

新目标大学英语

New Vision College English

总策划：庄智象

总主编：束定芳

中国文化英语教程

学生用书

**Readings in Chinese Culture
Student's Book**

主 编：束定芳

副主编：安 琳

编 者：束定芳 安 琳 王蓓蕾 朱 彦 吕晶晶

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总 序

随着高等教育国际化的不断推进,各高校在特色办学、内涵发展和国际化人才培养等方面不断提出新的需求;随着数字网络技术和移动通讯的持续创新,大学生英语学习需求呈现出多元化、多层面的变化和发展趋势。

教育部最近制定的《大学英语教学指南》对接国家发展战略需求,对大学英语教学提出了全新的目标与要求。

为满足各高校全面贯彻执行《大学英语教学指南》提出的提高大学生英语能力、培养国际化人才的要求,我们在上海外语教育出版社的帮助下,组织全国十多所高校设计、编写了这套“新目标大学英语系列教材”。

本系列教材参照《国家中长期教育改革与发展规划纲要(2010—2020年)》、《教育部关于全面提高高等教育质量的若干意见》以及《大学英语教学指南》的精神与要求进行设计、编写,充分参照当今外语教学理论,并基于对中国大学英语现状与发展趋势的充分调研。

一、教材特色

“新目标大学英语系列教材”之“新目标”包含三层含义:1.全球化和高等教育国际化发展趋势以及中国新的国家发展战略对中国大学生英语能力提出的新目标和新要求;2.《大学英语教学指南》对大学英语提出的新的多元化课程目标;3.各个大学根据学校办学定位、特色、人才培养规格对学生英语能力设定的新目标和新要求。

教材设计同时体现以下特色:

1. 以学生为本

各教程注重语言知识的讲解与传授,以及语言技能、学习技能和思维能力的培养,通过任务、活动及练习的设置引导学生在做中学,在真实的语言交际环境中提高学习技能和语言技能。教材主题的选择对接学生的年龄特点和时代特点,符合学生认知和情感能力发展的需求,可帮助学生拓宽国际视野及提升综合素养。练习类型包括主题拓展、语言知识、思维训练、自主学习能力培养等方面。

2. 多维度多层次的立体体系

教材继承传统的“《综合教程》+其他”教材体系,根据新时期大学英语教学的特点以及英语学习的最佳路径,构建全新的“《综合教程》+《视听说教程》+《阅读教程》+‘主题英语教程’”教材体系,不仅全面培养学生的英语听说读写能力,而且注重提高大学生科学人文素养和跨文化交际能力,并培养他们以英语为媒介从事专业学习和国际学术交流的能力。

二、教材结构

本系列教材的结构体系按照《大学英语教学指南》提出的“通用英语”、“专门用途英语”和“跨文化交际英语”三大板块进行设计、编写。

通用英语

通用英语教材旨在全面提高学生的英语语言技能,为后续课程——特别是专门用途英语课程或全英语专业课程——的学习打下基础。

《综合教程》：1—4册（刘正光主编）

《综合教程》通过帮助学生阅读符合其认知和情感特点的优秀范文，掌握基本阅读技能和语言基础知识，逐步形成系统的组织和表达思想的能力，同时利用阅读材料所提供的英语语言素材和相关主题知识，培养学生综合使用语言的能力。

《视听说教程》：1—4册（徐锦芬主编）

《视听说教程》通过各种口头的语言交际活动，特别是学术交流活动，帮助学生获得听懂专业课程、参与学术交流的能力。

《阅读教程》：1—4册（束定芳主编）

《阅读教程》的主题完全对应《综合教程》的主题，教材内容不仅增加了相同主题选文的体裁和数量，更重要的是帮助学生进一步巩固和拓展相关主题知识和语言技能，熟练掌握阅读技巧，提升阅读速度。

专门用途英语

《科技英语教程》（王腊宝主编）；《人文社科英语教程》（文旭主编）

这两本教材是专门为理工科和人文社科专业方向学生进入全英语专业课学习或阅读专业文献而编写的过渡性教材，也可作为不同专业学生的拓展阅读教程。

跨文化交际英语

《中国文化英语教程》（束定芳主编）；《西方文化英语教程》（殷企平主编）

这两本教材的设计充分考虑到中国学生对中国传统文化和西方文化的兴趣，能满足学生加深对中国传统文化和西方文化了解的需求。

三、教材使用建议

本系列教材可充分满足《大学英语教学指南》提出的通用英语课程中基础级和提高级的教学要求，各高校可根据本校学生的实际情况和教学目标选择使用。

本系列教材中的《综合教程》、《视听说教程》、《阅读教程》可作为主干教材用于基础阶段和提高阶段的教学；《科技英语教程》、《人文社科英语教程》、《中国文化英语教程》和《西方文化英语教程》可作为提高阶段教材，或作为学生自主学习的补充资源。

新生英语基础相对较好的高校可加快各基础阶段的教学进度，并补充主题英语的内容；对于新生英语基础相对比较薄弱的高校，建议使用基础阶段教材帮助学生打好语言基本功，再视学生语言能力开设拓展课程。

本系列教材在编写过程中得到了多方面的支持，特别是教育部大学外语教学指导委员会、外语界许多知名专家学者、高校一线教师和上海外语教育出版社高等教育事业部的编辑等，在此一并表示衷心的感谢！

由于编者水平所限，编写时间仓促，教材中难免有疏漏与不足，欢迎专家、广大教师和学生批评指正。

束定芳

Preface

The *New Target College English* series is the most comprehensive English language textbook series that I have seen. The whole series is based on the new college English curriculum guidelines set by the Ministry of Education, which emphasizes both training in basic skills and the development of cross-cultural awareness and some ESP skills. The contents of the textbooks are ideal for achieving these goals.

There is a primary focus on reading and writing in the *Integrated Course* but the reading texts also serve as a basis for creative thinking and developing speaking skills. The topics of each unit have been very carefully chosen to reflect the global role that English now plays. I was especially pleased to see that the reading passages were extensive rather than the fashionable short texts that figure in many contemporary textbooks. There is – very rightly – a major emphasis on developing students' vocabulary, including both words and phrases.

The *New Target College English* series also focuses on academic listening and speaking with the specially designed *Video Course*. *Readings in Western Culture* and *Readings in Chinese Culture* provide extensive reading materials in both Chinese and Western cultures while *Readings in Science and Technology* and *Readings in the Humanities and Social Sciences* are designed as ESP materials to enhance students' academic skills in English. This series will appeal to a wide range of teachers with its blend of traditional type and communicative activities.

A key feature of the series is that it aims to cater to the different needs of Chinese students at different levels and locations. There is a rich array of learning activities in each course that will allow teachers the opportunities to select those activities that they consider best suited to their own students. Teachers can also elect to use one, two or all of the courses in the complete series based on their students' English proficiency and the aims and objectives of the English curriculum in their own college. My hope, however, is that they will take advantage of the whole series.

The textbook series also takes account of the fact that many Chinese college students will need to use English to further their own academic studies. Thus there are activities specifically directed at the English language skills and strategies that students will need to study through the medium of English.

My lifelong work in second language acquisition points to one key principle that needs to inform the design of language courses — namely, the importance of providing as much input in the second language as possible. Language learning is a slow and gradual process that can only be successful if learners are exposed to massive amounts of input. Most language courses consist only of the main textbooks, which by themselves can never ensure the quantity of input needed to achieve high levels of proficiency. The *New Target College English* series is a very welcome exception.

I am very happy to endorse the *New Target College English* series.

Rod Ellis

Distinguished Professor, University of Auckland
Changjiang Scholar, Shanghai International Studies University

编者的话

中国文化走向世界已然成为一个不可逆转的趋势。中国大学生在国际交流中用英语介绍中国文化、进行跨文化交流也将成为他们一个重要的使命。教育部制订的《大学英语教学指南》特别提出要培养大学生的跨文化交际能力，并在课程设置建议中列出了有关中国文化方面的内容。

《中国文化英语教程》(*Readings in Chinese Culture*)作为“新目标大学英语系列教材”的主题英语教程之一，承载了这一使命，体现了大学英语教改的方向和趋势。本教程根据《大学英语教学指南》的目标要求，针对当前大学生的知识结构及国际交流需要，围绕多个中国文化核心主题选择了多视角、多维度的英文阅读材料，让学生在进行英语学习的同时加深对本国文化的了解，提升大学生的文化认同，从而进一步培养大学生的跨文化交际能力。

本教程涵盖中国文化最具代表性的十六个主题，包括：神话传说、名胜古迹、饮食文化、茶文化、中医药学、生肖年历、戏剧艺术、书法艺术、中国语言、儒家思想、道家思想、古典诗词、文学名著、孙子兵法、中国功夫和建筑艺术。每个单元精选3篇文章，分别介绍主题、回顾经典、引发思考，一方面帮助学生深化对中国文化的理解，另一方面帮助学生学会用英语来介绍和研究中国文化。

本教程是在调查分析了国内大学生已有的中国文化知识以及今后在国际交流中可能涉及的内容、吸收了国内诸多已有的有关中国文化的教材和著作的优点、广泛听取了有关专家和教师的意见和建议的基础上设计编写的，借鉴了国内外最新的语言和主题类教材编写的新理念、新方法，呈现出以下几大特色：

