given pattern without leaving any gaps. The puzzle ring is another well-known game. It is said to originate from the Warring States period. Appearing to be one of the most incomprehensible games in the human history, it even aroused the attention of Western mathematicians. To separate the nine rings which are buckled together or to join separated nine rings together is quite intricate indeed. In addition, the rings can even be buckled to shape like a palace lantern, a basket, or a ball.

Practical Toys

Besides being for play, folk toys can also be of practical use, such as part of finery, bedding and foodstuff. Children love animal-shaped pillows or hats. For the foodstuff, the plasticity of flour helps people's imagination come true. In Shanxi Province, some people are still experts at modeling and steaming flour figures. Suppose how happy they will be when seeing vivid edible flour rabbits and pigs!

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中国的民间玩具
Chinese Folk Toys

作为传统民间艺术中不可分割的组成部分，民间玩具是中国悠久、持续的历史的独特表达。中国民间玩具的好处就在于大多数人都可以享受到玩具所带来的乐趣；而且与诸如玉器或银器等其他艺术作品相比，他们要更容易制作并更为普及，因为它们一般使用的是现成的普通材料，例如布匹、青草、稻草、黏土、纸张等。即便如此，还是应当指出这些玩具并不是粗制滥造的，它们具有乡土气息，简单、活泼。

通常，种类繁多的民间玩具可以充当装饰品以供人们欣赏，或是充当供人玩耍的小玩意。于是这两种类型的玩具便分别用于节日装饰和日常的娱乐。

用于节日的玩具

在节日中所使用的玩具十分华丽，而且成为了习俗。在春节时，人们便会燃放鞭炮和焰火，而且还有造型为荷花、猴子、龙等的灯笼；到了清明节时，就要在湛蓝的天空下放风筝；到了端午节的时候，人们就要带上香囊。老人的香囊外观像是一只桃子，象征着长寿，因而通常在寿诞庆祝时上桃子，而儿童的香囊式样可爱，内装香草来驱赶邪灵。在古时候，香囊也是女孩子送给心上人的爱的信物。

用于欣赏的玩具

用于欣赏和装饰的玩具着重于艺术的构思。根雕、石雕以及果壳雕，蛋壳画，以及用粘土、瓷器以及蜂蜡所做的造型都十分精致，尤其是保留了自然美的小型雕塑。



布贴画（拼贴画）十分有趣，而且与众不同。从事布贴画的大部分艺人都是女性，她们擅长于针线活。曾经几乎所有的女孩都能够用布料来做衣服和鞋子，而边角料则很方便用来当拼贴画的材料。选择一块布并在上面进行缝纫或是将其拼贴到基本的图案中，然后用小块的花边对其加以装饰。通过使用不同的色彩与材质并饰以蝴蝶、老虎、儿童以及花卉，这种艺术的创造十分吸引人。

在中国的文化发展过程中，前人从很早的时期时便已开始祭拜神灵。“绳”在汉语中的发音与“神”谐音，而且它书写出来的外观颇似“龙”字（中国文化中的一

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种吉祥的动物)；结的含义则为魄力、和谐以及统一。因此，几千年来这独特的中国结艺术品成了流行的礼品并且包含着最美好的愿望。人们一开始戴着是用来增加衣服的装饰作用，之后便用来装饰自己的房屋。中国结通常结构对称、色彩鲜艳，并且配有玉珠或瓷珠，给节日的气氛增添了更多的喜庆色彩。

声音玩具

声音可以增添玩具的娱乐性，主要是用黏土、陶瓷以及竹子所制成的哨子。最简单的玩的方法就是直接顺着树叶或草叶的边缘吹气。皮影就是在屏幕上进行表演并由人在后面操纵的，而拨浪鼓则可以通过摇晃发出卡嗒卡嗒的声音，这些都深受孩子们的喜爱。

益智玩具

对于中国人来说，他们十分重视儿童智慧的发展。七巧板可能是最理想的一种选择。这种玩具由七块特定形状的部分组成，它需要游戏者开动脑筋来将各部分组成一个图案并且不能留下任何空档。九连环则是另一种有名的玩具。据说它起源于战国时代。它似乎是人类历史上最不可思议的游戏，甚至引起了西方数学家的注意。实际上，如果要将套在一起的九个圆环分开，或是将分开的九个圆环套在一起就十分复杂了。而且这些圆环甚至可以扣在一起组成宫灯、篮子或是绣球的形状。

实用的玩具

民间玩具除了用于游戏之外，还具有实用意义，例如充当华丽服饰、被褥以及食品的组成部分。孩子们喜欢做成动物形状的枕头或帽子。就食品而言，面粉的可塑性有助于发挥人们的想象力。在山西省，有些人依然是捏面人和蒸面人的行家。想一想，孩子们看到栩栩如生并且可以食用的面老鼠和面猪时，就会知道他们是多么的开心！



中国的风筝
Chinese Kites

In ancient China the kite was known as "Zhiyuan" (paper glede). The kite is featured prominently in many art collections, and was considered to have unique artistic value.

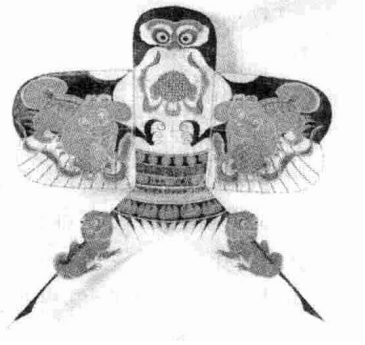
It first appeared in the wars of the Spring and Autumn Period. According to

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historical records, the prominent ideologist Mo Zi spent three years making a wooden kite which failed after one day's flight. One book noted that the master carpenter Lu Ban also made kites which were flown high to spy on the situation of the enemy.

The technology evolved further during the famous historical Chu-Han War. The general of the Han troops Zhang Liang ordered his soldiers to fly kites in the heavy fog around the Chu troops led by Xiang Yu. Children sitting in the large kites played tunes of Chu (the present Hubei Province) on flutes. Hearing the melodies, the Chu soldiers began to miss their homes and scattered without fighting in the war. Xiang Yu, who had been so powerful and renowned for a time, cut his throat. Another use of kites during this period was to deliver urgent messages.

During the prosperous Tang Dynasty, when entertainments thrived with the development of culture and economy, kites became the cossets of the people of both court and country. On Qingming, or the Day of Pure Brightness, people took time not just to worship their ancestors but also to take a walk in the countryside to enjoy pastoral life. Making and flying various kites reflected the pleasing mood of the spring. Kite-flying is now believed to be good for the health.



The procedure of making a kite can be divided into three parts. Firstly, pare and flex bamboo into thin strips for the frame of kites, making full use of the tenacity of the bamboo. According to taste, kites can have shapes as diverse as that of a dragonfly, swallow, centipede or butterfly. Secondly, paste paper onto the framework. The paper is required to be tough and thin with even and long fibers. Some high quality kites are even covered with thin silk. Finally, decorate the kites with colorful chiffon, ribbons and paintings.

While the basic procedure remains the same, styles of kite-making vary greatly in different regions. The kites in the "World Kite Capital" of Weifang in Shandong Province are well known for their exquisite craftsmanship, materials, painting, sculpture and flexible flying movement. One of these kites, which was over 300 meters (984 feet) long and in the shape of a centipede with a dragon's head, won first place in the International Kite Festival held in Italy. This kite is now displayed in the Weifang Kite Museum. Every year, the World Kite Festival will be held there and is expected to draw many fans with a passion for flying kites. Swallow-

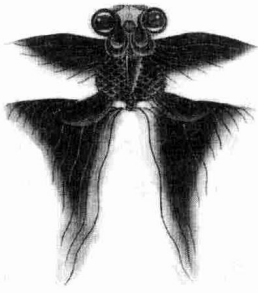
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shaped kites are quite popular in Beijing. Craftsmen fashion them in many different ways. Some are strewed with peonies, bats and other auspicious patterns to bring the owner good fortune. Kites made in Nantong are usually flown with whistles and rings. When they are flying in the sky, they vividly resemble a bevy of twittering birds, while the whistles and rings sound like guzheng (a plucked Chinese ancient 16 ~ 26 stringed zither). So the kite is named fengzheng in Chinese, literally meaning guzheng in the wind. Tianjin boasts the large variety of kites. With different unique and novel shapes, a larger kite can measure hundreds of meters while the smallest can be put in an envelope. Kites with soft wings in the shape of insects, goldfish, clouds and even a swallow linked with dozens of little swallows are all available, and each of these attractive kites reflects the consummate skill of the craftsman.

中国的风筝
Chinese Kites

在中国古代，风筝被称作“纸鸢”。风筝在许多艺术收藏品中都被突出地描写，人们认为它具有独特的艺术价值。

风筝首先出现在春秋时代的战争中。根据史料记载，杰出的思想家墨子曾花了3年的时间来建造一个木头风筝，它经过了一天的战斗最终还是失败了。有一本书指出，木匠大师鲁班也制作了风筝，这些风筝飞得很高来刺探敌人的情况。



在历史上有名的楚汉战争期间，这门技术取得了进一步发展。在浓雾之中，汉军将领张良命令士兵在项羽所带领的楚军周围放风筝。坐在这些大型风筝中的儿童便奏起楚地（现在的湖北省）的曲调。听到了这些曲调之后，楚军士兵便开始想念自己的家乡，于是不战而溃散。权倾一时声名显赫的项羽则自刎而死。在此期间，风筝的另一用途则是用来传递紧急情报。

到了盛唐时代，随着文化和经济的发展，娱乐项目也十分繁荣；风筝是在宫廷和农村中生活的人们的最爱。每到清明节的时候，人们不仅要花时间拜祭自己的先祖，而且要前往乡间踏青享受田园生活。制作并放飞各种

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各样的风筝便反映出春天的愉快心情。人们现在认为放风筝有益于健康。

制作风筝的过程十分精细，可分为3个部分。首先，将竹子削去外皮并弯曲成细细的竹篾来制作风筝的骨架，这充分地利用了竹子的韧性。根据品味不同，风筝的外形多种多样，有蜻蜓、麻雀、蜈蚣以及蝴蝶形状。其次，将纸贴在骨架上。这张纸必须既牢又薄，而且要有均匀的、长长的纤维。有些高品质的风筝甚至覆上了一层细绸。最后，用彩色的薄纱、丝带以及绘画来装饰风筝。

虽然基本的步骤保持不变，但是各地制作风筝的风格大相径庭。山东省的潍坊是"世界风筝之都"，那里的风筝就以其精致的手工、材料、绘画、雕刻以及灵活的飞行动作而闻名。这些风筝中有一款长达300多米(984英尺)，形状是一条长了蜻蜓头的蜈蚣，并在意大利举行的国际风筝节中力拔头筹。这只风筝现在落户于潍坊风筝博物馆。潍坊每年都要举办世界风筝节，会吸引来许多热爱放风筝的拥趸。

在北京，形状像麻雀的风筝相当流行。手工艺人通过许多不同的方式来制作这些风筝。有些点缀了牡丹、蝙蝠以及其他吉祥的图案来给它们的主人带来好运。南通所制作的风筝通常在飞的时候都带有哨和铃铛。当它们飞到天上的时候，便活像一群唧唧喳喳的鸟儿，同时口哨的声音宛如古筝一般(这是中国古代的一种扁琴，有16~26根弦并通过拨弦来演奏)。因此风筝在汉语中被称作风筝，字面意思就是风中的古筝。天津号称它的风筝种类最多，而且有各种独特、新奇的形状，大风筝可以达到数百米，而最小的风筝可以放在信封里。形状有昆虫、金鱼、云彩、甚至是一只麻雀带着一群小麻雀的软翅风筝，而且在这些富有魅力的风筝中，每一种都反映出手工艺人高超的技艺。



中国结
Chinese Knot

The Chinese Knot is an ancient art form and the artifacts could be found as far back as 100 000 years ago. Chinese people used knots for more than just fastening, wrapping, hunting, fishing. Knots were also used to record events, and some knots had purely ornamental functions.

The Chinese Knot is based on over a dozen basic knots, and they are named according to their distinctive shapes, usages, or origins. The 12 basic knots are

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Double Coins, Double Connection, Wanzi, Cross, Good Luck, Cloverleaf, Button, Pan-Chang, Double Loop, Round Brocade, Climbing, and Flat Knot.

The Double Coins Knot is named because it is shaped like two overlapping coins of the kind once used in ancient China. The Button Knot can actually work as a button. The Pan-Chang Knot usually a series of continuous loops—symbolizes the Buddhist conception of continuity and the origin of all things. In all of the basic Knots, the Pan-Chang Knot is the primary type of Chinese Knot upon which an endless number of variations can be made.



The Chinese knots are pulled quite tightly. They do not easily come undone when used to bind or wrap something, so they are very practical. Furthermore, the complicated structure of Chinese Knot allowed for all kinds of variations and enhances its decorative value. Almost all the basic knots are in symmetrical form.

Except for the Double Coins Knot, Chinese Knot is three dimensional in structure. It is comprised of two planes which are tied together to leave a hollow center. Such a structure lends some strength to the work as a whole and keeps its shape when hung on the wall. The hollow center also allows for the addition of precious stones.

