



纸阅读文库 总策划 双龙
主 编 黄妙轩

碧绿与蔚蓝

DARK GREEN AND BLUE SKY

六集草原文化电视专题片插图解说词集

The Caption and Illustrations of Six-Episode TV Program on the Grassland Culture

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Chief Designers Meng Shude Jiao Xuedai Producer Cheng Jianlin Directors In-Chief Song Guoying Zang Zhijun

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序言： 草原文化遗产是一座巨大迷人的富矿

■ 内蒙古自治区政协主席 陈光林

内蒙古自古就是中国北方各少数民族栖居的家园，也是人类最早繁衍的地区之一，遍布着从旧石器时代以降的历史文化遗存。从远古开始，诸多民族即在此兴衰嬗替，共同创造了内蒙古既统一又有差异的独具特色和魅力的草原文化。

内蒙古境内著名的文化遗址和文物极为丰富，主要包括：早期原始聚落遗址，较早出现的意图文字符号，古代北方青铜文化，红山文化时期的玉器、彩陶，匈奴、鲜卑墓葬的出土文物，鲜卑祖庙，东汉壁画墓，隋唐金银器，辽墓出土的鸡冠壶、玉器、壁画，辽代佛塔，契丹女尸及契丹大小字碑刻，金界壕，阿拉善、阴山和乌兰察布岩画，元上都，明长城，清代召庙……

可以自豪地说，在中华文化乃至世界文化起源的“满天星斗”中，中国北方游牧民族所创造出的草原文化曾是“最耀眼的星座”之一，影响远播海内外。

碎片一般、珠玑一般散落大地的草原文化，无疑是内蒙古宝贵的、骄人的遗产，它对我们当代的现实生活具有不可忽视的影响、传承和渗透。文化的步履永不停止，文化的力量源远流长，它会随着时代发展而不断呈现出新内容、新形态并产生新影响。我们挖掘草原文化资源，正是为了发挥其传统优势，更好地服务于“民族文化大区”建设。

“草原文化”与“现代化”是内蒙古展翅腾飞的双翼。在当代经济社会发展中，文化的地位和作用显得越来越重要。内蒙古今天的现代化事业，从某种角度讲亦是草原文化在新形势下新的发展和繁荣。内蒙古的明天，也理所当然地包含着草原文化的明天。

二〇〇七年五月，由内蒙古自治区党委宣传部、内蒙古自治区人民政府新闻办公室、内蒙古自治区文化厅、内蒙古文化音像出版社共同摄制、历时两年的六集草原文化电视专题片《碧绿与蔚蓝》制作完成，以高清DVD形式精致出版，发行后深得佳评。这既是一项“庆祝内蒙古自治区成立六十周年”的重要献礼工程，也是关注草原文化整理和研究的具体行动。

该片片名的“碧绿”，代表内蒙古的苍茫大地；“蔚蓝”代表内蒙古的辽阔天空。“碧绿”和“蔚蓝”是内蒙古最明朗、最飘逸的两大自然原色。蓝绿之间、天地之间，风吹草低，金戈铁马，长歌当哭，生生不息。

《碧绿与蔚蓝》是一部深度反映内蒙古草原文化核心内容和价值的系列电视专题片，分《阴山梦寻》、《龙是玉精神》、《昭君千秋》、《辽海故都》、《永远的成吉思汗陵》、《多少召庙烟云中》六集，以历史时代为序，着力聚焦考证了阴山、玉龙、昭君、辽都、成陵、召庙这六个沉厚耀眼的草原文化“亮点”，眼光宏阔，风格朴质，具有凝重高蹈的艺术神韵。

《碧绿与蔚蓝——六集草原文化电视专题片插图解说词集》是这部电视专题片的延伸作品，完整地收录了六集片子的画外解说词，同步译成英文，配插了三百三十五幅信息含量丰富、与解说词紧密互动的各类图片（其中许多图片是第一次发表），从而构成一册集文化、历史、考古、宗教、风物、