1. 独具匠心的选材视角

作为一本介绍中国文化的读本，本教程的选文大都精选自原汁原味的著作、文章和报道。选材来源包括：海外汉学家的著作和文章，权威刊物、报纸、新闻机构的报道、分析、采访内容等，中国官媒、主流文化网站等的对外宣传文章，中国学者的英文著作或翻译作品，文学名著英译本，等等。

每个主题的选文安排都根据学生的认知特点由浅入深：先通过一篇介绍性的文章帮助学生了解这一主题的概况，同时熟悉如何用英语介绍这一主题；接着通过一篇经典选文的阅读，品味该主题的精髓和更深层的意义；最后借助一篇评论性文章，启发学生从不同视角去审视该主题的本质与特征、发展与演变、批判与应用，培养学生的思辨能力。

2. 提纲挈领的注释解读

为了同时满足大学生英语学习（词汇和语法知识、阅读技能）和文化学习的需要，本教程采用了多种注释方式：生词和短语注释采用文章边注，语法结构、译文对照及文化知识注释采用脚注，背景知识及复杂文化知识注释采用尾注。部分文章还附有交叉参考与延伸阅读注释，方便学生在阅读某一主题时，系统消化相关知识，使原先碎片化的知识系统化。

3. 形式多样的语言思维训练

本教程的练习活动采用了丰富多样的形式，旨在培养学生不同方面的能力。例如，为帮助学生提高语法、词汇知识和阅读技能，教程设计了针对文章大意、重要概念、细节信息等的理解题、阅读技能训练题和词汇运用题，如段落信息匹配、大纲笔记填充、信息填充、判断正误、选词填空等；为加强学生用英语表达中国文化相关概念的能力，教程设计了词汇、句子、篇章层面的英汉互译练习；为锻炼学生的思辨能力，教程设计了批判性思维的活动如针对古今中外同一概念范畴的比较思考题、历史和现实意义思辨题以及结合自身经验的讨论题等。

4. 量身定做的文化与语言知识拓展

本教程的各单元都设置了文化知识“小百科”（**Mini-pedia**）栏目，补充介绍该主题的相关知识，帮助学生全面系统地学习文化知识，并开展课外拓展和自主学习。每个单元的最后，都设置了一个主题词汇表（**Useful Expressions**），采用汉英对照的形式，呈现该主题的常用词汇和相关表达，帮助学生提高用英语表达与该主题有关的内容的能力。

本教程由上海外国语大学的教材编写团队编写，编写人员有：束定芳、安琳、王蓓蕾、朱彦、吕晶晶。

由于编写人员水平有限，本教程肯定还存在一些不足之处，敬请广大专家、教师和学生不吝指正。

2016年1月
编者

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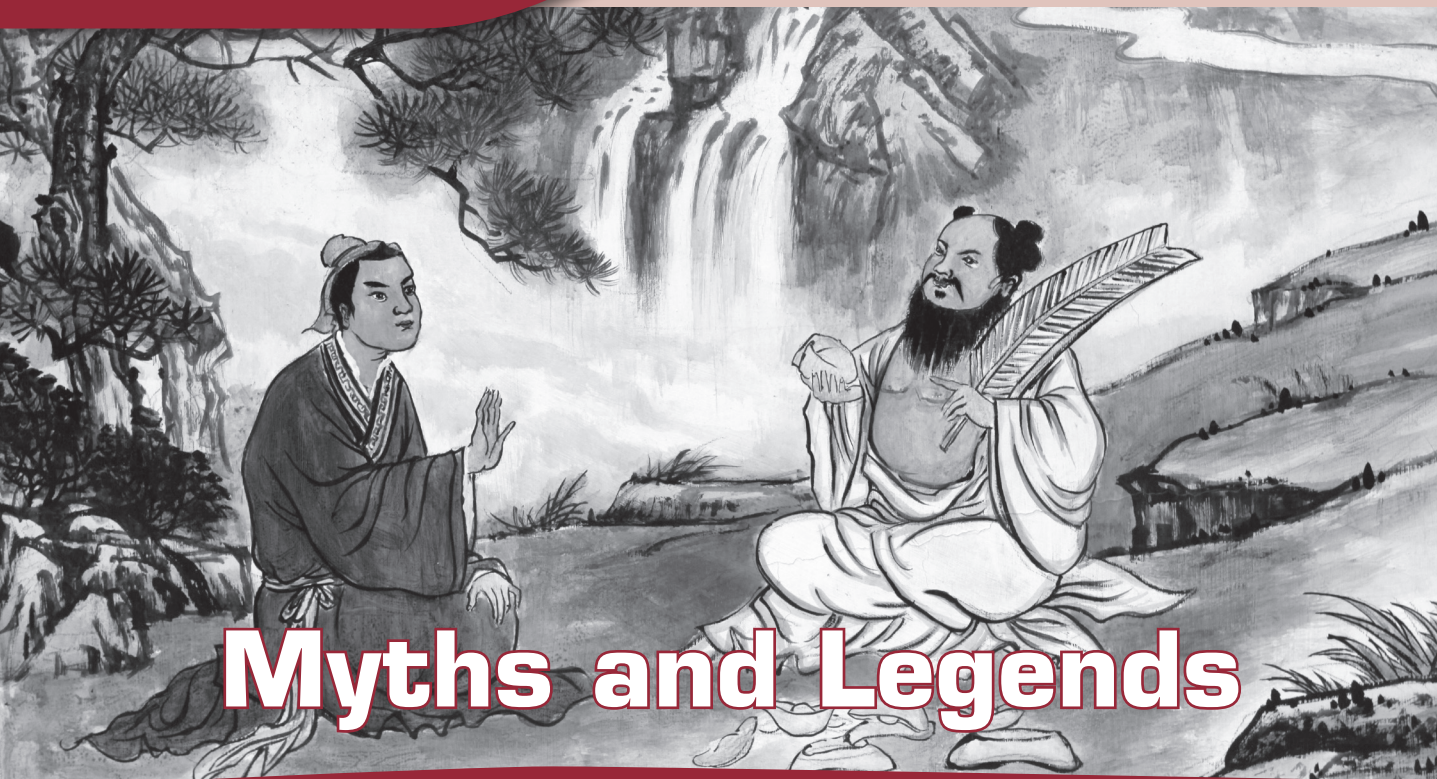
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Unit 1



Lead-in



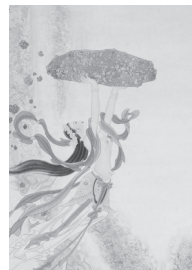
Pan'gu



Chang'e



The Eight Immortals



Nüwa



Houyi



Kuafu



Sui



Phoenix

Match the mythical figures in the pictures with their stories by putting each of the names in the corresponding cell.

Names	Stories
	one of the four Chinese auspicious and mythical beasts, along with the Chinese dragon, tortoise and Qilin (kylin)
	a god who broke through the chaos and created the world
	a god who drilled wood to make a fire
	a goddess who mended the sky and created humans
	wife of the legendary hero Houyi and later inhabited the Moon Palace with the Jade Rabbit and the woodcutter Wu Gang
	a god who chased the sun
	a group of legendary Taoist immortals
	a great archer who shot down nine extra suns

A General Introduction to Chinese Mythology¹

Yang Lihui, An Deming

1 By Chinese mythology, we mean the body of myths historically recorded and currently transmitted within the present geographic boundaries of China. It should include not only myths transmitted by people of the Han ethnic group but also those by the other fifty-five ethnic groups living in this broad area. Since almost every ethnic group has its own mythical gods and stories about their creative actions, there is not a systematic, integrated, and **homogeneous** “Chinese mythology” held and transmitted by all the Chinese people. Even among Han people, there is not an integrated system of myths.

homogeneous *adj.* 同类的

2 The earliest written records of ancient myths can be traced back to about 3,000 years ago, though other forms of designs and paintings on shells, bones, and bronzes probably relating to myth appeared earlier than this. Recently, researchers found a bronze vessel named “**Suigongxu**” (Suigong was a duke of the Sui State, now belonging to modern Shandong Province; “Xu” is an ancient bronze vessel that has a cover and two ears; it functions as a food container), which can date back to the 9th or 8th century BC, the middle of the Western Zhou Dynasty. The inscription on the inside bottom of the vessel consists of 98 Chinese characters, praising the achievements of the mythic hero **Yu**. It tells the story that heaven ordered Yu to scatter

Suigongxu 遂公盃

Yu 禹

¹ The article is selected from Yang, Lihui & An, Deming. (2005). *Handbook of Chinese Mythology*. ABC-CLIO, Inc.

earth, so Yu went around all the mountains, cutting down the trees in the forests and deepening the seas and rivers to drain all the water on earth into the sea. This inscription shows that the technique of recording myth in Chinese characters had become relatively mature nearly 3,000 years ago. Additionally, it illustrates that at least as late as the middle of the Western Zhou Dynasty, the myth about **Yu controlling the flood** had already been spread, and it had been historicized into a legend about a great hero or a great king in the upper class of society.

Yu controlling the flood 大禹治水

3 But these inscriptions recorded myths very simply. Sometimes the mythological stories they illustrate are hard to understand. Therefore, Chinese scholars rely primarily on accounts of myths recorded in later ancient writings after the Western Zhou Dynasty to study these myths.