Crafting the Chinese Knot is a three-step process of tying knots, tightening them, and adding the finished touches. Knot tying methods are fixed, but the length of any loops, the smoothness and orderliness of lines vary greatly. Thus, how well a Chinese Knot has been tightened can demonstrate the skill and artistic achievement of a Knot artist. To finish a knot, inlaying pearls or other precious stones, starching the knot into certain patterns, or adding any other final touches are needed.

The Chinese Knot has decorated both the fixtures of palace halls and the daily implements of countryside households. It has appeared also in paintings, sculptures, and other pieces of folk art.

In addition to the function of decoration, the Chinese Knot has cultural conno-

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tations. Since knot is pronounced as "Jie" in Chinese similar with that of "Ji", which means blessing, good salary, longevity, happiness, fortune, safety and health and is the everlasting pursuit of Chinese people, some Chinese Knots express people's various hopes. For example, the room of newlyweds is usually decorated with a Pan-Chang Knot to symbolize eternal love. The decoration of a fan with a Good Luck Knot means the owner will be auspicious and enjoy a happy. A Butterfly Knot is often used to symbolize immediate happiness because butterfly shares similar pronunciation in Chinese with that for happiness. The Knot is also associated with love in China because it can also be interpreted as a tie between two loves. Since the ancient times, the knot is used as a token for love and means that the love is inseparable like the loops tightly tied together.

The Chinese Knot is also associated with a great variety of customs. In ancient times, seniors tended to use red ribbon to tie one hundred of ancient Chinese coins together and presented them to children as a gift to express the hope for the longevity of the children. While on the Dragon Boat Festival, parents usually hang a knot made of colorful silk threads on the neck of their children to avoid evil spirit and this knot is called Chang Ming Lu (longevity knot). In every 12th year after the year of birth, people have to tie red knot to the waist to eliminate illness and disaster. All these customs adopt the cultural symbol of knot to communicate the wish of good luck.



中国结
Chinese Knot

中国结是一种古老的艺术形式，人们发现，绳结可以追溯到 10 万年前。中国人不仅用绳结来固定、包裹、狩猎、捕鱼，还用来记录事件，而且有些绳结纯粹起装饰作用。

中国结是以 12 个以上的基本绳结为基础做出的，而且这些绳结的名称根据其独特的形状、用途或起源而得名。这 12 种基本的绳结就是双钱结、双联结、万字结、十字结、吉祥结、酢浆草结、纽扣结、盘长结、双环结、盘锦结、攀援结以及平结。

双钱结的由来是因为它的外形像两个重叠起来的中国古代钱币。纽扣结则实

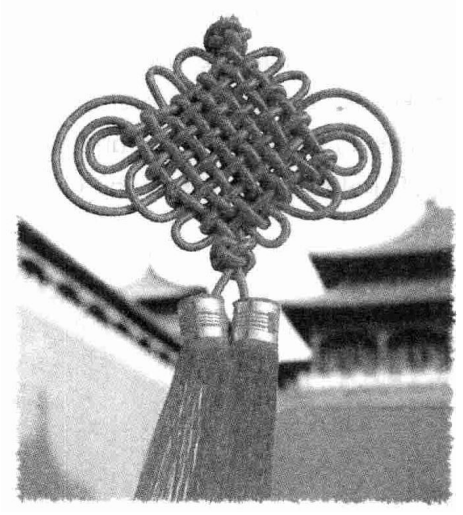
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际上可以充当纽扣。盘长结通常是一系列连续的线圈，象征着佛教对连续性和万物起源的概念。在所有的基本绳结中，盘长结是中国绳结中的主要类型，它有无穷无尽的变化。

中国结的绳结打得非常紧。用来捆扎或包裹的时候不会轻易散开，因此十分实用。此外，中国结的复杂结构使其可以拥有各种不同的样式，而且提高了它的装饰价值。几乎所有的基础绳结都采用了对称的形式。

除了双钱结之外，中国结的结构都是三维的。由两个平面组成，彼此相互连接从而留出了空心。这种结构使整件作品具有一定的强度，挂在墙上的时候能够保持其外形。这个空心也使其能够加缀珍贵的石头。

制作中国结的过程分为三步，即系绳结、紧绳结以及加上最后的润色步骤。系绳结的方法是固定的，但是任何线圈的长度以及线的光滑程度与整齐程度都差别很大。因此，一个中国结系紧的程度可以表现出绳结艺人的技艺与艺术成就。为了完成绳结，则需要镶嵌珍珠或其他珍贵的石头、给绳结上浆以使其形成特定的图案或是加上其他任何润色的步骤。



中国结既装扮了宫殿楼堂也美化了农村房屋的日常器具。它还出现在绘画、雕刻以及其他民间艺术之中。

除了装饰功能之外，中国结还具有文化内涵。由于结在汉语中的发音与“吉”相近，吉的意思为福、禄、寿、喜、财、安、康，这是中国人永恒的追求，因此有些中国结表达出人们的各种愿望。例如，新婚夫妇的房间通常用一个盘长结来装饰，象征着永恒的爱情。用吉祥结装饰扇子则意味着主人将吉祥如意。蝴蝶结经常用来象征幸福立刻到来，因为蝴在汉语中与福谐音。绳结在中国还与爱情相联系，被解释为两位恋人之间的纽带。从古时候起，绳结便成为爱情的信物并且意味着爱情就像紧紧系在一起的线圈一样永不分离。

中国结还与大量的习俗相联系。在古时候，长辈通常用红丝带将一百枚中国古代铜钱穿在一起送给孩子，希望孩子长命百岁。而到了端午节，父母通常将彩色丝线做出的绳结挂在孩子的脖子上用以避邪，这个结就叫做长命缕。人们每到本命年时就必须在腰上系上红绳结来除病消灾。所有这些习俗都使用绳结这种文化符号来表达吉祥的愿望。

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戏曲
Opera

In the course of the development of Chinese traditional opera, mutual borrowing has taken place among various types of local opera and new forms have emerged continually. The Chinese traditional opera is a comprehensive performing art, which combines singing, music, dialogue, acrobatics, martial arts and pantomime. It represents the culmination and distillation of two thousand years of Chinese civilization.

Chinese traditional opera has a long history. As far back as the third century, simple plays were performed as part of court entertainment. In the twelfth century, the Yuan Za Ju is a landmark in the development of traditional drama. It took social life as its main subject matter and was very popular at that time. Guan Hanqing is considered the greatest playwright in the Yuan Dynasty.

In the later years of the Yuan Dynasty, Yuan Za Ju was gradually replaced by Nan Xi, a kind of southern opera. By the middle Ming Dynasty, a new form of opera emerged, known as the Romance of Drama. The most renowned playwright of the Romance of drama was Tang Xianzu, who is considered the "Chinese Shakespeare".

During the late Qing Dynasty, Beijing Opera came into being. Having incorporated the merits of many other local dramas, Beijing Opera not only appeals to Chinese audience but also is warmly received by people all over the world.

Surveys show there are 368 different forms of opera throughout the country. The use of local dialects and unique melodies distinguish the different types of opera. Among the best-known forms are Beijing Opera (actually a national form), Pingju (popular in the north), Shaoxing Opera (popular in Zhejiang Province and Shanghai), Yuju (a kind of Henan Opera), Kunqu (Kunshan Opera, popular mainly in Jiangsu Province), Qinqiang (Shaanxi Opera), Chuanju (Sichuan Opera), Hanju (Hubei Opera), and Yueju (Guangzhou Opera).

Peking Opera

In 1790, four famous troupes of Anhui Opera went to the imperial Palace in

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Beijing to offer birthday congratulations to the emperor and other members of the royal family. After their mission is accomplished, they remained in Beijing and performed for the ordinary citizens. With their efforts to learn artistic techniques from other local operas and to meet the taste of Beijing citizens, Beijing Opera took shape as an independent and mainstream opera form between 1840 and 1860.



Symbolism prevails in Beijing Opera. Footwork, gestures, and various kinds of body movements can portray and symbolize the actions of opening a door, climbing a hill, going upstairs, or rowing a boat.

Typical Chinese musical instruments are used in a Beijing Opera troupe. The two-stringed fiddles jinghu and erhu are two of the main instruments. Other instruments include sheng (reed pipes), yueqin (moon shaped mandolin), pipa (the Chinese lute), suona(the Chinese clarinet), drums, bells, gongs, and hardwood castanets.

The character roles in Beijing Opera are divided into four main types according to the sex, age, social status, and profession of the character. Sheng refers to male roles. Dan refers to female roles. Jing refers to the roles with painted faces. Chou, or clown, is a comic character and can be recognized at first sight for his special make-up (a patch of white paint on his nose). The costumes in Beijing Opera impress the audience with their bright colors and magnificent embroidery.

Face Patterns

When you are watching a Beijing Opera, the most impressive place to you maybe is the "painted face". Face patterns follow a set mode in composition, sketching and coloring.

Face patterns date far back in history. Ancient Chinese entertainers sometimes wore masks known as "dummy faces". Following the development of the opera and the needs of the performance, the mask was replaced by the painted face patterns.

As soon as an actor steps onto the stage, his painted face gives a clear concept of his character—loyal or traitorous, good or evil. The audience has long accepted such means of expression. In general, red stands for loyalty and upright-

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ness; purple, courage and resolution; black, toughness and straightforwardness; yellow, brutality and irascibility; white, treachery and machination; gold and silver, mythical figures.

The dominant color and the minutely executed patterns highlight the character of figures without imparting a sense of confusion.

Shaoxing Opera

Shaoxing Opera, originated in the area of Sheng County in Shaoxing, Zhejiang Province in the early period of the 20th century, is a rapidly developed local opera with a short history in China. It was named "Shaoxing Opera" because it has its origin in part of Yue State in the Spring and Autumn Period dating back about 2 000 years ago.

The Shaoxing Opera was circulated first among the country folk in its early period of development. By now, many years' development has made it a most important opera style next to Beijing Opera in China. The voices of Shaoxing Opera are soft and beautiful, and easy to learn. The male role in a Shaoxing Opera play is always played by women and the characters appear exceptionally charming and natural.

Huangmei Opera



Huangmei Opera was formed in the 18th century, when Chinese local operas were flourishing. Originally it was a combination of local folk songs, dances and some widely spread ancient operas. "The Heavenly Maid and the Mortal" is the most famous one.

The music of Huangmei Opera is its essential attraction. Two major kinds of music are used: coloratura and basic tunes. The 104 coloratura tunes are taken from folk songs, tea-picking songs and other ditties. The music of Huangmei Opera is light and lyrical.

Huangmei Opera is easy to understand and learn, thanks to its lyrical tunes, simple words and literary tradition. Like other Chinese local operas, Huangmei Opera also used local dialect. Its local flavor and folk style are most vividly revealed in

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its original and lively dialogue.

Passion, naturalness and simplicity, are what makes Huangmei Opera an enduring drama appreciated by all.

戏曲 Opera

在中国传统戏曲的发展过程中，各种类型的地方戏曲之间相互借鉴，新的戏曲形式不断涌现。中国的传统戏曲是一门全面的表演艺术，它将歌唱、音乐、对话、杂技、武术以及哑剧相结合，代表了两千年中国文明的顶峰与精华。

中国的传统戏曲拥有悠久的历史。早在3世纪时，简单的戏剧便作为宫廷娱乐的组成部分而上演了。到了12世纪，元杂剧成为传统戏曲发展中的里程碑。它将社会生活作为其主要话题，在当时极为盛行。关汉卿被认为是最伟大的元曲作家。

到了元朝后期，元杂剧逐渐被南戏所取代，这是一种南方的戏曲。到了明朝中期产生了一种新的戏曲形式，即传奇剧。最有名的传奇剧作家就是汤显祖，被誉为“中国的莎士比亚”。



到了清朝后期出现了京剧。京剧吸收了其他许多地方戏剧的优点，它不仅对中国的观众产生了吸引力，而且还受到全世界人民的热烈欢迎。

有调查表明，全国有368种不同形式的戏曲。对当地方言和独特曲调的使用使不同的戏曲类型得以区分。在名气最响的戏曲形式中，京剧（这实际上是全国性的戏曲形式）、评剧（在北方很流行）、越剧（流行于浙江省和上海）。豫剧（一种河南戏曲）、昆曲（昆山戏曲，它主要流行于江苏省）、秦腔（陕西戏曲）、川剧（四川戏曲）、汉剧（湖北戏曲）以及粤剧（广州戏曲）。

京剧

在1790年，4个有名的徽剧班子去北京的皇宫给皇帝和皇室的其他成员祝寿。他们使命完成之后便留在了北京城为普通市民表演。他们努力从其他地方戏曲中学习艺术技巧并迎合北京市民的爱好，京剧在1840至1860年期间成为一种独立的主流戏曲。

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京剧中充满了象征主义。步法、姿势以及各种身体的运动都可以刻画并象征着开门、爬山、上楼或是划船的动作。

京剧班子所使用的是典型的中国乐器。二弦乐器京胡和二胡是两种主要乐器。其他的乐器则包括笙、月琴、琵琶、唢呐、鼓、撞钟、锣以及梆子。

根据人物的性别、年龄、社会身份以及职业，京剧中的人物角色分为四大种类。生指的是男性角色。旦指的是女性角色。净指的是勾脸的人物。丑即小丑，它是一种喜剧人物，而且只要一看到他的特殊化妆（鼻子上有一块地方涂成白色）就可以把他认出来。京剧的服装通过其明亮的色彩与华丽的刺绣给观众留下了深刻印象。