哲思于一体的高水准、广视野的“电视同期书”，列入内蒙古教育出版社强力培植的图书品牌工程“纸阅读文库”，并成为该文库推出的“声像延伸系列”的第一本书，属于“开篇锣鼓”。

把优秀电视节目从“声像阅读”转换为“图文阅读”，即“纸阅读”，形成长期稳定的“二度传播”，是对电视作品的“深加工”，为观众提供出另一种更沉思、更持久的读视空间，我觉得这是极有人文意义的事情。

现在，在国内图书市场上，常可见到凤凰卫视、央视、吉林卫视、湖南卫视、阳光卫视等电视传媒与名出版社合作出版的“人物访谈”、“专题片”、“大型纪录片”类电视同期书，有的甚至成为畅销书。我们内蒙古近些年来也出现过不少好的电视片，但在素材的延伸开发上，还有待进一步研究、推进。在这方面，《碧绿与蔚蓝——六集草原文化电视专题片插图解说词集》做出了成功的尝试。

考古文化类电视专题片的解说词是一种特殊的、富于张力的“镜头语言”，融会着多门学问、多种元素，既要遍查古籍、紧贴史实、掌握最新科学发现和考古学成果，又要文思贯通、纵横捭阖、有新鲜视角和思路，创作起来殊非易事。六集草原文化电视专题片《碧绿与蔚蓝》的解说词创作无疑是传神的，既准确凝练，又从容舒展，采用的是收放自如、云卷云舒的新闻、散文、学术“三合一笔法”。

《碧绿与蔚蓝》的总撰稿张阿泉是内蒙古电视台首席编导，不但是新闻人，更兼备作家、藏书家身份，长期偏重于草原文化的文献搜集和田野寻访，所以他笔下的文字具有质感和弹性，创造出一种特殊语境，达到了成熟境界。

内蒙古独有的草原文化遗产是一座巨大迷人的富矿，其调查和研究之盛方兴未艾。无论从哪一个渠道进入草原文化，都可以排沙拣金，开掘出各具光彩的“文化矿石”。

是为序。

二〇〇八年七月一日，于呼和浩特。

Preface:

The Heritage of Grassland Culture Is a Huge, Charming and Rich Ore

By Chen Guanglin, Chairman of the Chinese People's Political
Consultative Conference of the Inner Mongolia Autonomous Region

Since ancient times, Inner Mongolia has been the homeland for the northern ethnic groups in China and has also cradled one of the earliest human civilizations. The historic and cultural remains of the Paleolithic Age are found everywhere. From time immemorial, numerous nationalities have come on stage alternately, experiencing ups and downs. Together, they have created the unified yet varied grassland culture with unique characteristics and glamour.

Within the boundaries of Inner Mongolia, there have plenty of famous cultural relics, which include the ruins of early primitive settlements, early-emerged pictographic symbols, the northern Bronze Culture in ancient times, jade articles and colored potteries in the period of Hongshan culture, cultural relics excavated from the graves of Xiongnu and Xianbei, the temples of Xianbei's ancestors, the Eastern Han Dynasty-tomb murals, gold and silver wares of the Sui and Tang dynasties, cockscomb pots, jade wares, frescoes excavated from the Liao tombs, the Buddha pagodas of the Liao Dynasty, female corpse and tablet inscriptions in small and big Khitan characters, the golden boundary trench markers, the petroglyph of Alxa, the Yinshan Mountains and Ulanqab, the Upper Capital of the Yuan Dynasty, the Great Wall of the Ming Dynasty, the temples of the Qing Dynasty...

Proudly speaking, among the "star-spangled sky" originating in the Chinese culture and the world culture, the grassland culture created by the Chinese northern nomadic ethnic groups was once one of "the most brilliant constellations", disseminating its enormous influence at home and abroad.

The grassland culture that scatters on the land like fragments and pearls is no doubt the most valuable legacy to be proud of. Its roles in our contemporary life are not to be ignored, but to influence, to impart and inherit, and to infiltrate. The progress of culture is endless and the force of culture has run a long course from a remote source. It will present new contents, new forms and new influence with the development of times. The purpose of our exploring the resources of the grassland culture is just to bring about the advantages of excellent tradition into play and better serve the construction of the "the greater region of national culture".