4 In China, there is no sacred **canon** recording myths, beliefs, or sacred history like *the Bible* or *the Koran*, nor were there any literati, **troubadours**, or **shamans** (sorcerer or sorceress) who collected myths from oral tradition and compiled them into a systematic and integrated mythology, like the Greek collections attributed to **Homer** and **Hesiod**. Rather, myths in ancient China were usually spread in scattered and fragmented forms in various written material. These sources contain information about archaeology, literature, philosophy, geography, history, witchcraft, **ethnography**, religion, folklore, and so on. Many of them preserve only a few myths, but some of them hold a comparatively large number of myths and thus become treasures of ancient Chinese myths. Among them, *Shanhaijing* (*The Classic of Mountains and Seas*), *Chuci* (*The Songs of Chu*), and *Huainanzi* are thought to be the major **repositories** of Chinese ancient myths.

canon *n.* 真经

Koran 《古兰经》，伊斯兰教经典

troubadours *n.* 游吟诗人

shaman *n.* 巫师

Homer 荷马，希腊史诗作者

Hesiod 赫西奥德，希腊最早的诗人之一

ethnography *n.* 人种志

Shanhaijing 《山海经》

Chuci 《楚辞》

Huainanzi 《淮南子》

repository *n.* 宝库，宝藏

5 Myths are neither static nor separate from society. Rather, their existence and transmission are deeply influenced by their social and cultural contexts. On the other side, those myths that have been handed down for thousands of years and contain Chinese people's philosophy, art, beliefs, customs, and value systems also have had a great influence on Chinese society and culture.

Tasks

1. Each of the following six statements contains information given in one of the paragraphs (1–5) in the text. Identify the paragraph from which the information is derived. You may choose a paragraph more than once.

Statement	Paragraph
1) The recently uncovered “Suigongxu” is an ancient vessel which records the historical myths of the great hero Da Yu who controlled the flood.	
2) Chinese myths are a vital part of Chinese culture.	
3) Unlike western myths, myths in ancient China were usually spread in scattered forms in various written materials.	
4) Chinese mythology refers to myths transmitted by people of all fifty-six ethnic groups living in China.	
5) <i>Shanhaijing</i> , <i>Chuci</i> , and <i>Huainanzi</i> are important sources of ancient Chinese myths.	
6) The system of Chinese mythology is not integrated and homogeneous.	

2. Compare Western and Chinese mythologies by completing the following chart based on your understanding of the text. Move the tags on the left into the corresponding category and supplement with examples. The first one has been done for you.

tags	Western mythology	Chinese mythology
sacred canon	sacred canon e.g., <i>the Bible</i> , <i>the Koran</i>	
people who collected and compiled mythology		
books with miscellaneous subjects but containing many myths		

Mini-pedia

Shanhaijing (The Classic of Mountains and Seas): A Gem of Ancient Chinese Myths

The Classic of Mountains and Seas is an ancient book of pre-Qin Dynasty, featuring lots of ancient Chinese mythologies. The book is an essential source for research into history, folk customs, ancient geography and science and technologies. Due to its age, the author, editor and composing date of the book are hard to establish.

The Classic of the Mountains and Seas is divided into 18 sections, including 5 sections of Mountain Classics, 8 sections of Sea Classics, 4 sections of Classics of the Great Wilderness and 1 section of Classics of Regions within the Seas. The book is 31,000 words long. It documented landscapes, mythological stories, special products, witchcraft, religious beliefs, folk medicine and customs, etc in more than 100 small states, covering a wide range of areas from Nanhai of Guangdong in the south to Inner Mongolia in the north, from Shandong in the east to Xinjiang in the west.

There are numerous ancient Chinese mythological stories recorded in *The Classic of the Mountains and Seas*, including Giant Pan'gu, the first living being and the creator of all, Nüwa, the creator goddess who created human beings with mud, and Kuafu, the sun-capturing god who died of thirst, etc. These stories are widely spread in China from one generation to another.

The Classic of the Mountains and Seas had a great impact on Chinese literature. Both *Shi Jing (The Book of Songs)* and lots of outstanding poems, legends and novels of later ages were all based on myths in *The Classic of the Mountains and Seas*, with some adaptation and creation. Among them, the most influential and widely spread works include *Fengshen Yanyi (The Creation of the Gods)* and *Journey to the West* of the Ming Dynasty and *Flowers in the Mirror* of the Qing Dynasty, and especially *Chu Ci (The Songs of Chu)*, which recorded a large number of ancient mythological stories. In addition, Taoist classics like *Laozi*, *Zhuangzi* and *Huainanzi* in large part drew on ancient myths and philosophized them.

Reading B

Nüwa Creates People¹

Irene Dea Collier

¹ Nüwa is briefly mentioned in several ancient Chinese texts, **A Classic of History** (8th century BC), **A Classic of Mountains and Seas** (3rd century BC), and **Questions of Heaven** (4th century BC).

² In addition, many images of Nüwa have been uncovered on ancient Chinese bronze sculptures and paintings. Like many of the early Chinese gods, Nüwa was half animal, half **divine**. Most often, Nüwa had the face and arms of a human but the body of a snake or dragon. She could change her shape at will. Modern Chinese books prefer to show her as a beautiful woman.

³ It appeared that women in China had no **social standing** of their own. However, in their roles as mothers and wives, they were extremely powerful. Since women generally **outlived** their husbands, they often **asserted themselves** and ran the household after their spouses' death. Even in politics, several women (empresses) became extremely powerful after the death of their husbands, the emperors.

⁴ Although most gods were male, Nüwa is a very powerful female goddess in early mythology. She creates mankind and is responsible for repairing the heavens.

⁵ The world was indeed a sparkling jewel. **Sturdy** pine trees dotted the mountains, and **weeping willows** lined the streams. Apple, **quince**, and plum blossoms burst into bloom and later yielded ripe, heavy fruit. Birds **flitted** about in the azure sky, leaving their black, crimson, and **iridescent** green feathers drifting in the wind. Silverfish and carp splashed gleefully in the waterways. Fierce beasts like tigers and gentle creatures like deer **roamed** with equal **abandon** across the rocky hills.

A Classic of History
《尚书》

Questions of Heaven
《天问》（屈原的代表作，收录于西汉刘向编辑的《楚辞》中）

divine *n.* 神

social standing 社会地位

outlive *v.* 活得比……长

assert oneself 坚持己见，表现出自信而受到注意和尊重

sturdy *adj.* 强健结实的

weeping willow 垂柳

quince *n.* 榲桲（似梨）

flit *v.* 掠过

iridescent *adj.* 色彩斑斓的，闪亮的

roam *v.* 漫步

abandon *n.* 放纵，自由

¹ This article is selected from Collier, I.D. (2001). *Chinese Mythology*. Enslow Publishers, Inc.

6 Nüwa, a goddess, stumbled accidentally upon this vibrant world during her travels. The earth was humming and teeming with life¹. She marveled at its many wondrous creatures.

Everywhere she looked, she found a creature more marvelous than the one before. She saw every type of fur and **fin**, feather and **scale**, **horn**, **hoof**, and **stinger**. Creatures **lumbered**, crawled, and slithered upon the earth. They jumped, darted, and **roiled** in the sea. Scented flowers like jasmine, **hyacinth**, and narcissus wrapped the entire world in their warm, strong perfume.

7 But as she explored its niches and crannies², Nüwa began to feel strangely dissatisfied with the budding world. The goddess found it to be enchanting, but empty. It felt lonely to Nüwa, who sat by a river to ponder her feelings. She gazed at her reflection in the water, and suddenly she knew what was missing: She wanted the world to be filled with thinking, laughing creatures like herself.

8 The river stretched out before her, its waves slapping the shore. The cloudy green waters left **a rim of** thick yellow earth along its banks. Nüwa felt its slippery texture with her fingertips and **scooped** out a ball of clay. The cool, sticky earth deposited by the river was perfect for her task, and she rolled the damp clay into a doll, giving it a head, shoulders, chest, and arms like her own. For the doll's lower body, she hesitated. Nüwa considered giving it scales and claws like a lizard, or fins and tails like a fish. Both shapes were quite useful, since the goddess frequently changed the shape of her own lower body to be able to get around the oceans and the heavens quickly. Finally, she decided to attach legs to the new creature so it could both walk on land and **paddle** about in the sea.

9 From the many shades of yellow earth, Nüwa made tall dolls and short dolls. She made thin dolls and fat dolls. She made curly-haired dolls and straight-haired dolls. She made dolls with eyes as round and large as cherries, some with eyes as long and

fin *n.* (鱼) 鳍
scale *n.* 鳞片
horn *n.* 角
hoof *n.* 蹄
stinger *n.* 刺, 螫针
lumber *v.* 缓慢地行走
roil *v.* 搅浑
hyacinth *n.* 风信子

a rim of 一圈

scoop *v.* 挖, 舀, 掏

paddle *v.* 划水, 涉水

¹ humming and teeming with life: 活跃, 富有生机

² niches and crannies: 单数形式分别为niche和cranny, 同义词叠加, 意为“小小天地、一席之地、犄角旮旯”。

narrow as a mosquito's wing. She made some with eyes so dark they looked like the midnight sky, others so light they looked like liquid honey. Each creature was different, so the goddess could recognize her creations. Then, as she breathed on each doll, it sprang to life, giggling and hopping about.

10 Nüwa was so delighted with her handiwork that she wanted to make more. But she needed a quicker method. Along the riverbanks, slender **reeds** **arched** their graceful stems over the water. Nüwa rolled up her sleeves, cut a reed, and dipped it into the river mud like a spoon. Expertly, she **flicked** her wrist and dropped **blobs** of mud on the ground. When they dried, she breathed a huge **puff** of air into each blob, and instantly they became round, smiling creatures. The cheerful laughter of her creatures filled the goddess with happiness and pride.