脸谱

当你在观赏京剧的时候，给人印象最深刻的地方可能就是“勾脸”。脸谱在构成、勾画以及色彩上遵循着固定的模式。

脸谱可以追溯到很久以前。古代中国的演艺人员有时会戴上被称作“假面”的面具。随着戏曲的发展和表演的需要，面具被勾画的脸谱所取代。

当一名演员一登上台时，他所勾画的脸便清楚地表明他的性格是忠是奸，是善是恶。观众长久以来已经接受了这种表现方法。大体来说，红色代表忠诚和正直，紫色代表勇气和果断，黑色代表刚强和坦率，黄色代表残忍和暴躁，白色代表奸诈与诡计，金色和银色则表示神秘的人物。

主导的色彩与精细勾画的脸谱突出了人物的性格，不会产生混淆。

越剧

越剧在20世纪初期起源于浙江嵊县（今嵊州市），在中国它是发展迅速的地方戏曲，历史较短。之所以取名为“绍兴剧”，是因为它部分地源于春秋时期的越国，可以追溯到大约2000年前。



在越剧的早期发展阶段中，它首先流传于农村人民中。到了现在，多年的发展使其在中国成为仅次于京剧的第二大戏曲流派。越剧的歌声柔软、悦耳，而且学起来十分容易。越剧中的男性角色总是由女性扮演的，而且人物显得格外得有魅力、自然。

黄梅戏

黄梅戏形成于18世纪，当时中国的地方戏曲十分繁荣。它起先是当地民歌、舞蹈以及某些广泛流传的古代戏曲之间融合的产物，“天仙配”就是其中最有名的一出戏。

黄梅戏的音乐是它最关键的吸引力。使用了两种主要音乐：花腔和主调。104

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种花腔调来自于民歌、采茶歌以及其他小调。黄梅戏的音乐十分轻松并富有感情。

看懂和学习黄梅戏都十分简单，这要归功于它富含感情的曲调、简单的词语以及文学传统。与中国的其他地方戏曲相似，黄梅戏还使用了当地的方言。在黄梅戏富有原创性的生动对话中，将它的地方色彩和民间风格表现得惟妙惟肖。

感情、自然、简朴就是黄梅戏成为人人喜爱、经久不衰的戏曲的原因。



川剧
Sichuan Opera

Magical Face Changes in Sichuan Opera

Sichuan Opera (Chuan Ju), like hot-pot and other famous Sichuan dishes, is exciting and rich. It originated at the end of the Ming and the beginning of the Qing Dynasty. With immigrants flooding into Sichuan, many different dramas were brought in to blend with the local dialect, customs, folk music and dances. Gradually, brisk humorous Sichuan Opera, reflecting Sichuan culture, came into being in this way.

Face Changing is the highlight of Sichuan Opera. It is said that ancient people painted their faces to drive away wild animals. Sichuan Opera absorbs this ancient skill and perfects it into an art.

There are three types of face changes. In the Wiping Mask Routine the actor applies cosmetic paint in a certain position on his face. If the whole face is to be changed, the cosmetic paint is applied to the forehead or eyebrows; for changes on the lower half of the face, paint is applied to his cheeks or nose; or to other specific parts.

The Blowing Mask Routine works with powder cosmetics, such as gold, silver, and ink powders. Sometimes a tiny box is placed on the stage; the actor draws near and blows at the box. The powder will puff up and stick to the face. Sometimes the powder is put in a cup. The secret to success in this act is to close the eyes and mouth and to hold the breath.

The Pulling Mask Routine is the most complicated. Masks are painted on pieces of damask, well cut, tied with a silk thread, and then lightly pasted to the

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face one by one. The silk thread is fastened in an inconspicuous part of the costume. With a flick of his cloak the performer magically whisks away the masks one by one as the drama develops.

One Sichuan Opera master also used *qi gong* movements to changed face color from red to white, then from white to black, so as to depict an insane person.



Face Changing is a magical art. Actors change more than 10 masks in less than 20 seconds. By raising the hand, swinging a sleeve or tossing the head, an actor uses different masks to show different emotions, expressing invisible and intangible feelings through visible and tangible masks. From green to blue, red, yellow, brown, black and gold, these masks show fear, tension, relaxation, slyness, desperation, outrage, and so on.

Sichuan Opera master Peng Denghuai changed 14 masks in 25 seconds, and reverted to four masks after revealing his true face. This is his latest Guinness World record, breaking his previous one. Hong Kong super star Andy Lau was said to respect Mr. Peng as teacher in this stunt.

Today hi-tech is used to enhance this traditional art. Lasers and twinkling lights add a touch of mystery. And modern faces like Zorro are invited to the stage.

川剧
Sichuan Opera

川剧中神奇的变脸

川剧就像四川火锅以及其他的名菜一样动人、丰富。它起源于明朝末年和清朝初年。随着移民涌入四川，许多不同的戏剧也带到了四川，并且与当地的方言、习俗、民间音乐以及舞蹈相融合。活泼幽默的川剧便这样渐渐产

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生，它反映了四川的文化。

变脸是川剧中的一大亮点。据说古人在他们的脸上作画，以便赶走野生动物。川剧吸收了这一古老的技艺并将其升华为一门艺术。

有3种类型的变脸。在抹脸程序中，演员将化妆用的油彩抹在脸上的特定部位上。如果整张脸都要变的话，则将化妆用的油彩抹在额头或眉毛上；如果只变下半张脸的话，就要将油彩抹在他的脸颊或鼻子上，也可以涂在特定的其他部位。

吹脸程序则使用粉末状的化妆品，例如金粉、银粉以及墨粉。有时在舞台上放一只很小的盒子，演员要靠近盒子并朝盒子吹口气。粉末便会扑在脸上并粘在上面。有时粉末装在一个杯子里面。在这个节目里，成功的秘密就在于闭上眼睛和嘴巴并屏住呼吸。

扯脸程序是最复杂的。脸谱画在一张张绸缎上，剪好，并系上一根丝线，然后再轻轻地一张张贴在脸上。丝线则系在衣服上一个不引人注意的部位。随着外衣的抖动，表演者便在戏剧的表演中神奇般地将脸谱一张张拂下来。



有一位川剧大师，运用气功动作将脸的颜色由红变成白然后再从白变成黑，以此来刻画一位疯癫的人。

变脸是一门神奇的艺术。演员在不到20秒的时间内要换十多次脸谱。通过举手、摆袖或摇头，演员使用不同的脸谱来表现不同的情绪，并通过看得见摸得着的脸谱表达出看不见摸不着的感情。这些脸谱通过由绿色变成蓝色、红色、黄色、褐色、黑色以及金色，这些面具便表现出恐惧、紧张、轻松、狡诈、绝望、愤怒等。

川剧大师彭登怀在25秒之内变了14张脸，而且在露出本脸之后又变回4张脸。这是他最新的吉尼斯记录，并且打破了之前由他创造的记录。据说香港巨星刘德华拜彭先生为师学习这门绝活。

如今，高科技已运用于弘扬这门传统艺术中。激光与闪烁的灯光增加了神秘感。而且诸如佐罗等现代人的脸谱也搬上了舞台。

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皮影戏
Shadow Puppetry

History of Shadow Puppets

More then 2 000 years ago, a favorite concubine of Wu Emperor of the Han Dynasty died of illness; the emperor missed her so much that he lost his desire to reign. One day, a minister happened to see children playing with dolls where the shadows on the floor were vivid. Inspired by this scene, the smart minister hit upon an idea. He made a cotton puppet of the concubine and painted it. As night fell, he invited the emperor to watch a rear-illuminated puppet show behind a curtain. The emperor was delighted and took to it from then on. This story recorded in the official history book is believed to be the origin of shadow puppetry.



Shadow puppets were first made of paper sculpture, later from the hides of donkeys or oxen. That's why the Chinese name for shadow puppet is pi ying, which means shadows of hides. Shadow puppetry was very popular during the Tang and Song Dynasties in many parts of China.

Shadow puppetry was related to politics. In Beijing, for example, during the reign of Emperor Kangxi, this folk art was so popular that there were eight generously paid puppeteers employed in one prince's mansion. When the Manchu rulers spread their rule to various parts of China, they brought the puppet show with them to make up for the fact that they could not appreciate local entertainment due to language barriers. From 1796 to 1800, the government forbade the public showing of puppet shows to prevent the spreading of peasant uprising at the time. It was not until 1821 that shadow puppet shows gained some vigor.

Today, shadow puppet shows face extinction like other traditional art forms.

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Features of the Shadow Puppet Show

Shadow puppetry wins the heart of an audience by its lingering music, exquisite sculpture, brisk color and lively performance.

One mouth tells stories of thousands of years; a pair of hands operates millions of soldiers. This is how the shadow puppeteer works. Nicknamed the business of the five, a shadow puppet troupe is made up of five people. One operates the puppets, one plays a horn, a *suona* horn, and a *yueqin*, one plays banhu fiddle, one is in charge of percussion instruments, and one sings. This singer assumes all the roles in the puppet show, which of course is very difficult. That is not all; the singer also plays several of the over 20 kinds of musical instruments in a puppet show. These ancient musical instruments enhance the effect of this ancient folk art.

The stage for shadow puppet is a white cloth screen on which the shadows of flat puppets are projected. Shadow puppet looks similar to paper-cut except that their joints are connected by thread so that they can be operated freely. The scene is simple and primitive; it is the consummate performance that attracts the audience. For example, a puppet can smoke and breathe out a smoke ring under the control of the operator. In one drama, as a maid sits in front of a mirror, her reflection in the mirror matches her actions. The operator plays five puppets at the same time, each of which has three threads. Ten fingers handle 15 threads. No wonder the operator is compared to the 1 000-hand Guanyin.

To overcome the limit imposed when only the profile of puppets can be seen, shadow puppets use exaggeration and heavy dramatization. The faces and the costumes of puppets are vivid and humorous. The flowery color, the elegant sculpting and smooth lines make shadow puppets not only props but also artwork. A shadow puppet takes as many as 24 procedures and more than 3 000 cuts.

The figures all have a large head and a small body, which tapers down. A man has a big head and a square face, broad forehead and a tall strong body without being too masculine. A woman has a thin face, a small mouth and slim body without being too plump. Effeminacy and tenderness are the norm for Chinese beauty. Scholars wear long robes with an elegant demeanor, while generals in martial attire bring to mind bravery and prowess.

The design of the figures follows traditional moral evaluation and aesthetics. The audience can tell a figure's character by seeing his mask, like the mask pattern in Beijing Opera. The positive figure has long narrow eyes, a small mouth and a

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straight bridge of nose, while the negative one has small eyes, a protruding forehead and sagging mouth. The clown has a circle around his eyes, projecting a humorous and frivolous air even before he performs any act.

Shadow Puppet as Artwork

Besides the figures needed in a certain drama, the shadow puppets include heroes and heroines from folklore and history, such as the four ancient beauties, Xi Shi, Wang Zhaojun, Diao Chan, and Yang Guifei ; or the Monkey King, Emperor Qin Shi Huang, etc.

Shadow puppetry in Shaanxi Province is believed to be the most typical and this art form originates from Hua County of this province. The Shadow puppets reveal a special world with their different figures on the screen and is praised by Frenchmen as "forerunner of film".

皮影戏
Shadow Puppetry

皮影戏的历史



在两千多年以前，汉武帝的一位宠妃死于疾病，汉武帝十分想念她并到了不愿当国君的地步。有一天，一位大臣碰巧看到孩子们在玩娃娃，它们的影子映在地上十分生动。受到这一幕的启发，这位聪明的大臣便想到了一个主意。他照着那位宠妃的样子用棉花做了个木偶然后在上面作画。到了夜幕降临的时候，他便邀请皇帝来观看，他将木偶在屏幕的后面表演并且从后面将光线打上。皇帝龙颜大悦，从此以后便迷上了它。这个故事记载于官方的史书之中，人们相信这就是皮影戏的来由。

皮影戏起初是用纸雕制作的，之后则使用驴皮或牛皮。这就是皮影戏在汉语中名称的来由，意思是皮的影子。在唐朝和宋朝，皮影戏在中国的许多地方盛行。

皮影戏与政治相联系。例如在康熙年间，这种民间艺术在北京极为流行，以至于一座王府中聘请了 8 位报酬丰厚的皮影戏艺人。当满族统治者将其统治扩大到

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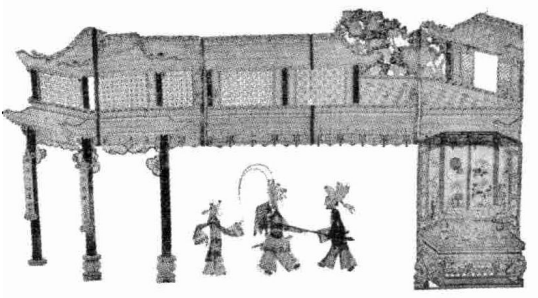
中国的各个地方时，他们便带上皮影戏以弥补他们因为语言障碍而无法欣赏当地娱乐活动的缺憾。在1796～1800年间，政府禁止公开表演皮影戏，以防止当时农民起义的扩大。直到1821年皮影戏表演才又注入了活力。