"Grassland culture" and "modernization" are the two wings of the leaping-forward Inner Mongolia. In the development of contemporary economy and society, the role and function of the culture becomes more and more important. From certain perspective, Inner Mongolia's modernization cause today heralds the new development and prosperity of grassland culture under the new circumstance. Inner Mongolia's tomorrow naturally contains the future of grassland culture.

On May 2007, six-episode TV program on the grassland culture *Dark Green and Blue Sky* was finally completed after two years' producing jointly taken by the Publicity Department of the Party committee of the Inner Mongolia Autonomous Region, Inner Mongolia Culture Department and Inner Mongolia Culture and Video-Audio Press. It gained good reputation after it issued thanks to its hi-fi DVD. This is an important project dedicated to the celebration of the 60th anniversary of the founding of the Inner Mongolia Autonomous Region and also a concrete action to pay attention to the rearrangement and study of the grassland culture.

"Dark Green" in the title of the TV program represents the boundlessness land of Inner Mongolia grassland; while "Blue Sky" symbolizes Inner Mongolia's bright azure sky. "Dark Green" and "Blue Sky" is Inner Mongolia's two brightest and most graceful natural colors. Between

blue and green, sky and land, over grass that the wind has battered low, sheep and oxen roam, shining spears and armored horses, you hear the singing “to vent one’s grief”, the circle of life.

The TV series, *Dark Green and Blue Sky*, include six episodes, namely, *Dreaming at Yinshan Mountains*, *The Spirit of Dragon Embodied by Elegant Jade*, *Forever Cherishing Good Memory for Wang Zhaojun*, *The Ancient Capital of Liaohai*, *Everlasting Genghis Khan Mausoleum* and *Numerous Temples in Curling Clouds*, which give a vivid description of the essential elements of the grassland culture. Chronologically, this TV series focus on doing textual research from six “shining points” of the grassland culture, namely, the Yinshan Mountains, Jade Dragon, Zhaojun, Liao Capital, Genghis Khan Mausoleum, temples, and they are characterized by grand perspective, unsophisticated style and dignified artistic charm.

As an extending work of the TV Program, *Dark Green and Blue Sky — The Caption and Illustrations of Six-Episode TV Program on the Grassland Culture* include the caption of six episodes, a synchronous English version, with 335 illustrations containing rich information interacting with the caption (many pictures are published for the first time). Therefore, it is a high-level and wide-vision “book published after telecast”, which is the combination of culture, history, archeology, religion, folk custom, and philosophical thoughts, ranking among “the paper reading literary”, a book brand cultivated greatly by Inner Mongolia Education Press and it will become the first book promoted by “the extension sequence of AV” of the literary, belonging to “a brilliant introductory ensemble”.

Transforming the excellent TV programs from “video-audio reading” into “reading through pictures and words” (i.e. “paper reading”) and forming long-term stable “secondary transmitting” is “further processing” of TV works because it provides a kind of more deliberate and more enduring space of reading and viewing for the audience. I think it has humane significance.

Nowadays, in the domestic book market, one can often see the books published simultaneously with the telecasting, for example, “Figures Interview”, “Program”, “maxi-documentary” published with the cooperation of Phoenix TV, CCTV, Jilin TV, Hunan TV, SUNTV and famous publishing houses. Some of them even became the best sellers. In recent years, our Inner Mongolia has also produced many good TV programs, but the extending and exploiting of the materials awaits further research and promotion. On this respect, *Dark Green and Blue Sky — The Caption and Illustrations of Six-Episode TV Program on the Grassland Culture* has made a successful try.