11 However, Nüwa was tired. As much as she loved her new creations, she knew she could not watch over these humans every second. What would happen to these creatures when they grew old and died? Nüwa did not **relish** making repairs, nor did she wish to repeat the tiring task of making new people. She thought and thought. How could these creatures reproduce without her?

12 With a twist and a **poke**, she made some of the clay creatures male and some of them female. Then she gathered up all the noisy creatures who were slipping and falling in the mud. In the **hubbub**, she began to deliver her most important instructions. As Nüwa spoke, the **clamor** died down to a silent hush. The humans listened solemnly to her words. She spoke of the importance of marriage and a couple's obligations to each other. She told them how to make children and how to raise them. She wished them a long and joyful existence on their earth. As the goddess left, she expressed her **fervent** hope that they would make new people and live happily without her. Then she **ascended** to the sky seated in a **thundering chariot** pulled by six winged dragons.

13 To this day, people continue to marry and have children who brighten the world with their joyous laughter, just as the dancing mud dolls did in the days of Nüwa.

reed *n.* 芦苇
arch *v.* 弯, 呈拱形

flick *v.* 快而轻地动
blob *n.* (浓液的) 一滴
puff *n.* 一口(气)

relish *v.* 享受, 从……中获得乐趣

poke *n.* 捅, 戳

hubbub *n.* 喧闹
clamor *n.* 嘈杂

fervent *adj.* 强烈的

ascend *v.* 升(天)
thunder *v.* 隆隆作响, 呼啸而来
chariot *n.* 马车

Tasks

1. Put the following events in the right order according to the myth.

(A) Nüwa made a doll out of damp clay and gave it a head, shoulders, chest, arms and legs.
(B) The world seemed to be empty and lonely to Nüwa, who wanted to fill it with thinking and laughing creatures like herself.
(C) Having expressed her wish, Nüwa left in a heavenly chariot.
(D) The world is vibrant with trees and mountains, flowers and fruits, streams and hills, birds and beasts.
(E) She made dolls of different shapes, colors and appearances and they came to life with her breath.
(F) She made some of the creatures male and others female, and told them how to make children.
(G) Nüwa, who accidentally travelled to the earth, marveled at every creature she came upon.
(H) With the help of a reed, Nüwa made more dolls in a quicker way.

How does Nüwa create people?

Correct order: (D) → () → () → () → () → () → ()

2. Answer the following questions.

1) What are the two ways that Nüwa created human beings?

2) Why did she want her creations to make their own children?

3) Why was it important for the goddess to make each mud doll different?

3. The following sentences are taken from the text. Synecdoche¹ (提喻) is used in the first sentence and action verbs are used in the second and third to describe different animals Nüwa saw when she stumbled on the earth. Read them again. What animals did Nüwa possibly see?

¹ a figure of speech, in which a term for a part of something refers to the whole of something, or vice versa.

She saw every type of fur and fin, feather and scale, horn, hoof, and stinger. Creatures lumbered, crawled, and slithered upon the earth. They jumped, darted, and roiled in the sea.

Part	Action	Whole	Examples
fur		<i>animals with fur</i>	dog, tiger, lion, rabbit, fox, seal, etc.
fin		_____	_____
feather		_____	bird, peacock, ostrich, _____
scale		_____	_____
horn		<i>animals with horn(s)</i>	_____
hoof		_____	_____
stinger		_____	_____
on the earth	lumber	<i>animals that move in a heavy and clumsy way</i>	_____
	crawl	_____	_____
	slither	_____	_____
in the sea	jump	_____	_____ _____ _____
	dart	_____	
	roil	<i>animals that live in the water and stir water when they move</i>	

Mini-pedia

Descendants of Emperors Yan and Huang

Descendants of Emperors Yan and Huang (Yellow) or *Yan Huang Zi Sun* is an ancient Chinese term to refer to the Han Chinese and certain groups of minorities.

The Yan Emperor and the Yellow Emperor are both the ancestors of the Huaxia people. Legend has it that both of them came from the same clan but later they became enemies and fought each other. Eventually, the Yellow Emperor defeated the Yan Emperor and the two peoples gradually assimilated each other's culture and became known as the Huaxia people. Centuries later, the Huaxia developed into the Han Chinese, which is the majority Chinese today. Both Emperors Yan and Huang are known as the founders of Chinese civilization.

Reading C

The Chinese Dragon vs. The Western Dragon¹

Zhu Beijing

1 The Chinese dragon is a far different beast from its Western counterpart. Smaug from J. R. R. Tolkien's² "The Hobbit" is perhaps the most widely known dragon from recent Western fiction, a cruel, avaricious and bloodthirsty creature whose lair under the Lonely Mountain identifies him as a creature of the earth. Tolkien drew much of his inspiration for Smaug from the dragon in the Old English epic of "Beowulf"³, penned more than a thousand years earlier, which gives some indication of the depth of the European tradition of portraying dragons as bad news.

counterpart *n.* 对应的人或物
Smaug 《霍比特人》中的带翼火龙
The Hobbit 《霍比特人》(小说、电影)
avaricious *adj.* 贪婪的
lair *n.* 巢穴
epic *n.* 史诗
pen *v.* 创作, 撰写

2 By contrast, the Chinese dragon is an auspicious creature, symbolizing strength, wisdom, good luck and power over the elements of wind and water. As such, Chinese people proudly claim they are the descendants of the dragon, a story that is firmly rooted in national folklore and history. For example, an anecdote in the "Records of the Grand Historian" (*Shiji*) traces the birth of Liu Bang, the first emperor of the Western Han Dynasty (206 BC–25 AD): One day, his mother falls asleep at a riverside and dreams of a dragon lying on her body, only to wake up and find herself pregnant. Traces of the anecdote survived in the belief that a dragon appearing in a pregnant mother's dream

auspicious *adj.* 吉祥的

¹ The article is selected from *The World of Chinese* (<http://www.theworldofchinese.com>), January 23, 2012.

² J. R. R. Tolkien: John Ronald Reuel Tolkien (约翰·罗纳德·鲁埃尔·托尔金) (1892–1973), was an English writer, poet, philologist, and university professor, best known as the author of the classic high fantasy works *The Hobbit* and *The Lord of the Rings*.

³ Beowulf: heroic poem set in Scandinavia, the highest achievement of Old English literature and the earliest European vernacular epic.

was an auspicious sign indicating she would give birth to a future emperor.

3 Indeed, China's **feudal** rulers did everything they could to maintain this mythic association, surrounding themselves with dragon-related **ornamentation**, ruling from a Dragon Throne and waging war under a dragon flag. Pretty much everything related to the emperor would be **tagged** with the character “龙”, for example, “龙袍” (imperial robes embroidered with curling dragons), “龙椅” (the emperor's seat), “龙床” (the emperor's bed) and “龙颜” (the look of an emperor).

4 While Smaug and other European dragons have a solid, **serpentine** connection to the earth, Chinese dragons are indisputably rulers of the sky. The dragon was worshiped as the God of Rain, and in times of drought or flooding, locals would visit a dragon-king temple (龙王庙) and burn **incense** to pray for more favorable conditions. It is also said that natural disasters such as floods or tornados (龙卷风, literally, the dragon rolls up the wind) indicate the dragon king is in bad temper.

5 Dragons' association with thunder, lightning and rain may have prompted the widespread belief that there are more likely to be **a flurry of** natural disasters in a Dragon year, and Chinese New Year celebrations the world over will include ceremonies and prayers dedicated to **warding off** the possibility of such a **calamity** striking people's homes.

6 The dragon's power to control rain and waves is also closely related to its rank in the **pantheon** of 12 zodiac animals (rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, cock, dog and pig). Various tales describe the race of these 12 animals to secure their place on the list, but the sequence is determined by the time of day the animal is most active, at least in the eyes of the ancient Chinese. The dragon corresponds to 7 am to 9 am, when it is most likely to be foggy, allowing the dragon to ride atop clouds and mist. However, parts of the dragon are usually hidden in the heavy fog, giving rise to the phrase “神龙见首不见尾” (you see the head of the mystical dragon but not its tail), which now refers to someone who has no fixed **whereabouts** and is difficult for others to trace.

feudal *adj.* 封建的

ornamentation *n.* 装饰

tag *v.* 贴标签

serpentine *adj.* 蜿蜒的, 似蛇的

incense *n.* 香

a flurry of 一阵 (风、雨、雪等)

ward off 避开, 挡住

calamity *n.* 灾难, 灾祸

pantheon *n.* 众神庙

whereabouts *n.* 下落, 所在地

7 In Chinese folk art paper-cuts, a typical pattern shows the dragon riding on clouds. Another depicts two dragons playing with a pearl (双龙戏珠), which is often **inlaid** with a dark, comma-like symbol running through the middle, thought to represent the unification of yin and yang. In Chinese calligraphy, the flying dragon is an aesthetically appealing **analogy** for cursive and elegant handwriting known as “龙飞凤舞”, literally, “dragons flying and phoenixes dancing.” Given all the positive associations of “龙”, it’s no wonder the character is a top choice for people’s names, including martial arts superstars Jackie Chan (成龙) and Bruce Lee (李小龙). There is also the Chinese idiom, “望子成龙” (literally, hoping one’s son will become a dragon), which roughly means parents have high expectations of their children.