如今，皮影戏表演与其他传统艺术形式一样，面临着消亡的境地。

皮影戏表演的特点

皮影戏通过其余音萦绕的音乐、精致的雕刻、活泼的颜色以及生动的表演，赢得了观众的青睐。

一口道尽千年事，双手对舞百万兵。这就是皮影戏艺人的工作。皮影戏班子俗称五人忙，由5个人所组成。一个人操纵皮影，一个人演奏号、唢呐、月琴，一个人拉板胡，一个人则负责打击乐器，另一个人则演唱。演唱者要负责皮影戏中的所有角色，这当然难度十分高。这还不算完，演唱者还要在皮影戏中从20多种乐器中选几样演奏。乐器增强了这种古代民间艺术的效果。



皮影戏的舞台是一张白布屏幕，扁平的皮影的影子映在屏幕上面。皮影看上去与剪纸很相似，只不过它们的关节是用线来连接的，这样可以自由运动了。场景十分简单、原始，正是完美的表演吸引了观众。例如，一个皮影可以在操控者的控制下吸烟并吐出烟圈。在一部戏中，当一位少女坐在镜子前面的时候，她在镜中的影子和她的动作是一致的。操控者同时操纵5只皮影，每一只都有3条线。10根手指则操纵15根线。难怪操控者常被比作千手观音。

为了克服只能看到皮影轮廓所产生的限制，皮影戏使用了夸张与大量的戏剧化。皮影的脸和服装十分生动、幽默。绚丽的色彩、精美的雕刻以及流畅的线条都使皮影戏不仅是道具，而且还是艺术品。一个皮影需要多达24道工序和3000多次切割。

所有的人物都是大头小身体，身体逐渐变得细小。男人长着大大的脑袋和方脸、宽额头以及又高又壮的身体，但又不是过于阳刚。女人则长着瘦脸、小嘴以及苗条的身体，体态不会过于丰腴。娇嫩是中国的审美标准。士大夫穿着长袍、举止风雅，而身着戎装的将军则给人以勇敢威猛的感觉。

人物的设计遵循着传统的道德价值和审美观。观众只要看一眼人物的脸谱就可以说出他的性格，就像京剧中的脸谱一样。正面角色长着丹凤眼、小嘴、直鼻梁，而反面人物则长着小眼睛、凸额头、瘪嘴。小丑则在眼睛周围有个圈，他甚至还没有做出任何动作就营造出幽默、轻松的气氛。

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作为艺术品的皮影

除了一部特定皮影戏中所需的人物之外，皮影包括民间传说和历史中的主人公，例如四大美女：西施、王昭君、貂禅以及杨贵妃，也有美猴王、秦始皇等。

陕西的皮影戏被认为是最典型的，起源于该省的华县。皮影戏通过不同的人物在屏幕上展示了一个特殊的世界，并且被法国人誉为“电影的先驱”。



中国的音乐
Chinese Music

Introduction

Music of China can be traced back to the dawn of Chinese civilization 7 000 ~ 8 000 years ago based on the discovery of a bone flute made in the Neolithic Age. Documents and artifacts provide evidence of a well-developed Chinese musical culture as early as the Zhou Dynasty.

In the Xia, Shang and Zhou Dynasties, only royal families and dignitary officials enjoyed music, which was made on chimes. In the Han Dynasty, the Imperial Music Bureau, first established in the Qin Dynasty, was greatly expanded under the Emperor Wudi and charged with supervising court music and military music and determining what folk music would be officially recognized. In subsequent dynasties, the development of Chinese music was strongly influenced by foreign music, especially that of Central Asia. During the Tang Dynasty, dancing and singing entered the mainstream, spreading from the royal court to the common people. With the introduction of foreign religions such as Buddhism and Islam, exotic and religious melodies were absorbed into Chinese music and were enjoyed by the Chinese people at fairs organized by religious temples.

In the Song Dynasty, original opera such as Zaju and Nanxi were performed in tearooms, theatres, and showplaces. Writers and artists liked it so much that Ci, a new type of literature, thrived. During the Yuan Dynasty, qu, another type of literature based on music became popular. This was also a period when many traditional musical instruments were developed such as the pipa, the flute, and the zither.

During the Ming and Qing Dynasties, the art of traditional opera developed

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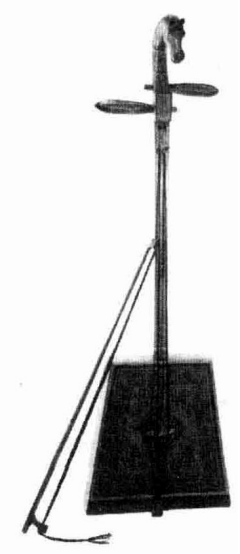
rapidly and diversely in different regions. When these distinctive opera styles were performed at the capital (now called Beijing), artists combined the essence of the different styles and created Beijing opera, one of three cornerstones of Chinese culture (the other two being Chinese medicine and traditional Chinese painting) which continue to be appreciated even in modern times.

Besides these types of music, Chinese peasants were clever enough to compose folk songs, which also developed independently with local flavor. Folk songs described working and daily life such as fishing, farming, hunting and herding and were very popular among the common people.

Traditional Musical Instruments

Traditional Chinese musical instruments can be divided into four categories: stringed instruments, percussion instruments, plucked instruments, and wind instruments. The following are just a few of them:

Horse-Headed Fiddle



The horse-headed fiddle is a bowed stringed-instrument with a scroll carved like a horse's head. It is popular in Mongolian music. With a history of over 1 300 years, it even influenced European string music when Marco Polo brought one back from his travels through Asia. Its wide tonal range and deep, hazy tone color express the joy or pathos of a melody to its fullest.

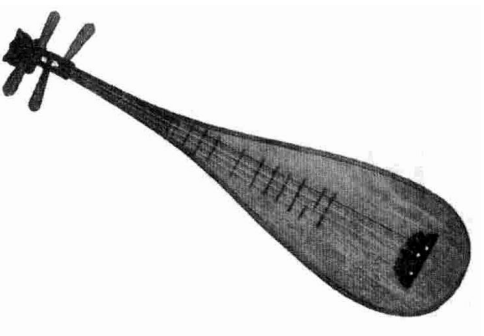
The Mongolian people bestowed upon their beloved horse-headed fiddle a fantastic legend: during horse-racing at the Nadam Fair—their featured grand festival—a hero, Su He, and his white horse ran the fastest, which incurred the envy and wrath of the prince. The cruel prince shot the horse dead, and Su He grieved so much that he met his horse in a dream. In the dream, the horse told Su He to make a fiddle from wood and the hair of a horse's tail, and to carve the head of the fiddle in the shape of a horse's head. The lad followed the horse's advice and when he finished, the fiddle produced an extremely vivid sound. From then on, people loved this instrument and composed many songs for it.

Lute (Pipa)

Originally named after the loquat fruit, the earliest pipa known was found to have been made in the Qin Dynasty. By the Tang Dynasty, the pipa had reached

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its summit. It was loved by everyone—from the royal court to the common folk—and it occupied the predominant place in the orchestra. Many well-known writers and poets created poems for it and mentioned it in their works. Bai Juyi, the master poet, vividly depicted the performance like this: rapid and soft notes mingled were just like big and small pearls dropping onto the jade plates.



Afterwards, the pipa underwent improvement in playing techniques and structure. Players then changed from holding the pipa transversely to holding it vertically, and from using a pick to using the fingers to pluck the strings directly. In modern times, the volume and tonal range have also been improved. The traditional music work 'Spring Moonlight on the Flowers by the River', which has a history of over one hundred years, has brought harmony and a sense of beauty to untold numbers of people.

Erhu

The erhu, also called "huqin", was introduced from the western region during the Tang Dynasty. During the Song Dynasty, it was improved and refined and new variations appeared. It was also an important instrument for playing the melody of Beijing Opera.

When playing, the player usually stands the erhu on his lap, and moves the bow across the vertical strings. The well-known music "Two Springs Reflect the Moon" was created by the blind folk artist Hua Yanjun, also named A bing by the people. Though he could not see anything of the world, he played his Erhu using his heart and imagination. This melody conjures up a poetic night scene under the moonlight and expresses the composer's desolation and hope.

Flute

The earliest flute was made from bone over 7 000 years ago. In the times since then, most flutes were made of bamboo, which allowed even common people to play it. By covering the holes and blowing through the side hole while moving the fingers flexibly between the six holes, a sound will be produced that is melodious and mellifluous like sounds of nature from far away. This always reminds people of a pastoral picture of a farmer riding on a bull while playing a flute.

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中国的音乐
Chinese Music

介绍

由于发现了新石器时代的一根骨笛，中国的音乐可以追溯到七千至八千年前的中国文明早期。文献与文物证明，早在周朝，中国的音乐文化便发展得很成熟了。

在夏、商、周朝，只有皇室和显赫的官员才能欣赏音乐，它是由钟来演奏的。到了汉朝，始建于秦朝的乐府在汉武帝的统治下获得了巨大的发展，它掌管着对宫廷音乐和军乐的监管并决定对什么民歌予以官方认可。在之后的朝代里，中国音乐的发展收到了异邦音乐，尤其是中亚音乐的强烈影响。到了唐朝，舞蹈和演唱成为主流，从皇宫流传到了百姓中间。随着诸如佛教与伊斯兰教等国外宗教的传入，中国音乐吸收了异域风格的曲调和宗教旋律，而且中国人在宗教寺院所组织的集会欣赏到这些旋律。

到了宋朝，诸如杂剧和南戏等原创的戏曲在茶室、戏院以及名胜地表演。作家与艺术家都十分喜爱这种戏曲，因此词——这样一种新的文学形式便繁荣起来。到了元朝，曲变得流行起来，是以音乐为基础的另一种文学形式。在这一时期，诸如琵琶、笛子以及筝等许多传统乐器也得到了发展。

在明朝和清朝，传统戏曲艺术在不同地区得到了迅猛的发展并趋于多样化。当这些与众不同的戏曲流派在京城（现在被称作北京）表演的时候，艺术家便将不同流派的精华相融合而创造出了京剧，这是中国文化的三大基石之一（另两个则是中药和传统国画）；甚至到了现代，它仍然为人们所欣赏。

除了这些音乐类型之外，聪明的中国农民也编写出了民歌，这也是带着地方特色而独立发展的。民歌描写了生产生活与日常生活，例如捕鱼、耕种、狩猎、放牧，而且在普通百姓中极为流行。

传统的乐器

传统的中国乐器可以分为四种类型：拉弦乐器、打击乐器、弹拨乐器以及吹奏乐器。下面就是其中的一些乐器：

马头琴

马头琴是一种用弓拉奏的弦乐器，卷颈雕刻成马头的样子，在蒙古族音乐中十分盛行。它有着 1300 多年的历史，在马可波罗游历亚洲时带回了一把马头琴之

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后，它甚至对欧洲的弦乐产生了影响。马头琴的音域宽广，音色深沉浑厚，可以将一首旋律的欢快或悲怆表现到极致。

蒙古族人民赋予了他们心爱的马头琴一个神奇的传说：在他们特殊的盛大节日那达慕大会时，一位名叫苏和的英雄和他的白马在赛马比赛中跑得最快，这招来了王爷的嫉妒和怒火。这个残忍的王爷便将他的白马射死了，苏和十分悲伤，他在梦中与自己的白马相会了。马儿在梦中让苏和用木头和马尾巴上的鬃毛做一把琴，然后将琴头雕刻成马头的形状。苏和便按照马儿的建议去做了，当他完工之后，这把琴便演奏出极其生动的声音。从此以后，人们便爱上了这件乐器并为它谱写了许多歌曲。

琵琶

它原先得名于枇杷这种水果，人们发现的最早的琵琶造于秦朝。到了唐朝，琵琶演奏达到了巅峰。上至皇宫下至黎民百姓，人人都喜爱琵琶；它在乐队中拥有主导地位。许多有名的作家和诗人都在其作品中提到它。白居易是一位大诗人，他是这样生动地描写琵琶表演的：嘈嘈切切错杂弹，大珠小珠落玉盘。

之后，琵琶在演奏技巧和结构上都取得了进步。演奏者将横着抱琵琶改为竖着抱琵琶，而且将用拨子弹奏改为用手指直接弹拨。到了现代，琵琶的音量和音域也取得了提高。传统的音乐作品《春江花月夜》，拥有 100 多年的历史，它给无数的人带来和谐与美感。

二胡



二胡也被称为“胡琴”，在唐朝时从西域传入的。在宋朝年间，二胡得到了改进并且更加精致，出现了新的种类。它也是用来演奏京剧曲调的一种重要的乐器。

演奏者在演奏的时候通常将二胡立于膝盖上，然后将弓拉在直立的弦上。名曲《二泉映月》是由盲人民间艺人华彦钧所创造的，他也被人们称为瞎子阿炳。虽然他无法看到世界上任何东西，但他是用自己的心灵和想象力来演奏二胡的。这首曲子营造出月光下充满诗意的一幕夜景，表达了作曲者的悲凉与希望。

笛子

最早的笛子是在七千多年前用骨头制成的。从此以后，大多数笛子都是用竹子做的，因此就连普通百姓也能演奏笛子。将孔盖住并通过侧面的孔吹奏，同时在 6 个孔之间灵活地移动手指，笛子便可以发出悠扬甜美的声音，宛如远方传来的天籁。这总能让人们想到一幅农夫骑在牛上吹笛子的田园画卷。

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Chapter 5 社会组织民俗 Customs of Social Organization

General Survey

A social organization usually refers to a certain social unit, which tends to be established for a certain purpose, such as an army and an enterprise. However, the social organization as discussed in this chapter is defined as the community of human beings developed through various solid folk relations in the traditional Chinese society, such as family, guild, or some other organizations. All these social organizations are mainly maintained by a series of internal conventions. These conventions are prone to take the form of customs of social organization, including social etiquettes and rituals.