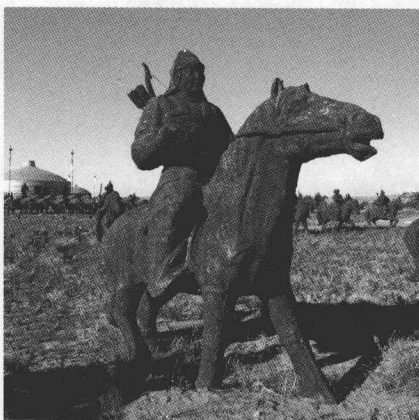
The caption of the TV program on archeology and culture is a kind of “lens language” characterized by uniqueness and being abundant in pulling force. Fusing various branches of learnings and diverse elements, it needs consulting ancient books widely, being close to historical facts, mastering the up-to-date findings in science and achievements in archeology and also needs clear train of thoughts, artful scheme, new perspective and thoughts, so the writing process is not an easy job. The creation of the caption of Six-Episode TV Program on the Grassland Culture, *Dark Green and Blue Sky*, is lifelike. Being both condensed and graceful, it adopts the writing style in the “three-in-one” combination of news, prose and academic writing.

The chief contributor of *Dark Green and Blue Sky* is Mr. Zhang Aquan, chief director of NMTV. He is a news man, a writer and a devoted books collector. He likes collecting the documents on the grassland culture and doing field work, so his writing creates a touch of unique context and reaches the acme of maturity.

The legacy of grassland culture peculiar to Inner Mongolia is a huge and charming rich ore and the widespread investigation and study is on the upswing. Whichever channel you choose to enter into the grassland culture, you are sure to find various brilliant “cultural ores”.

The essay will be taken as the preface.

July 1, 2008, Hohhot



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第一集

Episode One

阴山梦寻

Dreaming at Yinshan Mountains

草原文明的起源,与河流、草地密不可分,也与崇山峻岭紧紧相连。

自古山水一体,难以分离,一静一动,发散出不同的生命张力和审美情趣,所谓“仁者乐山,智者乐水”。

The origin of grassland civilization cannot be separated with rivers and pastures and also has a close connection with towering mountains and high ridges.

Since ancient times, mountains and waters have been united, being static and being undulating, diverging different life strains and aesthetic sentiments. That is “The benevolent is happy to appreciate mountains and the wise is happy to appreciate waters.”

在内蒙古的中南部,横亘着一条古老的山脉,这就是著名的阴山。

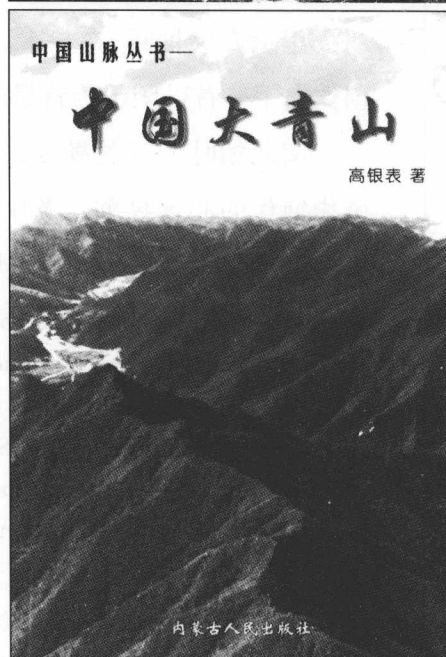
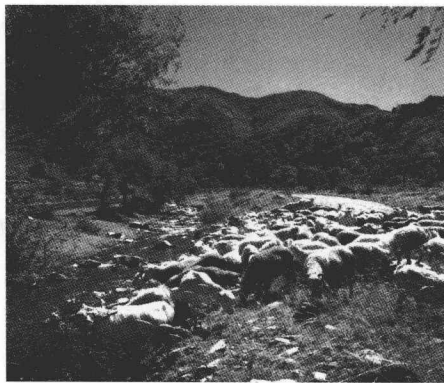
阴山处于河套平原、土默特平原和内蒙古高原之间,是中国北方巨大的东西向山脉,东西绵延一千馀公里,南北宽一百馀公里。

阴山的西部包括狼山、色尔腾山和乌拉山,中部是大青山,东部多属于熔岩台地、低山丘陵,地势西高东低、南高北低。

阴山的最高峰在西部狼山的呼和巴什格山,海拔两千三百六十四米。

In the central south of Inner Mongolia, there lies a range of ancient mountains, i.e. the famous Yinshan Mountains.