inlaid *adj.* 镶嵌的

analogy *n.* 类比

8 However, few parents would want their children to be aggressive leaders involved in violence. Unfortunately, this is the image that struck many Chinese upon seeing the new dragon stamp issued by China Post in early January, 2012. “Evil and frightening” (凶神恶煞), “baring **fangs** and **brandishing** paws” (张牙舞爪) and “bristling with anger” (怒发冲冠) were just a few of the phrases people responded with when being asked for their first impression of the new stamp. The design has also triggered heated debates among micro bloggers on Sina Weibo, one of whom even compares the image to “China’s **notorious city inspectors**, who are sometimes caught on camera beating up street vendors,” according to *The Wall Street Journal*’s China Real Time Report.

fang *n.* 长而尖的牙
brandish *v.* 挥舞

notorious *adj.* 臭名昭著的
city inspector 城管

9 People born in the year of the dragon are said to be natural leaders — **charismatic**, innovative, free-spirited, and **flamboyant**, and as such Dragon years are notorious for coinciding with **spikes** in the birth rate. It remains to be seen whether modern Chinese remain as much in the **thrall** of dragon worship as their ancestors, and if the phenomenon holds true in the 21st century.

charismatic *adj.* 富有领袖魅力的

flamboyant *adj.* 神气的

spike *n.* 峰值

thrall *n.* 奴隶, 束缚

Tasks

1. Complete each of the following statements with words taken from the text. Write TWO or THREE WORDS for each sentence.
 - 1) Smaug from “The Hobbit” is a typical dragon figure in the Western literature, a cruel, _____ creature living on the earth.
 - 2) The Chinese dragon is an _____ creature symbolizing strength, _____, good luck and power over the elements of wind and water.
 - 3) It is believed that a dragon appearing in a pregnant mother’s dream was an auspicious sign indicating she would give birth to _____.
 - 4) In China, the dragon was worshiped as the God of Rain and people would visit a _____ to pray for more favorable weather during flooding or drought.
 - 5) The dragon’s power to control rain and waves is also closely related to its rank in the pantheon of 12 _____.
 - 6) People born in the year of the dragon are said to be natural leaders — _____, _____, free-spirited, and flamboyant.
2. Match the Chinese idiomatic expressions on the left with the corresponding explanations in English on the right.

1) 双龙戏珠

a. cursive and elegant handwriting

2) 大水冲了龙王庙

b. parents having high expectations of their children

3) 龙颜大怒

c. someone who has no fixed whereabouts and is difficult for others to trace

4) 神龙见首不见尾

d. not recognizing one’s kinsman

5) 龙飞凤舞

e. The Emperor is flying into a rage and bristling with anger.

6) 望子成龙

f. two dragons playing with a pearl

3. What do you think the Chinese dragon symbolizes? Write down the associations.

weather:

art:

social status:

people:

character:

others:

Self-check

Complete the following sentences by translating the Chinese in the brackets into English.

- (1) Chinese mythology refers to the body of myths historically recorded and currently transmitted within the present _____ (地理疆界) of China.
- (2) The earliest written records of ancient Chinese myths can _____ (追溯到) about 3,000 years ago, which can be dated to the middle of the Western Zhou Dynasty.
- (3) *Shanhaijing* (*The Classic of Mountains and Seas*), *Chuci* (*The Songs of Chu*), and *Huainanzi* are thought to be _____ (中国古代神话的主要宝藏).
- (4) *The Classic of Mountains and Seas* documented landscapes, _____ (神话故事), religious beliefs, folk customs, etc in more than 100 small states.
- (5) Although most gods were male, Nüwa is a very powerful female goddess in early Chinese mythology. She creates mankind and is responsible for _____ (补天).
- (6) Different from the _____ (凶残、邪恶、世俗的) dragon image in the West, the Chinese dragon is often considered to be an _____ (吉祥、威武、神圣的) creature, which is associated with good luck, the ruling power, and the sky.

Useful Expressions

开天辟地	the creation of the world; genesis; advance with giant strides
炎黄子孙	descendants of Emperors Yan and Huang
精卫填海	a mythical bird <i>Jingwei</i> tries to fill the ocean with twigs and pebbles
八仙过海，各显神通	Eight immortals cross the sea with their unique divine capabilities; each of the people referred to uses his or her unique talents to achieve his or her goal.
天衣无缝	doing something flawlessly
女娲补天	Nüwa mending the sky
夸父逐日	Kuafu chasing the sun
愚公移山	a persistent spirit triumphs over mountainous tasks; Where there's a will, there's a way.
牛郎织女	the cowherd and the weaving maid
嫦娥奔月	Chang'e flying/ascending to the moon
百鸟朝凤	someone who is very virtuous and highly respected by people
鲤鱼跳龙门	Carp leaps over the dragon gate (and transforms into a dragon); successfully passing civil service examinations in Imperial China
大水冲了龙王庙（一家人不认得一家人）	The Temple of the Dragon King was washed away by a flood; not recognizing one's kinsman.
二月二龙抬头	The second day of the second lunar month is (the Han people's special time) Dragon Head Raising Day.
精诚所至，金石为开	With whole-hearted dedication, gold and rock will crack open.

Unit 2



Places of Interest

Lead-in

Choose the best answer to each of the following questions.

1. By 2014, how many Chinese sites had been placed on the World Heritage List issued by UNESCO?
A. 35 B. 37 C. 45 D. 47
2. Which of the following places of interest is NOT inscribed on the World Heritage List?
A. Longmen Grottoes B. Classical Gardens of Suzhou
C. Yu Garden in Shanghai D. Peking Man Site at Zhoukoudian
3. Which of the following properties is inscribed on the World Heritage List in 2014?
A. Imperial Tombs of the Ming and Qing Dynasties
B. The Grand Canal
C. Ancient City of Pingyao
D. Old Town of Lijiang

World Cultural Heritage in China

1 Since China joined the International Convention Concerning the Protection of World Cultural and Natural Heritage in 1985, the number of world heritage sites in China has increased to 47 by September, 2014, next only to Italy that has 49 on the list. Of these 31 are cultural heritage sites, 10 are natural heritage sites, and 4 are cultural and natural (mixed) sites. Here are some **iconic** places on the list.

iconic *adj.* 标志性的

The Summer Palace

2 The Summer Palace in Beijing integrates numerous traditional halls and pavilions into the Imperial Garden conceived by Emperor Qianlong in the Qing Dynasty between 1750 and 1764 as the Garden of Clear Ripples¹. Using Kunming Lake², the former reservoir of the Yuan Dynasty's capital and Longevity Hill³ as the basic framework, the Summer Palace combined political and administrative, residential, spiritual, and recreational functions within a landscape of lakes and mountains, in accordance with the Chinese philosophy of balancing the works of man with nature. As the **culmination** of several hundred years of Imperial garden design, the Summer Palace has had a major influence on **subsequent** oriental garden art and culture.

culmination *n.* 极盛期

subsequent *adj.* 后来的

3 The Summer Palace in Beijing is an outstanding

1 the Garden of Clear Ripples: 清漪园。清漪园位于北京城西北，圆明园之西，玉泉山之东，全园面积约290公顷，其中北部瓮山（后改称万寿山）约占三分之一，是一座山水结合、以水为主的自然山水园。

2 Kunming Lake: 昆明湖，位于北京的颐和园内，面积约为园总体面积的四分之三，原为北京西北郊众多泉水汇聚成的天然湖泊。前身叫瓮山泊，因万寿山前身有瓮山之名而得名。因地处北京西郊，又被称为西湖。

3 Longevity Hill: 万寿山，燕山余脉，高58.59米，海拔108.94米，前临昆明湖。乾隆十五年（1750）为庆祝皇太后六十寿辰于园静寺旧址建大报恩延寿寺，次年将山改名为万寿山。

expression of the creative art of Chinese landscape garden design, **incorporating** the works of humankind and nature in a harmonious whole. The Summer Palace **epitomizes** the philosophy and practice of Chinese garden design, which played a key role in the development of this cultural form throughout the East. The Imperial Chinese Garden, illustrated by the Summer Palace, is a **potent** symbol of one of the major world civilizations.

incorporate *v.* 吸收, 合并
epitomize *v.* 集中体现

potent *adj.* 强有力的

Mogao Caves¹

4 Situated at a strategic point along the Silk Route², at the crossroads of trade as well as religious, cultural and intellectual influences, the 492 cells and cave **sanctuaries** in Mogao are famous for their statues and wall paintings, spanning 1,000 years of Buddhist art.

sanctuary *n.* 圣所

5 Carved into the **cliffs** above the Dachuan River, the Mogao Caves south-east of the Dunhuang oasis, Gansu Province, comprise the largest, most richly **endowed**, and longest used treasure house of Buddhist art in the world. It was first constructed in AD 366 and represents the great achievement of Buddhist art from the 4th to the 14th century. 492 caves are presently preserved, **housing** about 45,000 square meters of **murals** and more than 2,000 painted sculptures. Cave 302 of the Sui Dynasty contains one of the oldest and most vivid scenes of cultural exchanges along the Silk Route, **depicting** a camel pulling a cart typical of trade missions of that period. Caves 23 and 156 of the Tang Dynasty show workers in the fields and a line of warriors respectively and in the Song Dynasty Cave 61, the celebrated landscape of Mount Wutai is an early example of artistic Chinese **cartography**, where nothing has been left out — mountains, rivers, cities, temples, roads and **caravans** are all depicted.