概述

社会组织通常是指一定的社会单元，而这种社会单元往往是为了达到特定目标而建立的，例如军队、企业等。但是，我们在本章中所指的社会组织却是在中国传统社会中，通过各种民间的稳定关系所形成的人与人的共同体，例如家族、行会或其他某些组织。所有这些社会组织主要都是通过一系列内部的惯例所维系的。而这些惯例通常采用社会组织民俗的形式，这其中包括社会礼仪与仪式。



中国的礼节 Chinese Manners

Daily Life

China is known as a state of etiquette and ceremonies. Many proverbs have been passed down from generation to generation such as "civility

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costs nothing" or "courtesy demands reciprocity" and so on. Take the example of an interesting short story. Once upon a time, a man went on a long tour to visit his friend with a swan as a gift. But it escaped from the cage on the way and in his effort to catch it, he got hold of nothing but a feather. Instead of returning home, he continued his journey with the swan feather. When his friend received this unexpected gift, he was deeply moved by the story as well as the sincerity. And the saying "the gift is nothing much, but it's the thought that counts." was spread far and wide.

Chinese used to cup one hand in the other before the chest as a salute. This tradition has a history of more than 2000 years and nowadays it is seldom used except in the Spring Festival. And shaking hands is more popular and appropriate on some formal occasions. Bowing, as to convey respect to the higher level, is often used by the lower like subordinates, students, and attendants. But at present Chinese youngsters tend to nod as a greeting. To some extent this evolution reflects the ever-increasing paces of modern life.

It is common social practice to introduce the junior to the senior, or the familiar to the unfamiliar. When you start a talk with a stranger, the topics such as weather, food, or hobbies may be good choices to break the ice. To a man, a chat about current affairs, sports, stock market or his job can usually go on smoothly. Similar to Western customs, you should be cautious to ask a woman private questions. However, relaxing talks about her job or family life will never put you into danger. She is usually glad to offer you some advice on how to cook Chinese food or get accustomed to local life. Things will be quite different when you've made acquaintance with them. Implicit as Chinese are said to be, they are actually humorous enough to appreciate the exaggerated jokes of Americans.

As is said above, Chinese consider gifts as an important part to show courtesy. It is appropriate to give gifts on occasions such as festival, birthday, wedding, or visiting a patient. If you are invited to a family party, small gifts like wine, tea, cigarettes, or candies are welcomed. Also fruit, pastries, and flowers are a safe choice. As to other things, you should pay a little attention to the cultural differences. Contrary to Westerners, odd numbers are thought by Chinese to be unfortunate. So wedding gifts and birthday gifts for the aged are always sent in pairs for the old saying goes that blessings come in pairs. Though four is an even number, it reads like death in Chinese thus is avoided. So is pear for being a homophone of separation. And a gift of clock sounds like attending other's funeral so it is a taboo,

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too. As connected with death and sorrow, black and white are also the last in the choice. Gift giving is unsuitable in public except for some souvenirs. Your good intentions or gratitude should be given priority to but not the value of the gifts. Otherwise the receiver may mistake it for a bribe.

Business Manners

As more and more foreign corporations and individuals go to tap the Chinese market, it is necessary to know some Chinese practices in business contacts and negotiation beforehand.

When the establishment of initial business contacts is referred, introduction letters may be the first ready answer for those who are familiar with the old system of planned economy. The purchasing agent had to take an introduction letter made out by the factory director when getting into touch with other factories. After the policy of opening to the outside world was adopted, more convenient ways emerged. You can establish contacts by phone, fax, email and more and more Chinese corporations have set up their own websites. After the first phase, an investigation to the company in person may show your sincerity to cooperate.

When negotiation is entered, the right of decision-making often depends on who are present at the meeting. In most cases, verbal communications are enough. Too many gestures may leave others an impression of arrogance. As to eye contact, when you speak, looking into others' eyes will do, for cultural differences puts a limit on it. And you'd better not take the Chinese nod for agreement; it's only a sign that they are listening attentively. Chinese prefer formal meetings, but after that is usually a dinner together to show their hospitality. However some Westerners think it a waste at public expense. One piece of advice may be "Do as the Chinese do." When you become acquaintance with the Chinese partner, a private lunch meeting or dinner at home is a good opportunity to know each other.

In China you should not be surprised to see many business women taking up positions like director, general manager, president and etc. They play such an important role in the society as to "prop up half of the sky." Generally speaking, career women demand no more respect than men. But they will particularly appreciate the gentlemanly manners.

Chinese think punctuality is a virtue and try to practice it especially in the business world. Chinese usually tend to come a bit earlier to show their earnestness. And it would not be regarded as being late if you come within 10 minutes after the time as agreed.

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Some Tips

In order to avoid unnecessary mistakes and embarrassment during communications with Chinese people, a better understanding of Chinese etiquette is essential.

Handshaking

Handshaking is considered formal greeting behavior in China. It is used to show respect, but only if the person is someone important, like a government official or a businessman. The grip should be firm, but not overly strong, and should not be prolonged because Chinese, like other Asians, prefer a brief handshake. After shaking hands, you may exchange your name or the title of your company with each other and then proceed to carry out the affairs.

Mianzi (Face)

Mianzi, commonly referred to as 'face', is a reflection of a person's level of status in the eyes of his or her peers. Having 'face' means you are viewed by your peers, superiors, and subordinates as one enjoying distinguished status and living in harmony with all circles of society. It is subtle and not openly discussed in Chinese society, but exists as a conversational skill nonetheless. As a foreigner, it is not necessary to take Mianzi too seriously when engaged in discussions that may be confusing. Mianzi can best be understood as the avoidance of embarrassment in front of others. Otherwise, it can be considered to be impolite.

Gift Giving

"Courtesy demands reciprocity", goes an old Chinese saying, and the advice is an indispensable part of social interactions. It is important to both private and business relationships. The best choice for the initial meeting is a gift that can express some unique aspect of your country. The gift packaging should be red or any other festive color. Do not brag about your gift in front of the recipient, and you should use both hands when presenting it. Generally, the recipient may graciously refuse the present when first offered. In this case, you should correctly assess the situation and present it once again. If the recipient did not open your gift, it does not mean that he or she is not interested in it. It is polite behavior to open it after you leave.

Family Visiting

In China, a gift is also necessary when visiting a family. But it is not as complex as the above situation. Usually, flowers, common fruits and food are okay. As for alcohol, you had better check whether the host enjoys it or if they have such

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a hobby. During lunch time, hosts will ask you to have more food or alcohol. If you do not want to disappoint them, you can have a little more according to your situation. If you are truly full, you had better refuse directly, otherwise, the hospitable hosts will continue to refill your bowl.

If you follow the usual rules of etiquette in China, you will extend the proper respect to the people. But there is no need to worry more about the cultural barriers, for the warm and friendly Chinese will try their best to respect your customs when communicating.



中国的礼节
Chinese Manners

作者：

日常生活

中国被称为礼仪之邦。有许多谚语代代相传，例如“礼多人不怪”、“礼尚往来”等。以一个有趣的小故事为例。从前有个人出远门去拜访他的朋友，他拿了一只天鹅当礼物。但是天鹅在路上从笼子里逃走了，这人努力要抓住天鹅但却只抓到一根羽毛。他没有回家，而是拿着这根羽毛继续赶路。当他的朋友收到这份意外的礼物时，被这个故事和这个人的真诚所感动，于是“礼多人不怪，礼轻情意重”便广泛流传开了。

过去中国人将手在胸前抱拳来行礼。这一传统有着两千多年的历史，而如今，除了在春节已经很少用了。而在某些正式场合，握手则更加流行、恰当。鞠躬是用来表达对上级的尊敬，经常被下级、学生以及服务员等地位较低的人使用。但中国的年轻人现在倾向于点头致意。从某种程度上讲，这种演变反映出现代生活的步伐与日俱增。

将晚辈介绍给长辈或是将熟悉的人介绍给不熟悉的人是通常的社交方法。当你开始与陌生人交谈时，诸如天气、食物或是爱好都可以充当打破坚冰的好话题。对于一名男子来说，与他聊些关于时事、体育、股市或是他工作方面的话题通常可以进行得很顺利。与西方的风俗相似，你询问妇女私人问题是应当慎重。但是关于她的工作或家庭的轻松谈话则决不会让你碰到危险。她通常会很乐意为你提供一些有关制作中国食品或是怎样习惯当地生活的建议。如果你已经和他们认识的话情况就十分不同了。虽然中国人据说十分内敛，但他们实际上十分幽默而且能

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够明白美国人的夸张幽默。

正如上文所述，中国人认为礼物是表达礼仪的重要部分。在节日、生日、婚礼或是看望病人等场合送礼是十分恰当的。如果别人邀请你去参加家庭派对的话，像酒、茶、烟、糖等小礼物是很受欢迎的。至于水果、糕点以及花卉也是安全的选择。而其他礼品则应当注意一些文化差异。与西方人相反，中国人认为奇数是不幸运的。因此送给年长者的结婚礼物和生日礼物经常要成对，因为有句老话说得好，“好事成双”。虽然四是偶数，但是它的中文读音与“死”相似，因此需要避开。梨也是一样，它与离同音。而且送钟的发音听上去就像是送终一样，因此这也是一个禁忌。由于黑色白色与死亡悲伤联系在一起，因此也不要选择这两种颜色。除了一些纪念品之外，在公共场合送礼是不恰当的。你的好意或谢意应当放在首位，而不是礼物的价值。否则收礼的人会将其误以为是贿赂。

商务礼仪

由于越来越多的外国公司与个人前来打开中国市场，所以有必要事先了解一些中国在商务谈判与协商中的做法。

当提到建立初次商务接触时，对于熟悉旧计划经济体制的人来说，介绍信可能是第一个现成的答案。采购员在与其他工厂接触时必须携带由厂长开具的介绍信。在对外开放政策实施之后，出现了更加便利的方法。你可以通过电话、传真、电子邮件建立联系，而且更多的中国公司已经建立了自己的网站。在这个最初阶段完成之后，你亲自对这家公司进行调查可以显示出合作诚意。

当进入谈判时，决策权经常取决于到会的人员。在大多数情况下，口头交流就足够了。过多的手势可能会让其他人留下傲慢的印象。至于目光接触，当你在讲话的时候看着别人的眼睛就行了，因为这受到了文化差异的限制。而且不要以为中国人点头就是表示同意，这只是表示他们正在聚精会神地听。中国人喜欢正式的会议，但是会议结束之后通常要一同进餐以显示他们的好客。但是，有些西方人认为这是浪费公款。我们给你的建议就是“照中国人做的去做”。当你与中国的合作伙伴熟悉之后，在家中举行的私人午餐会或晚宴则是相互了解的好机会。

如果在中国你会发现许多商务女性是主管、总经理、总裁等职务的话，请不要大惊小怪。她们在社会中发挥了十分重要的作用，因此“撑起了半边天”。通常职业女性不会要求更多的尊重，但她们特别赞赏绅士风度。

中国人认为守时是一个美德并且努力做到这一点，这在商界中尤为突出。中国人通常倾向于到得早一些，以便显示他们的诚意。而且如果你在约定时间之后10分钟之内赶到的话，就不算是迟到。

一些贴士

为了避免在与中国人进行交际时发生不必要的错误和尴尬，对中国礼仪的更好了解十分关键。

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握手

在中国，握手被认为是正式的欢迎举动。它用于表达尊敬之情，但这个人只能是重要的人物，例如政府官员或商人。握手应当握得很牢，但是不能过于用力，而且握得时间不应当很长，因为与其他亚洲人一样，中国人喜欢短暂的握手。你在握手之后便可以相互报上自己的名字或公司的名称，并接着执行事务。

面子（脸面）

面子通常被称为“脸面”，它反映了一个人在他（她）同级眼中的地位。有面子意味着你的同级、上级以及下级认为你拥有与众不同的地位并且与社会上各个圈子中都吃得开。这十分微妙并且没有在中国社会公开讨论，但是却作为一种谈话技巧而存在。作为一名外国人，在参与可能令人困惑的交谈时没有必要过于重视面子。对面子的最好理解就是避免在其他人面前出现尴尬。否则，这可能被认为是不礼貌的。

赠送礼物

一句中国古话说得好“礼尚往来”，这条建议是社交中不可或缺的组成部分。它对于私人关系和商务关系来说都很重要。初次见面时所赠送的最佳礼物莫过于能够表达你所在国家某些独特方面的礼物。礼物应当用红色或其他喜庆道颜色来包装。不要在收礼者面前夸耀你的礼物，而且在送礼时应当用双手。通常在第一次送礼时，收礼者可能会礼貌地谢绝礼物。在这种情况下，你就应该对情形做出正确的评估并再一次去送礼。如果收礼者没有打开你的礼物的话，这并不意味他（她）对此不感兴趣。在你离开之后打开礼物才是礼貌之举。

上门拜访

在中国，礼物在上门拜访时也是必不可少的。但是它并没有上述情况那么复杂。花卉、普通水果以及食品通常就行了。至于酒，你可得弄清楚主人是不是喜欢喝酒，或者说主人是不是有喝酒的爱好。在午饭时间，主人会让你多吃点东西或多喝点酒。如果你不想让他们失望的话，你就可以根据你的情况多来一点。如果你真的是酒足饭饱了，你最好直接谢绝，否则好客的主人会继续往你的碗里添菜。

如果在中国你遵守了这些通常的礼仪规定的话，你就能向别人表示出适当的尊敬。但是没有必要去多担心文化障碍，因为热情好客的中国人在交流时会竭力尊重你的习俗的。

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避讳
Naming Taboo

Naming taboo was a taboo against saying or writing names of the emperors and ancestors in China and neighboring nations in the ancient Chinese cultural sphere.