The Yinshan Mountains lies between the Hetao - Tumd (Tumet) Plains and the Inner Mongolia Plateau and is a huge mountains running from east to west in the northern part of China, stretching over a total length of more than 1,000 kilometers from east to west and more than 100 kilometers from south to north.



■ 上图 阴山风光
Scenery of the Yinshan Mountains

■ 下图 高银表著《中国大青山》书影,内蒙古人民出版社一九九九年七月版。
The cover of *China's Great Green Mountain*, by Gao Yinbiao, published by Inner Mongolia People's Publishing House, July 1999 edition.

There are Langshan Mountains, Serteng Mountains and Ulashan Mountains in the western part of the Yinshan Mountains, Daqingshan Mountain (the Great Green Mountain) in the middle and lava, table land, low mountains and hills in the east. The topography is characterized by being high in the south and west and low in the north and east.

The peak of the Yinshan Mountains is Hohbashk Mountain of the Langshan Mountains in the west, with latitude of 2,364 meters.

根据专家推断,在一千五百多年前,鲜卑人斛律金用鲜卑语创作出了一首以阴山为背景的《敕勒歌》。

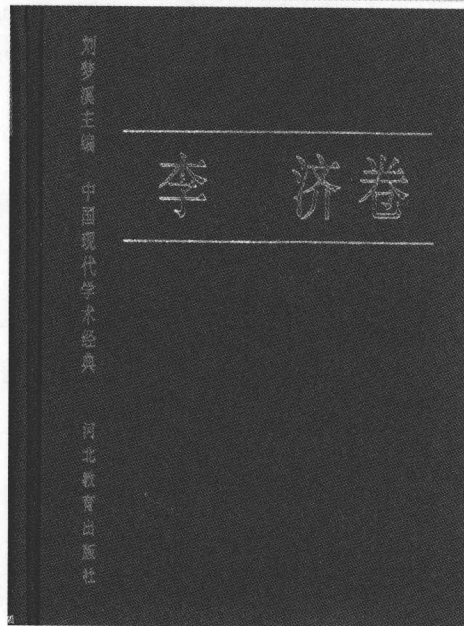
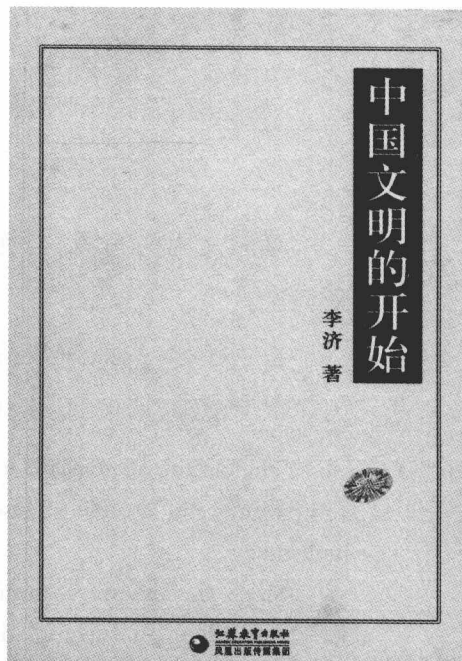
南北朝时期,《敕勒歌》的汉文版得以记录并广为流传,成为风华绝代的心灵牧歌。歌中唱道:“敕勒川,阴山下,天似穹庐,笼盖四野。天苍苍,野茫茫,风吹草低见牛羊。”

According to the deduction made by historians, more than 1,500 years ago, under the background of the Yinshan Mountains, a Xianbei man, Hulü Jin produced *Chi Le Song* in the language of Xianbei.

During the period of the Southern and Northern Dynasties (420 ~ 589), *Chi Le Song* in Chinese had been recorded and widely spread and had become the soul pastoral song with unparalleled manner and deportment. The lines go like this, “Chi Le Plain, lies under the Yinshan Mountains, where the sky is like the sides of a tent, stretched down over the Great Steppe. The sky is grey, grey, and the steppe wide, wide. Over grass that the wind has battered low, sheep and oxen roam.”