cliff *n.* 悬崖

endow *v.* 赋予

house *v.* 收藏, 安置

mural *n.* 壁画

depict *v.* 描绘

cartography *n.* 制图学

caravan *n.* (穿过沙漠地带的) 商旅队

6 The discovery of the Library Cave at the Mogao Caves in

¹ Mogao Caves: 莫高窟, 又译作Mogao Grottoes, 俗称千佛洞, 坐落在河西走廊西端的敦煌。始建于十六国的前秦时期, 历经十六国、北朝、隋、唐、五代、西夏、元等历代兴建, 形成巨大规模, 有洞窟735个, 壁画4.5万平方米、泥质彩塑2415尊, 是世界上现存规模最大、内容最丰富的佛教艺术地。

² the Silk Route: 丝绸之路, 又称the Silk Road, 起于汉唐两京洛阳/长安, 是一条东方与西方之间经济、政治、文化交流的主要道路。它的最初作用是运输中国古代出产的丝绸。因此, 当德国地理学家Ferdinand Freiherr von Richthofen 最早在19世纪70年代将之命名为“丝绸之路”后, 即被广泛接受。

1990, together with the tens of thousands of manuscripts and relics it contained, has been **acclaimed** as the world's greatest discovery of ancient Oriental culture. This significant heritage provides invaluable reference for studying the complex history of ancient China and Central Asia.

acclaim *v.* 赞扬

West Lake Cultural Landscape of Hangzhou

7 The West Lake Cultural Landscape of Hangzhou, comprising the West Lake and the hills surrounding its three sides, has inspired famous poets, scholars and artists since the 9th century. It comprises numerous temples, **pagodas**, **pavilions**, gardens and ornamental trees, as well as **causeways** and artificial islands. These additions have been made to improve the landscape west of the city of Hangzhou to the south of the Yangtze River.

pagoda *n.* 宝塔
pavilion *n.* 亭子
causeway *n.* 堤道

8 West Lake is surrounded on three sides by “cloud-capped hills” and on the fourth by the city of Hangzhou. Its beauty has been celebrated by writers and artists since the Tang Dynasty (AD 618–907). In order to make it more beautiful, its islands, causeways and the lower slopes of its hills have been “improved” by the addition of numerous temples, pagodas, pavilions, gardens and ornamental trees which merge with farmed landscape. Since the Southern Song Dynasty (13th century) ten poetically named scenic places have been identified as **embodying** idealized, classic landscapes that manifest the perfect **fusion** between man and nature. West Lake is an outstanding example of a cultural landscape that displays with great clarity the ideals of Chinese landscape **aesthetics**, as expounded by writers and scholars in Tang and Song Dynasties.

embody *v.* 象征

fusion *n.* 融合

aesthetics *n.* 美学

9 The West Lake has influenced garden design in the rest of China as well as Japan and Korea over the centuries and bears an exceptional **testimony** to the cultural tradition of improving landscapes to create a series of vistas reflecting an idealised harmony between humans and nature.

testimony *n.* 证据

Historic **Ensemble** of the Potala Palace, Lhasa

ensemble *n.* 组合体

10 The Potala Palace symbolizes Tibetan Buddhism and its central role in the traditional administration of Tibet. The

building complex, comprising the White and Red Palaces with their **ancillary** buildings, is built on Red Mountain in the centre of Lhasa Valley, at an altitude of 3,700m. Also founded in the 7th century, the Jokhang Temple Monastery¹ is an exceptional Buddhist religious complex. Norbulingka², the Dalai Lama's former summer palace, constructed in the 18th century, is a masterpiece of Tibetan art. The beauty and originality of the architecture of these three sites, their rich **ornamentation** and harmonious **integration** in a striking landscape, add to their historic and religious interest.

building complex 建筑群
ancillary *adj.* 附属的

ornamentation *n.* 装饰
integration *n.* 整合

11 The Historic Ensemble of the Potala Palace is an outstanding work of human imagination and creativity, for its design, its decoration and its harmonious setting within a dramatic landscape. The three-in-one historic ensemble of the Potala Palace, with Potala the palace-fort complex, Norbulingka the garden residence and the Jokhang Temple Monastery the temple architecture, each with its distinctive characteristics, forms an outstanding example of traditional Tibetan architecture.

Ancient City of Pingyao

12 The Ancient City of Pingyao is a well-preserved ancient county-level city in China. Located in Pingyao County, central Shanxi Province, the property includes three parts: the entire area within the walls of Pingyao, **Shuanglin Temple** 6 kilometers southwest of the county seat, and **Zhenguo Temple** 12 kilometers northeast of the county seat. The Ancient City of Pingyao well retains the historic form of the county-level cities of the Han people in Central China from the 14th to 20th century.

Shuanglin Temple 双林寺
Zhenguo Temple 镇国寺

13 Founded in the 14th century and covering an area of 225 hectares, the Ancient City of Pingyao is a complete building complex including ancient walls, streets and lanes, shops, dwellings and temples. Its layout reflects perfectly the developments in architectural style and urban planning of the Han cities over more than five centuries.

¹ **Jokhang Temple Monastery**: 大昭寺，位于中国西藏自治区拉萨市中心的一座藏传佛教寺院。该寺院在藏传佛教中拥有至高无上的地位，2000年作为布达拉宫的扩展项目被列为世界文化遗产。

² **Norbulingka**: 罗布林卡，位于西藏拉萨西郊一座典型的藏式风格园林，始建于18世纪40年代（达赖七世），是历代达赖喇嘛消夏理政的地方。

14 The Ancient City of Pingyao is an outstanding example of Han cities in the Ming and Qing Dynasties. It retains all the Han city features, provides a complete picture of the cultural, social, economic and religious development in Chinese history, and it is of great value for studying the social form, economic structure, military defense, religious belief, traditional thinking, traditional ethics and dwelling form.

Tasks

1. Complete each of the following statements with words taken from the text. Write ONE TO THREE WORDS for each sentence.

- 1) According to the passage, the number of world heritage sites in China has increased to _____.
- 2) The Summer Palace in Beijing is an outstanding expression of the creative art of Chinese _____.
- 3) The discovery of the _____ at the Mogao Caves in 1990 has been highly praised as the world's greatest discovery of ancient Oriental culture.
- 4) The West Lake has influenced garden design in the rest of China as well as _____ over the centuries.
- 5) The three-in-one historic ensemble of the Potala Palace forms an outstanding example of traditional _____.
- 6) The layout of Pingyao reflects perfectly the development in architectural style and urban planning of the _____ over more than five centuries.

2. Suppose you are working in a travel agency. Here are a few groups of visitors who haven't decided which place to visit. Select one place from the passage you've just read and recommend it to each group of tourists.

Group 1: A German family with a twelve-year-old boy. The father is a historian who is interested in the culture of the Ming and Qing Dynasties.

Group 2: A group of college students from the United States majoring in Ancient Architecture, and some of them are fond of Chinese imperial garden design.

Group 3: 4 Buddhist disciples from Taiwan, China. One of them is a photographer who is interested in Tibetan art.

Group 4: 20 retired secondary school teachers who plan to go sightseeing in a relaxing lakeside city with gorgeous scenery.
























	Recommended Places	Major Attractions
Group 1		
Group 2		
Group 3		
Group 4		

Mini-pedia

Chinese Sites Inscribed on the World Heritage List (by 2014)

Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage is irreplaceable sources of life and inspiration.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.

 cultural site	 natural site	 mixed site	
 Imperial Palaces of the Ming and Qing Dynasties in Beijing and Shenyang	 Mountain Resort and its Outlying Temples, Chengde	 Imperial Tombs of the Ming and Qing Dynasties	 Mount Sanqingshan National Park
 Mausoleum of the First Qin Emperor	 Temple and Cemetery of Confucius and the Kong Family Mansion in Qufu	 Longmen Grottoes	 Mount Wutai
 Mogao Caves	 Lushan National Park	 Mount Qingcheng and the Dujiangyan Irrigation System	 China Danxia
 Mount Taishan	 Mount Emei Scenic Area, including Leshan Giant Buddha Scenic Area	 Yungang Grottoes	 Historic Monuments of Dengfeng in “The Center of Heaven and Earth”
 Peking Man Site at Zhoukoudian	 Ancient City of Pingyao	 Three Parallel Rivers of Yunnan Protected Areas	 West Lake Cultural Landscape of Hangzhou

🌀 The Great Wall	🌀 Classical Gardens of Suzhou	🌀 Capital Cities and Tombs of the Ancient Koguryo Kingdom	🌀 Chengjiang Fossil Site
🌀 Mount Huangshan	🌀 Old Town of Lijiang	🌀 Historic Center of Macao	🌀 Site of Xanadu
🌀 Huanglong Scenic and Historic Interest Area	🌀 Summer Palace, an Imperial Garden in Beijing	🌀 Sichuan Giant Panda Sanctuaries — Wolong, Mt Siguniang and Jiayin Mountains	🌀 Cultural Landscape of Honghe Hani Rice Terraces
🌀 Jiuzhaigou Valley Scenic and Historic Interest Area	🌀 Temple of Heaven: An Imperial Sacrificial Altar in Beijing	🌀 Yin Xu	🌀 Xinjiang Tianshan
🌀 Wulingyuan Scenic and Historic Interest Area	🌀 Dazu Rock Carvings	🌀 Kaiping Diaolou and Villages	🌀 Silk Roads: the Routes Network of Chang'an–Tianshan Corridor
🌀 Ancient Building Complex in the Wudang Mountains	🌀 Mount Wuyi	🌀 South China Karst	🌀 The Grand Canal
🌀 Historic Ensemble of the Potala Palace, Lhasa	🌀 Ancient Villages in Southern Anhui — Xidi and Hongcun	🌀 Fujian <i>Tulou</i>	