Different Kinds of Naming Taboo

The naming taboo of the state was the taboo against using name of the emperor and his ancestors. For example, during the Qin Dynasty, Qin Shi Huang's given name Zheng was avoided, and the first month of the year "Zheng Yue" (the administrative month) was rewritten into "Zheng Yue" (the upright month) and furthermore renamed as "Duan Yue" (the proper/upright month). *The character zheng* was also pronounced Zeng instead of Zheng to avoid any similarity. Generally, ancestor names going back to seven generations were avoided.

The naming taboo of the clan was the taboo against using names of one's own ancestors.

The naming taboo of the holinesses was the taboo against using the names of respected people. For example, Confucius' name was a taboo during the Jin Dynasty.

In diplomatic documents and letters between clans, each clan's naming taboos were observed.

In 1777, Wang Xihou wrote the Qianlong Emperor's name in his dictionary without leaving out any stroke as required, resulting in the executions of him and his relatives and the confiscation of his property.

Methods to Avoid Offence

There were three ways to avoid a character:

Changing the character to another one, which usually was a synonym or sounded like the character being avoided. For example, the Xuanwu Gate (the Black Warrior Gate) of the Forbidden City was renamed as "Shenwu" (Gate of Divine Might) in order to avoid the Kangxi Emperor's name Xuanye.

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Leaving the character as a blank.

Omitting a stroke in the character, especially the final stroke.

Naming Taboo in History

Throughout Chinese history, there were emperors whose names contained common characters who would try to alleviate the burden of the populace in practicing name avoidance. For example, Emperor Xuan of Han, whose given name Bingyi contained two very common characters, changed his name to Xun, a far less common character, with the explicit stated purpose of making it easier for his people to avoid using his name. Similarly, Emperor Taizong of Tang, whose given name Shimin also contained two very common characters, ordered that name avoidance only required the avoidance of the characters Shi and Min in direct succession and that it did not require the avoidance of those characters in isolation. (However, his son Emperor Gaozong of Tang made this edict of Emperor Taizong ineffective after his death by also requiring the avoidance of Shi and Min.)

The custom of naming taboo had a built-in contradiction; without knowing what the emperors' names were, one could hardly be expected to avoid them, so somehow the emperors' names had to be informally transmitted to the populace to allow them to learn them but not use them publicly. In one famous incident during the Northern Wei Dynasty, Korean ambassadors made a formal request that the imperial government issue them a document containing the emperors' names so that they could avoid offending the emperor while submitting their king's petition. The emperor agreed and issued them such a document. However, the mechanism of how the regular populace would be able to learn the emperors' names remained generally unclear throughout Chinese history.

Since every reign of every dynasty had its own naming taboos, the study of naming taboos can help date an ancient text.



避讳
Naming Taboo

避讳是古代中国文化圈中的一种禁忌，即禁止说或写皇帝与祖先的名字。

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避讳的种类

国讳是针对使用皇帝及其祖先名字的禁忌。例如秦始皇的名字是政，这是要避讳的，而每年的第一个月“政月”便改名为“正月”，并且又被改名为“端月”。“正”这个汉字的发音也变为 zhēng，这样防止与“政”同音。一般来说，自家之前七代的祖先名字都要避讳。

家讳是针对使用某人祖先名字的禁忌。

圣人讳是针对使用人们所尊敬的人的名字的禁忌。例如，孔子的名字在晋代就要避讳。

在外交文件和家信中都可以看到每一个家族的避讳。

在 1777 年，王锡候在他的日记中写到乾隆皇帝的名字时没有按规定少写一画，因此导致他满门抄斩，没收所有财产。

避免冒犯的方法

有三种方法来回避：

将一个汉字改为另一个汉字，后者通常与避讳的汉字同意或谐音。例如，紫禁城的玄武门就被改名为神武门，以此来避讳康熙皇帝的名字，玄烨。

将这个汉字留成空白；

省去这个汉字中的一画，尤其是最后一画。

历史上的避讳

在中国的历史中，有的皇帝名字中含有常用汉字，他们会竭力减轻老百姓的避讳负担。例如汉宣帝的名字是病已，这其中含有两个极为常用的汉字，于是他将名字改为询，这是一个不太常用的汉字，并且他明确声明这样做的目的是为了让他的人民更容易避讳自己的名字。与此相似，唐太宗皇帝的名字是世民，这里面也包含了两个极为常见的汉字，于是他下令对他名字的避讳只需要对世民两个连在一起的汉字避讳，而并不需要对这两个汉字单独避讳（但是他的儿子唐高宗在他去世之后还是要求对世和民进行避讳，这样就使太宗皇帝的这条法令无效了）。

避讳的习俗存在内在的矛盾，如果一个人不知道皇帝的姓名是什么的话，就不能指望他去避讳，因此皇帝的名字不得不通过非正式的方式传递给老百姓，以便让他们了解皇帝的名字但不在公共场合使用。北魏时发生了一件著名的事件，朝鲜使节正式请求帝国政府向其颁发一份包含皇帝名字的文件，这样朝鲜人在提交朝鲜国王的请求时就可以避免冒犯皇帝了。北魏皇帝同意了，并且给他们颁发了这份文件。但是，普通老百姓如何能够了解皇帝的名字呢？纵观整个中国历史，这套机制总体上依然不甚明了。

由于每个朝代的每个统治者都有自己的避讳，因此对避讳的研究可以有助于确定古代文本的时间。

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庆祝生日的习俗
Birthday Celebration Customs

Traditionally, Chinese people do not pay a lot of attention to birthdays until they are 60 years old. The 60th birthday is regarded as a very important point of life and therefore there is often a big celebration. After that, a birthday celebration is held every ten years, that is the 70th, the 80th, etc, until the person's death. Generally, the older the person is, the greater the celebration occasion is.



The Chinese traditional way to count the age is different from the Western way. In China, people take the first day of the Chinese New Year in lunar calendar as the starting point of a new age. No matter in which month a child is born, he is one year old, and one more year is added to his age as soon as he enters the New Year. So what may puzzle a Westerner is that a child is two years old when he is actually two days or two hours old. This is possible if the child is born on the last day or hour of the past year.

It is often the grownup sons and daughters who celebrate their elderly parents' birthdays to show their respect for them and express their thanks for all that they have done for their children. According to the traditional customs, the parents are offered foods with happy symbolic implications. On the birthday morning the father or mother will eat a bowl of long "long-life noodles." In China long noodles symbolize a long life. Eggs are also among the best choices of food taken on the special occasion.

To make the occasion grand, other relatives and friends are invited to the celebration. In Chinese culture, 60 years makes a cycle of a life and 61 is regarded as the beginning of a new life cycle. When one is 60 years old, he is expected to have a big family filled with children and grandchildren. It is an age to be proud of. That's why elderly people start to celebrate their birthdays at 60.

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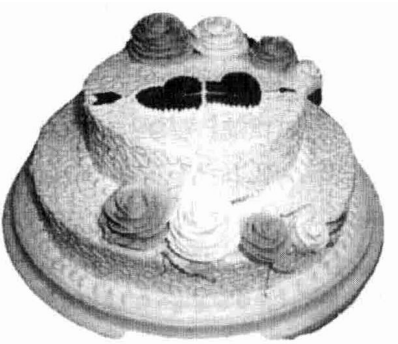
Regardless of the scale of the celebration, peaches and noodles, which are both signs of long life, are required. But interestingly the peaches are not real. They are actually steamed wheaten food with sweet stuff inside. They are called peaches just because they are made in the shape of peaches. When the noodles are cooked, they should not be cut short, for the shortened noodles can have a bad implication. Everyone at the celebration eats the two foods to extend their best wishes to the long-life star.

The typical birthday presents are usually two or four of eggs, long noodles, artificial peaches, tonics, wine and money in red paper.

庆祝生日的习俗
Birthday Celebration Customs

传统上说，中国人在60岁以前对生日并不太注意。六十大寿被认为是人生中极为重要的一次，因此经常要举行盛大的庆祝。在此之后每隔10年就要举行一场生日庆祝，也就是70岁、80岁等，直到去世为止。大体上说，人的年龄越大，庆祝的场合就越隆重。

中国人计算年龄的传统方法与西方的算法不一样。在中国，人们将中国阴历新年的第一天当作新的一岁的开始。无论孩子是哪个月出生的，他都算一岁大，而且当新年来到之时就大了一岁。因此西方人可能感到困惑之处就是一个两岁的孩子实际上只有两天或是两小时大。如果这个孩子是在去年的最后一天或最后一小时出生的，那么这就是可能的。



生日经常是由成年子女来为他们的父母庆祝，以表现出对父母的尊敬并就父母为他们所做的一切表达自己的谢意。根据传统的习俗，父母会吃到带有幸福这一象征含义的食物。在生日那天的早晨，父母要吃一碗长长的“长寿面”。在中国，长面条象征着长寿。在这一特殊场合中，鸡蛋也是最佳选择之一。

为了让这一场合变得隆重，要邀请其他的亲戚与朋友前来庆贺。在中国文化中，60年是生命

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的一个周期，而61岁则被认为是一个新的生命周期的开始。当某人到了60岁时，预计他就会有一个三代同堂的大家庭，是一个值得自豪的年龄。这就是为什么老年人在60岁时开始庆祝自己生日的缘故。

无论庆祝的规模如何，都需要桃子和面象征长寿。但有趣的是，桃子并不是真的。实际上是蒸的面食并且里面加了甜馅。被称作桃子只是因为被做成了桃子的形状。当面条煮好时，不应当切短，因为切短的面条会有不好的含义。参加庆祝的每一个人都要吃这两种食物，以便将自己最佳的愿望传递给寿星。

典型的生日礼物通常是两个或四个鸡蛋、长寿面、寿桃、补品、酒以及用红纸包的钱。



师傅/师父
Shifu

Shifu is a Chinese term for a master or teacher. The character "shi" means "teacher". The meaning of "fu" is "tutor" or "father". It is also commonly used in a martial arts context to denote an instructional relationship.

Common Usage

In mainland China, shifu is a common respectful form to address all professions where knowledge or skill is required, such as school teachers, drivers, cooks, house decorators, and many elders of some trades and arts, with a large amount of experience, such as paintings and calligraphy.

In modern slang, people use the word so as to build up a better relationship with others, in particular those with whom they are not familiar, not dissimilar from the western terms "boss".

Martial Usage of Shifu

Traditionally, in Chinese martial arts, the term was used as a familial term and sign of respect as in the general usage.

The term takes on a more intimate context when a student becomes a formal student or disciple of the teacher. The acceptance as a student is a very formal event, usually requiring a ceremony called bai shi. After the ceremony, the relationship is defined as a more direct parent/child context.

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Bai Shi-Art of the Disciple

The accepting of a "special student/disciple" in traditional kung fu was a very big deal. You not only represented the shifu but also the particular style. Thus, there was a great deal of responsibility placed on the individual. If you lost a fight, got yourself in an embarrassing situation, associated with the wrong people or violated your shifu's wishes, you dishonored the shifu, the style, your family and yourself. You were the image of the shifu, the style, and the school. We call it "guilty by association" here. As a result, to accept a disciple could never be taken lightly. You were the son(daughter) of the shifu in this system.

If you were accepted as a disciple, you were basically closer than the shifu's son/daughter and family member in many respects. There would be no holding back of information; if special attention was given, the shifu would take great pains to see that you got the information, then see if you understood it and could put it to use. Any of the styles have the so-called "secrets"—herbal medicine, dim mak, forms, hit points or kung fu techniques; all these were revealed to the disciple. The disciple would be able to call upon the shifu at anytime with a question or problem, not always necessarily about training Kung Fu. You would accompany the shifu on all kung fu related matters, or go in the shifu's place, if the shifu was unable to attend. There was never a question of whether you had to or wanted to go. Shifu said go, you go!

There were only two ways to become a disciple—you were chosen or you requested to be sponsored by a fellow student who was already a disciple. If the shifu saw that you were a talented student, the shifu would send a disciple over and let you know that you were being considered to become "part of the family". The shifu had shown interest in you for you were a person that he wanted to share all his knowledge and skill with. First of all, getting into a Kung Fu school was not that easy. Money was not always a criterion for admittance. If you did get in, any real knowledge was not readily forthcoming. Now examine the disciple ceremony. In general this is why you came to the school for the style, but more importantly, the shifu. The shifu and the style were on the same level of importance, sometimes the shifu was higher. Here was the person that would teach you, look after you, nurture and protect you, correct you, guide you and mold you. The shifu was the living embodiment of the style.