距今二十多亿年以前,阴山一带完全是茫茫的古海,考古学上称之为“阴山古海”。地球上最早的生命——藻类,就在这片古海中繁衍。

考古工作者在阴山发现的藻类化石距今约十八亿年,此外



■ 上图 李济著《中国文明的开始》书影,江苏教育出版社二〇〇五年八月版。

The cover of *The Beginning of Chinese Civilization*, by Li Ji, published by Jiangsu Education Press, Aug. 2005 edition.

■ 下图 刘梦溪主编《中国现代学术经典·李济卷》书影,河北教育出版社一九九六年八月版。

The cover of *Chinese Modern Academic Classics - Li Ji Volume*, edited by Li Mengxi, published by Hebei Education Press, Aug. 1996 edition.

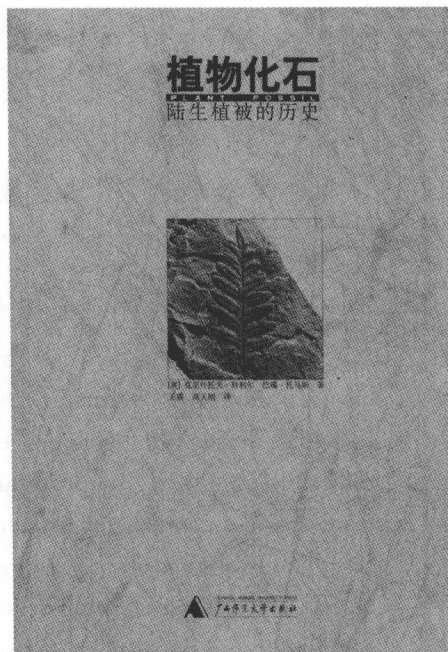
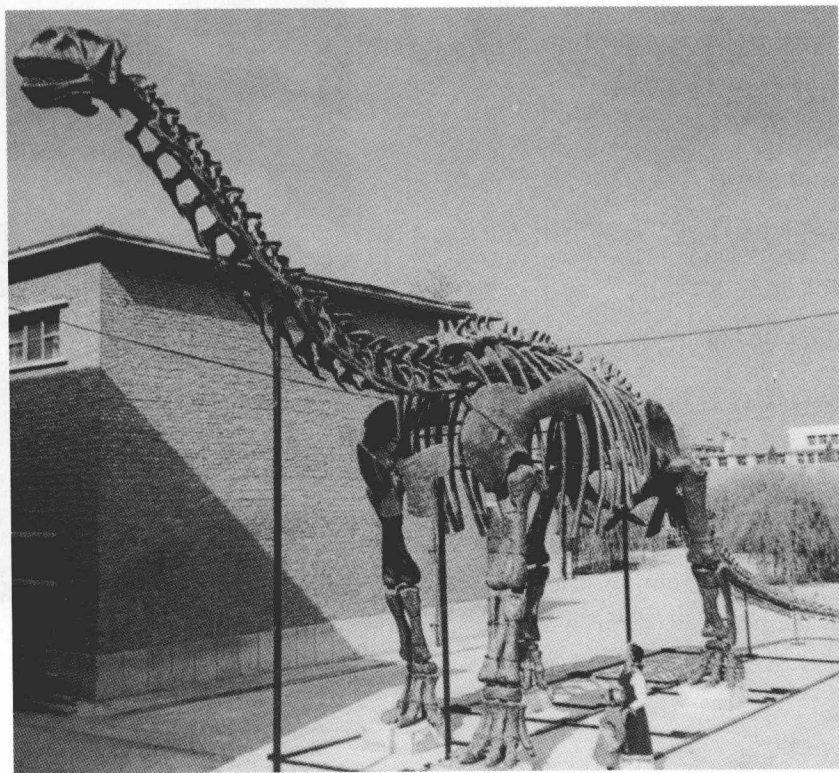
还发现了三叶虫、层孔虫、笔石苔等海洋生物化石。

据此可以推断，阴山古海曾是一处孕育文明的“生命的海洋”。

More than 2 billion years ago, the area of the Yinshan Mountains was an expanse of completely immense ancient sea, which was called “The Ancient Sea surrounded by the Yinshan Mountains” in archeology. The earliest creature on earth — algae has been multiplied in this ancient sea.