Reading B

A Visit to Huangshan Mountain¹

Xu Xiake² (Translated by Jia Xiuhai)

(The Sixth Day)

1 It was a fine day. I decided to go past **the Mercy Light Temple**. After I engaged a guide, we began to **ascend** the mountain from the left side, each with a bamboo stick in hand. I saw peaks ahead winding around each other, with stone steps between them covered with snow, looking like a thread of white jade. Standing among the **luxuriant** growth of trees and **shrubs**, I looked up to see a **huddle** of peaks, with only **the Celestial Capital Peak** towering to the sky. After I went several *li* upwards, the steps turned **steeper** and the snow deeper. The snow in the shade was frozen into ice and became too slippery to set foot on. I moved ahead, leaving my guide behind me. I dug a hole in the ice with my stick to set one foot in, and then dug a second hole to lay my other foot. My guide followed my footsteps until we reached a **clearing**, where we could see **the Lotus Peak** and **the Cloud Gate Peak**, both of which looked like guardians of the Celestial Capital Peak, vying with each other in beauty and **grandeur**. I made my way across the two peaks, where **grotesque** pine trees clung **precariously** to high and steep cliffs. The taller ones were almost one *zhang* high while the shorter ones had only a few *cun*. The trees at the top of the cliffs had short needles, their roots **twining** and **intertwining**, their branches curling like

the Mercy Light Temple 慈光阁
ascend *v.* 攀登

luxuriant *adj.* 草木茂盛的
shrub *n.* 灌木丛
huddle *n.* 杂乱地挤在一起的 (山峰)
the Celestial Capital Peak 天都峰
steep *adj.* 陡峭的

clearing *n.* 小块空地
the Lotus Peak 莲花峰
the Cloud Gate Peak 云门峰
grandeur *n.* 宏伟
grotesque *adj.* 奇形怪状的
precariously *adv.* 危险地

twine *v.* 盘绕
intertwine *v.* 缠结

1 摘自《英译徐霞客游记》，卢长怀，贾秀海译。上海：上海外语教育出版社，2011。pp. 57–61.

2 *Xu Xiake's Travels* is a famous book in Chinese history, written in the 17th century. It consists mainly of essays describing the travels of geographer Xu Xiake. This book provides detailed descriptions of geography, hydrology, geology, plants and other phenomena.

small **hornless** dragons in the Chinese mythology. The thicker the trees were, the older they were; the shorter the trees were, the more grotesque they appeared. It was amazing to see such fantastic pine trees on this fantastic mountain! From among the pine trees and rocks there **emerged** a group of monks who seemed to have come down from the sky. They approached us slowly and said in chorus with joined palms. “Sir, we have been cut off from outside by the snow for almost three months, and it is with great efforts that we have managed our way here to seek food. How can you have come all the way up here?” Then they added, “All of us from the temples on the southern side (**the Front Sea**¹) have struggled our way down the mountain. The paths on the northern side (**the Rear Sea**) are still blocked except the one to **Lotus**.” After the monks went away, I resumed climbing from one side of the Celestial Capital Peak and went down from a pathway between the peaks. I headed eastwards and could see a trail to the Lotus Cave. As I was eager to climb **the Bright Summit**² and **the Stalagmite Stone Ridge**³, I headed northwards along the Lotus Peak. After a few ups and downs, I reached **the Heavenly Gate**. I saw two cliffs standing side by side with a gap in between, only wide enough for one man to pass. The cliffs on both sides were dozens of *zhang* high, dwarfing us so **ghastly** that it made my hair stand on end. The snow became deeper as I approached the peak. I dug holes in the ice to climb upwards. I reached the top and came to a clearing, which was the southern side. I continued to climb until I reached the top of **the Sky-high Stone Ridge**. The Bright Summit **jutted** up from the ridge, soaring to the sky. The ridge led to the northern side down below. The southern side of the Sky-high Stone Ridge was called the Front Sea and the northern side was called the Rear Sea. The two “seas”, located at an extremely high **altitude** and surrounded by low-lying **precipitous** valleys, were the only flat ground in the **vicinity**. Of all the peaks in front of the Front Sea, the Celestial Capital Peak and the Lotus Peak were the highest. The southern side belonged to Shexian County, Huizhou Prefecture, and the northern side Taiping County, Ningguo Prefecture.

hornless *adj.* 无角的

emerge *v.* 出现

the Front Sea 前海

the Rear Sea 后海

Lotus 莲花洞

the Bright Summit 光明顶

the Stalagmite Stone Ridge 石笋砦, 石笋峰

the Heavenly Gate 天门

ghastly *adv.* 可怕地

the Sky-high Stone Ridge 平天砦

jut *v.* 突出

altitude *n.* 海拔

precipitous *adj.* 险峻的

vicinity *n.* 邻近

2 I was eager to climb the Bright Summit the moment I reached the Sky-high Stone Ridge. As hunger struck me after I had covered thirty *li*, I went downhill towards a temple behind the ridge. When I entered the temple, I saw all the monks sitting on a rock facing the south. The head monk by the Buddhist title of Zhikong saw that I looked hungry and offered me some **gruel**. Then he said, “The rising sun is shining so brightly, but I’m afraid such fine weather won’t last long.” With these words, he pointed to a monk and said to me, “If you have more energy to spare, I suggest that you climb the Bright Summit before lunch. Then you will be able to reach the Stalagmite Stone Ridge today and **lodge** for the night in this master’s temple.” I followed his suggestion and reached the top of the Bright Summit, where I saw the Celestial Capital Peak and the Lotus Peak standing side by side before me **the Green Hill** and **the Gate of Three Seas** encircling its backside. Down below were extremely high **precipices** and **perpendicular** peaks lying side by side on a **ravine**, **the Prime Minister’s Col**. A huge rock stood in front of the Bright Summit, falling and then rising abruptly, as if it were broken in half from the middle. It lay detached over the ravine, with grotesque pine trees growing all over it. I climbed the rock sideways and **perched** at its top while my uncle Xunyang squatted at the top of the Bright Summit, each commenting on the beauty of the magnificent views from our own perspectives.

3 Lunch was ready when we returned to the temple from the mountain. After lunch, I headed north and climbed a mountain ridge. After **threading my way** through a luxuriant grove, I found myself before a Buddhist temple named the **Lion Forest Temple**, which was exactly the place that Master Zhikong had mentioned earlier as my **accommodation** for the night. Master Xianguang, the head monk, greeted me in front of the temple. Pointing at the two giant peaks in the north, Master Xianguang said, “I suggest that you explore those sights first, sir.” I took his suggestion. Looking up at the northern side, I saw a stretch of mountain peaks running continuously, vying in beauty and grandeur. I walked along the two peaks and came to the western side. Suddenly the continuance of the cliff was broken by a gap,

gruel *n.* 稀粥

lodge *v.* 投宿

the Green Hill 翠微峰
the Gate of Three Seas 三海门
precipice *n.* 悬崖
perpendicular *adj.* 垂直的
ravine *n.* 沟壑，深谷
the Prime Minister’s Col 丞相源

perch *v.* 停歇

thread one’s way 穿行

Lion Forest Temple 狮子林庙

accommodation *n.* 膳宿

with a **plank** laid across. As there was a pine tree above it, I could walk to the other side by holding onto the branches. This was the so-called **Usher Cliff**. I started to pass the Usher Cliff, inching my way to the top along the gap between rugged rocks, where a plank instead of a stone slab was laid on the craggy **terrain**. I thought I would rather sit on the rocks than stand on the plank to enjoy more of the magnificent scenery down below by taking a bird's-eye view. After coming down from the Usher Cliff, I headed eastward along a path for about one *li*. I reached the Stalagmite Stone Ridge, which stretched on in a **slanting** way, with its two cliffs on opposite sides **suspending** over the col. The ridge was surrounded by clusters of peaks, and its western side was what I saw from high up on the Usher Cliff. A peak rose abruptly from one side of the ridge, with grotesque rocks and pine trees on it. I climbed to the top of the peak to take a view of the Usher Cliff across the ravine down below. The twisting and winding peaks and mountains presented a new look different from what I had previously seen.

plank *n.* (厚) 木板

Usher Cliff 接引崖

terrain *n.* 地形, 地带

slanting *adj.* 倾斜的

suspend *v.* 悬吊

4 I started to go down to the Stalagmite Stone Ridge. Seeing the pine trees catching the light from the setting sun and believing that it **foreboded** a clear sky the next day, I went back to the Lion Forest Temple cheerfully. Master Xianguang had tea ready for me and then showed me the way to the front pavilion. Looking to the west, I saw a shade of green and wondered whether it was the shadow of the mountain peaks. "If you see mountain shadows quite close to you in the evening," Master Xianguang said, "What you actually see is the floating **haze**." I remained silent, aware that it was a sign of rain.