The other way to become a disciple was to have an existing disciple go to the shifu on the student's behalf, letting the shifu know that he wanted to become a

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disciple. The shifu at this point would either say yes, or would watch the student from that point on to see if he was worthy, could be trusted or was just trying to buy the shifu's kung fu and "secrets". The shifu very rarely came out and said no outright. The shifu was the person who had final say on who would be allowed in the school in the first place—if the shifu didn't like you from the beginning, the shifu wouldn't let you in the school, let alone teach you anything.

Traditional Ceremony

The candidate was instructed on the proper procedure by an existing disciple or sponsor. Every school has its own rituals and procedures but below is the most common.

The whole school was usually present at the ceremony. If the student was made a disciple, after the ceremony the new disciple would take everyone present out for a feast.

The sponsor disciple or senior disciple would be standing on the left of the shifu, who would be seated. The candidate would be standing in front of the shifu.

The senior disciple would pour a cup of tea and hand it to the candidate. The candidate would then either hand it to the shifu and get on his knees or taking the tea, gets on their hands and knees, and holds it in front of the shifu.

The candidate would then bow their head and state: "My name is..., my father's name is..., I come from... (place of birth). I am humbly requesting the honor and privilege of becoming a disciple of shifu. . . (shifu's surname)." The candidate then rises up and offers the tea to the shifu.

The shifu would take the tea and not drink it. The candidate would then kowtow for 3 times and make his sworn pledge. The pledge is a personal commitment between the student and teacher. The 3 kowtows must contain a commitment to the shifu, the style and traditions or school of kung fu. Below are some examples

Shifu—"I pledge/swear/promise to have no other shifu, and do everything in my power to make my shifu proud of me." " I pledge to take no other as my shifu, and will belong to no other style, from now until my death." "I pledge to honor my shifu, to follow and obey him (her) without question."—The main idea is the commitment of the student to the individual.

Style—"I pledge/swear/promise to keep, develop and protect the name of... (school and/or style)." "I pledge to bring honor to both my style and my shifu. I will do nothing to bring shame to the name of... (style)."—The main idea is that you and the style are now inseparable. You are no longer a kung fu student; you

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are a (style) practitioner and represent the style.

School/Tradition—"I pledge/swear/promise to preserve and protect the teachings of... (school)." "I pledge continue to grow within the art of... (style) as taught to me by ··· shifu (surname) of the (school name)." "I pledge to continue and uphold the traditions and teachings of... (school name)."—The main idea is to bind you and the school, its traditions, and the traditions of the style and school ancestors together.

After listening to the candidate's pledges, the shifu would then drink the tea (if accepted).—Most schools nowadays end here, but the candidate would then give the shifu a red envelope with money and the shifu would help the new disciple up, signifying the new shifu/disciple relationship.

After the shifu drinks the tea, the shifu pours a cup of tea for the student. This tea is usually from a different teapot, and the tea is scalding hot. The student must take and drink the tea without hesitancy, discomfort or pain. This signifies to the shifu the candidate's willingness to endure great hardships, whatever the shifu gives out.

After drinking the tea in one gulp, the student hands the teacup to the senior disciple, and then hands the shifu a red envelope containing a prescribed amount of money. This money ranges greatly from individual to individual—from $500 to $3 000 (or more). The money was traditionally given in like bills. If it was $2 000 for example, two 1 000 dollar bills to signify the multiplying of money and good fortune/prosperity. 1 400 or 4 000 was not used since the 4 sounds like the word death.

The shifu would take the red envelope and then help the new disciple up. The shifu would then say, "From this day forward you a part of my family and will be called... (kung fu family name given by the shifu)." The disciple now has all the rights and privileges of a family member, and thus the training truly begins. At this point a formal picture was taken with the shifu seated and the disciple standing on the shifu's LEFT hand side. A picture taken with the disciple on the RIGHT meant that the disciple had learned everything and was ready to go out and teach on his own. This is a graduation picture or something.

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师傅/师父
Shifu

师父/师傅是用来指大师或老师。汉字“师”表示老师；而“傅/父”则表示“导师”或“父亲”。通常用于武术的语境，表示一种教导关系。

通常用法

在中国大陆，师傅/师父是用来对需要知识或技术的各行各业的一种常见的尊称，例如教师、司机、厨师、家庭装饰人员以及某些行业和艺术中的一些长者，而且他们都有丰富的经验，例如绘画与书法。

在现代俚语中，人们用这个词来与其他人加强关系，尤其是不太熟悉的人，这与西方的“老板”一词很相近。

师傅/师父在武术中的用法

在中国的武术中，这个词通常的用法是作为一个熟悉的称谓，表示尊敬。

这个称谓用于更加亲近的语境中，即一位学员成为老师的正式的学员或弟子的时候。收徒弟是非常正式的事件，这通常需要举行一场仪式，称作拜师。仪式结束之后，种关系便被确定为更加直接的父子关系。

拜师——当弟子的艺术

在传统的武术中，接纳一位“特殊弟子”是极为重要的事情。他不仅代表师傅，而且代表某一个流派。因此，个人要承担很大的责任。如果你在一场战斗中失利、陷入一场尴尬的境地、与坏人结交或是违背了师父的愿望的话，就会给师父、流派、家人以及你自己丢脸。你代表师父、流派以及门派的形象。我们在此将其称作“连坐”。因此，接纳弟子决不能视为儿戏。在这种制度下，弟子就成了师父的儿女。

如果被接纳为弟子的话，在许多方面基本上就要比师父的子女及其家庭成员与他的关系更亲密。师父对你不会有所保留；如果格外注意的话，师父会专门看你是否掌握了诀窍，然后看你是否明白并且将其运用。任何一个流派都有所谓的“秘密”——草药、点脉、招式、打击点或是武功技艺，所有这些都会透露给弟子。弟子随时可以带着问题去拜访师父，而且这些问题并不一定是有关武术训练的。你可以陪同师父参加所有与武术有关的事务，或是当师父无法参加时代替师父参加这些事务。至于是你被迫还是自愿去的，这不是问题——师父让你去，你就得去！

只有两种方法才能当上弟子——被选中或是请求一位已经成为弟子的同学为

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自己担保。如果师父发现你是有天赋的学员的话，就会派一名弟子来并且让你知道你被当成是“家庭中的一分子”。师父已经表示出了兴趣，因为他希望将他所有的知识和技艺传授给你。首先，进入一个武术门派学习并不是件容易的事情。钱并不总是入门的标准。如果你入门学习的话，任何实际的知识都不是很容易能学到的。现在来考察一下弟子的入门仪式，这通常就是你为什么要到这个门派学习这种流派的原因，但更重要的还是冲着师父来的。师父和这种流派的重要性是相同的，有时候师父更加重要。这就是要教导你、照顾你、养育并保护你、纠正你、指导你、塑造你的人。师父就是这个流派的活化身。

另一种成为弟子的方法就是让一位已经入门的弟子代表这位学员去见师父，并让师父知道他希望成为弟子。这时师父既可以表示同意，也可以在此之后对这位学员加以观察，以便确定他是否有培养价值、是否能够信任以及是否仅仅只是为了收买师父的武功和“秘诀”。师父很少走出来直截了当地对你说不行。对于谁能够最先进入门派学习，师父拥有最终的决定权。如果师父从一开始就不喜欢你的话，他就不会让你进门派，更不要说教你什么了。

传统仪式

已经入门的弟子或担保人教会候选人恰当的程序。每一个门派都有其自己的仪式和程序，而下文则是最常见的仪式和程序。

通常在举行仪式时整个门派的学员都会到场。如果这名学员成为弟子的话，这位新入门的弟子会在仪式结束之后宴请到场的所有人。

提供担保的弟子或大弟子将站在师父的左侧，而师父则是坐着的。候选人将面对师父站着。

大弟子会泡一杯茶并将其递给候选人。然后候选人就会将其递给师父并双膝下跪，或是接过茶之后双膝下跪，并在师父面前端着茶。

然后候选人就要垂下头说：“我名叫……，我父亲名叫……，我来自……（出生地）。恳请……师父（师父的姓）收我为弟子。”然后便起身给师父上茶。

师父便接过茶但不喝茶。接着候选人便叩头三次并留下誓言，作为学员与老师之间的个人保证。这三个叩头必须包括对师父、流派以及武术传统或门派所做的承诺。下面就是一些示例。

师父——“我保证/发誓/承诺不拜其他师父，而且我要尽力让师父以我为骄傲。”“从现在起在我的有生之年里，我保证不拜其他人为师而且不加入其他流派。”“我保证给我的师父争光，我要毫无疑问地跟随并服从他（她）。”主题就是学员向个人所做的保证。

流派——“我保证/发誓/承诺要保持、发扬、并保护……（门派与/或流派）的名声。”“我保证要为我的流派和我的师父争光。我不会做出给……（流派）丢脸的事情。”——主题就是现在你和流派之间不可分割了。你不再是一名武术学员了，

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你是一个(流派的)门徒并且代表了这个流派。

门派/传统——"我保证/发誓/承诺要保持并保护……(门派)的教诲。""我保障继续在……(门派名称)的……师父(姓)交给我的……(流派)的武艺下继续成长。""我保证将……(门派名称)的传统与教诲保持下去并发扬光大。"——主题就是要将你和门派、门派的传统以及流派与门派前人的传统联系在一起。

在听完候选人的保证之后,(如果师父收其为徒的话)师父接着就会饮茶。——大多数门派如今就到此为止了,但是候选人接下来要给师父一个装着钱的红包,而师父要将这位新弟子扶起来,以表示新建立起师徒之间的关系。

在师父饮完茶之后,师父要给这位学员倒一杯茶。这杯茶通常是用另外一个茶壶泡的,而且茶要很烫。学生必须接过茶并饮茶,而且不能有任何迟疑、不快或是痛苦。这表示无论师父给他多么巨大的痛苦,这位候选人都愿意承受。

在将茶一饮而尽之后,这位学员便将茶杯递给大弟子,然后再给师父奉上一个红包,红包里面装着规定数目的钱。这笔钱的数量各不相同——从 500 美元到 3 000美元(或是更多)不等。这笔钱传统上是以相同的钞票奉上的。比方说如果是 2 000 美元的话,就要给两张 1 000 美元的钞票,以表示钱的增值和好运/兴旺。1 400或 4 000 是不能给的,因为 4 与死这个词谐音。

师父会收下这个红包,然后将新收的弟子扶起来。然后师父会说:"从今天起你就是我这个家庭的一分子了,你就叫……(师父起的武术家庭中的名字)。"弟子现在便拥有作为一名家庭成员所拥有的所有权利和特权,因此训练就真正开始了。此时就要画一副正式的画,其中师父坐着而这位弟子则站在师父的左手一侧。如果画中是弟子站在右侧的话,这就意味着这位弟子已经学成了所有武艺,并且准备离开并独自传授武功,就类似于毕业画。



脸面
Face

Face refers to two separate but related concepts in Chinese social relations. One is mianzi, and the other is lian, which are both used commonly in everyday speech rather than in formal writings.

Lian is the confidence of society in a person's moral character, while mianzi represents social perceptions of a person's prestige. For a person to maintain face

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is important with Chinese social relations because face translates into power and influence and affects prestige. A loss of lian would result in a loss of trust within a social network, while a loss of mianzi would likely result in a loss of authority. To illustrate the difference, gossiping about someone stealing from a cash register would cause a loss of lian but not mianzi. Repeatedly interrupting one's boss as he is trying to speak may cause the boss a loss of mianzi but not lian. When trying to avoid conflict, Chinese in general will avoid causing another person to lose mianzi by not bringing up embarrassing facts in public. Conversely, when challenging authority or another person's standing within a community, Chinese will often attempt to cause a loss of lian or mianzi.

Notice that directly lying doesn't cause a loss of face. For example, if a reservation is cancelled by an airline, then they can lie that the flight is merely delayed. Inability to arrange the trip would cause a loss of face, while lying that it is delayed does not. So-called "polite lies" are perfectly acceptable, and even desired.

Usages of Lian and Mianzi

Some common usages of both lian and mianzi will be discussed as follows:

1. Losing One's Lian

Since a person is usually rooted in a closely-integrated community, his or her family, friends and superiors will pay attention to his loss and success, so the loss of lian is not restricted to himself or herself. Seniors often caution a young man against losing their lian to encourage him to make every effort and follow conventions. This not only enhances the concept of "lian" in the young person's mind, but also enables them to understand the fact that his family is responsible for his behavior. So he must bear in mind that his behaviors must conform to his family status. If the person seriously violates the social convention, the person and his family will be dishonored, in addition, the judgment and justice of those having educated or promoted him will be doubted. In other words, the extent of lian loss depends not only on the seriousness of a person's fault or failure, but also on the relation between him and another person.

2. Wanting no Lian

This is a stern condemnation, meaning that a person ignores his quality as perceived by the society and is willing to reap private profits at the expense of violating moral standards. The social binding force has no effect on such kind of persons because he does not care about codes for behaviors. In the extreme cases, even his relatives and friends are not able to predict his behavior if a person is ac-

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customed to "wanting no lian". The behaviors of such persons cannot be punished through legal means and the public reproval may not be made openly. However, if such persons are in unfavorable situation, the society will sit by and watch without providing any moral or material support to them. They can not count on the social relation network because they have been already in breach of moral standards. In fact, the society even tends to deem their failures or misfortunes as what they deserve for their ignorance of society and morality.