The fossil of algae that archeologists found in the Yinshan Mountains can be traced back about 1.8 billion years ago. In addition, the fossils of ocean creatures like trilobite, stromatoporoidea, graptolite bryophyte, etc. were also found.

Therefore, it can be deduced that the ancient sea of the Yinshan Mountains used to be a “life ocean” that bred the civilization.



■ 左图 亚洲最大的恐龙——查干诺尔龙，出土于锡林郭勒盟查干门诺尔碱矿附近，生存于一亿两千万年前的白垩纪早期。

The largest dinosaur in Asia — Chagannoor Dinosaur, which was excavated near Chaganlimennuoer alkali mine in Xilin Gol League, lived in the early period of the Cretaceous Period 120,000,000 years ago.

■ 右图 (英国)克里什托夫·科利尔·巴瑞·托马斯著《植物化石——陆生植被的历史》书影，广西师范大学出版社二〇〇三年一月版。

The cover of *Plant Fossil — The History of Terrestrial Vegetation*, by Christopher Collier and Barre Thomas (English), published by Guangxi Normal University Press, Jan. 2003 edition.

沧海可以变成桑田,有时候也会变成高山。在极其漫长的地质岁月中,地球发生了强烈的造山运动,内蒙古阴山山脉和广阔的草原就是在造山运动中从大海里升起和生成的。

这个演进过程经历了数亿年,阴山南北出现过庞大的爬行动物恐龙,还产生过最原始的马——三趾马。内蒙古储量丰富的石油、天然气、金、铁、煤等矿藏,也在这个过程中逐渐形成。

Seas can be changed into mulberry fields and sometimes can also be changed into high mountains. During the long geological years, the earth had gone through dramatic orogenic movement and it is during this period that the Yinshan Mountains and vast grasslands of Inner Mongolia rose from the ocean and came into being.

The evolution process experienced millions of years. There once appeared colossus reptile dinosaurs in the north and south of the Yinshan Mountains and also the most primitive horse — try-toed horses. Inner Mongolia abounds in mineral resources like petroleum, natural gas, gold, iron, coal, etc. which were also formed gradually in this process.

一九七三年,内蒙古考古工作者在阴山中段、大青山附近的丘陵地带,呼和浩特市郊区保合少乡大窑村的南山,发现了一处古老的石器制造场;一九七六年至一九八三年,经过多次调查和发掘,将这里正式确定为“大窑旧石器时代石器制造场遗址”。

In the Southern Mountain of Dayao County, Baoheshao Village in Hohhot suburb, the middle of the Yinshan Mountains and the areas of hills near the Great Green Mountain, the archeologists of Inner Mongolia found an ancient stone-ware manufacturer in 1973. From 1976 to 1983, after several investigations and excavations, the place was formally determined as “Dayao Stone- Ware Manufacturer Site in Paleolithic Age”.



■ 张行著《古生物与古环境》书影,敦煌文艺出版社二〇〇四年二月版。

The cover of *Ancient Extinct Life and Ancient Extinct Environment*, by Zhang Xing, published by Dunhuang Literature and Art Press, Feb. 2004 edition.

大窑石器制造场的地层,是我国华北地区典型的地层,分三层相叠压,上一层是马兰黄土,中间层是过渡黄土,最下一层是离石黄土,三层黄土分别代表旧石器时代不同的年代,越下层时代越早。

The stratum of Daoyao Stone - Ware Manufacturer is typical stratum in North China, i.e. three layers pressing consecutively, with the upper layer being Kalimeris indica loess, the middle layer being the transitional loess, the layer at the bottom being ionized loess. The three layers of loess represent different ages of the Paleolithic Age respectively, the lower the layer, the earlier the age.