forebode *v.* 预示

haze *n.* 薄雾

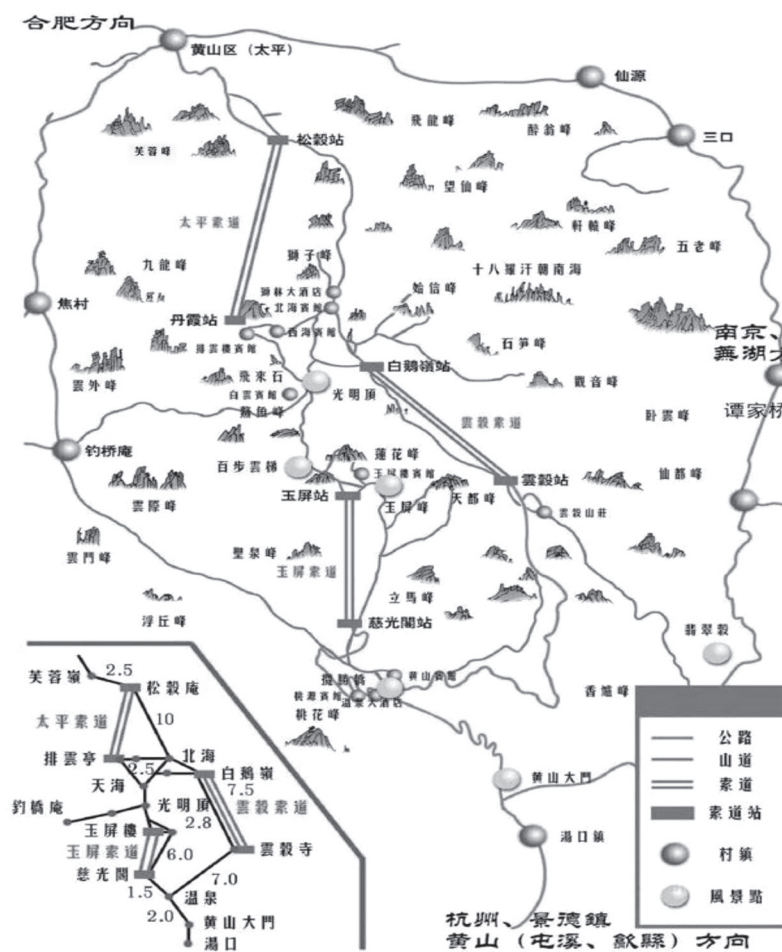
Tasks

1. The left column in the table below contains the places Xu Xiake visited during his Huangshan trip. The right column includes the scenery he enjoyed in each place. Fill in the following table by referring to what you have read in the text.

Places Xu Xiake Visited	The View
Went past the Mercy Light Temple.	peaks ahead winding around each other, with stone steps between them covered with snow
Stood among the luxuriant growth of trees and shrubs.	1) _____
Reached a clearing.	the Lotus Peak, the Cloud Gate Peak, the Celestial Capital Peak
Went across 2) _____ and 3) _____.	grotesque pine trees
Resumed climbing from one side of the Celestial Capital Peak and went down from a pathway between the peaks.	a trail to the Lotus Cave
Headed northwards along the Lotus Peak.	—
Reached 4) _____.	two cliffs standing side by side with a gap in between, only wide enough for one man to pass
Reached the top of 5) _____.	the Bright Summit, the Front Sea, the Rear Sea, the Celestial Capital Peak, the Lotus Peak
Went downhill to a temple behind the ridge for food.	—
Reached the top of the Bright Summit.	the Celestial Capital Peak, the Lotus Peak, the Green Hill, 6) _____, high precipices and perpendicular peaks, the Prime Minister's Col, a huge rock, grotesque pine trees
Climbed the rock sideways and perched at its top.	—
Returned to the temple for lunch.	—
Reached a Buddhist temple named 7) _____.	two giant peaks in the north
Walked along the two peaks and came to the western side.	8) _____
Passed the Usher Cliff.	the magnificent scenery down below
Reached 9) _____.	a peak rose abruptly from one side of the ridge, with grotesque rocks and pine trees on it
Started to go down to the Stalagmite Stone Ridge.	10) _____ catching the light from the setting sun
Went back to the Lion Forest Temple.	a shade of green in the west

2. Discuss with your partner and circle in the map the scenic spots of Huangshan Mountain in the box below.

TOURIST MAP OF HUANGSHAN



- A. The Celestial Capital Peak
- B. The Lotus Peak
- C. The Cloud Gate Peak
- D. The Bright Summit
- E. The Stalagmite Stone Ridge
- F. The Mercy Light Temple

3. Pair work: After reading Xu Xiake's travel log, which place(s) in Huangshan Mountain appeal(s) to you most? Share with your partner the reasons why you like the place(s).

Mini-pedia

1. Huangshan Mountain

Located in Huangshan City in south Anhui Province, Huangshan Mountain is famous for the grotesquely-shaped pines, queer rocks, sea of clouds and hot springs ("Four Wonders" of Huangshan). With a total area of some 1,200 square kilometers, Huangshan is mainly composed of six major scenic areas — the Hot Spring, Yungu (Cloud Valley), Songgu (Pine Valley), Beihai (North Sea), Yiping (Jade Screen) and Diaqiao (Suspension Bridge).

There is a saying from ancient times that goes, "It is not worth seeing the Five Great Mountains if you have been to Huangshan Mountain." In ancient China, Huangshan was considered as the loveliest mountain of the country in art and literary works. Nowadays the mountain still holds the same fascination for visitors, poets, painters and photographers who come on pilgrimage to the site.

2. The Five Great Mountains in China

The Five Great Mountains (五岳) refers to five of the most renowned mountains in China. Since the early periods in Chinese history, they have been the ritual sites of imperial worship and sacrifice by various emperors.

- East Great Mountain: Mount Tai (Tranquil Mountain), Shandong Province
- West Great Mountain: Mount Hua (Splendid Mountain), Shaanxi Province
- South Great Mountain: Mount Heng (Balancing Mountain), Hunan Province
- North Great Mountain: Mount Heng (Permanent Mountain), Shanxi Province
- Center Great Mountain: Mount Song (Lofty Mountain), Henan Province

Reading C

Passage 1

“Warriors” Protect Hutong with Cameras

Liu Weifeng

1 They see themselves as warriors in a desperate battle to preserve old Beijing.

2 After arranging to meet online, about 20 people gathered at exit B of the Qianmen metro station one recent Sunday morning, exchanging stories and talking about the photos they were going to take. The “warriors” are fans of hutong architecture and art, and **Dashilan** a famous concentration of small lanes which once filled Beijing, in the Qianmen area of the capital is one of their favorite areas. The targets of their cameras are ancient gates, **courtyards**, roofs and any detailed sculptures or paintings. These pictures aren’t intended for a photography contest, but rather a race against time to create a visual record of a piece of fading history. They plan to collect their images in an online hutong museum.

3 According to media reports, the number of registered hutongs in Beijing has shrunk from 3,600 in 1980 to about 1,200 today. And the number is still falling. A government **circular** issued at the end of last year, the largest of its kind in terms of affected areas and number of people, said more hutongs would be removed, news that stung supporters of hutong culture.

4 The announcement motivated Zhang Jinqi, the leader of the hutong “warriors”, to begin **compiling** a photographic record. Zhang grew up in Dashilan, a 1.26-square-kilometre area of 114 streets and alleys. With more than 51,000 **residents**, it claims to

Dashilan 大栅栏, 北京市前门外一条著名的商业街

courtyard *n.* 庭院

circular *n.* 通告

compile *v.* 汇编

resident *n.* 居民

be one of the most densely-populated residential communities in the world. Hutong life **nourished** Zhang from his childhood, he said, explaining his passion for the tiny alleys.

nourish *v.* 抚育, 滋养

5 “I still clearly remember the peaceful and harmonious residential surroundings in which people developed mutual understanding and close ties,” he said. “There was a 70-year-old granny, who was very kind and helped take care of neighbours’ kids, guarded their doors and filled the coal stoves for each family while they were out working.” Memories like these are a reminder of the **urgency** to preserve the hutong, Zhang said.

urgency *n.* 紧迫性

6 But for some, the significance of Dashilan’s existence makes it worth more than a simple hutong protection campaign. In the Qing Dynasty (1644–1911), it was a **prosperous** commercial district neighboring the Imperial Palace (The Forbidden City).

prosperous *adj.* 繁荣的

7 As the gathering place for banks, theatres, high-end entertainment lounges and dozens of century-old shops, Dashilan witnessed the ups and downs of China’s economic development and its people’s lives for centuries.

8 That’s why Zhang will never forget the painful memory about six years ago when he returned to Yanjia hutong in Dashilan. “It was buried by **bulldozers**,” he said.

bulldozer *n.* 推土机

9 Learning that the number of hutongs in Beijing had decreased dramatically, Zhang quit his job as a copy editor in 2000 and devoted himself to preserving them and hunting for old photos. He said that last year he took 40,000 photos capturing the hutong scenes in Dashilan.

10 Now, Zhang takes pictures on Monday, Wednesday and Friday, and develops the film and **classifies** the photos on Tuesday and Thursday. That’s his entire life. Fortunately, Zhang is not alone in his passion. Volunteer photographers and people of all ages from all walks of life have been attracted by **fascinating** tales of the hutong, while others just want to help out.

classify *v.* 分类

fascinating *adj.* 迷人的

11 Xue Yinong, 55, a retired **public servant** from Changchun, capital of Northeast China’s Jilin Province, joined the team one Sunday on a mission to find more **vivid** hutong scenes and stories she had read about in books and seen on television. “I’ve

public servant 公务员

vivid *adj.* 生动的