3. Thick Lian

"Thick lian" is quite similar to "wanting no lian" but is not so straightforward. The meaning signified by this phrase is that although the skin is still on the face, it is difficult to penetrate it by the social negation; hence it means the ignorance of public reproval or the youngsters' defy of the social moral standards as imposed by seniors. For example, a guest stayed so long and, despite the fact that the hostess made every effort to hint to her that the hostess wants him to leave, made no response. After he departed, the hostess resentfully told me: "How thick the person's face is!" However, Chinese people attach great importance to treating guests and try to avoid making guest feel that he is not welcomed.

4. "Struggling for Mianzi"

The methods of struggling for mianzi between each other include giving a feast for guests or showing off riches and surpassing the other on any issues potential to enjoy the favorable evaluation from the public. The college sports team is also struggling for mianzi for their college.

5. "Giving Mianzi"

It refers to person A's actions contributing to person B's reputation before others. There are a lot of methods available to give face, such as praising person B before the public, emphasizing person B's title or capabilities and showing respect to his suggestion (even if person A does not think so). All these are methods of giving mianzi to a particular person. In other words, they will make person B's mianzi more decent.

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脸面
Face

脸面在中国的社会关系中指两种单独的但却相互联系的概念。其中之一是面子，另一个则是脸，这两个概念在日常讲话中都要比正式的书面中用得更普遍。

脸是社会对个人道德品质的信心，而面子则代表社会对一个人名誉的看法。对一个人来说，保住脸面在中国的社会关系中是十分重要的，因为脸面会转化为权力与影响力并对声誉产生影响。丢脸会导致在社会网络中失去信任，而丢面子也会导致权威的丧失。我们来说明这种差异：造谣称某人从收银机中偷钱会导致丢脸，但是面子不会损失。在某人的老板要讲话时反复干扰他则可能会让老板丢面子，但不会让他丢脸。当中国人要避免发生冲突时，他们通常不会公开指出令人尴尬的事实，从而避免让另一个人丢面子。与此相反，当中国人要挑战权威另一个人时，他们经常会试图让他丢面子或丢脸。

注意，直接撒谎是不会丢脸的。例如，如果航空公司取消预定时，他们就会谎称仅仅是航班延误了。如果无法安排行程是会丢脸的，而谎称其受到延迟的话则不会丢脸。所谓的“礼貌的谎言”就是完全可以接受的，甚至是人们所希望的。

脸和面子的用法

下文将讨论脸和面子有关的一些常见用法：

1. 给某某人丢脸

由于自我通常归属某一个密切整合的社区中。他的家庭、朋友以及他的上司都会关注他的成败。所以个人不只是丢自己的脸。长辈经常告诫年轻人别丢他们的脸，以此来激励年轻人奋发向上，循规蹈矩。这种说法不只将脸的观念深植于年轻人的心中，也让他了解他的家庭对其行为负有责任。他必须牢记他的行为必须与其家庭地位相符。如果他的行为严重违反了社会规范，不但会在他本身的品格和家庭的声誉上蒙上一层阴影，同时也会让人 怀疑曾经教导和提拔过他的人是否有良好的判断力和公正性。换言之，“丢脸”的程度不仅随个人过错或失败的严重性而定，而且也与他人与他的关系有关。

2. 不要脸

这是一种严厉的指责，意思是某人不在乎社会对其品格有何想法，他甘冒违反

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道德标准之大不韪而获取私利。社会制约力量对这种人丝毫发生不了作用，因为他根本不把行为规则放在心上。更有甚者，倘若某人“不要脸”成性，他的亲友也无法预测他的言行。这种人的所作所为通常无法用法律来加以处罚，大众的非难也可能是不公开的。但是他们一旦遭遇不利情境时，社会将袖手旁观，不愿给予道德及物质上的支持。他们无法倚赖社会关系的网络，因为他们早已因为违背道德标准而陷于孤立。事实上，社会甚至会认为他们的失败或不幸正是不顾社会道义的应得报应。

3. 脸皮厚

“脸皮厚”的意义和“不要脸”有点儿类似，不过却较为委婉。它的象征意义是：皮肤仍然在脸上，不过却很难用社会的否定来穿透它。这意味着漠视公众非议，或是年轻人挑战长辈加诸其上的社会道德标准。一个小例子是：有位客人久待不去。虽然女主人百般设法暗示她了解主人希望她离开，她仍然无动于衷。对方离开之后，女主人悻然对我说：“那人脸皮真厚！”但是中国人十分重视待客之道，他们尽量避免让客人觉得自己不受欢迎。

4. “争面子”

两个人争面子的方式包括以宴席待客和炫耀财富，以及在任何可能获得公众有利评价的事项上超越对方。大学的体育队伍也是在努力争取给母校增加“面子”。

5. “给面子”

指甲的行动在其他人面前增加了乙的声望。给面子有许多方法：在大众面前赞美乙，强调乙的头衔或才能，对他的建议表示尊重（即使甲并不真的觉得如此），这些都是给某人面子的方法。换句话说，它们能让乙的面子好看一点。



关系
Guanxi

Guanxi describes the basic dynamic in personalized networks of influence. The Pinyin romanization of this Chinese word is becoming more widely used than the two common translations — “connections” and “relationships” — as neither of those terms sufficiently reflects the wide cultural implications that guanxi describes.

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Closely related concepts include that of ganqing, a measure which reflects the depth of feeling within an interpersonal relationship, renqing, the moral obligation to maintain the relationship, and the idea of "face", meaning social status, prestige, etc. "Face" has two components, lian and mianzi. Lian is achieved through proper behavior in relationships. Mianzi is obtained when behavior exceeds obligatory role as expected by the society.

Description

Guanxi is a central concept in Chinese society and describes a personal connection between two people in which one is able to prevail upon another to perform a favor or service, or be prevailed upon. The two people need not be of equal social status. It could also be a network of contacts, which an individual can call upon when something needs to be done, and through which he or she can exert influence on behalf of another. It can also describe a state of general understanding between two people: "he/she is aware of my wants/needs and will take them into account when deciding her/his course of future actions which concern or could concern me".

Although guanxi is often characterized as uniquely Chinese, similar relationships occur in other nations, especially in East Asia. In China guanxi has become especially significant in the last fifty years because it provides individuals with a patterned, structured set of relationships that to some extent replace the social networks of family, village, and clan that are more difficult to maintain in the face of population relocations, urbanization, and Westernization. Guanxi is a mechanism for dealing with social uncertainty in a complex social environment.

Guanxi has been a significant element in Chinese business relationships for several hundred years, "an intricate and pervasive relational network which Chinese cultivate energetically, subtly, and imaginatively". Wide webs of guanxi tie Chinese businessmen and Chinese firms into a cohesive and functioning economy. The success and even survival of many businesses rests on the establishment and maintenance of guanxi network. For Western businesspeople, the concept of guanxi is a useful reminder that trust, understanding, and personal knowledge can be vital components of economic relationships. The development of guanxi is not something that takes place instantly, and this can be one of the frustrating aspects of doing business in China for non-Asians.

The term is not generally used to describe relationships within a family, although guanxi obligations can sometimes be described in terms of an extended

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family. The term is also not generally used to describe relationships that fall within other definite societal norms (e.g. boss / worker, teacher / student, friend). The relationships formed by guanxi are personal and not transferable.

Most guanxi relationships are based on individuals' having something in common, a phenomenon called tong in Chinese. The commonalities may be the fact of having attended or graduated from the same school, having the same place of employment, working in the same industry, or coming from the same village or region. In addition, guanxi relationships may sometimes be established through gift giving or personal favors. They can even be arranged by an intermediary. Guanxi relationships often have a strong emotional element, something easily overlooked by outsiders.

The essence of guanxi is that each relationship carries with it a set of expectations and obligations for each participant. A guanxi relationship may lead a person to feel obligated to help someone get a job or a promotion, or, conversely, may lead a person to have the expectation that a connection will help with a job search or a promotion. Similar obligations or expectations can be held with regard to gainingentrance to a school or university, meeting with an influential official, or receiving (or offering) help to family members and friends. Those who meet these obligations gain face and status and expand their guanxi network. Refusing to help can bring disgrace.

Thus, in addition to the instrumental and emotional components noted above, guanxi also involves the notion of honor and respect, two core values in Chinese society.

Guanxi is of interest not only to Western businesspeople, but also to Western sociologists and network analysts. Sociologists have linked guanxi with the concept of social capital, and it has been exhaustively described in studies of Chinese economic and political behavior. When a guanxi network violates bureaucratic norms, it can lead to corruption. Guanxi often plays a negative role when its obligations take precedence over civic duties, leading to nepotism and cronyism, but commentators that focus exclusively on these negative aspects of guanxi are missing the bigger picture described above.

Western businesspeople appear to see guanxi as a kind of capital to be accumulated. Nonetheless, in the West ties tend to be less strong, less complicated, and less based on expectations. Old or distant relationships are also less important in the West than they are in China. It may be that the elusiveness of the concept is

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what makes guanxi appealing to people in the West. It provides a useful way to corral a wide variety of human connections under one term and to see that networks of relationships have a kind of life of their own.



关系
Guanxi

关系说明的是个人化的影响网络的基本动态。与两种常见翻译“联系”和“关系”相比，这个中国词语的罗马拼音使用起来更加广泛，因为这两个词语都无法充分地反映关系所描述的广泛的文化暗示。

与这个词密切相关的概念包括“感情”，这是反映人际关系中感情的深厚程度的一种尺度；“人情”，这是维持关系的道德责任；以及“脸面”，这指的是社会地位、名声等。“脸面”由脸和面子这两部分所组成，脸是通过关系中的适当行为所实现的；面子则是通过让行为超出社会希望你所必须发挥的角色而实现的。

说明

关系是中国社会中的一个核心概念，它说明了两个人之间的个人联系，且其中一个人能够说服另一个人或是被另一个人说服去帮个忙或提供服务，这两个人的社会地位不必相同。关系也可以是一种联系网，其中一个人在需要做某事时可以利用这种网络，而且他（她）可以通过这种网络代表另一个人施加影响。关系也可以是两个人之间整体理解的一种状态：“他（她）意识到我的希望（需要），而且在对未来关系到我或可能关系到我的行动做出计划时要对此加以考虑”。

尽管关系经常被表现为中国所独有的，但是其他国家也出现了类似的关系，这在东亚尤为显著。在中国，关系在过去的50年里特别重要，因为这给个人提供了一套模式化、结构化的关系，这从某种程度上取代了家庭、村庄以及宗族的社会网络，因为这些网络在人口迁移、城市化以及西方化的面前越来越难以维系。关系是在复杂的社会环境中应付社会不确定因素的一种机制。

几百年来，关系已经为中国商务关系中一个重要的要素，它是“中国人以积极、微妙、且富有想象力的方式所营造出的复杂、普遍的关系网络”。广泛的关系网络将中国商人和中国公司联系成一个紧密相联且富有成效的经济体。许多公司的生存成功都依赖于关系网的建立与维持。关系这个概念对于许多西方商务人士来说是很有益的提醒，告诉他们信任、理解以及个人知识可以成为经济关系中的关键组

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成部分。关系的发展并不是一蹴而就的，对于亚洲以外的人来说，这可能是开展业务中带来挫折的方面之一。

关系通常并不用来说明家庭中的关系，但是关系的责任有时可以在扩展的家庭方面加以说明。这个词通常也不用来说明其他确定的社会标准中（例如老板/工人、师/生、朋友）的联系。通过关系所构建的联系是个人的联系并且不可转让。

大多数关系是建立在个人的共同之处上的，这种现象在汉语里被称为"同"。这种共性可以是在相同的学校入学或毕业，可以是在相同的地点就业，可以是从事于同一个行业，也可以是来自同一个村庄或地区。此外，关系有时可以通过送礼或个人的好感得以建立，这甚至可以通过中间人来加以安排。关系经常具有强烈的感情色彩，这一点很容易被外人所忽视。

关系的实质就在于，每一种联系本身都带有一套对每个参与者的预期与责任。一种关系可能会让个人认为有责任帮助某人获得工作或提拔，反过来这也可能会让个人产生一种预期，即关系将有助于他寻找工作或获得提拔。在获得进入学校或大学学习、与有影响力的官员见面或是从家庭成员和朋友获得（或向他们提供）帮助。履行了这些责任的人就获得了脸面和地位，同时扩展了他们的关系网络。如果拒绝提供帮助的话就会丢脸。

因此除了上文中所指出的工具与情绪要素之外，关系还涉及到荣誉与尊敬概念，这是中国社会中的两个核心价值观。

不仅西方的商务人士对关系产生了兴趣，而且西方的社会学家与网络分析人士也对此抱有兴趣。社会学家将关系与社会资本这个概念相联系，而且在对中国的经济与政治行为所做的研究中，得到了详尽的说明。当一个关系网络违反了官员的规范时，就可能产生腐败。当关系的责任优先于公民责任时便会产生负面作用，这样便导致了裙带关系和任人唯亲，但是评论家如果只关注于关系的这些不利方面的话，就会忽视上文中所说明的更重要的方面。

西方的商务人士似乎将关系视为一种需要积累的资本。但是在西方，关系一般没有这么强、也没有这么复杂，而且较少地建立在这种期待之上。在西方，旧的关系或疏远的关系也不像中国这么重要。可能就是关系这个概念所具有的难以琢磨的特点使其对西方人产生了吸引力。它提供了一种有益的方式来将大量的人际关系归入这个词语的范畴之中，同时可以看到关系网络本身也有自己的生命。

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