



跨越文化的味蕾盛宴 —我在云南蒙自品尝正宗“过桥米线”

郭奕涵

我来了。云南，我来了。作为一位在美国长大的华裔少年，我始终怀揣着对中国的深厚的情感与好奇。这个暑假的6.19-6.2，我有幸与一群美国华府青年义工俱乐部的好朋友们共同踏上了一场难忘的云南之旅。这场旅程精彩纷呈，真是让人难忘，而我真的忘不了那碗让人垂涎欲滴的正宗云南过桥米线。

行程的第三天我们来

到了蒙自。风景如画的蒙自是正宗云南米线的发源地。

走进那家弥漫着浓郁香气的米线店，一碗碗精心准备的高汤映入眼帘。那高汤表面看似平静无波，实则暗藏玄机——一层厚厚的热油如同守护神一般，将汤的温度牢牢锁在95摄氏度以上，演绎着“无火烹饪”的传奇。我轻轻地夹起豆芽、菊花片、鸡肉和其它我叫不出名字的各种生鲜食材投

入汤中，只见它们在瞬间被高温烫熟，展现出“过桥米线”独有的魅力。眼前这碗热气腾腾的米线，色彩斑斓，红的辣椒油、绿的葱花、黄的豆芽、白的米线，还有那几片薄如蝉翼的肉片，交织成一幅诱人的画面。我小心翼翼地挑起一筷子，米线滑入口中，先是那细腻柔滑的触感，紧接着是汤汁的鲜美与各种调料的巧妙融合，在舌尖上绽放出一场味觉盛宴。那一刻，我仿佛穿

越回了数百年前的中原与西南边疆。我能够感受到米线制作技艺从中原传入边疆的历程，以及它与边疆民族“食生”饮食习惯的完美融合。这一刻，我不仅是在品尝美食，更是在品味一段跨越时空的文化遗产。

作为华裔，我自豪于自己拥有这样的文化根源，能够品尝到如此地道、如此美味的中国传统小吃。我的心中充满了对中华美食的无限赞叹。作为华裔，我为

自己能够拥有这样的文化根源而感到无比自豪。过桥米线不仅仅是一种食物，它更是一种文化的载体，让我更加深刻地理解了中华文化的博大精深和多元包容。

此次云南米线之旅，不仅满足了我对美食的追求，更激发了我对中华文化的热爱与自豪感。我相信，无论我走到哪里，这份对美食、对文化的热爱与尊重，都将是我最宝贵的财富。



A Flavorful Journey Across Cultures — My Authentic “Crossing-the-Bridge” Rice Noodle Experience in Yunnan, China, Reflection

Daniel Guo

Yunnan, here I come! As a Chinese-American pre-teenager raised in the United States, I've always been curious about China. This summer, from June 19th to 25th, I had the privilege of embarking on an unforgettable journey to Yunnan, China, with a group of friends from Washington, D.C. Capital Youth Outreach Club (CYOC). The trip was filled with excitement, and one dish that left a lasting impression on me was the authentic “Crossing-the-Bridge” rice

noodles. On the third day of our trip, we arrived in Mengzi, a scenic town known as the birthplace of Yunnan rice noodles. Stepping into a noodle shop filled with rich aromas, I was greeted by meticulously prepared broth. The surface of the broth appeared calm, but that was not the case—the thick layer of hot oil maintained the soup's temperature above 95 degrees Celsius (203 degrees Fahrenheit). The culinary legend of “cooking without fire (无火烹饪)” fascinated me.

I carefully added the rich broth and the chicken, flower petals, bean sprouts, and other ingredients into the steaming broth. In an instant, they cooked under the intense heat, revealing the unique charm of Crossing-the-Bridge rice noodles. The bowl before me was a vibrant canvas: red chili oil, green scallions, yellow bean sprouts, white rice noodles, and those thin, tender meat slices interwoven into an enticing display. Carefully lifting a chopstick, I tasted the noodles. First, the silky-smooth texture, followed by

the rich broth and the harmonious blend of seasonings—a sensory feast on my palate. At that moment, I felt transported back hundreds of years to the heart of ancient China and the southwestern frontier. I sensed the journey of rice noodle craftsmanship from the central plains to the borderlands, seamlessly merging with the dietary habits of local ethnic groups.

As a Chinese-American, I take pride in my cultural heritage, especially when savoring such authentic and delicious

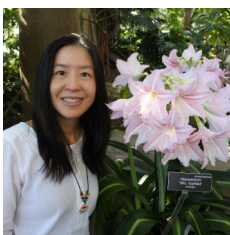
traditional Chinese foods. My heart brims with admiration for Chinese cuisine. Crossing-the-Bridge rice noodles are not merely a dish; they embody cultural heritage, allowing me to deeply appreciate the vastness and inclusivity of Chinese culture.

This journey to Yunnan not only satisfied my culinary curiosity but also ignited my love and pride for Chinese culture. Wherever I go, this passion and respect for food and culture will remain my most treasured wealth.



地牙哥作家协会/北卡书友会「美丽心世界」系列讲座(四九)

搬演「热闹」—从昆弋大戏《虞廷集福》看清代宫廷剧团对仪典戏的改编以及演出



时间: 美东 2024/08/04 (星期日), 7 PM; 美西 2024/08/04 (星期日), 4 PM; 台北/北京 2024/08/05 (星期一), 7 AM.
地点: 云端: 请直接点击下列 Zoom 连结: <https://zoom.us/j/91464210184?pwd=15s1DF3jbuP8GB1VGMLrbOecTeL.UVP.1>
Meeting ID: 914 6421 0184
Passcode: 123
演讲大纲: 前人对清宫演剧的研究, 多半认为仪典戏都是为了皇家典礼节庆场合编写, 戏剧情节、语言与人

物刻划往往流于平板而制式化, 因而不具研究价值。然而在嘉庆朝间所编写的仪典戏—昆弋大戏《虞廷集福》, 俨然又是一番风貌—在这部大戏中, 宫廷剧团演员们通过百兽率舞的视听盛宴, 创造了一个充满了活力与生机、类似狂欢节的节庆氛围。通过戏剧化的想像, 在清宫戏台上再现了康干时期木兰秋狝盛事的辉煌。
本次讲座将为大家介绍为什麼《虞廷集福》在仪典戏中具有指标性意义、宫廷剧团演员们如何创作定义一场成功的演出, 以及剧中频繁出现的自我嘲讽桥段, 如何成为宫廷剧演员歌舞颂圣之绝佳利器。

讲者简介:

陈凯莘(Liana Chen)为台湾大学戏剧研究所硕士, 史丹佛大学东亚文学文化系博士, 现为乔治华盛顿大学东亚语言文化系副教授, 兼任台湾教育研究中心(TERP)主任。教授中国文学, 戏曲, 台湾文学与电影等课程。专著包括《从案头到舞台: 牡丹亭》明清文人之途

释改编与舞台艺术之递进》(台湾大学出版社, 2013) 以及 Staging For the Emperors: A History of Qing Court Theatre, 1683-1923 《粉墨登朝: 清代宫廷戏剧史, 1683-1923》; Cambria Press, 2021)。

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