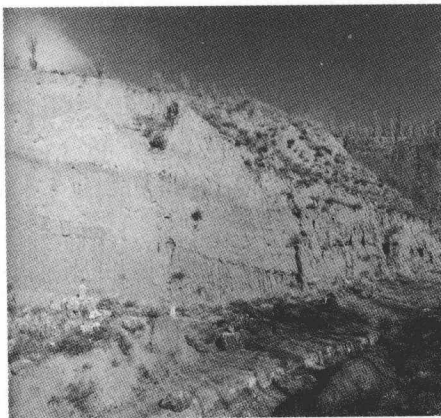
这里是内蒙古古陆地,几十万年以前的日光、月光、草木和历史的秘密,都无声地储存、沉淀在这一层一层厚厚的黄土里。

即使在最下一层的离石黄土中,考古人员仍然发现了人类有意识打制的石片、石核以及石器的半成品。

Here is the ancient land mass of Inner Mongolia. Thousands of years ago, the mystery of the sun, the moon, grass and wood and history was preserved and precipitated in the layers of thick loess silently.

Even at the bottom of ionized loess, the archeologists still found the gallet, steinkern and semi-product of stone out of the hands of human beings.

大窑遗址出土的砍砸器、刮削器和古动物化石,数量众多,充分显示出这里是远古人类打制石器的大规模场所。它的发现和发掘,是中国考古界的一个比较重要的成就,把内蒙古地区的人类历史向前推进了几十万年,证明中华民族远古文化的曙光,曾经在内蒙古地区的阴山脚下升起。



■ 上、下图 大窑遗址
Dayao Site

The choppers, scrapers and fossils of ancient extinct life excavated from the Dayao Site are great in number, which fully indicates here is a large-scale place where the humans in remote antiquity forged stone wares. The discovery and excavation of it is an important achievement in archeology in China because it advances thousands of years of human history and testifies the dawn of civilization of Chinese nation in ancient antiquity which once broke at the foot of the Yinshan Mountains of Inner Mongolia.

这样大规模的、经过科学考古发掘的旧石器时代石器制造场,截至目前,国内仅有大窑遗址一处。

它的发现,为研究中国北方旧石器时代文化的分布和发展提供了非常重要的实物资料。

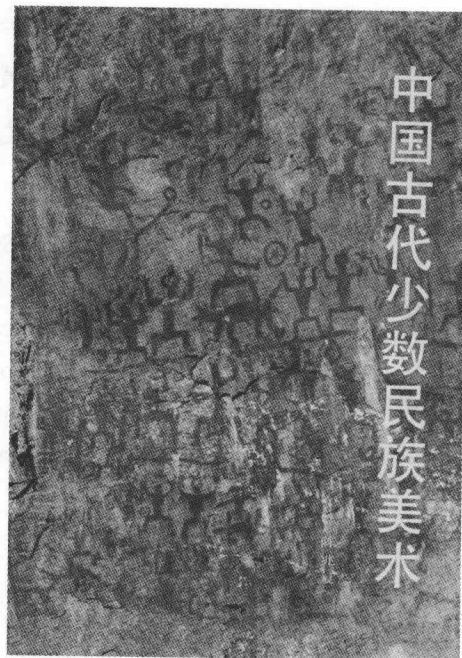
Up to now, there is only one such a large-scale stone-ware manufacturer site excavated through scientific method in the Paleolithic Age in China. That is the Dayao Site.

The discovery of it provides very essential real objects for studying the distribution and development of the culture of the Paleolithic Age in northern China.

人类文明与自然生态密不可分,从某种角度说,人类文明几乎就是自然生态的文明。

五十万年前,阴山一带气候温和、土壤肥沃,阴山中有茂密的森林和丰沛的水源,阴山北面是广阔而肥美的草原,野兽出没于林间草丛,阴山南面是沃野千里、瀚漫无垠的敕勒川。

大自然赐给北方民族一块赖以生存的风水宝地。初期阶段的人类,就用打制的简陋石头工具,在这里开创简单而顽强的生



■ 陈兆复著《中国古代少数民族美术》书影,人民美术出版社一九九一年七月版。

The cover of *The Fine Arts of China's Ancient National Minorities*, by Chen Zhao-fu, published by People's Fine Arts Press, July 1991 edition.